

## M.A. BHARATANATYAM

**Total number of Credits: 90**

Code No.	Course	Hours/Week			Credits	Maximum Marks		
		Lecture	Tutorial	Practical		CA	SEE	Total
<b>SEMESTER I</b>								
Core	Historical and Theoretical Concepts of Fine Arts (Theory)	4	0	0	4	40	60	100
Core	A Literary Survey of Dance Concepts (Theory)	4	0	0	4	40	60	100
Core	Bharatanatyam Repertoire – 1 (Practical)	2	0	4	4	40	60	100
Core	Foundation Course in Performance-1 (Practical)	1	0	2	2	40	60	100
DSE	Foundation Course in Dance Music - 1 (Practical)	2	0	4	4	40	60	100
DSE	Bharatanatyam Repertoire -2 (Practical)	0	3	2	4	40	60	100
SEC	Soft Skill 1/ Sector Skill Course	2	0	0	2	40	60	100
		<b>15</b>	<b>3</b>	<b>12</b>	<b>24</b>			
<b>SEMESTER II</b>								
Core	Historical and theoretical Concepts of Fine Arts -2(Theory)	4	0	0	4	40	60	100
Core	Sahitya Appreciation, Pronunciation(Theory)	4	0	0	4	40	60	100
Core	Bharatanatyam Repertoire -3Practical)	2	0	4	4	40	60	100

Core	Bharatanatyam Repertoire -4(Practical)	1	0	2	2	40	60	100
Core	Foundation Course in Dance Music - 2 (Practical)	1	0	2	2	40	60	100
DSE	Percussion Instruments(Theory)	4	0	0	4	40	60	100
SI	Internship	0	0	4	2	40	60	100
SEC	Soft Skill 2/ Sector Skill Course	2	0	0	2	40	60	100
		<b>18</b>	<b>0</b>	<b>12</b>	<b>24</b>			
<b>SEMESTER III</b>								
Core	Advanced theory (Theory)	4	0	0	4	40	60	100
Core	Contemporary Dance Compositions(Theory)	4	0	0	4	40	60	100
Core	Bharatanatyam Repertoire – 5 (Practical)	2	0	4	4	40	60	100
Core	Bharatanatyam Repertoire – 6 (Practical)	0	0	4	2	40	60	100
DSE	Tala and Nattuvangam (Practical)	2	0	4	4	40	60	100
DSE	Folk Dance Styles of Tamil Nadu – An Appreciation(Theory)	4	0	0	4	40	60	100
SEC	Soft Skill 3/ Sector Skill Course	2	0	0	2	40	60	100
		<b>18</b>	<b>0</b>	<b>12</b>	<b>24</b>			
<b>SEMESTER IV</b>								
Core	Practical – Performance	2	0	4	4	40	60	100
GE	Introduction to Karnatic Music (Theory)	4	0	0	4	40	60	100
Core	Project Work	0	0	20	10	40	60	100
		<b>6</b>	<b>0</b>	<b>24</b>	<b>18</b>			

CA - Continuous Assessment ,

SEE - Semester End Examination

**HISTORICAL AND THEORETICAL CONCEPTS OF FINE ARTS -1**      **4 0 0 4**

**Course Objective:**

This course is designed to teach the historical details of musicology made available in the Tamil treatises in detail

<b>UNIT I</b>	<b>12</b>
Introduction to Cilappadikaram and its commentaries References to Natyam in Cilappadikaram	
<b>UNIT II</b>	<b>12</b>
<b>Pancammarabu</b>	
1. Introduction to Pancamarabu 2. Chapterisation of the work with specific references to Natyam.	
<b>UNIT III</b>	<b>12</b>
1. Tala Terms: Pani, Kottu, Asai, Tukku, Alavu, Sir 2. Study of 108 talas and tala concepts in Pancamarabu, Talasamuttiram, Caccaputavenba 3. Candams of Tiruppugazh	
<b>UNIT IV</b>	<b>12</b>
Classification of <b>Musical Instruments</b> in Cilappadikaram and references	
1. Wind 2. String 3. Percussion	
<b>UNIT V</b>	<b>12</b>
Technical Terms in Dance (i) – Nrta, Nritya, Abhinaya, Tandavam, Lasyam, Natya, Natyadharni, Lokadharni, bhava, Anu bhava, sthayibhava, vibhava, Sanchari bhava, vyabhichari bhava, Four varieties of abhinaya, rasa, anga, Upanga, pratyanga, Ashta nayikas, four types of nayakas	

Technical Terms – Percussion – tala, jati and playing technique  
History of Pushpanjali, Alarippu, Kavuttuvam, Jatisvaram and Sabdam

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Trace the references to music and dance in Cilappadikaram

CO-2: Understand the references to music and dance in Pancamarabu

CO-3: Comprehend the concept of 108 talas and various tala concepts in Tamil Music tradition

CO-4: Classify musical instruments and give a detailed description of ancient musical instruments and the evolution of the current day instruments

CO-5: Understand the various technical terms in Music and Dance

**Text book:**

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V.Premalatha, Sundeep Prakashan, Delhi, 1985
5. Panchamarabu by Arivanar, Isai Tamil Nool, 1975
6. Silappadigaram and the commentaries by U.Ve. Swaminthalyer
7. Silappadigarattisainunukka Vilakkam, S.Ramanathan, 1956
8. Silappadigarattil Isai Selvangal, Dr. Salem S. Jayalakshmi, Ulaga Tamizharaicchi Niruvanam, 2000
9. Pancamarabu, V.P.K Sundaram, 1991
10. Mahabharata Chudamani, T.Chandrasekharan, Madras Government Oriental Series, 1955
11. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931

**Reference Books:**

1. Tanjore as a Seat of Music (During the 17,18, 19<sup>th</sup> centuries) by Dr. S. Seetha, University of Music, 1981
2. Mysore as a Seat of Music, Dr.M.B. Vedavalli, 2009

3. Tamizhan Isai -Dr. A.N. Perumal, International Institute of Tamil Studies,1983
4. A Historical study of Indian Music, Swami Prajnanada, MunshiramManoharlal Publishers Ltd., 2002

### **LITERARY SURVEY OF DANCE CONCEPTS**

**4 0 0 4**

#### **Course Objective:**

This course is created with an objective to peruse treatises in Sanskrit and Tamil, gain outline knowledge about devotional music, learn about the different performing traditions and contribution of modern scholars.

#### **UNIT I**

**12**

A study of Abhinaya Darpana and Bharatasepatiyam

#### **UNIT II**

**12**

Study of Bharatacatiram

#### **UNIT III**

**12**

Devotional Music and Dance

#### **UNIT IV**

**12**

Performing Tradition - Nattuvanars and Bani

#### **UNIT V**

**12**

Modern day Scholars

**Total: 60 h**

## **COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the various dance aspects as discussed in the treatises Abhinaya Darpana and Bharatasepatiyam.

CO-2: Carry out in-depth study of the Tamil work Bharatacattiram

CO-3: Understand the genre of Devotional music and how dance is performed for these compositions

CO-4: Understand the various performing traditions in Bharatanatyam and the contribution of Nattuvanars in codifying the dance form as is present today.

CO-5: Understand the contribution of modern day scholars to Bharatanatyam

## **REFERENCE BOOKS:**

1. Lakshanagranthas in Music, Dr. S. Bhagyalekshmy, CBH Publications, 2011
2. A Dictionary of Bharatanatyam by U.S. Krishna Rao
3. An Approach to Bharatanatyam by Dr. Bhagya Lakshmi
4. Appreciating Bharatanatyam by Ba Suresh
5. Bharatanatyam by Ashish Mohan Khokar
6. Bharatanatyam by P.V. Subramanyam
7. Panchamarabu by Arivanar, Isai Tamil Nool, 1975
8. Silappadigaram and the commentaries by U.Ve. Swaminthalyer
9. Silappadigarattisainunukka Vilakkam, S.Ramanathan, 1956
10. Silappadigarattil Isai Selvangal, Dr. Salem S. Jayalakshmi, Ulaga Tamizharaicchi Niruvanam, 2000

**BHARATANATYAM REPERTOIRE - I**

**2 0 4 4**

**Course Objective:**

This paper will help in acquiring knowledge about alarippu in different talas, Jatisvaram and Kavuthuvam.

**UNIT I**

**12**

Pushpanjali - 1

**UNIT II**

**12**

Alarippu – Khandam/Sankirnam, Two from the 175 talas

**UNIT III**

**12**

Kavuthuvam - 1

**UNIT IV**

**12**

Jatisvaram – Adi talam & Rupakam/Misra Capu - 2

**UNIT V** **12**

Sabdam – Tanjore Quartet - 1

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Perform a Pushpanjali

CO-2: Present Alarippu in different gati-s

CO-3: Understand Kavuthuvam and its varieties

CO-4: Dance for Jatisvaram-s in various ragas and talas

CO-5: Perform Shabdam

**FOUNDATION COURSE IN PERFORMANCE** **0 0 4 2**

**Course Objective:**

The objective of this paper is to understand adavus, samyuta, asamyuta hastas and the different types of bhedas.

**UNIT I** **6**

Adavus: History of Adavus

**UNIT II** **6**

Perfecting Adavus and Writing notation for Adavus

**UNIT III** **6**

Learning slokas from Abhinaya Darpana

**UNIT IV** **6**

Asamyutha hasta, Samyutha hasta



## UNIT V

6

Siro bheda, Grivabheda, Dristibheda, Pada bhedas, Mandalas, Stanakas, Utplavanas & Bramaris

**TOTAL:30 h**

### **COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Acquire in-depth knowledge about adavus

CO-2: Learn to write the notation for adavus.

CO-3: Get an overview on the various aspects of Natya as describes in Abhinaya Darpana

CO-4: Understand the concept of Asamyuta hastas and samyuta hastas

CO-5: Gain knowledge on the different types of Bheda-s

### **REFERENCE BOOKS:**

1. A Dictionary of Bharatanatyam by U.S. Krishna Rao
2. Adavu by Rathnakumar
3. An Approach to Bharatanatyam by Dr. Bhagya Lakshmi
4. Appreciating Bharatanatyam by Ba Suresh
5. Bharatanatyam by Ashish Mohan Khokar

**FOUNDATION COURSE IN DANCE MUSIC-1**

**2 0 4 4**

### **Course Objective:**

The objective of this paper to learn basics of Vocal music in different ragas and talas.

#### **Unit I**

**12**

Basics of singing svaravali, alankaram, Fourgitam-s, One varnam

#### **Unit II**

**12**

Structure of 5 Major ragas like Mayamalavagaula, Sankharabaranam, Kalyani, Todi and Harikambhoji

#### **Unit III**

**12**

Tala exercises in Adi, Rupaka and Chapu

**Unit IV** **12**

Ability to sing items learnt

**Unit V** **12**

Nattuvangam for items learnt

**Total: 60 h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Sing svara exercises, gitam-s and varnam.

CO-2: Render alankarams in major raga-s like Sankarabharanam, Todi and Harikambhoji

CO-3: Sing tala exercises in Adi, Rupakam and Chapu

CO-4: Sing Pushpanjali and Kauthuvam

CO-5: Perform Nattuvangam for the items learnt.

**REFERENCE BOOKS:**

1. Ganamrutha Bodhini, A.S. Panchapakesa Iyer, Ganamrutha Prachuram, 1997
2. Ganamrutha Varnamalika, A.S. Panchapakesa Iyer, Ganamrutha Prachuram, 1953
3. A Practical Course in Karnatic Music -1 by P.Sambamurthy, Indian Music Publishing House, 1960

**BHARATANATYAM REPERTOIRE– 2** **2 0 4 4**

**Course Objective:**

The objective of this paper is to make the student familiar with Pada Varnam and Svarajati.

**UNIT I** **12**

Purvangam of Pada Varnam

**UNIT II** **12**

Uttarangam of Pada Varnam

**UNIT III** **12**

Svarajati-1

**UNIT IV** **12**

Interpretation of the Sahitya in the above Pada Varnam and Svarajati

**UNIT V** **12**

Sahitya analysis of the above Pada Varnam and Svarajati

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the structure of a Pada Varnam

CO-2: Perform the Pada Varnam that has been learnt

CO-3: Comprehend the structure of Svarajati and learn to perform

CO-4: Understand the Sahitya aspect in the musical forms, Pada Varnam and Svarajati

CO-5: Analyse the sahitya in a Pada Varnam/Svarajati and be able to perform abhinaya understanding the theme of the composition

**4 0 0 4**

**HISTORICAL AND THEORETICAL CONCEPTS OF FINE ARTS -2**

**Course Objective:**

The objective of this course is to teach the historical development of theoretical concepts and a study of the lakshanagranthas in Sanskrit.

**UNIT I** **12**

Introduction to Natyasastra

1. Introduction and Arrangement of chapters
2. Origin and importance of Natya
3. Tandavalakshana
4. 108 Karanas

**UNIT II** **12**

Detailed study of Natyasastra

1. Rasa
2. Abhinaya and its varieties
3. Dasarupaka
4. Bhava
5. Brief study of Grama MurchanaJati system
6. Nayaka- Nayika types

**UNIT III** **12**

Detailed Study of Abhinaya Darpana

1. Introduction
2. Origin of Natya, Characteristics, essential qualities of a dancer
3. Classification of Natya
4. Abhinaya and varieties

**UNIT IV** **12**

Study of the above concepts in the following texts

1. Sangita Ratanakara
2. Bharatarnava
3. NrtaRatnavali

**UNIT V** **12**

Marga tala system, Desi tala system

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Gain an overview of the origin of Natya, Tandavalakshanas and Karanas as described in Natyasastra

CO-2: Acquire in-depth knowledge about various aspects on Natya described in Natyasastra

CO-3: Understand the above concepts as discussed in Abhinaya Darpana

CO-4: Understand the above concepts as described in Sangita Ratnakara, Bharatarnava and NrtaRatnavali

CO-5: Comprehend the evolution of the tala system

## **TEXT BOOK:**

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V.Premalatha, Sundeep Prakashan, Delhi, 1985
5. Sangeeta Ratnakaram - A study, R.RangaramanujaAyyangar, Wilco Publishing House, Bombay, 1978
6. Chozhargal Book-1 by Dr. K.A. NilakantaSastri, 2013
7. The Form and Function of Music in Ancient India, Swami Prajnananda, Ramakrishna Vedanta Math, 1989
8. The Music of India – A Scientific Study, B.Chaitanya Deva, MunshiramManoharlal Publishers Ltd., 1995
9. Lakshanagranthas in Music, Dr. S. Bhagyalekshmy, CBH Publications, 2011

## **REFERENCE BOOKS:**

1. Tanjore as a Seat of Music (During the 17,18, 19<sup>th</sup> centuries) by Dr. S. Seetha, University of Music, 1981
2. Mysore as a Seat of Music, Dr.M.B. Vedavalli, 2009
3. A Historical study of Indian Music, Swami Prajnanada, MunshiramManoharlal Publishers Ltd., 2002
4. A treatise on Ancient Hindu Music, Arun Bhattacharya, K.P.Bagchi & Co, 1978
5. Essentials of Musicology in South Indian Music, Prof S.R.Janakiraman, The Indian Music Publishing House, 2008

## **SAHITYA APPRECIATION, PRONUNCIATION**

**4 0 0 4**

### **Course Objective:**

The objective of this course is to get a feel of each language in which compositions are learnt to understand the meaning, to understand the emotional output and to understand the right pronunciation of the text.

### **UNIT I**

**12**

A study on the aspects to note in a composition

1. Structure of the composition
2. Prasa/ Edugai-Monai
3. Decorative elements - Madhyamakala sahitya, Cittasvara, Solkattu
4. Sangati

**UNIT II** **12**

Sahitya alankaras - Svaraksara, Yati, Yamakam, Manipravala

**UNIT III** **12**

Analysis of a Varnam

**UNIT IV** **12**

Analysis of any one kirtana in Tamil

**UNIT V** **12**

Analysis of any one kirtana of the Trinity

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Identify the various decorative elements in a composition

CO-2: Analyse a Composition in detail from the lyrical perspective

CO-3: Identify the various sahitya alankaras like Yati, Yamakam and Svaraksaram

CO-4: Analyse a Varnam in detail

CO-5: Analyse a Tamil and Sanskrit kirtana

**TEXT BOOK:**

1. Essentials of Musicology in South Indian Music, Prof S.R.Janakiraman, The Indian Music Publishing House, 2008

**BHARATANATYAM REPERTOIRE -3**

**2 0 4 4**

**Course Objective:**

The objective of the paper is to make the students familiar with Sloka, Virutham, Kirtana, Tevaram and Divya Prabandam.

**UNIT I** **12**

Sloka/Viruttam - Tamil

**UNIT II** **12**

Sloka/ Viruttam - Sanskrit

**UNIT III** **12**

Two Kirtanam-s

**UNIT IV** **12**

Tevaram

**UNIT V** **12**

Divya Prabandham

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the mode of singing Viruttams

CO-2: Perform dance for Viruttams in Tamil and Sanskrit bringing out the mood of the lyrics

CO-3: Perform dance for Kirtanas learnt

CO-4: Understand the devotional content in the hymns of Tevaram and Divya Prabandham

CO-5: Perform nritha and abhinaya for the above musical compositions that has been learnt

**BHARATANATYAM REPERTOIRE - 4**

**1 0 2 2**

**Course Objective:**

The objective of this paper is to learn about Mallari, Todayamangalam, Ashtapadi, Tiruppugazh and Kavadicindu.

**UNIT I** **6**

One Mallari

**UNIT II** **6**

Todayamangalam

**UNIT III** **6**

One Ashtapadi

**UNIT IV** **6**

Tiruppugazh

**UNIT V** **6**

Kavadichindu

**Total: 30h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the concept of Mallari and its varieties and be able to dance

CO-2: Perform dance for Todayamangalam

CO-3: Comprehend the Sringara rasa in the Ashtapadis of Jayadeva and bring out the bhava while dancing

CO-4: Understand the chandams in Tiruppugazh and be able to perform for a tiruppugazh

CO-5: Learn the folk element in Kavadichindu

**FOUNDATION COURSE IN DANCE MUSIC - 2**

**1 0 2 2**

**Course Objective:**

The objective of this paper is to acquire the ability to sing and to teach the items learnt with nattuvangam.

**UNIT I** **6**

Ability to sing Pada Varnam



**UNIT II** **6**

Ability to sing Svarajati

**UNIT III** **6**

Tala exercises

**UNIT IV** **6**

Nattuvangam for Pada Varnam

**UNIT V** **6**

Nattuvangam for Svarajati

**Total: 30h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the structure of the musical forms Pada Varnam and Svarajati

CO-2: Render Pada Varnam and Svarajati with clear understanding of the sahitya

CO-3: Perform exercises in various talas and nadai-s

CO-4: Understand the concept of performing Nattuvangam

CO-5: Perform Nattuvangam for Varnam and Svarajati-s learnt

**PERCUSSION INSTRUMENTS** **4 0 0 4**

**Course Objective:**

The objective of this elective is to make the students get familiar with the Indian percussion instruments

**UNIT I** **12**

Mridangam

**UNIT II** **12**

Chenda, Panchamukhavadyam

**UNIT III** **12**

Khanjira, Ghatam

**UNIT IV** **12**

Suddhamaddalam, Tavil

**UNIT V** **12**

Khol, Tabla, Pakhavaj

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the different types of Indian percussion instruments

CO-2: Learn the construction and playing technique of Mridangam as also comprehend the importance that Mridangam assumes in a Karnatic music concert

CO-3: Learn the construction and playing technique of Chenda and Panchamukhavadyam

CO-4: Learn the construction and playing technique of SuddhaMaddalam and Tavil

CO-5: Learn the construction and playing technique of the instruments of North India like Khol, Tabla and Pakhavaj

**TEXT BOOK:**

1. South Indian Music Book 1, Prof P. Sambamoorthy, The Indian Music Publishing House, 2005 (18<sup>th</sup> Edition)
2. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931

**ADVANCED THEORY**

**4 0 0 4**

**Course Objective:**

The objective of this paper is to comprehend and analyse advanced theoretical concepts. Also to know the developments in various areas after the advent of 18<sup>th</sup> century and the impact of 20<sup>th</sup> century developments.

**UNIT I****12**

Biography and contribution of Composers of Musical forms used in Bharatanatyam

**UNIT II****12**

Concept of Art Music

1. Music in Dance
2. Music and Dance in Cinema
3. Music and Dance in Drama
4. Music and Dance in the Arts of story telling
5. Music and Dance in other spheres
6. Music and Dance in Temple rituals
7. Music and Dance in Social festivals
8. Kalpita forms- Krti, Melody, Laya and Tala, Text/Sahitya
9. Semi-Classical and Light Music and Dance
10. Concert format and Structure

Trends and developments in music in the 20th century with reference to

1. Musical instruments
2. Compositions and composers
3. Concerts
4. Books
5. Journals and Research
6. Music and Dance Education
7. Music, Dance and communication

**UNIT III****12**

The comparative study of structure of musical forms

1. Varnam- Tana and Pada Varnam
2. Kirtanai
3. Jatisvaram-Svarajati
4. Padam, Javali
5. Ragamalika

**UNIT IV****12**

Role of Tala and its elements in present day musical forms

1. Various types of Talas - Capu, Desadi, Madhyadi
2. Tala dasa pranas

**UNIT V****12**

Study of Musical instruments

1. Classification systems for Musical instruments
2. Detailed study of - Tambura, Vina, Violin, Gottuvadyam, Flute, Nagasvaram, Mridangam, Tavil, Khanjira, Ghatam, Morsing

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the contribution of various composers of Musical forms used in Bharatanatyam

CO-2: Elucidate in detail about the role of Music in allied art forms

CO-3: Understand in depth about various musical forms

CO-4: Understand the role of Tala and its elements

CO-5: Have an indepth understanding of various musical instruments.

**TEXT BOOK:**

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar , 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V.Premalatha, Sundeep Prakashan, Delhi, 1985
5. The Form and Function of Music in Ancient India, Swami Prajnananda, Ramakrishna Vedanta Math, 1989
6. The Music of India – A Scientific Study, B.Chaitanya Deva, MunshiramManoharlal Publishers Ltd., 1995
7. Musical Instruments of India, S. Krishnaswami, Publications Division, Ministry of I & B, 1993
8. VadyaMarabu, Dr. A.N. Perumal, UlagaTamizharaicciNiruvanam, 1987
9. Raga Lakshana Part 1, Prof S.R.Janakiraman, The Music Academy, Madras, 1995
10. Raga Lakshana Part 2, Prof S.R.Janakiraman, The Music Academy, Madras, 1996
11. Raga Lakshana Part 3, Prof S.R.Janakiraman, The Music Academy, Madras, 1997

**REFERENCE BOOKS:**

1. A Historical study of Indian Music, Swami Prajnanada, Munshiram Manoharlal Publishers Ltd., 2002
2. Essentials of Musicology in South Indian Music, Prof S.R.Janakiraman, The Indian Music Publishing House, 2008

**CONTEMPORARY DANCE COMPOSITIONS**

**4 0 0 4**

**Course Objective:**

The objective of the paper is to learn and get exposed to the various dance forms of India.

<b>UNIT I</b>	<b>12</b>
An insight into Bhagavatamela and Yakshagana	
<b>UNIT II</b>	<b>12</b>
A study of Kathakali and Mohiniyattam - Origin, Forms, Specialty, Special instruments and orchestra arrangements, Pioneers and Artistes	
<b>UNIT III</b>	<b>12</b>
A study of Bharatanatyam - Origin, Forms, Specialty, Special instruments and orchestra arrangements, Pioneers and Artistes	
<b>UNIT IV</b>	<b>12</b>
Kuchipudi and Odissi - Origin, Forms, Specialty, Special instruments and orchestra arrangements, Pioneers and Artistes	
<b>UNIT V</b>	<b>12</b>
Kathak and Manipuri - Origin, Forms, Specialty, Special instruments and orchestra arrangements, Pioneers and Artistes	
<b>Total: 60h</b>	

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the performance and presentation method of Bhagavatamela and Yakshagana

CO-2: Get an overview about Kathakali and Mohiniyattam

CO-3: Learn and appreciate the depth of Bharatanatyam

CO-4: Get an overview about Kuchipudi and Odissi

CO-5: Get an overview about Kathak and Manipuri

**BHARATANATYAM REPERTOIRE – 5**

**2 0 4 4**

**Course Objective:**

The objective of this paper is to know about dance forms like Padam, Javali and Tillana

**UNIT I** **12**

Padams in Tamil

**UNIT II** **12**

Padams in Telugu

**UNIT III** **12**

One Javali

**UNIT IV** **12**

One Thillana

**UNIT V** **12**

One Thillana- Telugu

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the structure of dance forms Padam, Javali and Thillana

CO-2: Dance for a Tamil Padam and Telugu Padam

CO-3: Understand the Sringara rasa in a Padam and aesthetically present it while dancing

CO-4: Present nritta and Abhinaya for Javali

CO-5: Perform dance for a thillana

**Course Objective:**

The objective of this paper is to know how to present a variety of compositions ranging from Thevaram to Meera Bhajan

**UNIT I** **6**

Navasandhi Kauthuvam

**UNIT II** **6**

Thevaram

**UNIT III** **6**

Rama Natakam Kirtanai

**UNIT IV** **6**

Kuravanji

**UNIT V** **6**

Meera Bhajan

**Total: 30h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand a Thevaram and present it

CO-2: Dance for a Rama Nataka Kirtanai

CO-3: Understand a Kuravanji

CO-4: Present Navasandhi Kauthuvam

CO-5: Perform a Meera Bhajan

**Course Objective:**

The objective of this paper is to learn the various nadai-s, rendering and composing korvai-s and sollukattu and perform Nattuvangam.

**UNIT I** **12**

Playing various nadai-s with cymbals

**UNIT II** **12**

Rendering Sollukattu-s

**UNIT III** **12**

Composing Korvai-s and Sollukattu-s

**UNIT IV** **12**

Nattuvangam for items learnt - Korvai

**UNIT V** **12**

Nattuvangam for items learnt - sollukattu

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the technique of playing various nadai-s using cymbals

CO-2: Render Sollukkattu-s with clear enunciation

CO-3: Compose korvai-s and sollukattu-s for various tala-s and nadai-s

CO-4: Perform Nattuvangam for the Korvai-s learnt

CO-5: Perform Nattuvangam for the Sollukattu-s learnt

**TEXT BOOKS:**

1. Essence of Nattuvangam by Kamala Rani



## FOLK DANCE STYLES OF TAMILNADU

4 0 0 4

### Course Objective:

The objective of this course is to give an introduction to the folk dances of Tamilnadu like Oyilattam, Mayilattam, Kavadi, Karakam, Poikkal Kudirai and Thappattam.

<b>UNIT I</b>	<b>12</b>
Oyilattam	
<b>UNIT II</b>	<b>12</b>
Mayilattam	
<b>UNIT III</b>	<b>12</b>
Kavadi	
<b>UNIT IV</b>	<b>12</b>
Karakam	
<b>UNIT V</b>	<b>12</b>
Poikkalkuthirai, Thappattam	

**Total: 60h**

### COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Gain knowledge about the various folk dances of Tamilnadu

CO-2: Have a basic knowledge about Oyilattam and Mayilattam

CO-3: Understand the folk dance form, Kavadi

CO-4: Understand the style of Karakam

CO-5: Comprehend the dancing style of Poikkalkuthirai and Thappattam

**PRACTICAL - PERFORMANCE 2044**

**COURSE OBJECTIVE:**

This paper is a practical to chart out a programme where the student will perform traditional items.

**UNIT I 12**

Mallari/Navasandhi Kauthuvam

**UNIT II 12**

Nandanar Charitram -1 song

**UNIT III 12**

Rama Nataka Kirtanai

**UNIT IV 12**

Thiruppugazh

**UNIT V 12**

Kavadi Chindu

**Total: 60 h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Plan the items to perform a recital for half an hour

CO-2: Present and Perform a song from Nandanar Charitram

CO-3: Present and Perform a Rama Nataka Kirtanai

CO-4: Present and Perform a Thiruppugazh

CO-5: Present and Perform a Kavadi Chindu

## **INTRODUCTION TO KARNATIC MUSIC**

**4 0 0 4**

### **Course Objective:**

To get an idea of what Karnatic Music is with regard to Terms used, Musical Instruments an outline of Hindustani Music, composers and personalities along with an ability to play 6 Mela Ragas in Ascent and Descent in the Keyboard. This GE is designed and offered to the students belonging to other disciplines, for a better understanding and appreciation of our South Indian Classical Music.

### **UNIT I**

**12**

The following Technical terms in Karnatic Music will be defined and explained.

1. Raga 2.Tala 3.Sruti 4.Svara 5.Harmony 6.Melody

### **UNIT II**

**12**

The following Musical Instruments will be explained with regard to their construction and basic techniques.

1. Vina 2.Flute 3.Mridangam 4.Tabla 5.Violin 6. Pakhawaj 7.Sarangi 8.Sarod 9.Nagaswaram. 10. Taval .

### **UNIT III**

**12**

The Hindustani Classical Music may also need to be introduced to the students with regard to the above mentioned instruments such as Pakhawaj, Sarangi and Sarod and also the Thats corresponding to our Ragas.

1. Yaman 2.Bhairav 3. Kafi 4.Bhairavi 5.Bilawal 6.Poorvi 7.Asaveri 8.Thodi

### **UNIT IV**

**12**

As a practical demonstration for the students to get a feel of the sound of the svaras, they will be taught to play the notes of the following 6 Melas

Keyboard, or VeenaArohanam and Avarohanam of Mayamalavagaula, Kharaharapriya, Harikambhoji, Shankarabharanam, Kalyani

## **UNIT V**

**12**

Basic outline of the life and contribution of The Trinity namely Tyagaraja, Muttusvami Dikshitar and SyamaSastri will be taught along with a brief introduction to the following musicians of the 20th century.

1. G.N.Balasubramaniam
2. M.S.Subbalakshmi
3. M,L.Vasanthakumari
4. D.K.Pattamal
5. Semmangudi Sreenivasa Iyer
6. T.N.Rajaratnam Pillai
7. Palakkad Mani
8. S.Balachander
- 9.T.R.Mahalingam
10. Lalgudi Jayaraman

**Total: 60h**

### **COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand terms such as Sruti, Svara, Harmony and Melody

CO-2: Understand what Raga and Tala means

CO-3: Classify musical instruments and explain how each instrument functions

CO-4: Give an outline about Hindustani music

CO-5: Understand the contribution of great composers and musicians of Karnatic Music

### **TEXT BOOK:**

1. South Indian Music Book 1, Prof P. Sambamoorthy, The Indian Music Publishing House, 2005(18<sup>th</sup> Edition)
2. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931