



NEW INNOVATIVE CERTIFICATE COURSES

TRANSLATION IN ART

Translation of nature in art & design! – Observation & Investigation of Nature.

INSPIRATIONAL STROKES

DRAWING BY BINARY CODES (Data as an art material)

PLEIN AIR PAINTING

Painting out of doors tends to be referred to these days as 'Plein Air' painting in deference to the French masters such as Monet and Cezanne who along with many other impressionists spent much of their time under a sun hat. Constable is famous for completing large works outdoors and his works inspired the Barbizon and Impressionist schools that followed. When you are starting out it can seem a little daunting setting up an easel in a public space and wrestling with your art under the scrutiny of the passing throng. People do stop for a chat which can be distracting but then again, they may be future customers and usually have nice things to say.

FACULTY OF PERFORMING ARTS

'Art Education moulds human beings.'

'Indian Classical Music and Dance are not just for entertainment – they are designed to elevate your consciousness.' – Sadhguru When a child goes into computers, we don't immediately expect him to become a Bill Gates. But when it comes to dance or music as a career, parents are afraid because they equate success with great fame. When a child is beginning to show his or her potential, parents start worrying about academics and the art is given a back seat. If a child is serious about dance or music, he or she should be allowed to pursue both equally. After all, practicing the art helps exercise the body and improves concentration – and this in turn helps with studies.

MUSIC: Music is the highest form of concentration.

DANCE: Ayurveda believes dance has the power to heal and create inner awareness.



LALIT KALAKSHETRA – The Institution beautifully combines Culture, Education, sense of Aesthetics, openness to Understanding and Learning, Humility and Respect.

DIPLOMA COURSES IN MUSIC:

Diploma in Music Course is centered upon practical work, this degree provides students with the skills required for a career in music, including composition, orchestration & arrangement and the practical implementation of historical knowledge.

Practical modules are supported by musicological units which encourage a broadening of knowledge through research, and demonstrate the important relationship between theory and practice. All students will gain an overview of the music history, an understanding of harmony, analysis and form, and experience in compositional techniques.

Voice culture is an important aspect of vocal music teaching, with regular Sruti exercises, Aakaram, and regular repetition of basic exercises in many Ragas. This helps students to produce correct notes at quick speeds.

Diploma aims...

To ensure students gain the technical skills in composition and related practical areas to form a solid foundation for further development.

To develop students' creative capacities and their ability in interpretation and application. To develop students' critical understanding of the theoretical and conceptual issues central to musical practice and the social, historical and cultural context in which it takes place. To foster high-level ethical and professional standards and an awareness of the possibilities offered by existing and new developments in music to expand their application areas.

MUSIC:

DIPLOMA IN INDIAN MUSIC (ONE YEAR)

ELIGIBILITY: Students who have completed 1 to 10 level Music examinations or equivalent.

Paper – I

Theory: a. Technical Terms – Sapta Swara, Nada, Swara Svarasthana, Sruth, Arohana, Avarohanaa sthayi, Avarta, Graha (Eduppu), Atita, Anagaia and Sama; Prathama, Dvitiy and tritiya kalas, sangathi aksharakala, Anya swara, Purvanga and Uttaraanga, Dhatu and Matu. b. Swara Nomenclature c. Notation used in Karnatic Music

Practical: a. Preliminary Swara Exercises. b. Alankaras c. Six gitas inclusive of one lakshana gita, d. two swarajatis.



Paper – II

Theory: a. Raga – Janaka Raga and Janya Raga. Classification of Janya Ragas into 1. Varja Ragas (Audava, Shadava, Sampurna varieties), 2. Vakra Ragas and 3. Upanga and Bhashanga Ragas. b. Lakshana of the following 15 Ragas – Todi, Dhanyasi, Mayamalavagaula, Bhairavi, Madhyamavati, Mohana, Kambhoji, Khamas, Sankarabharana, Hamsadhvani, Suddha saveri, Kedaram, Bilahari, Pantuvarali and Kalyani.

Practical: a. Jatiswara one, b. two Adi Tala Varnas, c. Two ata tala varnas.

Paper – III

Theory: a. Raga Classification in Carnatic Music. The Scheme of 72 Melakarta Ragas. The names of the 12 Chakras. Katapayadi formula and its application. b. Classification of Musical Instruments into Stringed, Wind and Percussion Groups. A general knowledge of the structure of the Veena, Violin, Tambura, Gotuvadam, Flute, Nagasvaram and Mridhangam.

Practical: Alapana of the following 12 Ragas: 1. Thodi; 2. Saveri; 3. Bhairavi; 4. Aanandha Bhairavi; 5. Mohana; 6. Kedaragaula; 7. Sahana; 8. Kambhoji; 9. Yadukulakambhoji; 10. Sankarabharana; 11. Begada; and 12. Kalyani.

Paper – IV

Theory: a. Tala – The 3 principal Angas – Anudrutam, Drutam and Laghu. The 7 principal Talas and their constituent Angas. The 5 Jatis of Laghu. The scheme of 35 Talas. b. Lakshana of the following musical forms – 1. Sanchari Gita, 2. Lakshana Gita, 3. Swarajati, 4. Jatiswara, 5. tana varna, 6. Kriti, 7. Kirtana.

Practical: one each of Tevaram, Tiruppugazh and Divyanama Kirthana and the following compositions: Todi – Ninuvina sukhamu gana; Dhanyasi – Syama sundaranga or Paruvam parkka; Mayamalavagaula – Merusamana; Bhairavi – Upacharamu jeseva runnarani or Tudhiseidhidu Maname; Madhyamavati – Vinayakunivalenu or Vandan vandan Bharata; Mohana – Nanu palimpa or Arumarunthoru; Kambhoji – Sri Raghuvaraprameya or Nadmadithirindha; Khamas – Sitapate na mansuna or Ihaparam tharum.

Paper – V

Theory: Biographies of the following Composers – Thyagarajar, Purandharadasar, Muthuswami Dikshitar, Syama Sasthirigal, Arunachala kavirayar and Gopalakrishna Bharathi.

Practical: Sankabharanam – Manasu svadhinamaina or Aadiya padha; Hamsadhvani – Raghunayaka; Suddhasaveri – Kalaharana; Kedharam – Anandha natana prakasam; Bilahari – Paridana michite or Mal marughanai ninandhiru; Pandhuvarali – Raghuvara nannu or Ninnarul iyambalaguma; Kalyani – Birana varalichchi.

* The students shall have the option of singing or playing these pieces or other classical pieces of an equal standard. The students will be expected to sing Tana Varanas in two degrees of speed.



* Books for Reference: 1. Swaramanjari in Telugu – T. Singaracharlu; 2. South Indian Music – Book I to III in English by P. Sambamurthi; 3. Great Composers: I and II in English by P. Sambamurthi; 4. Tamil Songs in notation by P. Sambamurthi; 5. Kirtana Sagaram I to IV in Tamil; 6. Sangita Rathnaavali in Tamil – by K. V. Srinivas Iyyengar; 7. Thyagaraja Kirthanams in Tamil and Telugu by K. V. Srinivas Iyyengar

ADVANCED DIPLOMA IN CARNATIC MUSIC (ONE YEAR)

ELIGIBILITY: Students who have completed 1 to 10 level Music examinations or Govt. Technical Examinations Lower/Higher or equivalent.

Paper – I

(Theory): Theoretical Aspects of South Indian Music - I

a. Musical Forms and their Lakshnas: Gitam, Varnam, Kritis, Kirtana, Padam, Ragamalika, Jasti Swaram, Swarajati, Tillana and Javali. b. Life Histories: a. Thyagarajar b. Muthuswamy thikshitar c. Syama sathrigal

(Practical): a. Ganesha Pancharathnam; b. Padma varnam 1; c. Tamil keerthanai 2; d. Raga malika 1; e. Bharathiar Song 1.

Paper – II

(Theory): Theoretical Aspects of South Indian Music – II

a. Scheme of 72 Melakarthis, b. Classification of Musical Instruments, c. Manodharma Sangeetham 1, d. Life Histories: a. Arunagirinathar b. Swathi Thirunal c. Annamacharya

(Practical): a. Thevaram 2; b. Thirupugazh 2; c. Thirupavai 2 d. Thiruvartuppa 1; e. Kavadihindhu 1.

Paper – III

(Theory): Theoretical Aspects of South Indian Music – III

a. Musical Instruments and their classification. b. Tala System: Sapta Talas, 35 Talas, Tala Dasa Prans, Chapu Tala Varieties Desadi and Madhyadi Talas.

(Practical): Pancharathna kruthi 1; Bakthi padal 1; Padham 1; Javali 1; Thillana 1.

Paper – IV

(Theory): Theoretical Aspects of South Indian Music – IV

a. Raga Lakshanas : 1. Yadukula Kambhoji 2. Athana 3. Kedaragoula 4. Saranga 5. Ritigoula 6. Darbar 7. Natakuranji 8. Sriranjani 9. Chakravakam 10. Pantuvarali. b. Nattupura Isai c. Sruthi Nadham. d. Life Histories: a. Bharathiar b. Nalvargal.



(Practical): a. Ashtapathi 1; b. Tamil keerthani 2; c. Tharangam 1; d. Swarajathi 1; and f. Folk Song 1.

Paper – V

(Theory): Theoretical Aspects of South Indian Music – V

a. Characteristics of a Composer; b. Special study of Thambura, Veena, Violin, Flute, Nagaswaram and Mridhangam. c. Padham.

Practical: Singing an ata tala varna in 2 degrees of speed. One swarajati of Syama Sastri. One of Thyagaraja's Pancharathnam. Two Padas of Kshetrajana, 1. Ragamalika, 2 Thillanas, 3 Javalis, 1 Daru, 1 Ashtapathi, 1 Taranga and the following compositions: Todi – Kaddanuviriki or Ella arumagalum; Saveri – Sankari Sankaru or Varmama Yen Meedhil; Chakravagam – Etula brotavo teliya or Arivudaiyor; Vasantha – Nandanamaadinaar; Bhairavi – Ni padmule gatiyani or Velavare umami; Kharaharapriya – Pakkala nilabadi or Paaramugamenaiya; Sriranjani – Marubalka or Iniyoru ganam; Natakuranji – Manasu vishayanata or Yekkalathilum maravene; and Yadhukulakambhoji – Ninu sevinchina or Kalaithookki.

DANCE.

DIPLOMA IN NATTUVANGAM (ONE YEAR)

ELIGIBILITY: Students who have completed 1 to 10 level of Dance examinations or Govt. Technical Examinations Lower/Higher or equivalent.

'Nattuvangam' is a Tamil word. It is the main accompaniment in a dance concert. It helps to control the Nrityam. That is the reason the name arose, 'Natta' means the dancer and 'Anga' is her body, Natta+Anga = Nattuvangam, is an instrument that control the Angas of the dancer. It is made up of iron and brass which is generally said as shiva and parvathi. The person who plays the Nattuvangam is called as the Nattuvanar and mostly Nattuvanar will be the Guru for the students. The basic lessons and training for Nattuvangam is usually done with Tattukali, 'Tattu' means plate and 'Kali' means the stick. But, in concert compulsory Nattuvangam is played. Nattuvanar plays the main key role in a Bharatanatyam concert. He is the one who controls everything. The best Quality of a Nattuvanar is to choreograph, train the students, maintain the Laya, directing the Orchestra, to sing and play the Nattuvangam.

Paper – I

Theory:

History of Nattuvangam; Development of Nattuvangam; Dance in Temple worship; panchamarabu; Silapathikaram; Aspects of Choreography

Practical:



Adavus, Adavu korvaigal (Aadhi, Roopagam); Theermanam (Adhi, Roopagam); Training to do Nattuvangam in Plank (Thattukazhi) and Cymbals (Thalam); Training with hand thalas; Pancha Nadai korvais; Yathis.

Paper – II

(Theory):

Technical Terms – Thala, Nattuvangam, Konnakol, Aamandhirikai, Jathi, Aruthi, Theermanam, Nadai, Jaathi, Koorvai, Margam, Adavu, Baani, Terms of Nattuvangam, Nattuvan, Thalaikkol, Dhandiyam, Dance Thalas, and Natiya Dharmi.

Practical:

Maargam – Gowthuvam – Alarippu – Jathisvaram – Sapdham, - Varnam, - Padham, - Thillana; Calculations for Dance Movement.

Paper – III

(Theory)

Thaladhasapranam; Padhavarname; hand thalas. Principles of Stage.

Practical: Jathi Renderings, Dance Mudhras.

Paper – IV

(Theory):

Life Histories: Kittappapillai, Vazuvor Ramaiyya pillai, Kancheepuram Ellappa, Thiruvudaimarudhoor

Mahalingam pillai, Pandhanalloor Meenakshisundharam pillai.

Practical:

Basic Principles of Choreography: Padavarnam, Padam and Slokam; Nattuvangam selected items (Alarippu, Jathiswaram and Sabdham). Orchestra Choreography for stage.

DIPLoma IN BHARATHALAKSHANAM (ONE YEAR)

ELIGIBILITY: Students who have completed 1 to 10 level Dance examinations or Govt. Technical Examinations Lower/Higher or equivalent.

Paper – I

(Theory): Samyutha Hastas, Asamyutha Hastas.



Practical: a. Thattadavu 1-8, Nattadavu 1-8; b. Paravaladavu 3-4; C. Kuthithu Mettadavu 1-2; d. Korvai Aravu 1-5; and e. Thattukazhi for above adavus.

Paper – II

(Theory): Shiro Beda, Dhristi Beda, Kreeva Beda

Practical: a. Paichaladavu 2, b. Kuthadavu 1-2, c. Karthariyadavu 1, d. Kathiyadavu 1, and e. Thattukazhi for above adavus.

Paper – III

(Theory): Navarasam, Dhasavadhara hasta

Practical: a. Mandiyadavu 1-2, b. Uthsangadavu 1, c. Magudadavu, d. Thatti Mettadavu, e. Thattukazhi for above adavus.

Paper – IV

(Theory): Pada Beda, Mandala Beda

Practical: a. Alarippu, b. Pushpanjali, c. Jathiswaram (Adhi), d. Thattukazhi for Alarippu & Pushpanjali, e. Thattukazhi for Jathiswaram.

Paper – V

(Theory): Deva Hasta, Bhandhavya Hasta

Practical: a. Shabdham (Krishnan), b. Dhevaram (Thirunavukarasar), c. Padam (Muthuthandavar), d. Thattukazhi for Shabdham, e. Thattukazhi for Padam.

DIPLOMA IN MARGAM (ONE YEAR)

ELIGIBILITY: Students who have completed 1 to 10 level Dance examinations or Govt. Technical Examinations Lower/Higher or equivalent.

Paper – I

(Theory): Natyam, Niruttam, Niruthiyam

Practical: a. Thattadavu (5 types of Jathis), b. Nattadavu (5 types of Jathis), Paravaladavu (5 types of Jathis), Kuthithumettadavu (5 types of Jathis), Sarukkaladavu (5 types of Jathis).

Paper – II

(Theory): 4 Types of Abinayam



Practical: a. Korvai Adavu (5 types of Jathis), b. Paichaladavu (5 types of Jathis), c. Kuthadavu (5 types of Jathis), Kathiyadavu (5 types of Jathis), Karthariyadavu (5 types of Jathis).

Paper – III

(Theory): Natiyathin Urupadigal – Padhavarnam, Padham, Thillana, Thalam

Practical: a. Mandiyadavu (5 types of Jathis), b. Uthsangadavu (5 types of Jathis), c. Magudadavu (5 types of Jathis), d. Sarkaladavu (5 types of Jathis), e. Chathusra Alarippu (5 types of Jathis).

Paper – IV

(Theory): Thanjai Nalvar (Chinniah, Ponniah, Vadivelu, Sivanandham).

Practical: a. Ganapathy kowthuvam, b. Jathiswaram (Rupakam), c. Keerthanai (Uthukadu), Shabdham (Murugan), d. Thattukazhi for Ganapathy Kowthuvam, e. Thattukazhi for keerthanai.

Paper – V

(Theory): Thandavam, Lasyam

Practical: a. Varnam, b. Bharathiar Padal, c. Thirupughzal, Thillana, d. Chathusra Alarippu Thattukazhi, e. Thattukazhi for Jathiswaram.

DIPLOMA IN BHARATHANIRUTHIYAM (ONE YEAR)

ELIGIBILITY: Students who have completed 1 to 10 level Dance examinations or Govt. Technical Examinations Lower/Higher or equivalent.

Paper – I

(Theory): 6 Kinds of Classical Dances of India a. Bharathanatyam, b. Mohiniyattam, c. Kuchipudi, d. Kathak, e. Odissi, and f. Manipuri.

Practical: a. Kanda Alarippu, b. Shabdham (Natarajar), c. Slokam (own composition), d. Jathiswaram (own composition), e. Bharathidasan Padal

Paper – II

(Theory): Folk Dances of Tamil Nadu

Practical: a. Murugan Kowthuvam, b. Javali, c. Thirupavai, d. Padam (Kshetragnar), e. Dhevaram (Thirugyana Sambandhar.)

Paper – III

(Theory): Chinna Melam & Sathir Koothu



Practical: a. Virutham, b.Thirupughzal c.Thillana d.kavadisindhu, e.Thodaya mangalam

Paper – IV

(Theory): Tanjore Quartette, Rukmani Arundale

Practical: Dance Drama

Paper – V

(Theory): 108 Karnas

Practical: a.Nattuvanga Thalam for Adavugal, b. Nattuvanga Thalam for Alarippu (Thisram), c. Nattuvanga Thalam for Shabdham, Jathiswaram, d. Nattuvanga Thalam for Varnam, e. Nattuvanga Thalam for Padam and Thillana.

SHORT TERM COURSES: (6 Months)

Certificate in Basic Adavus

Basic Theories in Bharathanatyam

Short Term Courses: Pushpanjali ; Alarippu; Gowthuvam; Sabtham; Jathiswaram; Varanam; Padham; Thillana; Dance Drama; Marga