

# **New courses "Philosophical Introduction to Indian Music" & "Indian performing arts as synthesis of Theatre and Dance: 'Natyashastra' Analysis" by Professor Kazuyuki Funatsu**

Dear Students,

we invite you to join our **new special courses:**

**- *Philosophical Introduction to Indian Music*, Professor Kazuyuki Funatsu (WFz.KPSC-8630, 6 ECTS, 30 hours, course starts mid-April ends mid-May).**

*On the unique and fascinating characteristics of India Music is reflected the unique Indian philosophy, that is, Indian way of thinking or apprehension of the universe & the man. Melody theory (Raga) & rhythm theory (Tala) of music is traceable to the musical practice in ancient Rigveda recitation or Samaveda singing, and to philosophy such as Advaita (Non-dualistic) Vedanta philosophy, Shabda (Word)-Brahman philosophy or Nada (Sound)-Brahman philosophy while rhythm theory (Tala) of music to Samsara theory or practice of Sanskrit prosody etc. In this lecture framework, Beatles, John Coltrane, Philip Grass, Ravi Shankar and other musicians will be taken up.*

## **Classes:**

**11.04** (Thursday) 15.00 to 18.00, room 114  
**18.04** (Thursday) 15.00 to 18.00, room 114  
**25.04** (Thursday) 15.00 to 18.00, room 114  
**26.04** (Friday) 11.30 to 14.30, room 119  
**09.05** (Thursday) 15.00 to 18.00, room 114  
**10.05** (Friday) 11.30 to 14.30, room 119  
**16.05** (Thursday) 15.00 to 18.00, room 114  
**17.05** (Friday) 11.30 to 13.00, room 119

**- *Indian performing arts as synthesis of Theatre and Dance: "Natyashastra" Analysis*, Professor Kazuyuki Funatsu (WFz.KPSC-8631, 6 ECTS, 30 hours, course starts mid-May ends mid-June)**

*"Natyashastra", the most authentic "Encyclopedia" for Indian performing arts directed not only to performers or play directors but also to paly writers. It treats and describes really diverse aspects of performing arts; practical techniques such as expressive histrionics (abhinaya), dance poses (karana), hand gestures (hasta) or fingerings for drumming, or, theories on rhythm, or, pure aesthetic theory (rasa), or, rhetoric and prosody, or, costumes and make-ups, or, stage rituals and theatre hall construction etc. For our analysis the myth of "the origin of drama" is taken up. "Natyashastra" analysis shows an interesting cultural interaction between drama and dance so that extracted is the Indian cultural model consisting of drama culture named "Brahma genealogy", dance culture named "Shiva genealogy", and drama-dance synthesized culture named "Krishna genealogy". Sanskrit theatre "Kudiyattam", dance-drama "Kathakali", martial arts "Kalaripayattu" or "Bollywood" are good examples for verification of the authority of "Natyashastra".*

## **Classes:**

**23.05** (Thursday) 15.00 to 18.00, room 114  
**24.05** (Friday) 11.30 to 14.30, room 119  
**30.05** (Thursday) 15.00 to 18.00, room 114  
**31.05** (Friday) 11.30 to 14.30, room 119  
**06.06** (Thursday) 15.00 to 18.00, room 114  
**07.06** (Friday) 11.30 to 14.30, room 119

**13.06** (Thursday) 15.00 to 18.00, room 114

**14.06** (Friday) 11.30 to 13.00, room 119

Profesor **Kazuyuki Funatsu** is a professor at Faculty of Arts of **Shinshu University (Japan)**. His research interests include Chinese philosophy, Indian philosophy and Buddhist studies.

You can register via USOSweb system **from March 11th to March 29th**.

**Registration links:**

- [Philosophical Introduction to Indian Music](#)

- [Indian performing arts as synthesis of Theatre and Dance: “Natyashastra” Analysis](#)

If you have any troubles with your registration, please write an email to Mrs. Krystyna Mierzwa (krystyna.mierzwa@uj.edu.pl) giving your name, last name, student number, the title of the chosen course at KPSC and the name of the host department at the JU.