

Division of Yoga and Humanities

5 skill oriented skills offered by Division of Yoga and Humanities

1. Carnatic music vocal level-1,
2. Carnatic music vocal level-2,
3. Carnatic music instrumental (flute) basic level,
4. Percussion training course with Mrindangam basic level,
5. Natya yoga – Bharatanatyam basic education and training.

1. Carnatic Music Vocal Level – 1

2 Credits

Objectives:

- To give a base in the area of Carnatic Vocal music.
- To foster a blend of practical and theoretical understanding of Carnatic Vocal music
- To give a brief understanding of History of Indian Music, Evolution of the Raga system, Trinity of Carnatic music, Tala system, Pitch, Notation, Structure of compositions.

50 Marks

Total Number of Hours: 60	Theory	Tutorial	Practicum
Credits	0	0	2
Hours /week	0	0	4

Unit- 1 Brief history of Carnatic music with special reference Purandaradasa and Tyagaraja.

Study of the lakshanas of musical forms:

Varnam, kriti, lakshanagitam, padam, Javali, Tillana, Tiruppugazh

Definition and explanation of the following terms:

Nada, sruti, svara, stayi, Arohana, Avarohana, jaati, raga, tala,

Unit – 2 Abhyasagana: swara exercises a) saralivarisai b) jantavarisai c) melsthayivarisai d) datuvarisai and saptatala alankaram.

Unit – 3 Three geethams: (i) Sree gananatha- malahari, (ii) Varaveena – mohanam, (iii) Kereya Neeranu – Malahari . 3. Sanchari geetham: a) Analekara – Sudha saveri b) Kamalajadhala – Kalyani

Note :

The Practicum class is a combination of lecture and demonstration to assure the student that he/she has acquired a comprehensive knowledge of the fundamentals of Indian Music theory.

Reference Books

1. Indian Music Series – Book IV, Dr S V Leela, TheBharathiGanaNilayam
2. Indian Music Series – Book I, II, III, Dr S V Leela, TheBharathiGanaNilayam
3. Splendour of South Indian Music – P T Chelladurai,
4. South Indian Music – Prof P Sambamurthy
5. Theory of Indian Music- - Vasantha Madhavi
6. Teaching of Music – Prof.P.Sambamurthi
7. Great Composers – Vol-1 & 2 Prof.P.Sambamurthi
8. Teaching of Music – Dr.Gowry Kuppuswamy &

2. Carnatic Music Vocal Level – 2

2 Credits

Objectives:

- To give a base in the area of Carnatic Vocal music.
- To foster a blend of practical and theoretical understanding of Carnatic Vocal music
- To give a brief understanding of History of Indian Music, Evolution of the Raga system, Trinity of Carnatic music, Tala system, Pitch, Notation, Structure of compositions

50 Marks

Total Number of Hours: 60	Theory	Tutorial	Practicum
Credits	0	0	2
Hours /week	0	0	4

Unit – 1 Short life sketch and contributions of the following:

Annamacharya, Shyama shastri, Mutuswami dikshitar

12 Swarasthanas and 16 names in Karnatak Music. Technical terms used in Karnatak Music: Shruti, Poorvanga, Uttaranga, Dhatu, Matoo, Vadi, Samvadi, Anuvadi and vivadi.

Technical Terms : a) Chittaswara, b) Dattuswara, c) Graha, d) Jivaswara, e) Sthayi

Unit – 2 Brief Ragalakshana for the following Ragas:- (a) Malahari, b) Mohana, c) Bilahari, d) Mayamalavagaula, e) Eshamanohari, f) Hamasadwani.

Unit – 3 Three simple Kritis in the following Ragas:- a) Hamsadwani, b) Esha Manohari, c) Maya malavagaula 2. Adi tala varnam in Mohana ragam 3. One Swarajathi 4.

Unit – 4 Kritis in the following ragas: a) Kalyani, b) Bilahari, c) Kamboji, d) Hindolam,

Note:

The Practicum class is a combination of lecture and demonstration to assure the student that he/she has acquired a comprehensive knowledge of the fundamentals of Indian Music theory.

Reference Books

9. Indian Music Series – Book IV, Dr S V Leela, TheBharathiGanaNilayam
10. Indian Music Series – Book I, II, III, Dr S V Leela, TheBharathiGanaNilayam
11. Splendour of South Indian Music – P T Chelladurai,
12. South Indian Music – Prof P Sambamurthy

3. CARNATIC MUSIC INSTRUMENTAL (FLUTE) BASIC LEVEL – 2 credit

100 Marks

Total Number of Hours: 120	Theory	Tutorial	Practicum
Credits	0	0	2
Hours /week	0	0	4

Objectives

- Tuning of the Instruments
- Correct Techniques of Instrument handling
- Synchronization of both hands while playing
- Clarity and correctness of notes
- To give a base in the area of Carnatic Instrumental (Flute) music.

Unit- 1 Brief history of Carnatic music with special reference Purandaradasa and Tyagaraja; Tuning of the Instruments; ii. Correct Techniques of Instrument handling ;iii. Synchronisation of both hands while playing

Study of the lakshanas of musical forms:

Varnam, kriti, lakshanagitam, padam, Javali, Tillana, Tiruppugazh

Definition and explanation of the following terms:

Nada, sruti, svara, stayi, Arohana, Avarohana, jaati, raga, tala,

Unit – 2 Abhyasagana: swara exercises a) saralivarisai b) jantavarisai c) melsthayivarisai d) datuvarisai and saptatala alankaram.

Unit – 3 Three geethams: (i) Sree gananatha- malahari, (ii) Varaveena – mohanam, (iii) Kereya Neeranu – Malahari . 3. Sanchari geetham: a) Analekara – Sudha saveri b) Kamalajadhala – Kalyani

Unit – 4 Rendering of National Anthem; Folk Song; Devotional song

Reference Books :

1. The Music and Musical Instruments – C.R.Day
2. An Introduction to Indian Music – B.C.Deva
3. Indian Music –do-
4. Musical Instruments of India – S.Krishnaswamy
5. History of Indian Music – B.A.Pingley

4. PERCUSSION TRAINING COURSE WITH MRINDANGAM

2 credits

The most fascinating aspect of this course is the gradual and surprising discovery of the sources of health in the worlds near and far from nature to the stars...

The course promotes the development of artistic skills and aesthetic awareness in such a way that artistic processes become gateways into nature's life-giving secrets. Through the re-imagination of a living cosmos we challenge the one-sided notions of an inanimate universe.

We entertain the companionship of the plant and animal world, of the earth, air, fire and water as we work with artistic media that are imbued with the qualities of the elements, e.g. water colour, pastels, charcoal, clay, stone, etc.

100 Marks

Total Number of Hours: 120	Theory	Tutorial	Practicum
Credits	0	0	2
Hours /week	0	0	4

Objectives :

- Mridangam programs are Indian percussion training courses that take you through a study of everything pertaining to the proper techniques of playing Mridangam right from the sitting posture and holding the instrument to the use of hands, fingers and the aesthetic and creative minds to play the divine instrument.
- The basic lessons generally contain drum syllables set to Adi talam, which is nothing but an 8-beat cycle of a steady rhythmic structure. This course is meant for all ages who are able to handle this instrument.
- Students are taught appropriate limb/finger movements, use of wrist action, developing 'muscle-memory', significance of balance and coordination, hard/soft touch, sound-sensitivity and many more aspects.

- Students are taught the basics of Mridangam. A secondary focus is on Ghatam , Kanjira,

Unit 1 Evolution of Mridanga, Introduction to the word „Thala“, its description.

Unit 2 Knowledge of basic shabdaksharas(their characteristics) also to play basic shabdaksharasTha, Dhi ,Thom, Nam,Ta,Dhin,Chapu, Meetu ,Sampoornachapu&Arachapu.

Unit 3 Understanding the formation and Writing “Tha-Dhi-ThomNam”, Jathis ,Paluvarase, Different types of Urutus(Pharans) in 3 speeds &Tekaverse lessons in one speed- in a tabular format

for Aditala and Sooladi Sapta Talas, Basic lessons (Baalapaata)in three speeds for oral rendering and playing- “Tha-Dhi-Thom-Nam” in AdiTala and only one speed in SooladiSaptaTalas.

Unit 4 Ability to render Jathis and Paluvarases, Korappu lessons - Thakita -Dhikita -Thomkita - Namkita in three speeds for AdiTala and Roopaka Tala, & only one speed in SooladiSaptaTalas, Different types of Urutus(Pharans) & to render Tekavarases-For AdiTala and RoopakaTala.

Unit 5 Knowledge of other Talavadyas used in Karnatak Music, Life History of Vidwan. H Puttachar&Vidwan. PalaniSubramanyaPillai.

Reference Books

C R Day, The Music and Musical Instruments of Southern India and Deccan, London 1891.

Gopalakrishna TV, Mridangam - The King of Percussions

R Krishna Murthy, Laya Vinaasam Vol – 1 & 2

Guruvayur Dorai, Mridanga Nada Manjari

5. NATYA YOGA - BHARATANATYAM BASIC EDUCATION AND TRAINING - 2 credit

100 Marks

Total Number of Hours: 120	Theory	Tutorial	Practicum
Credits	0	0	2
Hours /week	0	0	4

Objectives :

To introduce participants to the basics of Bharathanyam

To enable the understanding and interplay of human emotions

To make participants understand subtle nuances of expression and movement

Theory

Unit - 1 Origin of dance according to Natya Shastra. 2. Stories of Nataraja. 3. Stories of Natvar Krishna: Makhan chori lila, Kaliya Daman Lila. 4. Description of Asta Nayika, briefly. 5. Knowledge of the following according to Abhinaya Darpana of Nandikeshwar- 1) Namskriya, 2) Head movements, 3) Eye glances, 4) Neck movements, 5) Asamyuta Hasta 6) Samyuta Hasta 6. General introduction to the main classical dances of India & their exponents 7. Definitions or short notes- a) Mudra, b) Sabha Lakshna, c) Tal, d) Laya, e) Sangeet, f) Natya, g) Nritya, h) Nritya

Unit - 2

1. Yogic techniques to enhance physical, mental, emotional, and spiritual levels for dance art.

1. Practice of basic standing and sitting positions: Pada and mandala bhedas.

2. Practice of stretching, rotation and flexing of different parts of the body -head, neck, shoulders, arms, waist, hips, knees, ankles, feet.

3. Practice of different movement of the head, eyes and neck: Shiro, Drishti and Greeva bheda.

Unit - 3

4. Adavus in Trikala:

- (i) Tattu adavus 8
- (ii) Nattu adavus 8
- (iii) Ta tei tei ta adavus 4
- (iv) Kudittu mettu adavus 4
- (v) Tei ya teiyi standing adavus 2
- (vi) Tat tei ta ha adavus 4
- (vii) Tat tei Tarn adavus 4
- (viii) Kattu adavu and allied utplavana adavus 4
- (ix) Tadhinginatam
- (x) Kitatakatarikita tom
- (xi) Mandi adavu 2
- (xii) Sarukkai adavu 2

Unit - 4

(xiii) Simple Korvais (knitting together of adavus in sequence with an aradhi or finish) in Adi talam for 1-2 avartana

(xiv) Simple forward and backward gaits in Tisra and Chatusra (count of 3 and 4)

(xv) Alarippu-Tisra Eka Talam

(xvi) Tala-Adi talam and Rupaka talam with hastakriya and ability to repeat the adavu syllabi in

Trikala in the appropriate talam.

Reference Books:

1. **Dance dialects of India** -Ragini Devi
2. **Indian Classical dance Tradition in transition** – LeelaVenkataraman
3. **HasthaPrayogaah** –Vocabulary of hand gestures in Bharathanatyam – JayalakshmiEshwar
4. **Nritanjali** – an introduction to hinduDancing - Sri .Ragini
5. **The story of a Dance** – Bharathanatyam - Krishna Sahai