2.01 The research on topics connected with Indian art forms has got many avenues. In this Era of Renaissance of Carnatic Music and Bharatanatyam the need of the hour is the dedicated research by experts in the fields both theoretical and applicatory. But such researchers have to face a challenge because of the dearth of competent personnel to guide and counsel the novice in the field. The paucity of helpful literature is another handicap.

2.02 There has been little systematic research in topics like Bharatanatyam and Carnatic Music and hence reference materials and guiding principles are next to nothing. While the researchers in other fields like scientific, demographic and social research, are provided with enough literature on the theory of research, the investigator in the field of Carnatic Music and Bharatanātyam etc. lack that facility. Further the research methodology prescribed for science and humanity subjects can not be adopted and made applicable to this line of study.

2.03 The number of thesis and dissertations on Music and Bharatanātyam are very few and even the few are not published and hence are not accessible to investigators. This is really a challenge to the prospective researchers of Indian Music and Dance and this can be met only by codifying and standardizing
a systematic methodology for research in performing arts like Carnatic Music and Bharatanātyam. Until and unless such a methodology is evolved which will instruct the novice on the techniques to be employed and motivate him to proceed with the work, he will find himself in a fix.

2.04 In the absence of such an accepted methodology and norm for such research in Carnatic Music and Bharatanātyam the investigator herself has to devise a methodology found suitable and appropriate for the purpose.

2.05 The objective of the present study is to establish that there is a reciprocal relation between the Carnatic Music and Bharatanātyam which has undergone many undesirable permutations and combinations, to suggest ways and means to make this dwindling relation more concrete, purposeful, ideal and more useful for both the arts, and to kindle ardent desire in the minds of young talented singers and dancers to master the subjects and to conduct research on some allied topics.

2.06-1 The investigator is sure that a study of this nature will definitely contribute to the formulations of concepts and generalisations in the subject.

2.06-2 This study will induce the performing artiste to make some introspection and self-appraisal and rectify the defects, imperfections, mannerisms, etc.

2.06-3 The scholars in the field who have hitherto not thought of research or investigation in the field of Carnatic
Music and Bharatanatyam will naturally be goaded to conduct similar studies.

2.07 Usually in an investigatory study the main techniques used to collect the data are the survey, questionnaire, interview, conference, and informants. Among these techniques the questionnaire technique is resorted to in this study.

2.08 A questionnaire covering the various aspects of the relation between Carnatic Music and Bharatanatyam containing 139 questions was circulated among the reputed and experienced scholars in the field of Bharatanatyam and Carnatic Music. Their answers are tabulated, analysed, codified and some findings were arrived at. On the basis of these findings some suggestions also are made to make the mutual relation of Carnatic Music and Bharatanatyam more ideal and complementing.

2.09 After formulating the problem the necessary tools and reading materials that are mentioned in the Bibliography were collected. The materials collected were read as many times as possible and a cardex of the relevant materials was prepared.

2.10 The present study is divided into the following topical headings.

2.10-1 The description of methodology adopted and the details of the techniques employed in the study.

2.10-2 The different forms of art with their interpretation and in that background the presentation of Indian art and its unique nature. Carnatic Music being an art form its intricacies,
complexities, and potentialities are elucidated. Its adaptability as accompanying music is stressed.

2.10-3 The tenets of Carnatic Music are described.

2.10-4 Dance as a visual art is presented. Its existence from the pre-historic period and evolution, are explained. Dance in India as a part of Natya along with music, its relation with Indian culture and aesthetic values are explained. The different forms of Bharatanatyam and its potentialities as an art form are enunciated.

2.10-5 The tenets of Bharatanatyam as described by various authorities are presented precisely.

2.10-6 History of the relation between Bharatanatyam and Carnatic Music, their mutual relation and reciprocity, their dwindling relation and the necessity to improve it, ideal condition and qualities of a prospective dance music singer, illuminaries of Bharatanatyam music are dealt with in detail.

2.10-7 A detailed and picturesque description of an ideal and fullfledged Bharatanatyam performance accompanied by pure Carnatic Music is presented. The poses are demonstrated by photos and the accompanying music is presented with text, and notation and phono-recording on cassettes by the investigator's voice.

2.10-8 Analysis of the questionnaire and summing up the findings.

2.10-9 Suggestions to establish ideal relation between Carnatic Music and Bharatanatyam are made on the basis of the opinion on questionnaire.

2.10.10 Suggestions for further research on allied fields are made.
2.10-11 A detailed bibliography of books and periodicals used in this study is presented.

2.10-12 Appendices A and B contain the text of the songs referred to in the ideal dance performance with notation and their phono recordings by the investigator.