

INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES (VISTAS)
(Deemed to be University Estd. u/s 3 of the UGC Act, 1956)
PALLAVARAM, THALAMBUR, PERIYAPALAYAM-CHENNAI
ACCREDITED BY NAAC WITH 'A++' GRADE

POSTGRADUATE DEGREE PROGRAMME

M.A Bharathanatyam

Two Years

CURRICULUM & SYLLABUS

REGULATION 2024

Choice Based Credit System (CBCS)

&

Learning Outcomes Based Curriculum Framework (LOCF)

Effective from the Academic Year

2024 -2025

School of Music and Fine Arts

VELS

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SCHOOL OF MUSIC AND FINE ARTS

VISION OF THE DEPARTMENT
The School of Music and Fine Arts was set up in VISTAS with an aim to nurture and cultivate an appreciation and education in traditional Classical Art forms. Today, the School offers courses at undergraduate and postgraduate courses in Indian Classical Karnatic Music, Bharatanatyam and Western Classical Music apart from various Certificate and Diploma level courses. Apart from this, it also offers a Ph.D program and research opportunities in Indian Music and Bharatanatyam.

MISSION OF THE DEPARTMENT	
M1	To Provide a holistic education in Classical Art forms
M2	To Encourage students to learn these arts forms as well as expose them to allied art forms.
M3	To Preserve traditional values which are integral to these Arts
M4	To Encourage in-depth research as well as interdisciplinary research in these arts
M5	To train students to get best opportunities and tackle challenges in Art Field.

PROGRAMME EDUCATIONAL OUTCOMES (PEO)	
PEO1	Acquire an in-depth knowledge in the repertoire of Bharatanatyam.
PEO2	Help a student apply the theory of Bharatanatyam learnt into practical music and develop the ability to codify practice.
PEO3	Understand theoretical concepts through a study of treatises in Sanskrit and Tamil from ancient to modern times
PEO4	Develop an inquisitive mind to pursue further higher study and research in the field of Classical Art and publish research findings and innovations in seminars and journals.
PEO5	Develop analytical, critical and innovative thinking skills, leadership qualities, and good attitude well prepared for lifelong learning and service to World Culture and Heritage

PROGRAMME OUTCOMES (PO)	
PO1	**Understanding essentials of a performing art:** Learning the Origin through ages as per different treatises, Explain the Technical terms in Dance
PO2	**Developing theoretical knowledge:** Acquaint with the History of Indian Dance, Devadasi Tradition, Royal Patronage for dance & Classical dances of India..
PO3	**Learning History and Culture**: Understand the Culture, Mythology & Society in Modern India.
PO4	**Allied Art forms:** An overview of allied fields of art. Compare the dance aspects & elements with different treatises. .
PO5	**Modern trends:** Understanding the modern trends in Arts & Musical aspects of dance. Develop Creativity & Choreography skills in dance
PO6	**Contribution to society:** Applying knowledge learnt to teach students of future

	generations.
PO7	**Research and Further study:** Encouraging further study and research into the field of Classical Art with focus on interdisciplinary study impacting society at large.

PROGRAMME SPECIFIC OUTCOMES (PSO)	
PSO1	Be competent in performance of Classical Dance with rich traditional repertoire.
PSO2	Be proficient in the theoretical aspects of dance which will supplement the knowledge of the performer
PSO3	Be familiar with the historical aspects of classical dance with specific reference to the evolution of dance in various eras, Acquaint with the History of Indian Dance, Royal Patronage for dance & Classical dances of India..
PSO4	Be familiar with allied areas of study like Karnatic Classical music, Philosophy, Notation and Hindustani Music.
PSO5	Be competent to pursue postgraduate and research studies in Bharathanatyam and contribute to society by teaching students and establishing schools of learning

KNOWLEDGE IS POWER

BOARD OF STUDIES

List of Members

School of Music and Fine Arts

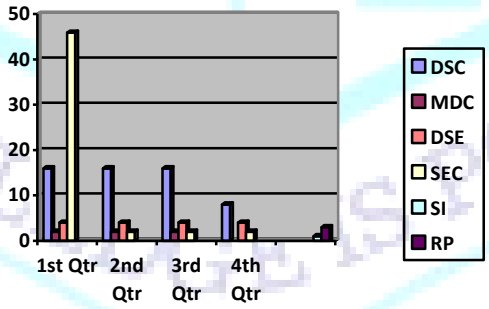
S. No	Name & Designation	Address	Role
1.	Dr. S.Subbulakshmi Director & Head	Director and Chairperson School of Music and Fine Arts, Vistas	Chairperson
2.	Dr. S. Sophia Assistant Professor,	Department of School of Music and Fine Arts Vels Institute of Science, Technology and Advanced Studies, Chennai.	Internal Member
3.	Mr.S. Aravind Assistant Professor,	School of Music and Fine Arts Vels Institute of Science, Technology and Advanced Studies, Chennai	Internal Member
4.	Dr.M. Lalitha Assistant Professor,	Violinist A- Grade Artist 0f A.I.R Madras University, Chennai	Academic Expert (External Member)
5.	Dr. M. Nandini Assistant Professor,	Violinist A- Grade Artist 0f A.I.R M.G.R Janaki Collage Chennai-	Academic Expert (External Member)
6.	Dr. Ambika Kameshwar Director	RASA, Chennai	Industry Expert
7.	Dr. Arun Kumar, Vocalist	A- Grade Artist 0f All India Radio	Alumni

CREDIT DISTRIBUTION

M.A. Bharatanatyam
Minimum credits to be earned: 90

Component	I Sem	II Sem	III Sem	IV Sem	2 Yrs. Total Credits
DSC	8	12	12	8	36
DSE / IDC / Minor	12	8	8	4	32
MDC	2	2	2		
SEC	2	-	2	-	7
SI		2			
RP	-	-	-	6	
Total Credits	**24**	**24**	**24**	**18**	**90**

Credit System



ABBREVIATIONS

DSC	Disciplinary Specific Core
MDC	Multi-disciplinary Core
DSE	Disciplinary Specific Elective
SEC	Skill Enhancement Courses
SI	Summer Internship
RP	Research Project

CURRICULUM STURCTURE

M.A., Bharatanatyam (Two Years)

Total number of Credits: 90

								M.A., Bharatanatyam (Two Years)		
			Hours/Week					Maximum Marks		
			SEMESTER 1							
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
DSC 1	24CMNM11	Historical and Theoretical Concepts of Fine Arts (Theory)	4	0	0	0	4	40	60	100
DSC 2	24CMNM12	A Literary Survey of Dance Concepts (Theory)	4	0	0	0	4	40	60	100
DSE 1	24PMNM11	Bharatanatyam Repertoire – 1 (Practical cum Theory)	0	2	4	2	4	40	60	100
DSE 2	24PMNM12	Bharatanatyam Repertoire -2 (Practical cum Theory)	0	2	4	2	4	40	100	100
DSE 3	24PMNM13	Foundation Course in Performance-1 (Practical cum Theory)	0	2	4	2	4	40	60	100
MDC 1	24PMNM14	Foundation Course in Dance Music - 1 (Practical cum Theory)	0	2	4	2	2	40	60	100
SEC 1	24SMNM11	Specific Elective I	2	0	0	1	2	40	60	100
SEC 2		Orientation programme / Industrial Visit	-	-	-	4	-	-	-	-
			10	8	16	9	24	-	-	-

CIA - Continuous Internal Assessment **SEE - Semester End Examination**

***L – Lecture, *T- Tutorial, *P- Practical, *O - Outside the class effort / self-study**

SEMESTER 2										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
DSC 3	24CMNM21	Historical and Theoretical Concepts of Fine Arts (Theory)- 1	4	0	0	0	4	40	60	100
DSC 4	24CMNM22	Sahitya Appreciation, (Theory)	4	0	0	0	4	40	60	100
DSC 5	24CMNM23	Percussion Instruments	4	0	0	0	4	40	60	100
DSE 4	24PMNM21	Bharatanatyam Repertoire – 3 (Practical cum Theory)	0	2	4	2	4	40	60	100
DSE 5	24PMNM22	Bharatanatyam Repertoire -4 (Practical cum Theory)	0	2	4	2	4	40	60	100
MDC 2	24DMNM21	Foundation Course in Dance Music - 2 (Practical cum Theory)	0	1	2	2	2	40	60	100
SI	21INPG21	Internship	2	0	0	1	2	40	60	100
			14	5	10	5	24	-	-	-

SEMESTER 3										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
DSC 6	24CMNM31	Advanced theory (Theory)	4	0	0	0	4	40	60	100
DSC 7	24CMNM32	Makeup And Ornamentation (Theory)	4	0	0	0	4	40	60	100
DSC 8	24CMNM33	Folk Dance Styles of Tamil Nadu – An Appreciation (Theory)	4	0	0	0	4	40	60	100
DSE 6	24PMNM31	Bharatanatyam Repertoire – 5 (Practical cum Theory)	0	2	4	2	4	40	60	100
DSE 7	24PMNM32	Bharatanatyam Repertoire – 6	0	2	4	2	4	40	60	100

		(Practical cum Theory)								
MDC 3	24DMNM31	Tala and Nattuvangam (Practical cum Theory)	0	1	2	2	2	60	100	100
SEC 2		Specific Elective II	2	0	0	1	2	40	60	100
			14	5	10	7	24	-	-	-

SEMESTER 4										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
DSC 9	24CMNM41	Introduction to Karnatic Music (Theory)	4	0	0	0	4	40	60	100
DSC 10	24CMNM42	Research Methodology (Theory)	4	0	0	0	4	40	60	100
DSE 8	24PMNM41	Practical – Performance	0	2	4	2	4	40	60	100
RP	24RMNM41	Research Project	0	2	8	0	6	40	60	100
			8	2	2	0	18	-	-	-

DISCIPLINE SPECIFIC CORE COURSES

Category	Code	Course	L	T	P	O	C
DSC 1	24CMNM11	Historical and Theoretical Concepts of Fine Arts (Theory)	4	0	0	0	4
DSC 2	24CMNM12	A Literary Survey of Dance Concepts (Theory)	4	0	0	0	4
DSC 3	24CMNM21	Historical and Theoretical Concepts of Fine Arts (Theory)	4	0	0	0	4
DSC 4	24CMNM22	Sahitya Appreciation, Pronunciation (Theory)	4	0	0	0	4
DSC 5	24CMNM23	Percussion Instrument	4	0	0	0	4
DSC 6	24CMNM31	Advanced theory (Theory)	4	0	0	0	4
DSC 7	24CMNM32	Makeup And Ornamentation (Theory)	4	0	0	0	4
DSC 8	24CMNM33	Folk Dance Styles of Tamil Nadu – An Appreciation (Theory)	4	0	0	0	4
DSC 9	24CMNM41	Introduction to Karnatic Music (Theory)	4	0	0	0	4
DSC 10	24CMNM42	Research Methodology (Theory)	4	0	0	0	4

DISCIPLINE SPECIFIC ELECTIVE COURSES

Category	Code	Course	L	T	P	O	C
DSE 1	24PMNM11	Bharatanatyam Repertoire – 1 (Practical cum Theory)	0	2	4	2	4
DSE 2	24PMNM12	Bharatanatyam Repertoire -2 (Practical cum Theory)	0	2	4	2	4
DSE 3	24PMNM13	Foundation Course in Performance-1 (Practical cum Theory)	0	2	4	2	4
DSE 4	24PMNM21	Bharatanatyam Repertoire – 3 (Practical cum Theory)	0	2	4	2	4
DSE 5	24PMNM22	Bharatanatyam Repertoire -4 (Practical cum Theory)	0	2	4	2	4
DSE 6	24PMNM31	Bharatanatyam Repertoire – 5 (Practical cum Theory)	0	2	4	2	4
DSE 7	24PMNM32	Bharatanatyam Repertoire – 6 (Practical cum Theory)	0	2	4	2	4
DSE 8	24PMNM41	Practical – Performance (Practical cum Theory)	0	2	4	2	4

MULTY- DISCIPLINARY COURSE

Category	Code	Course	L	T	P	O	C
MDC 1	24DMNM11	Foundation Course in Dance Music - 1 (Practical)	0	1	2	2	2
MDC 2	24DMNM21	Foundation Course in Dance Music - 2 (Practical)	0	1	2	2	2
MDC 3	24DMNM31	Tala and Nattuvangam (Practical)	0	1	2	2	2

SKILL ENHANCEMENT COURSES

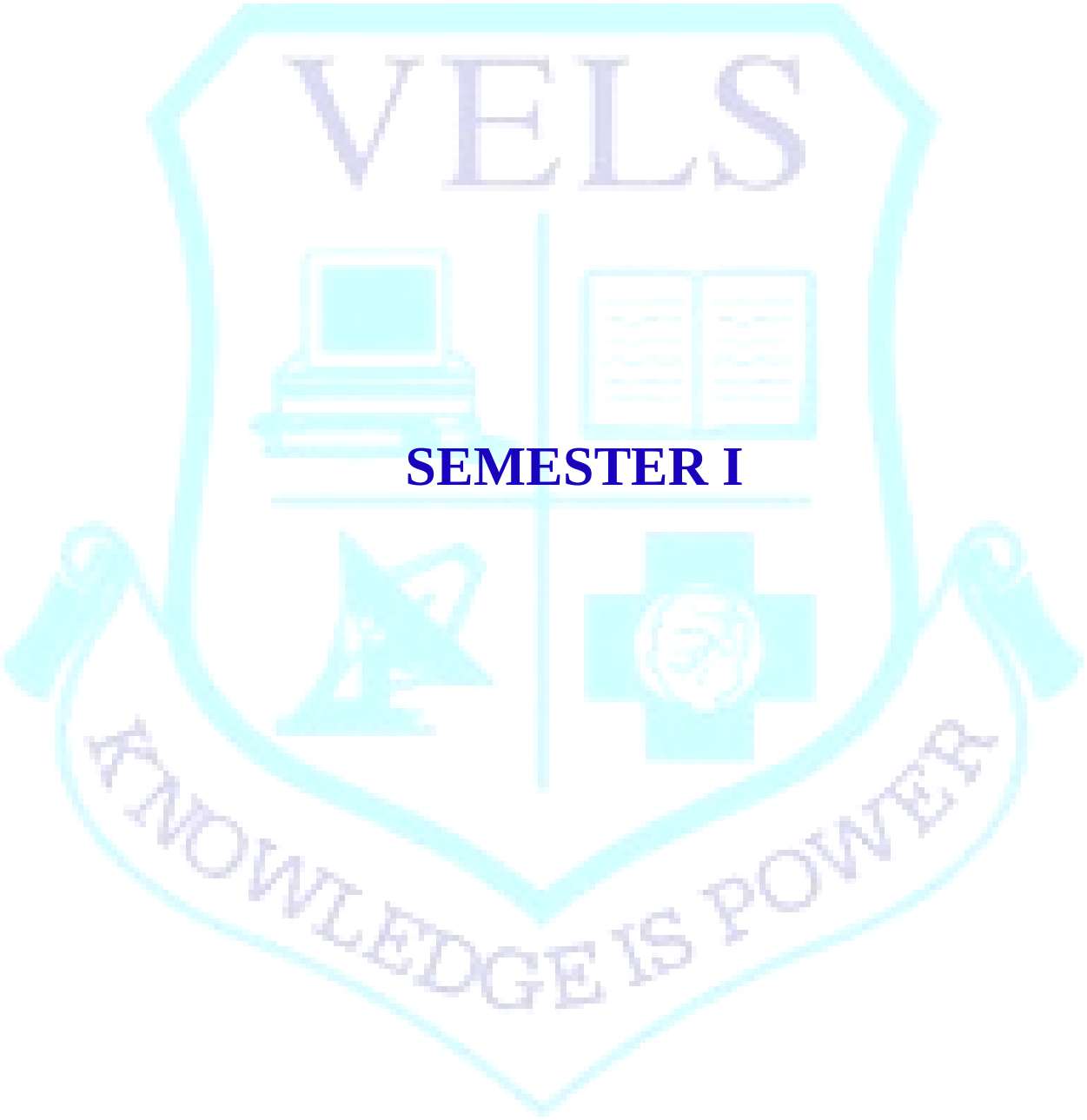
Category	Code	Course	L	T	P	O	C
SEC 1	24SMNM11	Specific Elective I South Indian Music Instruments	2	0	0	1	2
SEC 2	24SMNM11	Specific Elective II North Indian Music Instruments	2	0	0	1	2

INTERNSHIP

Category	Code	Course	L	T	P	O	C
SI		Summer Internship I	2	0	0	1	2

RESEARCH PROJECT

Category	Code	Course	L	T	P	O	C
RP	24RMNM41	Research Project	0	2	8	0	6



SEMESTER I

24CMNM11 HISTORICAL AND THEORETICAL CONCEPTS OF FINE ARTS

L	T	P	O	C
4	0	0	0	4

COURSE OBJECTIVE:

To know the origin of Dance through ages. The concepts of Bharathnatyam in Natya Sastra, Abhinaya Darpana. Learn the Usages of Bhava. To describe the techniques of Bharathanatyam To provide an overview of Musical Instruments. To provide a clear understanding of role Nayaki and Nayakas in Bharathanatyam

UNIT- I ORIGIN OF DANCE 12Hours

Introduction and origin of dance through the ages, evolution of Bharatanatyam, Tamil and Sanskrit texts, Sanskrit text Natyasastra (2BC-2AD), Sculptural evidence.

UNIT-II DANCE CONTENTS 12Hours

Study on Natya Sastra, Abhinaya darpanam, Nrutta Ratnavali and Cilappadikaram.

UNIT-III BASIC TECHNICAL TERMS IN DANCE 12Hours

Definition of Nrtta, Nritya, Abhinaya, explanation of Tandavam and Lasyam, discussion about Natya, Natyadharni and Lokadharmi, definition of bhava, Anu bhava, sthayibhava,vibhava, Sanchari bhava and vyabhichari bhava.

UNIT – IV MUSICAL INSTRUMENTS IN CILAPPADIKARAM 12Hours

History of Cilapadikaram, Classification of instruments, Reference of wind instruments, References of string instruments, References of Percussion Instruments, Qualification of a Musician

UNIT– V FOUR VARIETIES OF ABHINAYA 12Hours

Introduction of Four varieties of abhinaya, Advantage of anga, Upanga and pratyanga, characteristic features of Ashta nayikas and four types of nayakas

Total: 60 Hours

Course Outcomes:

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

CO1: Understand Origin of dance through ages

CO2: Study on dance contents through different treatises.

CO3: Define the Technical terms in dance.

CO4: Understand the ancient musical instruments and the evolution of the current day instruments.

CO5: Understand the various technical terms in Dance.

Text Books:

1. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar , 1972
2. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
3. Music through the Ages, V.Premalatha, Sundeep Prakashan, Delhi, 1985
4. Panchamarabu by Arivanar, Isai Tamil Nool, 1975
5. Silappadigaram and the commentaries by U.Ve. SwaminthaIyer
6. SilappadigarattisainunukkaVilakkam, S.Ramanathan, 1956

Reference Books:

1. Silappadigaram and the commentaries by U.Ve. SwaminthaIyer
2. SilappadigarattisainunukkaVilakkam, S.Ramanathan, 1956

Web Sources:

1. https://theinvisiblenarad.com/bharatanatyam/
2. https: //tamilnation.org/literature/epics/cilapathikaram/index.htm
3. https://ebooks.inflibnet.ac.in/engp11/chapter/abhinaya/
4. https://sreenivasaraos.com/2018/11/07/the-texts-of-the-indian-dance-traditions-part-eleven/

24CMNM12 LITERARY SURVEY OF DANCE CONCEPTS

L	T	P	O	C
4	0	0	0	4

COURSE OBJECTIVE:

This course is created with an objective to know about the history of dance in sculpture paintings literature, music and Dance. Learn about Tevaram, Tirupugazh, Silappatikaram, Kutrala Kuravanji learn about the different performing traditions and contribution of Royal Patrons towards arts.

UNIT- I HISTORY OF DANCE 12Hours

History of Dance from the Ancient to Modern time from the data available from sculpture, paintings, Literature and Music.

UNIT-II TAMIL'S DANCE IN SANGAM AGE 12Hours

Tamil's Dance in Sangam age – – Tevaram, Tirupugazh, Silappatikaram, KutralaKuravanji

UNIT – III DANCE INSTITUTION AND DANCE ACADEMIES 12Hours

Kalakshetra, Kalamandalam, Kalai Kaviri,, RLV, Bangalore University, The Tamilnadu Dr. J.Jayalalithaa Music and Fine Arts University

UNIT– IV COMPOSERS 12Hours

Know about Choreographers – Tanjore Brothers, Muthayya Bhagavatar, Papanasam Sivan, Javali composers, Uttukadu Venkada Subbaya, Rabindranath Tagore, Dr G N Balamuralikrishna, Lalgudi G Jayaraman

UNIT– V 21ST CENTURY DANCERS 12Hours

Transition of the tradition of Sadir into the present day performance.

Study of 21st Century Dancers:

Rukmini Devi Arundal, Ram Gopal, BalaSaraswathi Chandra Lekha,

E. Krishna Iyyer –Uday Shankar

Total: 60 Hours

Course Outcomes:

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

CO-1: Prepare the data available regarding dance from Ancient to modern time

CO-2: Develop an overview on Tevaram, Tirupugazh, Silappatikaram, KutralaKuravanji South Indian Classical Dances

CO-3: Develop an overview on of Pallava and Chola kings

CO-4: Explain the contribution and development of Sadir Nritya IN Nayak and Maratta period

CO-5: Understand the various performing traditions in Bharatanatyam and the contribution of Nattuvanars in codifying the dance form as is present today.

Text Books:

1. Kapila Vatsyayan,(2007),Indian Classical Dance", Published by director, Publications Division History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
2. AshishKhokar, 2002 Bharatanatyam. New Delhi: Rupa & Co
3. Shovana Narayan, 2012 Bharatanatyam. Gurgaon: Shubhi Publications
4. Prathipa Prahlad, 2004 Bharatanatyam. New Delhi: Wisdom Tree.,.
5. DaveshSoneji, 2010. Bharatanatyam: a reader. New Delhi: Oxford University Press.
6. Dr C Venugopalan Nair, 2005, Mudras in Bharatanatyam.
7. P V Subramaniam, Bharatanatyam. New Delhi: SamkaleenPrakashan, 1980. Print.
8. Vidya Bhavani. 2006 Appreciating Bharatanatyam. Chennai, India: Skanda Publications.
9. Anne Marie Gaston, 1996 Bharatanatyam from Temple to Theatre, New Delhi, Manohar publishers.

Reference Books:

1. Dr R Kalarani. 2014 Bharatanatyam in Tamilnadu (After AD. 1200), Madurai, S.P.M. Offset Printers
2. Dr. S. Raghuraman, 2007 History of Tamizh's Dance, Chennai, Nandini Pathipagam publications.

Web Sources:

1. https://www.jetir.org/papers/JETIR2004227.pdf /
2. https://sangeethas.wordpress.com/2008/02/29/know-about-nattuvangam-the-

rhythmic-sound-play-of-cymbals/

3. https://efaidnbmnnnibpcajpcglclefindmkaj/https://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/S000451PA/P001529/M017824/ET/1481105266P3M2TEXT.pdf
4. https://sangeethas.wordpress.com/2014/11/29/banis-of-bharatanatyam/
5. https://indianculture.gov.in/stories/sadir-attam-bharatanatyam

24PMNM11 BHARATANATYAM REPERTOIRE - I

L	T	P	O	C
0	2	4	2	4

COURSE OBJECTIVE:

This paper will help in acquiring knowledge about Pushpanjali, alarippu Kavuthuvam and Sabdam. To learn the vital component of Bharatanatyam that combines rhythmic precision with devotional expression, serving as both an invocation and a showcase of the dancer's skill in conveying spiritual themes through dance.

UNIT- I PUSHPANJALI 12 **Hours**

Aspects of Pushpanjali- Devotional Offering, Simple Choreography, Presentation of the Dancer, Invocation Slokas, Attire and Expression

UNIT-II ALARIPPU 12 **Hours**

Key aspects contributing to its significance and role in a classical dance recital - Rhythmic Structure (Tala), Gradual Unfolding, Pure Dance (Nritta), Simplicity and Precision, Symbolism, Connection with Tradition, Minimalism

UNIT-III KAVUTHUVAM **12** Hours

Devotional item that typically praises a deity Ganesha, blending elements of both Nritta (pure dance) and Nritya. Devotional Content, Combination of Nritta and Nritya, Rhythmic Complexity, Use of Mudras and Abhinaya, traditional Composition, Performance Structure, Costume and Aesthetics.

UNIT-IV JATISWARAM **12** Hours

Jatiswaram is a significant component of Carnatic music, which is a classical music tradition from South India. It is typically performed as a part of a dance or music recital and serves as a bridge between the purely melodic aspect of a performance and the rhythmic patterns that follow..

UNIT – V SABDAM – TANJORE QUARTET – 1 12 **Hours**

Significant item in the Bharatanatyam repertoire. Analysation of Musical Composition, Blend of Nritta and Abhinaya, Narrative Content, Expressive Range, Structure of a sabdam, Devotional and Aesthetic Appeal in the sabdam, ability to balance rhythm and expression.

Total: 60 Hours

Course Outcomes:

At the end of this course 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 Kavuthuvam in various ragas and talas

CO-5: Perform Shabdam with abhinaya

Text Books:

Thevaram – Tirumurai Pathigangal - Kazhagam Press or other Tamil publishing houses

Swami Sivananda Saiva Thirumurai – The Sacred Hymns of Shaivism

Sunil Kothari - Bharatanatyam – A Complete Guide

Reference Books:

T. Balasaraswati, Rukmini Devi Arundale, or other established Bharatanatyam scholars Navasandhi Kouthuvam

Dr. S. Raghuraman - Kowthuvam and Temple Dances in Bharatanatyam

Web Sources:

1. ***https://narthaki.com/info/articles/art228.html***
2. ***https://www.academia.edu/27612129/Kauthuvam_a_study***
3. ***https://www.scribd.com/document/402996892/Natesha-Kautuvam-lyrics-docx***
4. ***https://www.sahapedia.org/sites/default/files/Kavuthvams.pdf***
5. ***https://nasa2000.livejournal.com/52104.html***

24PMNM12 **BHARATANATYAM REPERTOIRE - II**

L	T	P	O	C
0	2	4	2	4

COURSE OBJECTIVE:

This paper will help in acquiring knowledge about Pada varnam and svarjathi. To learn the vital component of Bharatanatyam that combines rhythmic precision with devotional expression, serving as both an invocation and a showcase of the dancer's skill in conveying spiritual themes through dance

UNIT- I PURVANGAM OF PADA VARNAM 12 **Hours**

The Purvangam is the first half of a Varnam, a vocal exercise in Carnatic music. The Purvangam is made up of the Pallavi, Anupallavi, and Muktaayi swaram.

UNIT-II UTTARANGAM OF PADA VARNAM 12 **Hours**

The second half of a Varnam is called the Uttardham, which consists of the Charanam and Charana swarams. Some older Varnam compositions include an Anubandham section after the Uttardham. Uttarangam of Pada Varnam**.**

UNIT-III SVARAJATI-1 **12** Hours

Svarajati-1- It is a composition which usually has a pleasing melody and are suitable for singing in early lessons, musical concerts and dance concerts.

UNIT – IV INTERPRETATION OF THE SAHITYA 12 **Hours**

Interpretation of the Sahitya in the above Pada Varnam and Svarajati

The difference is that instead of Muktai swaras and Muktai swara sahityam (like in Varmnam), Swarajatis comprises Muktai Swarajati, i.e. swaras mingled with Sollukattus, without any sahityam after. Another difference is that Charanam swaras are sung first followed by Charana sahityam.

UNIT– V SAHITYA ANALYSIS **12** Hours

Sahitya analysis of the above Pada Varnam and Svarajati.

Varṇam is a type of composition in the Carnatic music system that encapsulates the key features of a raga, and considered as a foundational element in the learning path. Varnams

capture the essence of the ragam in terms of typical swara patterns used, vishesha prayogas, highlighting the main notes (jeeva swaras), etc. This forms the basis for creative presentation (manodharma) of the raga in the form of raga aalapana, kalpana swarams and neraval. Swarajati is a form in Carnatic music, which is helpful before learning a varnam. It has pallavi, sometimes an anupallavi, and at least one charanam. The themes of swarajathis are usually either bhakti, love or courage. It is a composition which usually has a pleasing melody and are suitable for singing in early lessons, musical concerts and dance concerts. The most popular and the oldest known Swarajathi is in Huseni raga, hau re raa bhagaya in Telugu by Melattur Veerabhadrayya. Swarajatis have been composed in numerous raagas - Bilahari, Hamsadhwani, Kalyani, Janjuti, Kamas, etc.

Total: 60 Hours

Course Outcomes:

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

KNOWLEDGE IS POWER

1. https://efaidnbmnnnibpcajpcglclefindmkaj/http://117.239.78.102:8080/jspui/bitstream/123456789/2321/1/SANJANA%20S.pdf

24PMNM13 FOUNDATION COURSE IN PERFORMANCE

L	T	P	O	C
0	2	4	2	4

COURSE OBJECTIVE:

The objective of this course is to build a strong technical foundation for dancers by developing their rhythm, coordination, balance, and precision. Through repeated practice of these fundamental movements, dancers gain control over their body, enabling them to execute complex choreography with grace and accuracy. Adavus also instill a sense of discipline and rhythm, essential for the seamless integration of Nritta (pure dance) and Abhinaya (expression) in performances.

UNIT- I ADAVUS 6Hours

History of Adavus - the fundamental of Bharatanatyam, comprising coordinated movements of the feet, hands, and body. Specific rhythmic patterns and postures, practiced to develop precision, grace, and stamina

UNIT-II PERFECTING ADAVUS 6 Hours

Perfecting Adavus and Writing notation for Adavus, Mastery of Adavus - complex dance sequences. The foundation of the entire Bharatanatyam repertoire

UNIT-III ASAMYUTHA HASTAS 6 Hours

Asamyutha Hastas and its Viniyogas , Samyutha Hastas and its Viniyogas, Nritta Hastas and usages, Dasavathara Hastas

UNIT – IV DEVATHA HASTAS 6 Hours

Devatha Hastas, Bhandava Hastas, Navagraha Hastas

UNIT– V BHEDAS AND STANAKAS 6 Hours

Siro bheda, Grivabheda, Dristibheda, Pada bhedas, Mandalas, Stanakas,

Utplavanas & Bramaris

Total: 30 Hours

COURSE OUTCOMES:

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: Understand the concept of Asamyuta hastas and samyuta hastas

CO-4: Understand the concept of Devatha hastas and Navagraha hastas

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

24DMNM11 FOUNDATION COURSE IN DANCE MUSIC-1

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COURSE OBJECTIVE:

The objectives of singing basics are foundational for developing vocal skills and musicality. These objectives include: To learn proper breathing techniques that support sustained and controlled singing, enabling a steady and strong voice. To train the ear and voice for accurate pitch, ensuring that the singer can stay in tune and sing notes correctly.

UNIT- I BASICS OF SINGING **12 Hours**

Basics of singing svaravali, alankaram, Four gitam-s, One varnam

UNIT-II STRUCTURE OF RAGAS **12 Hours**

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

UNIT-III TALA EXERCISES **12** Hours

Tala exercises in Adi, Rupaka and Chapu

UNIT – IV MUSICAL ABILITY **12 Hours**

Ability to sing items learnt

UNIT– V NATTUVANGAM **12** Hours

Nattuvangam for items learnt

Total: 60 Hours

Course Outcomes:

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

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

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

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

CO-4: SingPushpanjali and Kauthuvam

CO-5: Perform Nattuvangam for the items learnt.

Text Books:

1. Prof P. Sambamoorthy, 1994 South Indian Music Book- 4, The Indian Music Publishing House
2. Prof P. Sambamoorthy A History of South Indian Music from Vedic Times to the Present by History of Indian Music, The Indian Music Publishing House
3. V.Premalatha 1985 Sundeep Prakashan, Delhi, Music through the Ages

Reference Books:

1. Dr. S. Seetha, 1981 Tanjore as a Seat of Music (During the 17,18, 19th centuries),
2. Dr.M.B. Vedavalli, 2009 Mysore as a Seat of Music
3. Swami Prajnanada, Munshiram 2002A Historical study of Indian Music, Manoharlal Publishers Ltd.,
4. Arun Bhattacharya, 1978 A treatise on Ancient Hindu Music, , K.P.Bagchi & Co

24SMNM11 Specific Elective I

SOUTH INDIA MUSIC INSTRUMENTS

COURSE OBJECTIVE:

The course focuses on mastering South Indian instruments like Thavil, Nagaswaram, violin, and Veena. Students will learn foundational techniques, raga and tala systems, and improvisational methods. Emphasis is placed on understanding Carnatic compositions, developing performance skills, and appreciating the cultural and theoretical aspects of South Indian classical instrumental traditions.

UNIT- I THAVIL 12Hours

Introduction (Origin and History), Parts of Instrument, Material used in construction.
Methods of playing, Famous Vidwans

UNIT-II NAGASWARAM 12Hours

Introduction (Etymology, Origin, History) Types of Nagaswaram
Parts of the instruments and Materials used in the construction
Method of play of playing Famous Vidwan

UNIT-III VEENA 12Hours

Study of musical instruments of Veena Introduction (Etymology and History)
Types of Veena. The material used for construction, Playing techniques Famous Vidwan

UNIT-IV CARNATIC VIOLIN 12Hours

Introduction (History of and to South Indian Music) adaptation
Construction of Violin, Violin in as Kutcheris. Accompaniment instrument
Different Styles (Bamis) of playing, Famous Vidwans.

UNIT– V MIRUTHANGAM 12Hours

Introduction (Etymology History) Construction of instrument and mastering used
Method of Playing, accompaniment Mridangam &tala Vadhya concert
FamousVidwans.

Total: 60 Hours

Course Outcomes:

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

CO1: Understand the history Tavil and the methods of playing.

CO-2: Understand the instrument Nagaswarm and materials used in the construction.

CO-3: Understand the musical instruments of the Veena

CO-4: Understand the musical instruments of the violin

CO-5: Understand the musical instruments of the

Text Books:

1. Vanika Vidwan (2010), Veena: The Instrument Par-Excellence (With Notation)
2. Dr. P T Chelladurai (2005),The splendor of south Indian music, 3rd Edition, Vaigarai publishers

SEMESTER II

L	T	P	O	C

24CMNM21

4	0	0	0	4

HISTORICAL AND THEORETICAL CONCEPTS OF FINE ARTS - 1

COURSE OBJECTIVE:

The objectives of this course is learning dance texts such as classical dance treatises, compositions, or literary works related to dance, are multifaceted and crucial for a deeper understanding of the art form. To gain insight into the cultural, historical, and philosophical contexts that shape the dance form, helping dancers connect with its origins and evolution. Helps dancers to not only perform with greater depth and authenticity but also to contribute meaningfully to the preservation and evolution of their dance traditions.

UNIT- I INTRODUCTION TO NATYASASTRA 12

Introduction and Arrangement of chapters, Cultural and Historical Understanding, Origin and importance of Natya, Tandavalakshana, Theoretical Knowledge of 108 Karanas

UNIT-II DETAILED STUDY OF NATYASASTRA 12

Rasa Bhava, Dasarupaka, Nayaka- Nayika types

UNIT-III I INTRODUCTION TO ABHINAYA DARPANA 12

Introduction of Abhinaya Darpana, Origin of Natya, Characteristics, essential qualities of a dancer, Classification of Natya, Abhinaya and varities, Developing Abhinaya (Expression)

UNIT – IV TALA SYSTEM IN KARNATIC MUSIC 12

Brief study of Jati system Tala Dasapranas, 35 Talas, 175 Talas, Nava Sandhi Talas.

UNIT– V CONSTRUCTION OF JATIS FOR DANCE 12

Introduction of Mukthayi, Construction of TrikalaJati understanding GatiBhedas.

Total: 60 Hours

Course Outcomes:

At the end of this course 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: Comprehend the evolution of the tala system

CO-5: Understand the above concepts of Jatis for Dance

Text Books:

4. Prof P. Sambamoorthy, 1994 South Indian Music Book- 4, The Indian Music Publishing House
5. Prof P. Sambamoorthy A History of South Indian Music from Vedic Times to the Present by History of Indian Music, The Indian Music Publishing House
6. V.Premalatha 1985 Sundeep Prakashan, Delhi, Music through the Ages

Reference Books:

5. Dr. S. Seetha, 1981 Tanjore as a Seat of Music (During the 17,18, 19th centuries),
6. Dr.M.B. Vedavalli, 2009 Mysore as a Seat of Music
7. Swami Prajnanada, Munshiram 2002A Historical study of Indian Music, Manoharlal Publishers Ltd.,
8. Arun Bhattacharya, 1978 A treatise on Ancient Hindu Music, , K.P.Bagchi & Co

Web Sources:

1. https://ebooks.inflibnet.ac.in/engp11/chapter/natya-sastra/
2. https://kalyanikalamandir.com/abhinaya-darpanam/
3. https://narthaki.com/info/articles/art484.html#:~:text=Abhinaya%20Darpanam%20is%20a%20Sanskrit,the%20composition%20of%20Abhinaya%20Darpanam.
4. https://www.mridangams.com/2007/08/saptha-tala-35-tala-175-tala.html

24DMNM22 SAHITYA APPRECIATION (THEORY)

L	T	P	O	C
4	0	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 A STUDY ON THE ASPECTS TO NOTE IN A COMPOSITION 12Hours

A study on the aspects to note in a composition Structure of the composition Prasa/ Edugai-Monai Decorative elements - Madhyamakala sahitya, Cittasvara, Solkattu Sangati

UNIT-II HISTORY AND THE STURUCTURE 12Hours

History of Pushpanjali, Alarippu, Kavuttuvam, Jatisvaram and Sabdam. The comparative study of structure of musical forms Varnam- Tana and Pada Varnam, Kirtanai, Jatisvaram-Svarajati, Padam, Javali

UNIT-III ANALYSIS OF VARNAM 12Hours

Analysis of a Varnam and Kirtana, Structure of a Varnam – Pallavi, Anupallavi, Muktayi Swaras, Charanam, Chittaswaras. Types of Varnam Tana Varnam and Pada Varnam. Structure of a Kirtana – Pallavi, Anupallavi, Muktayi Swaras, Charanam,

UNIT – IV LIFE HISTORY 12Hours

Purandaradasa, Syamasastri, Tyagaraja, Muthuswami Dekshitar, Narayanateertar, Subbarama Deekshitar, Subharaya Sastri and Jayadevar

UNIT– V COMPOSERS 12Hours

Tanjore Brothers, Annamacharya, Siddendra Yogi, Arunagirinathar, Talappakam Composers, Muttutandavar, Subramanya Bharathi

Total: 60 Hours

Course Outcomes:

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: Analyse a Varnam and kirthana in detail

CO-4: Understand the life history and the contribution towards arts

CO-5: understand the techniques of the composers

Text Books:

1. *Great composers*. 1994 Trivandrum, India: CBH Publications,.

2. Kommalapudi, John Christopher. , 2010 *Philosophy of Indian music: contribution of the trinity*. New Delhi, India: Akansha Pub. House. Print.

3. Krishna, Mangalampalli, and Balambal Meenakshisundaram 1997 *Suryakanthi: compositions of Dr. Balamuralikrishna*. 1. ed. Chennai: M.B.K. Trust.

4. Madhavan, A. D. 2003 *Core of Karnatic music = Karnataka Sangeetha mrutham*. Kerala, India: Music Zone

5. Menon, Indira. 1999 *The Madras quartet: women in Karnatak music*. New Delhi: Lotus Collection.

6. Pesch, Ludwig. 1999 *The illustrated companion to South Indian classical music*. Delhi: Oxford University Press.

Reference Books:

1.Carnatic Music Composers – A Collection of Biographical Essays Edited by b. Dayananda Rao Triveni Foundation, 1994

Web Sources:

1.https://nios.ac.in/media/documents/Carnatic_Music_243/carnaticmusicbook1/ch3.pdf

2.https://www.exoticindiaart.com/book/details/carnatic-music-composers-collection-of-biographical-essays-old-and-rare-book-nal723/

3.https://www.scribd.com/document/238261219/Composers-of-Indian-Carnatic-Music-after-the-Trinity

24CMNM23 **PERCUSSION INSTRUMENTS**

L	T	P	O	C
4	0	0	0	4

COURSE OBJECTIVE:

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

UNIT- I PERCUSSION INSTRUMENTS 12hours

Study of Musical instruments - Mridangam, Tavil, Khanjira,

Study of Musical instruments - Mridangam, Tavil, Khanjira.

The mridangam is used to accompany Bharatanatyam performances, setting the stage for the next item. It's important for the mridangam player to play the appropriate arudhis (short ending patterns) with precision.

Tavil of southern India is one of the barrel shaped percussion instruments. It is commonly used in folk music as well as in classical music with nagaswaram. It is an important instrument of an ensemble of a wind instrument band, known as periya melam. The word Kanjira is derived from the Tamil language and literally means skin with bells. This percussion instrument holds a deep cultural significance and is often used in classical, folk, temple rituals and devotional music in South India.

UNIT-II WIND INSTRUMENT 12hours

Classification systems for Musical instruments detailed study of Flute,

Nagasvaram, Morsing

Pullanguzhal are the many names given to this unique eight-hole south Indian flute. It is commonly referred to as Carnatic or Karnatik or Karnatic flute based upon the earlier name for a large region of South India. The nadaswaram is a wind instrument made of wood and metal that is found in both classical and folk traditions in South India. The name is got from 'Nada' or pleasing sound and 'Swaram' meaning note. The sound of the instrument is considered auspicious, and it is used in temple concerts and religious festivals. The morsing is a mouth-resonated heteroglot lamellaphone idiophone (jew's harp) from South India. It is an instrument that is used in the high art music of the concert stage in South India and Sri Lanka.

UNIT-III STRING INSTRUMENTS 12hours

Study of Musical instruments Tambura, Vina, Violin

UNIT – IV SOUTH INDIAN MUSIC INSTRUMENTS **12hours**

Suddhamaddalam, Ghatam Chenda, Panchamukhavadyam

UNIT– V NORTH INDIAN MUSIC INSTRUMENTS **12hours**

North Indian Music Instruments Khol, Tabla, Pakhavaj

Total: 60 Hours

Course Outcomes:

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

CO-1: Understand the different types of Indian percussion instruments, Learn the construction and playing technique of Mridangam as also comprehend the importance that Mridangam assumes in a Karnatic music concert

CO-2: Learn the construction and playing technique Flute, Nagasvaram, Morsing

CO-3: Learn the construction and playing technique of Tambura, Vina, Violin

CO-4: Learn the construction and playing technique of Suddhamaddalam, Ghatam Chenda, Panchamukhavadyam

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

Reference Books:

1. Pt. Ravi Shankar prasanna, 2014 Indian Classical Music A sequential Guide to Ragas
2. Ethel Rosenthal, 2021 History of Indian Music and its Instruments Publisher: Shubhi Publications, ISBN: 9788182903999,
3. Prominent Musical Instruments- Technique and Tradition, Bhavan's Series

Web Sources:

1.https://www.tamildigitallibrary.in/admin/assets/book/TVA_BOK_0019051_Musical_Instruments.pdf

2. https://ccrtindia.gov.in/musical-instruments/

24PMNM21 **BHARATANATYAM REPERTOIRE -3**

L	T	P	O	C
0	2	4	2	4

COURSE OBJECTIVE:

The objective of the paper is rich in devotional content, helping practitioners deepen their connection with the divine through hymns and prayers. They preserve and transmit ancient Tamil devotional traditions, languages, and religious practices. The hymns offer teachings on ethics, devotion, and righteousness, guiding adherents in their spiritual and everyday lives. Learning these texts enhances participation in rituals and temple worship, enriching the devotional experience

UNIT- I SLOKA/VIRUTTAM 12Hours

The objective of the paper is to know the significant genre in Carnatic music. Kirtanas are devotional compositions that are primarily intended to praise deities and express spiritual devotion. They play a vital role in both religious and musical contexts, often performed in temples, concerts, and other religious gatherings.

UNIT-II SLOKA/ SANSKRIT 12Hour

A Sanskrit slokam (slogam) is a verse, often written in classical meter, that conveys profound spiritual, philosophical, or moral teachings. These verses are commonly found in ancient Hindu scriptures like the Vedas, Upanishads, and epics such as the Ramayana and Mahabharata. They are recited in rituals and prayers

UNIT-III DETAILED STUDY KIRTANAM- 12Hours

Kirthanam is a form of devotional music in Indian tradition, characterized by the singing of hymns and praises of deities. It often involves simple, melodic tunes accompanied by instruments, allowing for deep spiritual expression. Popular in Bhakti traditions, kirthanams foster a collective, immersive experience of devotion and worship.

UNIT – IV TEVARAM 12Hours

The Devaram is a collection of devotional hymns sung in praise of Lord Shiva, composed by Tamil poet-saints known as the Nayanmars. Written between the 6th and 9th centuries, these hymns express deep devotion and are an integral part of Tamil Shaiva worship, often recited in temples and rituals.

UNIT– V DIVYA PRABANDHAM **12Hours**

Divya Prabandham - The Divya Prabandham is a revered collection of 4,000 Tamil hymns composed by the Alvars, poet-saints devoted to Lord Vishnu. These hymns, rich in devotion and philosophy, date back to the early medieval period and are recited in Vishnu temples, forming a key part of the Sri Vaishnava tradition

Total: 60 Hours

Course Outcomes:

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 n and Divya Prabandham and abhinaya for the above musical compositions that has been learnt

Text Books:

1. T. V. Sankaranarayanan "The Divine Art of Keerthanam"
2. K. S. Subramanian "Keerthanam: Its History and Practice"

Reference Books:

1. P. Subba Rao "Carnatic Music: Theory and Practice"
2. R. K. Srikantan "Sri Krishna Leela Keerthanams"
3. N. S. Ramachandran "The Essence of Keerthanam"

Web Sources:

2. https://sangeetnatak.gov.in/publications/journals
3. https://www.ragasurabhi.com/carnatic-music/raga-comparisons.html

24PMNM21 BHARATANATYAM REPERTOIRE -4

L	T	P	O	C
0	2	4	2	4

COURSE OBJECTIVE:

The objective of this paper is to learn about Mallari, Todayamangalam, Ashtapadi, Tiruppugazh and Kavadicindu. Together, these practices foster spiritual growth, cultural preservation, and active participation in religious rituals, while also preserving and transmitting rich musical and devotional traditions.

UNIT- I MALLARI 12Hours

Mallari - Mallari is a classical instrumental music form played in South Indian temples, especially during temple processions. Performed on the Nadaswaram, it accompanies rituals and ceremonies, creating a grand, auspicious atmosphere. Though not a "prapandam" (which typically refers to hymns), Mallari is an important part of temple music traditions.

UNIT-II TODAYAMANGALAM 12Hours

Todayamangalam - Todayamangalam is a genre of devotional music typically performed at the beginning of South Indian temple processions. It consists of simple, rhythmic compositions praising deities, often accompanied by instruments like the Nadaswaram and Mridangam. Though not a "prapandam," Todayamangalam sets a spiritual tone for rituals and festive occasions in temples.

UNIT-III ASHTAPADI 12Hours

Ashtapadi -Ashtapathi is a set of 24 devotional hymns composed by the poet Jayadeva in his renowned work, the Gita Govinda. These hymns celebrate the divine love between Lord Krishna and Radha, symbolizing the soul's yearning for union with the divine. Sung with deep devotion, Ashtapathis are integral to classical Indian music and dance.

UNIT – IV TIRUPPUGAZH 12Hours

Tiruppugazh is a revered collection of Tamil hymns composed by the saint Arunagirinathar in the 15th century. These hymns praise Lord Murugan and are noted for their complex rhythmic patterns and devotional fervor. Tiruppugazh blends spirituality, poetry, and music, making it a significant part of Tamil devotional literature and temple worship.

UNIT– V KAVADICHINDU 12Hours

Kavadichindu - Kavadi Chindhu is a genre of devotional music performed during the Kavadi

Attam, a ritualistic dance dedicated to Lord Murugan. The songs, often in Tamil, narrate stories of divine grace and are characterized by rhythmic, repetitive patterns. They enhance the spiritual atmosphere of the Kavadi procession and are integral to the worship experience.

Total: 60 Hours

Course Outcomes:

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

Text Books:

T. V. Sankaranarayanan "The Divine Art of Keerthanam"

K. S. Subramanian "Keerthanam: Its History and Practice"

Reference Books:

P. Subba Rao "Carnatic Music: Theory and Practice"

R. K. Srikantan "Sri Krishna Leela Keerthanams"

N. S. Ramachandran "The Essence of Keerthanam"

Web Sources:

https://sangeetnatak.gov.in/publications/journals

https://www.ragasurabhi.com/carnatic-music/raga-comparisons.html

24DMNM23 FOUNDATION COURSE IN DANCE MUSIC - 2

L	T	P	O	C
0	1	2	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 PADA VARNAM 12hours

Ability to sing Pada Varnam The Purvangam is the first half of a Varnam, a vocal exercise in Carnatic music. The Purvangam is made up of the Pallavi, Anupallavi, and Muktaayi swaram.

UNIT-II SVARAJATI 12hours

Ability to sing Svarajati - It is a composition which usually has a pleasing melody and are suitable for singing in early lessons, musical concerts and dance concerts.

UNIT-III TALA EXERCISES 12hours

Tala exercises in Carnatic music are rhythmic practice routines designed to develop a musician's sense of timing, rhythm, and coordination. These exercises typically involve clapping, playing, or chanting specific rhythmic patterns associated with various talas (rhythmic cycles).

UNIT – IV NATTUVANGAM- PADA VARNAM 12hours

Nattuvangam for Pada Varnam. Effective Nattuvangam requires a deep understanding of rhythm, synchronization, and the ability to communicate effectively with the dancer, making it essential for a well-rounded Bharatanatyam performance.

UNIT– V NATTUVANGAM - SVARAJATI 12hours

Nattuvangam for Svarajati Smoothly transitioning between different sections of the performance, including adavus (basic steps) and abhinaya (expressive dance).

Total: 60 Hours

Course Outcomes:

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

Text Books:

T. V. Sankaranarayanan "The Divine Art of Keerthanam"

K. S. Subramanian "Keerthanam: Its History and Practice"

Reference Books:

P. Subba Rao "Carnatic Music: Theory and Practice"

R. K. Srikantan "Sri Krishna Leela Keerthanams"

N. S. Ramachandran "The Essence of Keerthanam"

Web Sources:

https://sangeetnatak.gov.in/publications/journals

https://www.ragasurabhi.com/carnatic-music/raga-comparisons.html

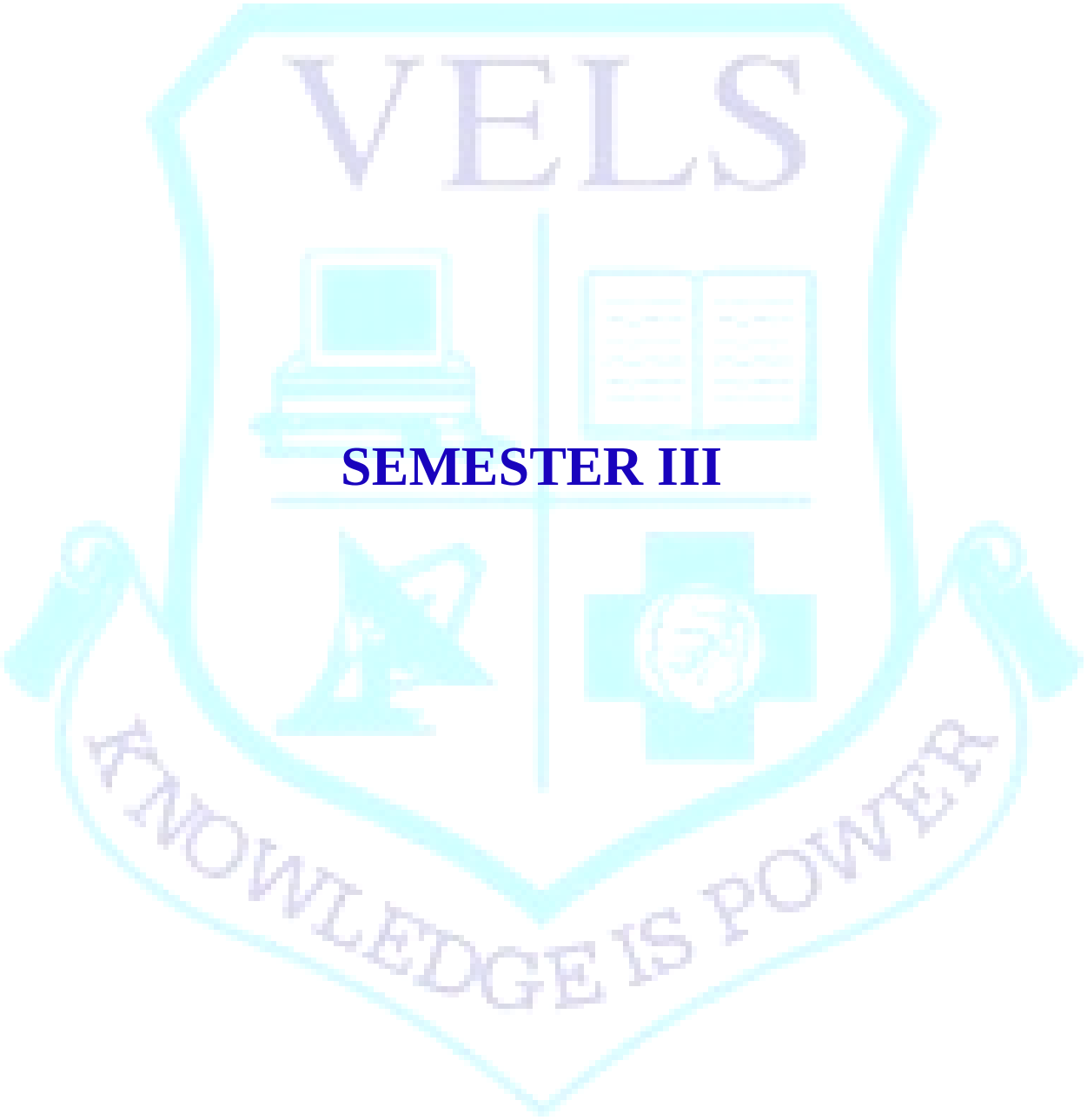
INTERNSHIP

L	T	P	O	C
2	0	0	1	2

Course Objective

This Paper is designed to enhancing the knowledge and skill of entrepreneurs through several classroom coaching and programs, and training. The main point of the development process is to strengthen and increase the number of entrepreneurs.

1. Creativity & Entrepreneurship
2. Financial Analysis for Decision Making
3. Startup School
4. Online Training Course
5. Leadership



SEMESTER III

24CMNM31 **ADVANCED THEORY**

L	T	P	O	C
4	0	0	0	4

COURSE OBJECTIVE:

This course is created with an objective to peruse treatises in Sanskrit and Tamil, gain outline knowledge History of dance. Learn about north Indian dance and South Indian Dance, learn about the different performing traditions and contribution of Royal Patrons towards arts.

UNIT-I SOUTH INDIAN CLASSICAL DANCES **12hours**

South Indian Classical Dances – Bharathanatyam, Mohiniattam, Kathakali, Kuchupudi

Introduction about the South Indian Classical Dance, Revival, Repertoire, Costumes, Exponents, Musical Instruments.

UNIT-II NORTH INDIAN CLASSICAL DANCE **12hours**

North Indian Classical Dance – Kathak, Manipuri, Odissi, Satriya

Introduction about the South Indian Classical Dance, Revival, Repertoire, Costumes, Exponents, Musical Instruments.

UNIT – III TALA SYSTEM **12hours**

Brief study of Sulathi Saptha Talas, Knowledge of Nattuvangam –
the rhythmic sound play of cymbals,

UNIT – IV PERFORMING TRADITION **12hours**

Life history of Nattuvanars Bani or the styles of Bharathanatyam – Pandanallur Style, Vazhuvoor style, Mysore style

UNIT– V ROYAL PATRONIZATION **12hours**

The Contribution of Royal Patronization for the development of Sadir Nritya. –

King Sahaji II (1670-1712), Serfoji II(1777-1832), Tulaji I(1728-1736), Saraswati Mahal Library

Total: 60 Hours

Course Outcomes:

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

CO-1: Prepare the data available regarding dance from Ancient to modern time

CO-2: Develop an overview on South Indian Classical Dances

CO-3: Develop an overview on North Indian Classical Dances

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: Explain the contribution and development of Sadir Nritya

Text Books:

1. Kapila Vatsyayan,(2007),Indian Classical Dance", Published by director, Publications Division History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
2. A Dictionary of Bharatanatyam by U.S. Krishna Rao
3. An Approach to Bharatanatyam by Dr. Bhagya Lakshmi

Reference Books:

1 "DANCES OF INDIA" - set of 7 books, Published by
Kathak by Shovana Narayan

Web Sources:

1. https://www.jetir.org/papers/JETIR2004227.pdf /
2. https://www.culturalindia.net/indian-dance/classical/kathak.html
https://www.culturalindia.net/indian-dance/classical/bharatnatyam.html
3. https://sangeethas.wordpress.com/2008/02/29/know-about-nattuvangam-the-rhythmic-sound-play-of-cymbals/
4. https://efaidnbmnnnibpcajpcglclefindmkaj/https://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/S000451PA/P001529/M017824/ET/1481105266P3M2TEXT.pdf
5. https://sangeethas.wordpress.com/2014/11/29/banis-of-bharatanatyam/
6. https://indianculture.gov.in/stories/sadir-attam-bharatanatyam

https://efaidnbmnnnibpcajpcglclefindmkaj/http://117.239.78.102:8080/jspui/bitstream/123456789/2321/1/SANJANA%20S.pdf

24CMNM32 MAKEUP AND ORNAMENTATION

L	T	P	O	C
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COURSE OBJECTIVE:

The objective of Bharatanatyam makeup is to enhance the dancer's expressions and movements, complementing the traditional costume and art form. It aims to accentuate facial features and emotions, ensuring clarity in performance while adhering to classical aesthetics and cultural symbolism.

UNIT- I MAKE – UP AND ORNAMENTATION 12Hours

In Bharatanatyam, makeup and ornamentation are designed to highlight the dancer's expressions and enhance their classical appearance. Traditional makeup includes vivid eye colors and intricate designs to emphasize emotions, while ornate jewelry and costumes accentuate movements and align with cultural symbolism, creating a harmonious visual impact on stage.

UNIT-II COSTUMES 12Hours

The Bharatanatyam costume features a vibrant, intricately pleated saree, usually in silk, adorned with gold or silver embellishments. It includes a fitted blouse and a hip-length skirt, accentuating graceful movements. The costume is complemented by traditional jewelry, including earrings, bangles, and a necklace, enhancing the dancer's elegance and expression.

UNIT-III STAGE MANAGEMENT 12Hours

Stage Management - Stage Properties – Hand Properties – Lighting Effects & Sound systems. Stage and properties utilization. The role of lighting and sound system in dance performances/dances. the significance of stage management and properties.

UNIT – IV PUBLIC RELATIONS 12Hours

Via – Media – Journals – Magazines – Website – Festivals – Workshops - Seminars. The role of Journals, Magazines, and Media etc., in Arts. Significance of workshops and seminars. Sharing among the fraternity

UNIT– V DANCE & FILMING **12Hours**

Dancing and filming require seamless integration of choreography and camera work. Precise timing and movements ensure visual clarity, while camera angles and lighting capture the performance's essence. Effective collaboration between dancer and filmmaker enhances the portrayal of emotions and narrative, creating a compelling and cohesive visual experience.

Total: 60 Hours

Course Outcome:

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

CO1: Analyse the Makeup and Ornamentation in dance and theatre.

CO2: Analyse the concept of Costume design for different characters and performances.

CO3: Gain knowledge on aspects of Stage Management, Property utilization, lighting and sound effect.

CO4: Create an awareness of public relations in arts.

CO5: Describe the importance of film and documentation in arts

Text Books:

1. Natyasastra of Bharatamuni in 4 vols Publisher: New Bharatiya Book Corporation (2010) ISBN-10: 8183150446
2. Bhagyalekshmy S Approach To Bharathanatyam

Reference Books:

1. K. R. Gopinath Bharatanatyam: A Guide to Dance
2. Sage Bharata Natyashastra: The Sacred Text of Bharatanatyam
3. S. N. Ramesh Bharatanatyam: The Dance of the Temple
4. K. R. Srinivasan "The Art of Bharatanatyam
5. Chitra Vishweshwaran "Bharatanatyam: The Grand Tradition

Web Sources:

https://shanthitailor.com/collections/dance-jewellery

https://bharatanatyamworld.com/product-category/costumes/

https://indiathedestiny.com/india-society/costumes/bharatanatyam-costume/

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https://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/S000451PA/P001529/M017850/ET/1481178296P3M28TEXT.pdf

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24PMNM31 BHARATANATYAM REPERTOIRE – 5

COURSE OBJECTIVE:

The objective of learning Padams and javali in Bharatanatyam is to master the intricate art of expressing deep emotions and narratives through dance. Padams, which are lyrical and emotional pieces, enhance a dancer's ability to convey devotion, love, and devotion in various themes. They refine interpretative skills, foster a deeper connection with classical texts, and contribute to a richer performance experience.

UNIT- I PADAMS IN TAMIL 12Hours

Telugu Padams are similar to Tamil Padams but are composed in Telugu and are integral to Carnatic music and classical dance. They explore themes of love, longing, and divine devotion, often portraying a heroine's emotions toward her beloved or deity, with a focus on nuanced expression.

UNIT-II PADAMS IN TELUGU 12Hours

Telugu Padams are similar to Tamil Padams but are composed in Telugu and are integral to Carnatic music and classical dance. They explore themes of love, longing, and divine devotion, often portraying a heroine's emotions toward her beloved or deity, with a focus on nuanced expression..

UNIT-III JAVALI 12Hours

Javali is a lighter, more expressive form of composition in Carnatic music, often dealing with themes of romantic love. They are typically faster-paced than Padams and are popular in classical dance performances like Bharatanatyam for their lively rhythm and playful tone.

UNIT – IV THILLANA 12Hours

A Thillana is a rhythmic, lively composition in Carnatic music, usually performed at the end of a dance or music recital. It features intricate rhythmic patterns and fast-paced movements,

showcasing the dancer's technical skill and the musician's command over rhythm and melody.

UNIT– V KEERTHANAI **12Hours** A Keerthanai is a devotional song or hymn, often composed to praise a deity. Unlike more complex forms, Keerthanais are simple in structure and widely used in group singing and Bhakti (devotional) music, fostering collective worship and spiritual reflection.

Total: 60 Hours

Course Outcome:

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

CO1: Understand the structure of dance forms Padam, Javali and Thillana

CO2: Dance for a Tamil Padam and Telugu Padam

CO3 Understand the Sringara rasa in a Padam and aesthetically present it while dancing.

CO4: Present nritta and Abhinaya for Javali

CO5: Present nritta and Abhinaya for Javali

Text Books:

T. V. Sankaranarayanan "The Divine Art of Keerthanam"

K. S. Subramanian "Keerthanam: Its History and Practice"

Reference Books:

P. Subba Rao "Carnatic Music: Theory and Practice"

R. K. Srikantan "Sri Krishna Leela Keerthanams"

N. S. Ramachandran "The Essence of Keerthanam"

Web Sources:

https://sangeetnatak.gov.in/publications/journals

https://www.ragasurabhi.com/carnatic-music/raga-comparisons.html

24PMNM32 BHARATANATYAM REPERTOIRE – 6

L	T	P	O	C
0	2	4	2	4

COURSE OBJECTIVE:

To develop the ability to perform rhythmic, narrative pieces that combine rhythmic patterns with storytelling, enhancing the dancer's precision and grace in Bharatanatyam. To deepen one's understanding and expression of devotional poetry in Carnatic music, fostering a spiritual connection and ability to convey the devotional fervor through performance. To interpret and express the profound devotion and mystical experiences of Meera Bai through music and dance, highlighting emotional depth and lyrical beauty in performance.

UNIT- I NAVASANDHI KAUTHUVAM 12Hours

The dance is designed to honor the deities of the eight directions plus the center. This teaches dancers how to use space effectively, by focusing their movements in relation to specific points of the stage.As part of Bharatanatyam, learning Navasandhi Kowthuvam helps preserve an ancient tradition, passing it down to future generations and maintaining its relevance in contemporary performances.

UNIT-II THEVARAM 12Hours

Learning Shiva's Legends: Thevaram hymns contain references to the legends and stories of Lord Shiva, teaching ethical and moral lessons. By meditating on the virtues and stories embedded in the hymns, one is inspired to cultivate humility, devotion, and selflessness. Singing Thevaram in group settings, such as temple congregations, fosters a sense of unity and collective devotion among worshippers.

UNIT-III KEERTHANAI 12Hours

Balancing Abhinaya and Nritta: A Keerthana requires dancers to balance expressive storytelling with rhythmic precision, helping them improve their coordination, control, and overall grace in movement. Honing Stage Presence: Performing a Keerthana helps dancers build confidence, poise, and stage presence by involving complex emotions and detailed footwork. Conveying the Composer's Message: The dancer communicates the meaning of the lyrics, mood, and emotions that the composer intended, making the art

form a powerful medium of expression.

UNIT – IV KURAVANJI **12Hours**

A traditional Tamil dance-drama, Kuravanji narrates the love and devotion of a woman for a deity or king, often with a gypsy (Kurathi) as a central character. It combines storytelling, dance, and music, highlighting themes of love, fortune-telling, and devotion.

UNIT– V MEERA BHAJAN **12Hours**

Meera Bhajans are devotional songs composed by Meera Bai, a 16th-century saint and poet, in praise of Lord Krishna. Known for their emotional depth, these bhajans express her unwavering love and devotion to Krishna, symbolizing the soul's longing for divine union..

Total: 60 Hours

Course Outcome:

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

CO-1: Understand a Navasandhi Kauthuvam and preserne tradition

CO-2: Dance for a Thevaram with bakthi

CO-3 : Balancing Abhinaya and Nritta

CO-4: Understand a traditional Tamil dance-drama, Kuravanji

CO-5: Perform a Meera Bhajan in a emotional depth

Text Books:

Thevaram – Tirumurai Pathigangal - Kazhagam Press or other Tamil publishing houses

Swami Sivananda Saiva Thirumurai – The Sacred Hymns of Shaivism

Sunil Kothari - Bharatanatyam – A Complete Guide

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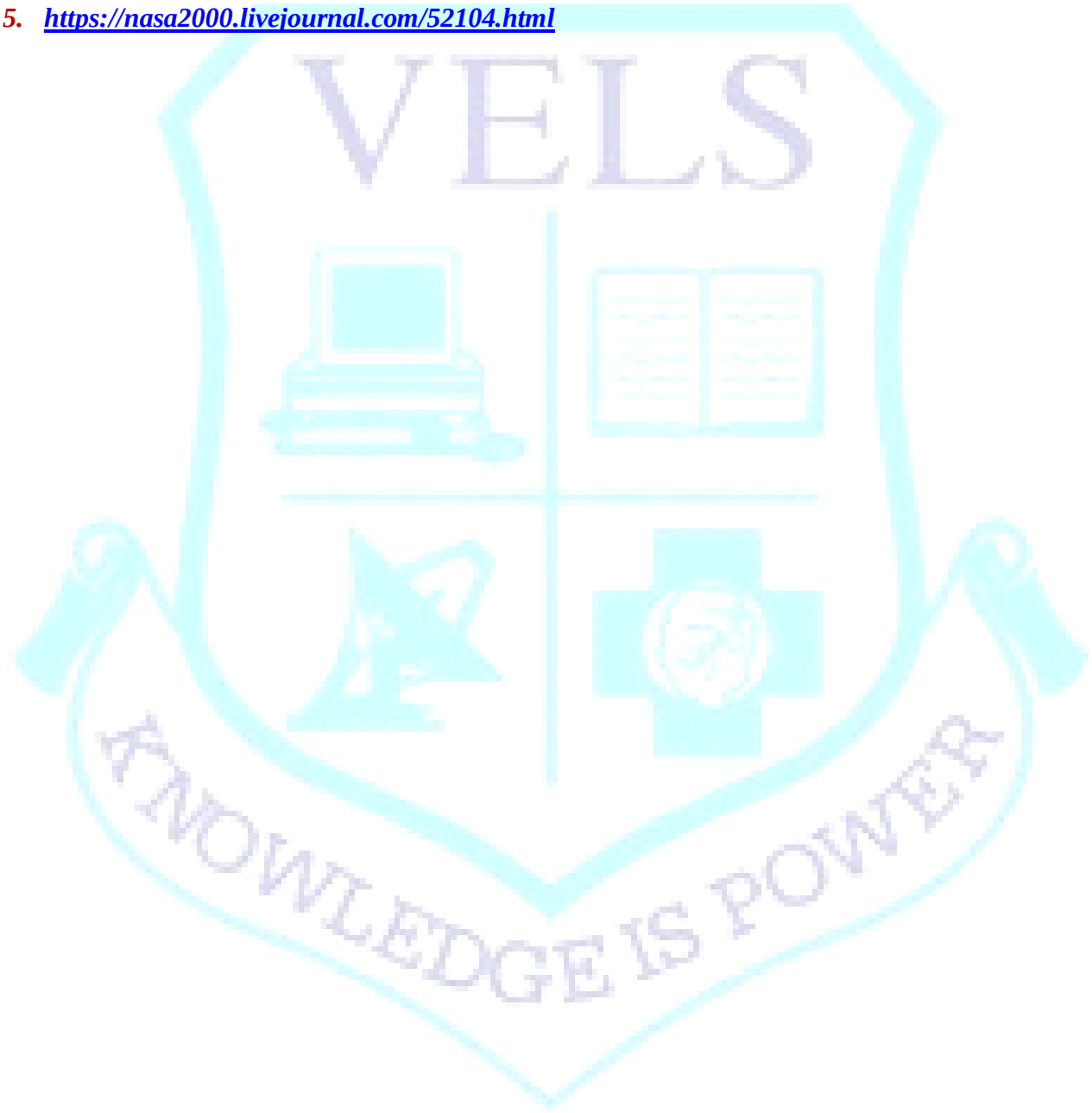
Reference Books:

T. Balasaraswati, Rukmini Devi Arundale, or other established Bharatanatyam scholars Navasandhi Kouthuvam

Dr. S. Raghuraman - Kowthuvam and Temple Dances in Bharatanatyam

Web Sources:

1. *https://narthaki.com/info/articles/art228.html*
2. *https://www.academia.edu/27612129/Kauthuvam_a_study*
3. *https://www.scribd.com/document/402996892/Natesha-Kautuvam-lyrics-docx*
4. *https://www.sahapedia.org/sites/default/files/Kavuthvams.pdf*
5. *https://nasa2000.livejournal.com/52104.html*



24DMNM31 TALA AND NATTUVANGAM

L	T	P	O	C
0	1	4	0	2

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 VARIOUS NADAI-S WITH CYMBALS 6Hours

Nadai refers to the rhythmic gait or subdivision of a beat in Carnatic music and Bharatanatyam. When performed with cymbals (typically in Bharatanatyam), it enhances the rhythmic texture, emphasizing different subdivisions like Tisra (3), Chatusra (4), or Khanda (5), adding layers to the dance or music.

UNIT-II RENDERING SOLLUKATTU-S 6Hours

writing down the phonetic syllables that correspond to the rhythm and beats. Each syllable is pronounced in a sharp and rhythmic manner, aligning with the tala (rhythmic cycle). These syllables help dancers internalize complex rhythms and correspond to specific movements or hand gestures.

UNIT-III COMPOSING KORVAI-S AND SOLLUKATTU-S 6Hours

Balancing Abhinaya and Nritta: A Keerthana requires dancers to balance expressive storytelling with rhythmic precision, helping them improve their coordination, control, and overall grace in movement. Honing Stage Presence: Performing a Keerthana helps dancers build confidence, poise, and stage presence by involving complex emotions and detailed footwork. Conveying the Composer's Message: The dancer communicates the meaning of the lyrics, mood, and emotions that the composer intended, making the art form a powerful medium of expression.

UNIT – IV NATTUVANGAM FOR ITEMS LEARNT - KORVAI 6Hours

Showcase Rhythmic Mastery: A korvai allows the dancer to demonstrate their command over rhythm, precision, and timing. Enhance Performance: It adds complexity and dynamism to the performance, particularly in nritta (pure dance) sequences like jatiswaram or tillana.

Composing a korvai requires an understanding of rhythm, tala structure, and the ability to

creatively integrate dance movements.

UNIT– V NATTUVANGAM FOR ITEMS LEARNT – JATHI **6Hours**

Nattuvangam for a jathi in Bharatanatyam involves the rhythmic recitation of sollukattu (syllables) by the nattuvanar (conductor), coordinating the dancer's footwork with precise timing. The nattuvanar uses cymbals while vocalizing phrases like "ta ka dhi mi" or "ta ka ta ki ta" to maintain the rhythmic structure.

Total: 6 Hours

Course Outcome:

At the end of this course 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 Jathi-s learnt

Text Books:

Kamala Rani "Essence of Nattuvangam"

Kamala Rani Nattuvangam: 15 Roopaka Thalam Theermanams

Dr. S. Raghuraman - Kowthuvam and Temple Dances in Bharatanatyam

Reference Books:

1. Adigal Ilango, The Silappadikaram Trans ad ed, V. R. Ramachandra Dikshitar, London Oxford University Press, 1939.
2. Sundaram, V. P. K. Cerai Arivanar Iyar riya Panchamarabu. Tirunelveli: The South India Saiva Siddhanta Works Publishing Society, 1915.
3. Kapila Vatsyayan, Classical Indian Dance in Literature and the Arts. New Delhi: Sangeet Natak Academy, 1968.
4. The Natyasastra Translated by Manomohan Ghosh. Calcutta: The Royal Asiatic Society of Bengal, 1950.
5. Tolkappiyar. Tolkappiyam. Edition and Trans. M. Ramalingam Bhagirathan. Chennai: Ramalinga mission, 1994.

6. Vishwanathan, Lakshmi. Bharathanatyam: The Tamil Heritage. Madras:Neo art Press, 1984.
7. Samuel, J ohn G et. al.” Tamil Literature: A SocioCultural Background. ” Encyclopedia of Tamil Literature. Vol. I Madras: Institute of Asian Studies, 1990.

Web Sources:

1. https://sangeethas.wordpress.com/2008/02/29/know-about-nattuvangam-the-rhythmic-sound-play-of-cymbals/
2. https://narthaki.com/info/articles/art234.html
3. https://wwjmrd.com/upload/nattuvangam-the-angam-of-natyam_1674026486.pdf

24PMNM31 FOLK DANCE STYLES OF TAMILNADU

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COURSE OBJECTIVE:

This course aims to introduce students to the vibrant and diverse folk dance traditions of TamilNadu. It provides an understanding of the cultural, social, and ritual significance of each dance style. Students will learn basic techniques, movements, costumes, and musical patterns through practical sessions. The course enhances rhythm, coordination, expression, and group performance skills. It also promotes the preservation of Tamil folk heritage.

UNIT- I OYILATTAM **12Hours**

Oyilattam is a traditional folk dance of Tamil Nadu performed in groups with rhythmic footwork. Dancers hold colourful handkerchiefs and move in coordinated patterns to folk music. It reflects joy, unity, and celebration in village festivals. The dance emphasises symmetry, rhythm, and group coordination.

UNIT-II MAYILATTAM **12Hours**

Mayilattam, the "Peacock Dance," imitates the graceful movements of a peacock. Dancers wear peacock costumes with feathers and expressive makeup. It is often performed in temples as a devotional offering to Lord Muruga. The dance requires elegance, balance, and expressive body language.

UNIT-III KAVADI **12Hours**

Kavadi Attam is a devotional dance performed during religious processions for Lord Muruga. Dancers carry decorated structures called "Kavadi" on their shoulders. The dance combines rhythm, endurance, and spiritual dedication. It reflects the themes of sacrifice, faith, and devotion.

UNIT – IV KARAKAM **12Hours**

Karagam is a folk dance performed while balancing decorated pots on the head. It originated as a tribute to the rain goddess Mariamman. The dancer showcases perfect posture, grace, and control.

It blends dance with acrobatics and rhythmic steps.

UNIT– V POIKKALKUTHIRAI, THAPPATTAM **12Hours**

Poikkal Kuthirai means "dummy horse dance," where dancers wear a horse-shaped costume. It creates the illusion of riding a horse through lively footwork. Thappattam is a dynamic folk dance performed to the beats of the "Thappu" drum. It is often seen in celebrations, processions, and community events. The powerful rhythm leads the dancers' energetic movements.

Total: 60 Hours

Course Outcome:

At the end of this course 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

Text Books:

R.K Swamy – Folk dances of Tamil Nadu

P.R Natarajan _ Folk Lore of Tsmil Nadu

D.Kiran Kranth Choudary – Performing Arts of Tamil Nadu : Folk Music and Folk Dances

Reference Books:

1. Ragini Devi - Dance Dialects of India
2. K. N. Panikkar "Tamil Nadu: An Anthropological Perspective"
3. by Julia Hollander -"Indian Folk Theatres"
4. Jawahar Benjamin, N 2005 A study of folk dances and tribal sports in Tamilnadu

Web Sources:

1. https://testbook.com/tamil-nadu-gk/folk-dances-of-tamil-naduhttps://www.ragasurabhi.com/carnatic-music/raga-comparisons.html
2. https://www.scribd.com/document/710237912/FOLK-DANCES-OF-TAMIL-NADU
3. https://www.researchgate.net/publication/334176361_Dance_form_of_Karagattam_-_The_Regional_Folk_Dance_in_Tamil_Nadu
4. http://hdl.handle.net/10603/197268

24SMNM12 Specific Elective II

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NORTH INDIA MUSIC INSTRUMENTS

COURSE OBJECTIVE:

The course focuses on mastering North Indian instruments like sitar, tabla, Dolki, sarangi and bansuri. Students will learn foundational techniques, explore ragas and talas, and practice improvisation. Emphasis is placed on understanding classical compositions, developing performance skills, and appreciating the cultural and theoretical aspects of Hindustani classical instrumental traditions.

UNIT- I DOLKI 12Hours

Introduction (Origin and History), Parts of Instrument, Material used in construction.
Methods of playing, Famous Vidwans

UNIT-II BANSURI 12Hours

Introduction (Etymology, Origin, History) Types of Bansuri
Parts of the instruments and Materials used in the construction
Method of play of playing Famous Vidwan

UNIT-III SITAR 12Hours

Study of musical instruments of Sitar Introduction (Etymology and History)
Types of Sitar. The material used for construction, Playing techniques Famous Vidwan

UNIT-IV SARANGEE 12Hours

Introduction (History of North Indian Music) adaptation
Construction of Sarangee, Sarangee in as Kutcheris. Accompaniment instrument
Different Styles (Bamis) of playing,Famous Vidwans.

UNIT– V TABLA 12Hours

Introduction (Etymology History) Construction of instrument and mastering used
Method of Playing, accompaniment Tabla & tala Vadhya concert

FamousVidwans.

Total: 60 Hours

Course Outcomes:

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

CO1: Understand the history Tavil and the methods of playing.

CO-2: Understand the instrument Nagaswarm and materials used in the construction.

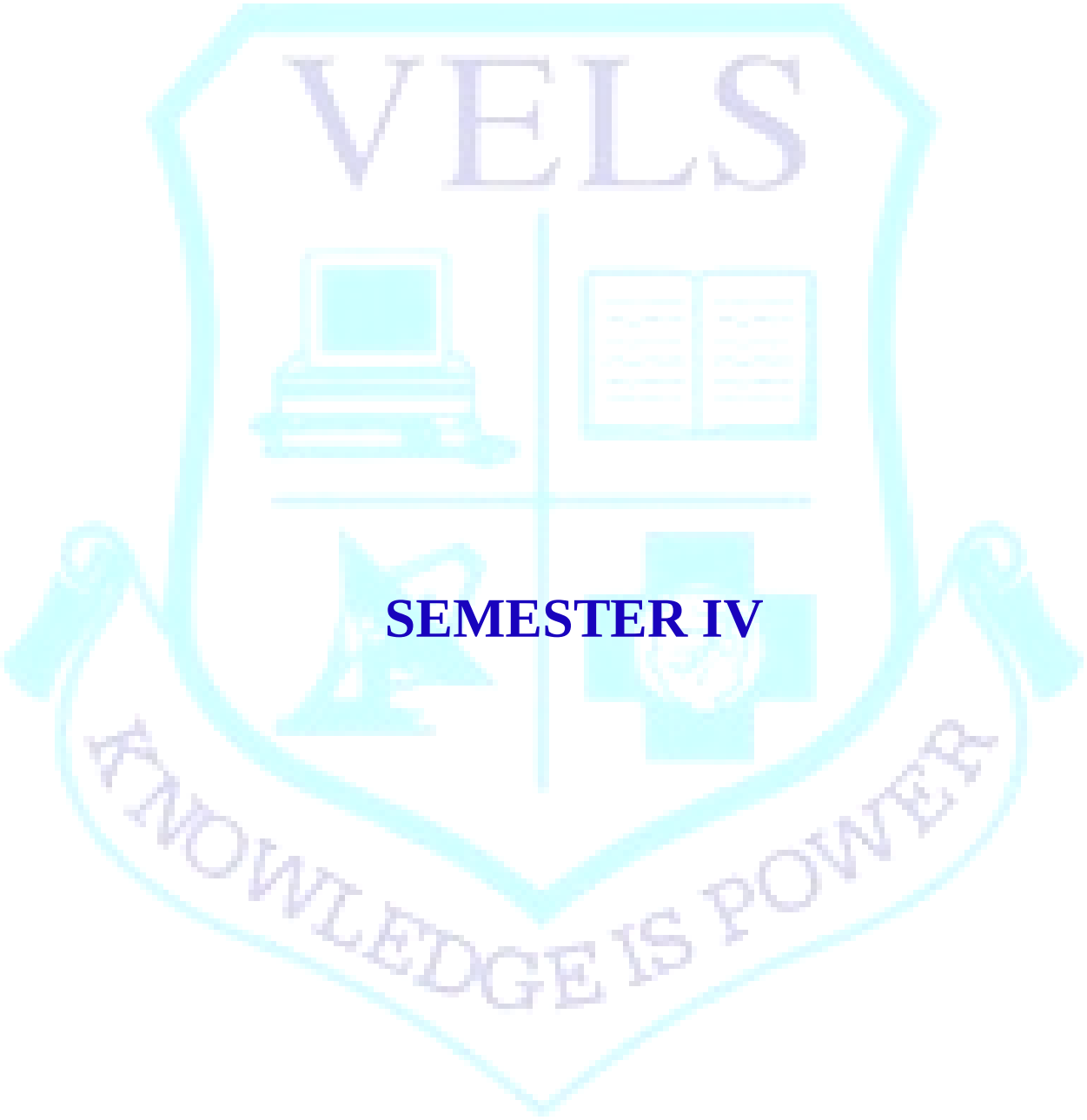
CO-3: Understand the musical instruments of the Veena

CO-4: Understand the musical instruments of the violin

CO-5: Understand the musical instruments of the

Text Books:

1. Dr. Prateek Chaudhuri (2008), North Indian Instrumental Music Ragas.
2. Birgit Abels (2000),The Harmonium in North Indian Music.



SEMESTER IV

24PMNM41 PRACTICAL - PERFORMANCE

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COURSE OBJECTIVE:

It aims to develop a deep understanding of devotional themes, storytelling, rhythm, and choreography through traditional compositions.

Students will learn the technique, structure, and performance style of ritual pieces (Mallari/Navasandhi), narrative dance dramas (Nandanar Charitram), and lyrical kirtanais (Rama Nataka Kirtanai).They will explore expressive depth through Thiruppugazh and gain versatility by learning light classical folk-influenced Kavadi Chindu.

UNIT- I MALLARI/NAVASANDHI KAUTHUVAM 12Hours

This course introduces the sacred temple-based dance traditions of Mallari and Navasandhi Kauthuvam.It aims to develop precision in rhythm, jathi patterns, and choreography used in traditional rituals.Students will understand the spiritual context, structure, and musical framework of these pieces.The course builds strong foundation in nritta (pure dance) and ritual performance discipline.

UNIT-II NANDANAR CHARITRAM 12Hours

This course explores the famous dance drama "Nandanar Charitram" with focus on storytelling through dance. Students will learn character portrayal, expressions (abhinaya), and emotional depth.The course enhances narrative choreography, musical interpretation, and stage presentation.

UNIT-III RAMA NATAKA KIRTANAI 12Hours

This course introduces the devotional compositions of Arunachala Kavi's Rama Nataka Kirtanai.It develops students' understanding of lyrical meaning, bhakti (devotion), and musicality Students will learn to choreograph and perform selected kirtanais with clarity and grace

UNIT – IV THIRUPPUGAZH 12Hours

This course focuses on the rhythmic and devotional hymns of Arunagirinathar known as Thiruppugazh. It aims to build students' ability to handle complex tala patterns and poetic

structure.Students will learn to express spiritual depth through movement and abhinaya.

UNIT– V KAVADI CHINDU **12Hours**

This course introduces the light classical, folk-influenced style of Kavadi Chindu.

It helps students blend classical technique with simple, lyrical, and devotional expression.

Students will practice choreography that includes rhythm, grace, and folk flavor.

Total: 60 Hours

Course Outcome:

At the end of this course 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 Kavadichindu

Text Books:

1. T. V. Sankaranarayanan "The Divine Art of Keerthanam"
2. K. S. Subramanian "Keerthanam: Its History and Practice"

Reference Books:

1. Manikandan, T.V. 2016 The analytical study of nandanar charithram and its influence on tamil culture with special reference to socio musical scenario
2. P. Subba Rao "Carnatic Music: Theory and Practice"
3. R. K. Srikantan "Sri Krishna Leela Keerthanams"
4. N. S. Ramachandran "The Essence of Keerthanam"

Web Sources:

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https://brotherhood.channelsai1.net/ramachander/a779.htm

https://shodhganga.inflibnet.ac.in/handle/10603/374650

https://www.tamilvu.org/ta/library-l5J51-html-l5J51cnt-145275

24PMNM41 INTRODUCTION TO KARNATIC MUSIC

L	T	P	O	C
4	0	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 TECHNICAL TERMS IN KARNATIC MUSIC 12Hours

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 MUSICAL INSTRUMENTS 12Hours

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. Tavil .

UNIT-III HINDUSTANI CLASSICAL MUSIC 12Hours

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.

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

UNIT – IV SOUND OF THE SVARAS 12Hours

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 CONTRIBUTION OF THE TRINITY **12Hours**

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: 60 Hours

Course Outcome:

At the end of this course 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 Books:

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

Reference Books:

1. P. Subba Rao "Carnatic Music: Theory and Practice"
2. R. K. Srikantan "Sri Krishna Leela Keerthanams"
3. N. S. Ramachandran "The Essence of Keerthanam"

Web Sources:

1. https://sangeetnatak.gov.in/publications/journals
2. https://www.ragasurabhi.com/carnatic-music/raga-comparisons.html

24PMNM4 RESEARCH METHODOLOGY

L	T	P	O	C
4	0	0	0	4

COURSE OBJECTIVE:

While learning Western Classical Music, exposure to other systems of Classical music especially Indian Music is essential. This course will give an insight into the Research Methodology in Karnatic Music/ Bharathanatyam .

UNIT- I Introduction to Research Methodology 12Hours

The objectives of research methodology are to ensure a systematic, valid, and reliable approach to data collection and analysis. It aims to solve research problems, test hypotheses, and generate knowledge, while minimizing bias. Additionally, it supports decision-making, efficient resource use, and contributes to broader generalizations and innovations in the field.

UNIT-II Aim of the Research 12Hours

The objectives of the aim of the research are to clearly define the purpose and scope of the study. They guide the research process by identifying specific goals, addressing key questions, and solving problems. These objectives ensure focused exploration, accurate data collection, and meaningful contributions to knowledge or practical applications in the field.

UNIT-III Methods of Research 12Hours

Research methods include qualitative methods like interviews, focus groups, and observations, which explore subjective experiences; and quantitative methods like surveys, experiments, and statistical analysis, which measure numerical data. Mixed methods combine both. Other approaches include case studies, longitudinal studies, and ethnographic research for in-depth, context-specific insights.

UNIT – IV Chapters of Research 12Hours

1. Introduction: Overview, background, and research objectives.
2. Literature Review: Analysis of existing studies.
3. Methodology: Research design and methods.
4. Data Analysis/Results: Presentation of findings.

5. Discussion: Interpretation of results.
6. Conclusion: Summary, implications, and recommendations.
7. References: Cited sources.

UNIT– V Conclusion of Research **12Hours**

The conclusion of research summarizes the key findings, aligns them with the research objectives, and highlights their significance. It reflects on the study's implications, acknowledges limitations, and provides recommendations for future research. The conclusion emphasizes the overall contribution of the research to the field and offers actionable insights or solutions.

Total: 60 Hours

Course Outcome:

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

CO-1: Understand technical terms like definition of research, Purpose of Research

CO-2: Understand the aim of the research and to find a solution for a problem

CO-3: Understand the character of the research

CO-4: Understand the Chapters of Research

CO-5: Understand the Conclusion of Research

Text Books:

1. Research Methodology by CR Kothari
2. Theses and project work - a guide to research and writing by CJ Parsons
4. Research Methodology for music by SAK Durga

Reference Books:

3. P. Subba Rao "Carnatic Music: Theory and Practice"
4. R. K. Srikantan "Sri Krishna Leela Keerthanams"
4. N. S. Ramachandran "The Essence of Keerthanam"

Web Sources:

1. https://sangeetnatak.gov.in/publications/journals
2. https://www.ragasurabhi.com/carnatic-music/raga-comparisons.html

24PMNM41 **PROJECT WORK**

L	T	P	O	C
6	0	0	0	6

COURSE OBJECTIVE:

This paper is designed to create knowledge regarding aspects of dance, music, a dancer's quality, initial rituals, Tandava and its varieties.

UNIT- I CONTRIBUTION OF KINGS FOR FINE ARTS **12Hours**

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 TEMPLE AND FINE ARTS **12Hours**

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. Tavil .

UNIT-III ANCIENT MUSICAL AND DANCE INSTRUMENTS **12Hours**

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 MARGAM IN BHARATHANATYAM **12Hours**

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 DANCE SCULPTURE AND INSCRIPTIONS **12Hours**

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: 60 Hours

Course Outcome:

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

CO-1: Understand the cultural heritage

CO-2: Understand the relation between the arts and the temple

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

CO-4: Understand the evolution of Margam from then and now.

CO-5: More knowledge on Dance sculpture and Inscription