

Syllabus for four years Under Graduate Programme for NEP,  
2020

# Bodoland University

## Tabla ( TAB)

Dr. Sobha Brahma Music and Fine Arts College, Kokrajhar  
Habrubari (BTR) , Assam

**SYLLABUS**

## **B. Music TABLA**

Tabla is a unique percussion instrument of North Indian. As a rhythmic instrument Tabla is most commonly used in North Indian Classical Music. It also used for devotional and religious Music. But its versatility in all musical styles has enabled it to become the most popular percussion rhythmic instrument in all of India.

The benefits of learning Tabla include improved coordination, dexterity, breathing techniques, stamina and rhythm. Those who learn Tabla often pursue careers as musicians or percussionists. However there are several other career opportunities that are available to those with musical skills such as music composition.

Historically the role of Tabla as an accompanying instrument to a Vocalist, instrumentalist or a kathak dance. It is an instrument that can be played individually as in solo performance and it is capable to accompany different genres of music.

### **Semester I & Semester II**

#### **Learning objective :**

- (i) Tabla is played by hitting the fingers on the head sliding the palm to create a modulating sound. A lot of sound can be created from the Tabla by changing hand position, So student learns the basic Bols of Tabla for good and proper sound production.
- (ii) A Student learns some technical words of Tabla such as tal, Laya, Theka etc.
- (iii) Improve rhythm and coordination of Tabla that are essential for reading and writing notation of Bol composition so student will develop the ability to Bol composition according to a well define.

#### **Learning outcomes:**

- (i) The student will be able to basic syllables of Tabla and how to play .
- (ii) The student will be able description of instrument and how to made.
- (iii) The student will develop the ability to read and write the notation of composition according to a well define.
- (iv) The student will be able to technical terms.

### **Semester I**

#### **Core**

TABMAJ101 (A)

Marks -35

#### **Theory** Credit -2

1. Main Bols of Tabla and their combination.
2. Study on the technical terms (ParibhashikSabdha) of Tabla like Theka, SomTali, Khali, Matra, Bibhag.
3. Description of Tabla various part & ingredients.
4. Definition of Sangeet.
5. Notation of the prescribe tal :Trital.

#### **Recommended Books :**

1. TalPrakash (Vol 1,2,3 ---- BhagwathSharamShatma.
2. TablaBisharad --- ShivenderPratapTripathi
3. Tal Parishoy (Part 1,2,3 --- Girish Chandra Sribastav.
4. TablaBigyan ---DrDilipRanjanBorthakur.
5. Tal Manikut --- PabanBordoloi.

6. Tal BadyaParisay ---- Dr. JomunaProshadPetel.  
7. TablakeUdgatiBikash&BadanShailiya --- DrAban E Mistry

Internal Assessment :

Marks : 15

TABMAJ101 (B)

Marks -35

**Practical**

Credit-2

1. Description of Tabla.
2. Practical Knowledge of producing Bols on Tabla.
3. Method of articulation the syllables combination of right and left hand syllables.
4. Orel Rendering Bols.
5. Practical study Tal :Trital.

Internal Assessment :

Marks : 15

**Semester –I**  
TABMIN101(A)

**TABLA**

Minor

Marks -35

**Theory**

Credit- 2

1. Main Bols of Tabla and their combination.
2. Study on the technical terms (ParibhashikSabdha) of Tabla like Theka, SommTali, Khali, Matra, Bibhag.
3. Description of Tabla various part & ingredients.
4. Definition of Sangeet.
5. Notation of the prescribe tal :Trital.

Internal Assessment :

Marks :15

**Semester –I**  
TABMIN101(B)

**TABLA**

Minor

Marks -35

**Practical**

1. Description of Tabla.
2. Practical Knowledge of producing Bols on Tabla.
3. Method of articulation the syllables combination of right and left hand syllables.
4. Orel Rendering Bols.
5. Practical study Tal :Trital.

Internal Assessment :

Marks :15

**General Theory**

TABIDC1013

Semester –I

Marks -50

**General Theory of Indian Music**

1. Nada (Sound) Musical and Non Musical and Non Musical Sound, Basic Characteristics of Nada . Two Types of Nada (Sound)
2. Swara (Notes) Types of SwaraTivra, Suddha, Komal, VadiSwar, SamvadiAnuvadi, Vivadiswara
3. Study on the definition of Music/ Sangit and its source of origin.
4. Definition of shruti, Varna, Saptak, Raga Arohan, Avarohan, Alankara, Thatas.
5. Study on the Musical Instruments of India and Assam ( Tat, Sushir, Avanadha, Ghana)
6. Knowledge of Laya and it Variations Vilambit, Madhya and drut.
7. Study of the following terms Tala, Laya ,Matra ,Khali, Som, Bibhag.
8. Definition of Abhinaya, Simple knowledge of different types of Abhinaya.
9. A brief idea of the development of music in the modern period with particular reference to Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu DigamberPaluskar, Pt. SN Ratanjhankar, Pt. BirjuMaharaj,Pt. Allarakhan, Pt. Ravi Shankar etc.
10. Bodo traditional Music – Bodo folk dance Bagurumba, Kharai etc. Bodo folk songs and different Instruments used in Bodo culture. Different Dance forms of Bodo tribe.
11. Different talas used in Classical Music.
12. Comparison between traditional and Classical Music.
13. Hastas used in dance - 1. Asamyukta, 2.Samyukta, 3. NrittaHastas.
14. Study of tribal Dance of Assa

Semester – I

TABLA

CORE

TABSEC1013

Credit-2

Marks -35

**Practical**

1. Description of Tabla.
2. Boles combination( Right, left and Both hand)
3. Knowledge of Talas, Tintal, Dadra, Kaharba.
4. Practical knowledge of som, Tali, Khali, Matra, Bibhag, Theka.
5. Orel rendering Boles, Showing tali Khali.

Semester –II  
TABMAJ102(A)

TABLA

CORE  
Marks -35

**Theory**

Credit- 2

1. Discussion on definition of Music.
2. History of Tabla and its importance,
3. Study in Tal, Laya, Tehai, Borabor, Dugun, Chougun.
4. Advantage of Tabla on Music.
5. Notation of Tal and composition.

Internal Assessment :

Marks :15

Semester –II  
TABMAJ102(B)

TABLA

CORE  
Marks -35

Credit- 2

**Practical**

1. Simple Quida in Trital with 8 Paltas and Tehai.
2. Trital in Borabor, Dugun and Chougun.
3. Tehai (Domder 7 bedom) in Trital of One Aborton.
4. Revision of previous course.
5. Orel rendering Bols and composition.

Internal Assessment :

Marks :15

Semester –II  
TABMIN102 (A)  
Credit- 2

TABLA

MINOR  
Marks -35

### **Theory**

1. Discussion on definition of Music.
2. History of Tabla and its importance,
3. Study in Tal, Laya, Tehai, Borabor, Dugun, Chougun.
4. Advantage of Tabla on Music.
5. Notation of Tal and composition.

Internal Assessment :

Marks :15

Semester –II  
TABMIN102 (B)

TABLA

MINOR  
Marks -35

Credit- 2

### **Practical**

1. Simple Quida in Trital with 8 Paltas and Tehai.
2. Trital in Borabor, Dugun and Chougun.
3. Tehai (Domder&bedom) in Trital of One Aborton.
4. Revision of previous course.
5. Orel rendering Bols and composition.

Internal Assessment :

Marks :15

Semester –II

**Tabla**

Marks -50

Credit- 2

TABIDC1023

**Practical**

1. Study of Tals: Trital, Dadra, Kaharba.
2. Description of Tabla.
3. Bole (bani) Nikash.
4. Practical Knowledge perivashiksabda :som, tali,khali, Theka, Tahai. Matra, Bibhag.

Internal Assessment :

Marks :15

Semester –II

**Tabla**

Core

TABSEC1023

Marks -50

Credit- 2

**Practical**

1. Tintal : Simple kaida, Palta (At least 8) Tehai.
2. Tehai of Tintal (Domder&Bedom).
3. Tintal – Borabor, Dugun, Chougun.
4. Orel rendering all compose.

Internal Assessment :

Marks :15



## Semester –III & IV

### Learning Objectives :

- (i) As a rhythm instrument Tabla depends on Theka (Tal), It have many variety Tals. The students studies various aspects of Tals and their differences .
- (ii) The student shall be able to Laya (Practical and Theory) Knowledge which most important for a Tablas student.
- (iii) Student will learns technical terms of table to read and write.
- (iv) The student shall be able to about ‘Guru ShishyaParampara” and their different playing style. (Ancient to present)
- (v) The student shall be able to padhant and notation writing of Bol composition.

### Learning Outcomes :

- (i) The student will understand the basic “Tal system” of Indian classical music.
- (ii) Student will know about history of Tabla
- (iii) On course the student shall be able how to play variety BolsTabla and their Use on Tabla
- (iv) The student shall be able to demonstrate his ability.

Semester –III

Tabla

Core

Credit-4

TABMAJ2014

Marks - 70

### Theory

1. Origin history of Tabla.
2. Study on classification of musical instrument and views on modern improvisation.
3. Study on the technical terms (ParibhashikSabdha) of Tabla, Laya, Quida, Palta, Mohra, Mukda, Aborton.
4. Theoretical knowledge of following tals with Bhatkhande Notation system. Teental, Jhaptal, Rupak, Kaharva.
5. Definition of Nada, Sruti, awares, Vibration, Pitch, Intensity, Timbre.
6. Study on Bhatkhande notation system and VisnuDigamborPuloskar system.
7. Discussion on definition of Music (Sangit)

Internal Assessment :

Marks :30

Semester –III

Tabla

Core

Credit-4

TABMAJC2024

Marks - 70

### Practical

1. Ability to play in Tintal of DilliGharana :Quida (8 Paltas), Tehai, Tukda.
2. Two Tehai, Two Tukda in Jhaptal and Rupaktal. (each of them)
3. Ability to paly Thekas with Dugun, Chougun, Teental, Jhaptal, Rupaktal, Kaharva and Dadra.
4. Oral rendering of Thekas and Boles, Showing tali and Khali.

Internal Assessment :

Marks :30

Semester –III

Tabla

Minor

Credit-2

TABMIN201

Marks - 35

## **Theory**

1. Discussion on music.
2. Definition of Nada, Sruti, swars, vibration, Pitch, Intensity.
3. Origin of Tabla.
4. Study on the technical terms ;Laya, Quida, Tukda, Peshkar, Palta,Mukda, Aborton.
5. Knowledge of BhatkhandeNotation System.
6. Notation writing.

Internal Assessment :

Marks :15

Semester –III

Tabla

Minor

Credit-2

TABMIN201

Marks - 35

## **Practical**

1. Ability to play in Jhaptal of DilliGharana: Quida (8 Paltas) Tehai, Tukda.
2. Tehai&Tukda in Rupaktal.
3. Thekas with Dugun, Chougun :Tintal, Jhaptal, Rupak.
4. Orel rendering Boles.

Internal Assessment :

Marks :15

Semester –III

TABLA

Minor  
Credit-3  
Marks - 50

TABIDC2013

**Practical**

1. Practical knowledge of producing boles on Tabla :Godigono, Kradhatita, Grayan, Grayan, Dhere, Dhere, Dhetetete with bol compose.
2. Kaida in Tintal with Palta, tahai, Tukda.
3. Ability to paly :Jhaptal,Kaharva, dadra.
4. Oral rendering of thrkas (Tals) of the course.
5. Knowledge of sogotkaharva and Dadra tal with light music.

Semester –III

Tabla

Minor  
Credit-3  
Marks -50

TABSEC2013

**Practical**

1. Knowledge of Talas :Tintal, Jhaptal, Rupak, Kahava ,Dadra.
2. Ability to play Jhaptal with Tehai, Tukda, Mukda, Mohra, with Nogma.
3. Knowledge of songot, Rupak, Kaharva and Dadra in light Music.
4. Orel rendering prescribe talas ; Tintal, Jhaptal, Rupak, Kaharva and dadra with Dugun, Chougun.
5. Compose simple Tehai in different Matras.

Semester –IV  
TABMAJ - 2034

**TABLA**

Core  
Marks -70

**Theory**

Credit- 4

1. Definition and explanation with example :Peshkar, Uthan,Chakradar, Kamali, Formaishi, Dupalli, Tripolli, Choupalli, Rala, Laggi, Lodi.
2. Study of Ten Prans of Tala.
3. General study on there variety of North Indian Percussion instruments.
4. Study on table Soli
5. Notation on the following talasDugun, Tingun and Chougun, Jhaptal, Ektal, Tilwara, Punjabi, Sooltal. Rupak, Tintal.
6. General knowledge of Gharana of Tabla and TablaBaz.
7. Study on LayanandLaykari.
8. Origin of AvanadhaVadya with particular reference to historical development of Rabla and different opinion in this context.
9. Comparative study on the North Indian talas having equal numbers of matras.  
Tintal :TilwaraPunjabl/ Ripak- Teebra/ Jhumra- Adchoutal/ Sooltat –Jhaptal/Ektatal- Choutal.
10. Scientific appliance in the development of Music.

Internal Assessment :

Marks :30

Semester –IV  
TABMAJ-2044

**TABLA**

Core  
Marks -70

Credit- 4

**Practical**

1. Ability to perform solo with Peshkar, Quida, Rela, Tukda, ChakradarParan in Tintal, Jhaptal (Dilli and Lucknowgharana)
2. Ability to play :Tilwara, Punjali, Rupak, Tibra, Ada-choutal, Choutal.
3. Tintal and Ektal in DrutLaya.
4. Practical knowledge of Nagma.
5. Orel rendering boles and composition.

Internal Assessment :

Marks :30

Semester –IV  
TABMAJ-2054

**TABLA**

Core  
Marks -70

Credit- 4

**Practical**

1. Solo performance Rupak and Ektal.
2. Knowledge of Tripalli, Choupolli, in Tintal.
3. Composition :Tehai, Tukda, Chakradar, Paran, Choutal,Tibra, Soooltal, Rudratal.
4. Knowledge of songott with Hindustani vocal Music.
5. TinguninTintal and Jhaptal.
6. Orel rendering of all Bols composition and Theka covered under the practical study of the talas.

Internal Assessment :

Marks :30

Semester –IV  
TABMIN-202

**TABLA**

MINOR  
Marks -35  
Credit-2

**Theory**

1. General knowledge of gharana and TablaBaz.
2. Study on Laya&Laykari.
3. Ananadhavadga and its historical development.
4. Compare the talas.
  - (i) Tintal – Punjani – Tiwada.
  - (ii) Jhaptal – Sooltal.
  - (iii) Rupak – Tibra.
5. Study in Tablasongot.
6. Study on Tabla Solo.
7. Study on ancient Percussion instrument with diagrammatic representation .

Internal Assessment :

Marks :15

Semester –IV  
TABMIN-202

**TABLA**

MINOR  
Marks -35  
Credit-2

**Practical**

1. Solo perform with Peshkar, Quida, Rela, Tikdachakradar, Paran in Tintal, Jhaptal (Dilli and LucknowGharna)
2. Knowledge of Talas :Tilwara, Punjabi, Rupak, Tibra, Ada choutal and Choutal.
3. Practical knowledge of Nagma.

Internal Assessment :

Marks :15

## Semester –V & VI

### **Learning Objective :**

- (i) To make assessment of the student regarding his ability to perform different compositions in different Tals.
- (ii) Student studies Laykari in different matras of Tal.
- (iii) Student studies about the classification of instrument.
- (iv) Students learns about accompaniment with Vocal, instrument and dance.
- (v) Student learns about Solo performance .

### **Learning outcomes :**

- (i) The students will be able to accompany with Vocal instrument etc.
- (ii) The student will be able to performance for “Tabla Solo”.
- (iii) The student will also know how to make composition on Tabla.
- (iv) Student will be able to express their views on music related topics from course content.

### **TABLACORE**

TABMAJ-3014

Marks -70

Credit- 4

### **Theory**

1. Indian Music and its source of origin to philosophical significance.
2. Discussion of word ‘Tala’ tala as defined in ancient texts Importance of Tala in Indian Music.
3. Study on Yati (Elaborate discussion)
4. Life sketch and contribution of the following : Pt. V.N Bhatkhande and Pt. V.D. Pulaskar.
5. Study on ancient percussion instrument with diagrammatic representation .
6. Songot (accompaniment) with Hindustani Vocal, instrumentals and Kathak Dance.
7. Study on composition of Qaida, Rela, Chakradar, Rou Kamali, Formaiishi, Got, Paran.
8. Contribution of Bharat Muni, Sarangadev, Motongo and Muni dattilya.
9. Indian Music & its source of origin its philosophical significance.
10. Scientific appliance in the development of Music.
11. Historical study on Punjab, Banaras, Farukhabad, Ajrara, Delhi and Lucknowgharana with salient features of styles on each.

Internal Assessment :

Marks :30

Semester –V  
TABMAJ-3024

**TABLA**

CORE  
Marks -70

Credit- 4

**Practical**

1. ManchPradereshon on solo performance .Ektal,Rupaktal and previous talTintal and Jhaptal.
2. Simple knowledge of songot with instruments.
3. Ability to play : Jhomra, Deepchandi, Tilwara, Ektal in bilambitLaya (accompaniment style with vocal/ instrumental)
4. Rela in Tintal with Palta and Tehai.
5. Compose Tehai, Tukda, Chakradar, Paran in prescribe talas.( Tintal, Jhaptal, Ektal, Rupak)
6. Orel rendering composition.

Internal Assessment :

Marks :30

Semester –V  
TABMAJ-3034

**TABLA**

CORE

Marks -70

Credit- 4

**Practical**

1. Knowledge of Talas :Dhamer, Ada –Chotal. Monital, Basant.
2. Tukda, Paran, ChakradarParan, Tehai (Prescribed talas)
3. Abiliy to play Quida/ Vandish of Farukhabad and Benarasgharana (at least two types in each)
4. PadhantTehai, Tukda, Got paran in Ektal and Rupak
5. KamaliParan, Chakradar (Bole compose)
6. Sogot with Bhajan and Gazal.

Internal Assessment :

Marks :30



Semester –V  
TABMAJ-3044

**TABLA**

CORE  
Marks -70

Credit- 4

**Practical**

1. Revision of previous course .
2. Play Thekas with Dugun, Tingun, Chougun :Rasstal, Panchamswari, Garajama.
3. Knowledge of accompaniment with sugamsangit.
4. Solo performance on Ektal and Ada choutal.
5. Orel rendering of all composition.

Internal Assessment :

Marks :30

Semester –V  
TABMIN-301

**TABLA**

MINOR  
Marks -35

Credit- 2

**Theory**

1. Study of classification of instruments.
2. Ancient Ghana Vadya :Ghanta, Manjira, Simta, Jai –Ghanta, Tal.
3. Lay and Laykari: Adi, Quadi, Viadi etc .Practice of notation weiting on the above mentioned layas.
4. Describe on Folk instrument.

Internal Assessment :

Marks :15

Semester –V  
TABMIN-301

**TABLA**

MINOR  
Marks -35

Credit- 2

**Practical**

1. Solo performance Rupak and Jhaptal.
2. Ability to play – Tilwara, Joonara, Dhamer, Choutal, Ektal.
3. Compose simple Tukda, Tehai( defferentmatras) in Jhaptal and Rupak and Tintal.
4. Laggi, Lodi
5. Knowledge of accompaniment with vocal/ instrumental.

Internal Assessment :

Marks :15

Semester –VI  
TABMAJ-3054

**TABLA**

CORE  
Marks -70

Credit- 4

**Theory**

1. Contribution of UstadAbidHussinKhalifa, UstadAbidHussinKhalifa, UstadHabibudinKha, UstadAhmedjanTherkuwa.
2. Tal knowledge :Rudra, Deep- Chandi, Swari, Maltatala, Shikhar.
3. Music of Indus valley, Vedic Music.
4. Significance if Laya. Importance of Laya in Indian Music.
5. Evolution of Boles/Varnas (Patavarna) of percussion instrument as stated in ancient test.
6. Study on jati (Elaborate discussion)
7. History of Pakhawaj and its Gharana.
8. Music teaching :Gharana system – Vs- Institution.
9. Study on ancient Music Text :Natyshastra, SangitRatnakar, Dattilom.
- 10.

Internal Assessment :

Marks :30

Semester –VI  
TABMAJ-3064

**TABLA**

CORE  
Marks -70

Credit- 4

**Practical**

1. Solo performance : Ada choutal, Choutal.
2. Knowledge of Tals :Basant, Matta, Shikhar, Laxmi.
3. Bolpadhant and orel rendering showing talikhali in Borabor, Dugun, TingunChougun.
4. Accompaniment with Hindustani Vocal/ instrumental.
5. Ability to play Tintal and Ektal in Drutlaya
6. Bol compose.

Internal Assessment :

Marks :30

Semester –VI  
TABMAJ-3074

**TABLA**

Credit- 4

CORE  
Marks -70

**Practical**

1. Tabla solo – TintalRupak.
2. AdiLaya in Tintal, Jhaptal, Ektal.
3. Orel rendering :Tukda, Chakradar, Gat, Paran etc.
4. Ability to perform :Tishrajati composition.
5. Previous course revislon.
6. Compose, Tukda, Quida, Rela ,Chakradhar.

Internal Assessment :

Marks :30

Semester –VI  
TABMAJ-3084

**TABLA**

Credit- 4

CORE

Marks - 70

**Practical**

1. Solo performance Bisompoditala (any tal)
2. Ability to perform few Boles of Kathak Dance.
3. Ability to play Got of FarukhabadGharna (minimum 3)
4. Tehai in Dhameer, Rudra, Rupak, Laxmi
5. Orel rendering all compose.

Internal Assessment :

Marks :30

Semester –VI  
TABMIN-302

**TABLA**

MINOR  
Marks - 35

Credit- 2

**Theory**

1. Indus valley, Vedic music.
2. Importance of Laya in Indian Classical Music
3. Study on Jati laborately .
4. Study on ‘PakhawjGharana).
5. Tal knowledge (Notation and description) : Rudra , Swari, Matta, Deep- Chandi
6. Orel rendering.

Internal Assessment :

Marks :15

Semester –VI  
TABMIN-302

**TABLA**

MINOR  
Marks -35

Credit- 2

**Practical**

1. Solo performance : Ada choutal, Rudra and Ektal.
2. AdiLaya in Jhaphtal, Tintal, Rupak.
3. TishraJati composition.
4. Bol compose – Tuka, Quida, Chakradar.
5. Tehai in Rudra Tal, Swari and Basant.

Internal Assessment :

Marks :15

Syllabus for four years Under Graduate Programme for  
NEP, 2020

# Bodoland University

## Kathak Dance( KD)

Dr. Sobha Brahma Music and Fine Arts College, Kokrajhar  
Habrubari (BTR) , Assam

## SYLLABUS

### **B. Music Kathak Dance**

An overview of Learning objective and programme outcome :

Dance is a form of inner feelings – through vibration and coordination of our body and mind. So, one can express himself / herself through dance .In that way He/She will develop self-belief, self-confidence and how to cope up with stress as well. In today's world full of stress and Toxicity and as the true objective of education is to develop human personality in all its aspects- it can be a medium of mental and social peace and Co- existence.

Semester I & Semester II

#### **Learning objective :**

- To initiate a relative beginner in to the world of dance, Where he is make aware of the rich cultural heritage of India that Indian classical dance is.
- To teach him/her the very basic of Indian classical dance Kathak such as Tatkar, Laya, Rhythm, Hand and neck movements, spin etc. So that his foundation can be made strong.
- To discuss in detail, the notation system of Kathak dance that are essential for reading a composition (bol).

#### **Learning outcomes:**

- The Student will come to know what the basic terminologies of Indian classical dance are ,which will help him/her in the proper understanding of not just Kathak dance but also Indian classical Music as a whole, having understood the basic concept like Laya (tempo), Tala (rhythmic cycle) Bhava Rasa etc.
- Student understands the basic terminologies of Indian classical dance Kathak.
- The Student studies the about the general aspects of different gharanas of Kathak dance.
- Student studies the theoretical aspect of Tala, Laya, Rasa, etc.
- Student learn to write the practical compositions according to the notation system.

Semester IKathak DanceCore

KATMAJ1014 (A)

Marks -35

**Theory**

Credit -2

1. Origin of dance according to Natya Shastra
2. Definition of following - Tatkar, Aabartan, Sam, Laya, Matra, Bivag, Tali, Khali
3. Brief Knowledge of Navaras.
4. Study on different Gharanas of Kathak dance.
5. Notation writing of theka's Barabar, dugun, chagun.
6. Knowledge of ten pranas of Tala.

**Recommended Books :**

1. Kathak Nritya - Dr. Laxmi Narayan Garg.
2. Kathak Nritya Shiksha (Part -2) Dr. Puru Dadhich
3. Kathak Nartan, (part -1, Part -2) dr. Bidhi nagar.
4. Indian Classical dance- Kapila Vatsyan.
5. Kathak darpan- pandit Tirath ram Azad.

Internal Assessment :

Marks :15

KATMAJ (B) 101

Marks -35

**Practical** Credit-2

1. Practice in Trital – Tatkar in Barabar, dugun, Chougun and athgun, laya with tihai.
2. Footwork – Variation of paltas.
3. Ability to demonstration proficiency in Spin, Clear,hand, neck and eye movement with bols.
4. One Damdar and Badam Tihai.
5. One advance that with Kasak- Masak.
6. Guru Bondona.
7. One pranami, one Aamod and simple Tukda in Trital.
8. Simple tukda in trital
9. Oral rendering of bols.

Internal Assessment :

Marks :15



Semester –I

Kathak Dance

Minor

KATMIN1014 (A)

Marks -35

**Theory**

Credit-2

1. Origin of dance according to Natya Shastra
2. Definition of following - Tatkar, Aabartan, Sam, Laya, Matra, Bivag, Tali, Khali
3. Brief Knowledge of Navaras.
4. Study on different Gharanas of Kathak dance.
5. Notation writing of theka's Barabar, dugun, chagun.

**Recommended Books :**

6. Kathak Nritya - Dr. Laxmi Narayan Garg.
7. 2. Kathak Nritya Shiksha (Part -2) Dr. Puru Dadhich
8. Kathak Nartan, (part -1, Part -2) dr. Bidhi nagar.
9. Indian Classical dance- Kapila Vatsyan.
10. Kathak darpan- pandit Tirath ram Azad.

Internal Assessment :

Marks: 15

KATMIN1014 (B)

Marks -35

**Practical**

Credit -2

1. Practice in Trital – Tatkar in Barabar, dugun, Chougun and athgun, laya with tihai.
2. Footwork – Variation of paltas.
3. Ability to demonstration proficiency in Spin, Clear, hand, neck and eye movement with bols.
4. One Damdar and Badam Tihai.
5. One advance that with Kasak- Masak.
6. Guru Bondona.
7. One pranami, one Aamod and simple Tukda in Trital.
8. Oral rendering of bols.

Internal Assessment :

Marks :15

Semester –I

**General Theory**

KATIDC1013

Marks -50

**General Theory of Indian Music**

1. Nada (Sound) Musical and Non Musical and Non Musical Sound, Basic Characteristics of Nada . Two Types of Nada (Sound)
2. Swara (Notes) Types of Swara Tivra, Suddha, Komal, Vadi Swar, Samvadi Anuvadi, Vivadi swara
3. Study on the definition of Music/ Sangit and its source of origin.
4. Definition of shruti, Varna, Saptak, Raga Arohan, Avarohan, Alankara, Thatas.
5. Study on the Musical Instruments of India and Assam ( Tat, Sushir, Avanadha, Ghana)
6. Knowledge of Laya and it Variations Vilambit, Madhya and drut.
7. Study of the following terms Tala, Laya ,Matra ,Khali, Som, Bibhag.
8. Definition of Abhinaya, Simple knowledge of different types of Abhinaya.
9. A brief idea of the development of music in the modern period with particular reference to Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digamber Paluskar, Pt. SN Ratanjhankar, Pt. Birju Maharaj,Ustad Jakir Hussain , Pt. Ravi Shankar etc.
10. Bodo traditional Music – Bodo folk dance Bagurumba, Kharai etc. Bodo folk songs and different Instruments used in Bodo culture. Different Dance forms of Bodo tribe.
11. Different talas used in Classical Music.
12. Comparison between traditional and Classical Music.
13. Hastas used in dance - 1. Asamyukta, 2. Samyukta, 3. Nritta Hastas.
14. Study of tribal Dance of Assam.

Semester –I

Kathak Dance

Marks :50

KATSEC -1013

**Practical**

1. Basic knowledge of tala and laya in dance.
2. Introduction and knowledge of padhant of following talas with their division Teental, Jhaptal and Dhamar Tal.
3. Ability to demonstrate Proficiency in spin clear hand neck and eye movement with bols.
4. Tatkar in trital barabar, dugun and chougun laya.
5. Bedam and damdar tihai in trital.
6. One pranami, one Aamod and one simple Tukda in Trital.
7. Folk dance of Indian (any five)

Semester –IIKathak DanceCore

KATMAJ1024( A)

Marks-35

**Theory -(2)**

Credit-2

1. Definition of Laya and its variation.
2. Characters of sanykta hasta and Asangykta hastas and their viniyog according to Abhinay darpan.
3. Study of the following terms :
 

a) Tala	b) Theka	c) pranami
d) Aamod	e) that	f) Tukda
g) Hastak	h) Thah	i) dugun, Tingun and Chougun
4. Brief study of Folk and Classical dance.
5. History of Jaipur and Lucknow gharana of Kathak with reference to contribution of a few leading maerstro of Kathak
6. Tal notation.

**Recommended Books :**

11. Kathak Nritya - Dr. Laxmi Narayan Garg.
12. 2. Kathak Nritya Shiksa (Part -2) Dr. Puru Dadhich
13. Kathak Nartan, (part -1, Part -2) dr. Bidhi nagar.
14. Indian Classical dance- Kapila Vatsyan.
15. Kathak darpan- pandit Tirath ram Azad.

Internal Assessment :

Marks :15

KATMAJ1024 (B)

Marks -35

**Practical**

Credit -2

1. Trital – Practice in Solahgun with Tihai
2. One Tishrajati Aamod in Trital.
3. Chakradhar Tukda in trital.
4. Simple paran in Trital.
5. Kabit in trital
6. Ability to show simple gut Nikash.
7. That in trital.
8. Oral rendering of Bols.

Internal Assessment :

Marks :15

Semester –IIKathak DanceMinor

KATMIN1024(A)

Marks -35

**Theory**

Credit -2

1. Definition of Laya and its variation.
2. Characters of sanykta hasta and Asangykta hastas and their viniyog according to Abhinay darpan.
3. Study of the following terms :

- |           |          |                              |
|-----------|----------|------------------------------|
| b) Tala   | b) Theka | c) Pranami                   |
| d) Aamod  | e) That  | f) Tukda                     |
| g) Hastak | h) Thah  | i) dugun, Tingun and Chougun |

4. Brief study of Folk and Classical dance.
5. Tal notation.

**Recommended Books :**

1. Kathak Nritya - Dr. Laxmi Narayan Garg.
2. Kathak Nritya Shiksa (Part -2) Dr. Puru Dadhich
3. Kathak Nartan, (part -1, Part -2) dr. Bidhi nagar.
4. Indian Classical dance- Kapila Vatsxan.
5. Kathak darpan- pandit Tirath ram Azad.

Internal Assessment :

Marks :15

KATMIN1024(B)

**Practical**Marks -35  
Credit -2

1. Trital – Practice in Solahgun with Tihai
2. One Tishrajati Aamod in Trital.
3. Chakradhar Tukda in trital.
4. Simple paran in Trital.
5. Kabit in trital
6. Ability to show simple gat Nikash.
7. Oral rendering of Bols.

Internal Assessment :

Marks :15

Semester –II

Kathak Dance

KATIDC1023

**Practical** Marks -50

1. Practical Demonstration of Trital.
2. Tatkar – Barabar, dugun, Chougun.
3. Tihai
4. Utham
5. Simple Tukda, Chokradhar Tukda
6. Simple paran
7. Oral rendering of bols
8. One kabit
9. Simple gat Nikash in Trital.
10. One paran juri Aamod in trital.

Semester –II

Kathak Dance

KATSEC1023 Marks -50

**Practical**

1. Practical demonstration of Trital
2. Tukda in trital (Simple and Chakradhar)
3. Param in trital
4. Practice in tal Dhamar - Tatkar in Barabar, dugun and Chougun laya with Tihai
5. One Aamod in Dhamartal.
6. Simple and Chakradhar Tukda in Dhamar tal.
7. Simple paran in Dhamar tal.
8. Oral rendering of Bols.

**SEMESTER 3<sup>RD</sup> & 4<sup>TH</sup>****Learning objective:**

- To make an assessment of the student regarding his/her ability to perform different composition in different talas.
- To assess the student on his/her ability to perform Bhava and Abhinay.
- The main focus of the course is to develop an aptitude towards the classical subject opted and inculcate the abilities to maintain the classicism in the art along with approved Principles.

**Learning outcome :**

- The student is able to give a practical demonstration in prescribed Talas.
- The student is able to demonstrate various aspects of Bhava and Abhinaya.
- The student shall be able to perform tukda, paran, Chakradhar, various type of gat Nikas in different talas.
- 

Semester –IIIKathak DanceCORE

KATMAJ - 2014

Marks -70

**Theory**

Unit –I

1. Study on Abhinaya Darpan and Natya Shastra.
2. History of Indian dance from Ancient time to the period of Bharat.
3. Study on karan. Angahar, Sthanak, Chari, Mandal, Tandav and Lasya according to Natya Shastra.
4. Grihaveda according to Natya shastra.
5. Study on North Indian Tala and south Indian tala system.

Unit -2

6. Study on different Hasta Mudras.
7. Definition of Abhinay and simple knowledge of different types of abhinay
8. Study on all Indian Classical dance form.
9. Mungulacharan, Guru Vandana and Bhumivandana in relation to Kathak.
10. Notation writing.

Recommended Books :

6. Kathak Nritya - Dr. Laxmi Narayan Garg.
7. Kathak Nritya Shiksha (Part -2) Dr. Puru Dadhich
8. Kathak Nartan, (part -1, Part -2) dr. Bidhi nagar.
9. Indian Classical dance- Kapila Vatsyan.
10. Kathak darpan- pandit Tirath ram Azad.

Internal Assessment :

Marks :30

Semester –III

Kathak Dance

CORE

KATMAJ- 2024

Marks -70

**Practical :**

Unit -I

1. Ability to show the following toot work :
  - a) Takita Dhikita
  - b) Takita takita dhina.
  - c) takiata takita diga
  - d) Takida -taka - tigdha dig- dig tigdha dig dig.
2. Variation of tatkar in the form of ladi.
3. Ability to perform chakradhar tukdas.
4. Ability to perform simple paran an chakradhar paran.
5. One paran juri Aamod in trital.
6. Ability to show : Gat Nikash (Basuri and Matka)

Unit -2

1. Practice in jhaptal- barabar, dugun ,chougun laya with tihai.
2. One Aamod in jhaptal.
3. One chakradhar Tukda in jhaptal.
4. Simple parn in jhaptal.
5. Oral rendering of bols.

Internal Assessment :

Marks :30



KATMIN- 2014 (A)

Credit -2

**Theory**

1. History of Indian dance from Ancient to the period of Bharat.
2. Study on different Hasta Mudras
3. Study on all Indian Classical dance form.
4. Definition of Abhinay and simple knowledge of different types of Abhinay.
5. Study on, karan, Angabar, Sthanak chari, Mandal, tandav and lasya according to natya Shastra.
6. Notation writing.
- 7.

**Recommended Books :**

1. Kathak Nritya - Dr. Laxmi Narayan Garg.
2. Kathak Nritya Shiksha (Part -2) Dr. Puru Dadhich
3. Kathak Nartan, (part -1, Part -2) dr. Bidhi nagar.
4. Indian Classical dance- Kapila Vatsyan.
5. Kathak darpan- pandit Tirath ram Azad.

Internal Assessment :

Marks :15

**Practical ;**

Marks -35

Credit -2

1. Practical in jhaptal (10 Matra) Barabar, dugun and Chougun laya with tihai.
2. Ability to perform chakradhar tukdas.
3. Ability to show : gat Nikash (Basuri Matka)
4. Variation of tatkar in the form of ladi.
5. Param juri Aamod in trital.
6. Tukdas in jhaptal.
7. Oral rendering of bole with tali khali.

Internal Assessment :

Marks :15

KATIDC - 2013

Marks: 50

**Practical :**

1. Bishnu Bandana.
2. Two ginti tihai trital.
3. One parmolu in trital.
4. Practice in jhaptal Tatkar, Barabar, dugun chougun laya with tihai.
5. Simple Aamod in jhaptal
6. Two simple tukda in jhaptal
7. Paran in jhaptal.
8. Chakradhar tukda in jhaptal.
9. Chakradhar poran in jhaptal.
10. Oral rendering of bols.

KATSEC - 2013

Marks -50

**Practical**

1. Stage performance any of your choice tal. With Utthan, bandana, that, Aamod, Tukda, paran chakradhar, gat Nikash and any Bhava.
2. The gat Nikash and two gat bhava in trital.
3. One Kabit in trital.
4. One parmolu in trital.
5. Padhant at whole materials.

Semester –IV

Kathak Dance

CORE

KATMAJ -2034

Marks -70

**Theory :**

Unit –I

1. Knowledge and historical study of Indian classical dance
2. Nayakand Nayika Veda according to Natya Shastra.
3. Qualities of Ghungru and its uses in Classical dance.
4. Detail study on Dristiveda.
5. Study on the following terms : Rangumanch, gat Nikash, gat Bhava, Paran, parmolu, chakradhar ect,

Unit -2

6. Nritta, Natya and Nritya according to shastra.
7. Merits and demerits of a dancer as mentioned in shastra.
8. Study of Jati Hasta and Dasavatar Hasta with slock according to Abhinay darpan.
9. Life history of Kalika Prasad Maharj and bindadin Maharaj their contribution towards the field of kathak.
10. Notation writing.

**Recommended Books :**

6. Kathak Nritya - Dr. Laxmi Narayan Garg.
7. Kathak Nritya Shiksa (Part -2) Dr. Puru Dadhich
8. Kathak Nartan, (part -1, Part -2) dr. Bidhi nagar.
9. Indian Classical dance- Kapila Vatsyan.
10. Kathak darpan- pandit Tirath ram Azad.

Internal Assessment :

Marks :30

Semester –IV

Kathak Dance

CORE

**Practical :**

Unit –I

1. Utthan in trital.
2. Parmelu in trital.
3. One Natwari Tukda in Trital.
4. Ability to Show : Gat Nikash 9Ghunghat and Mayur)
5. Ability to demonstrate gat – bhava –(a) Makkam Chori (b) Holi.

Unit -2

Dhamar tal – (14 Matra)

1. Tatkar Borabor, dugun, chougun laya with tihai.
2. Aamod in Dhamar tal.
3. Simple Tukdas in Dhamar tal.
4. Chakradhar tukda in Dhamartal.
5. Oral rendering of bols.

Internal Assessment :

Marks :30

Semester –IV  
KATMAJ-2054

Kathak Dance

CORE

Marks -70

**Practical :**

Unit -1

1. Ability to perform One formaichi Tukda and paran.
2. Tishrajati ladi.
3. Two gintike tihai in trital.
4. Gat bhava on Goverdhan lella.
5. One Kamali parn in trital.

Unit -2

1. Chakradhar paran in jhaptal.
2. Bedam and damdar tihai in jhap tal.
3. Simple Chakra dhar paran in Dhamar tal.
4. Damdar tihai in Dhamar tal.
5. Oral rendering of boles.

Internal Assessment :

Marks :30

KATMIN - 2024 (A)

Marks :35

**Theory :**

Credit -2

1. Knowledge and historical study of Indian Classical Dance.
2. Nayaka and Nayika bheda according to Natya Shastra.
3. Detail Study on Dristi bheda according to shatra.
4. Study on following terms: Rangamanch, paran, gat Nikash, Gat bhava, Chakradhar etc.
5. Nritya, Natya and Nitya according to shastra.
6. Life history of Kalka prashad Maharraj and Bindadin maharaj.
7. Notation Writing.

**Recommended Books :**

11. Kathak Nritya - Dr. Laxmi Narayan Garg.
12. Kathak Nritya Shiksha (Part -2) Dr. Puru Dadhich
13. Kathak Nartan, (part -1, Part -2) dr. Bidhi nagar.
14. Indian Classical dance- Kapila Vatsyan.
15. Kathak darpan- pandit Tirath ram Azad.

Internal Assessment :

Marks:15

KATMIN - 2024 (B)

Marks :35

Credit - 2

**Practical :**

1. Practical in Dhamar tal (14 Matra) Narabar, dugun and chougun laya with tihai.
2. Damdar and bedam tihai in trital and Dhamar tal.
3. Chakradhar Tukda in trital.
4. Paran in jhaptal and Dhamar tal.
5. Ability to show ; gat Nikash (Basuri and Gumghat)
6. Ability to demonstrate gat Bhava : (Makhan Chori)
7. Oral rendering ofboles with tali Khali.

Internal Assessment :

Marks :15

## SEMESTER 5<sup>TH</sup> & 6<sup>TH</sup>

### **Learning Objective :**

- The Present undergraduate course in Kathak dance is designed in such a way that, after going through the entire course of study, Candidates will have a Consolidated knowledge in the subject that takes them ahead further to upgrade their knowledge.
- The holistic approach in tutoring makes them motivated and proficient in both practice as well as theory of Kathak dance.

### **Learning Outcome :**

- Student will develop the ability to perform various composition in different tala.
- They will be focused on the principles of performance,
- Student will be able to find out the dimensions of Kathak dance which have been performed from ancient time till date.

Semester –V

Kathak Dance

CORE

Marks -70

KATMAJ -3014

### **Theory :**

Unit -1

1. Muni Bharta and Abhinay darpan and their Contribution in field of dance in particular.
2. Life history of Pt. Acchan Maharaj, pt. Birju Maharaj, Pt. Laschu Maharaj, pt Sambhu Maharaj and their contribution toward kathak dance.
3. Study on gurusishya parampara and teaching methodology in kathak Dance.
4. Study on development of Ballet (Nrity Natika) and its contribution to Kathak.

Unit – 2

1. Study on systematic development in a solo dance performance (kathak)
2. Implementation of curriculum of Kathak dance education in University and colleges in context of present day situation analytic criticism.
3. The impact of kathak dance on the development of Tabla and Vice –Versa.
4. Notation Writing.

#### Recommended Books :

16. Kathak Nritya - Dr. Laxmi Narayan Garg.
17. 2. Kathak Nritya Shiksha (Part -2) Dr. Puru Dadhich
18. Kathak Nartan, (part -1, Part -2) dr. Bidhi nagar.
19. Indian Classical dance- Kapila Vatsyan.
20. Kathak darpan- pandit Tirath ram Azad.

Internal Assessment :

Marks :30

KATMAJ-3024

**Practical :**

Unit –I

1. Stage performance in trital with Utthan, Bandana, Aamod, tukda, paran, chakradhar, gat Nikash and any bhava.
2. Tingun in Trital.
3. Knowledge of Nagma
4. Kamali paran in trital.
5. Tishra jati Ladi in trital.

Unit – 2

1. Practice in Rupak Tal – barabar, dugun, Chougun laya with Tihai
2. Aamod in Rupak Tal.
3. Simple and chakradhar Tukda
4. Paran in Rupak Tal.
5. Padhant at whole material.

Internal Assessment :

Marks :30

KATMAJ-3034

Unit – 1 **Practical :**

1. Ras Tal (13 Matra) Barabar, dugun and chougun laya with tihai.
2. Simple Tukda and Chakradhar tukda in Rastal
3. Kumali papran
4. Farmaichi Tukda.

Unit – 2

1. Proficiency in gat Nikash and Rukshar Gat
2. Gat Bhava on the following Naikas :
  - a) Abhisarika.
  - b) Basak Sajjya
3. One tarana in any raga.
4. Padhant at whole material.

Internal Assessment :

Marks :30

Semester –V

Kathak Dance

CORE

Marks -70

KATMAJ-3044

Unit -1

**Practical:**

1. Ability to express through movement one Vishnu Bandana.
2. Ability to perform in teental the following in addition to the course of teental of previous year.
  - a) That with kasak Mask
  - b) One Challan of Tatkar in bilambit lay
  - b) One parmolu
  - d) One ladi
  - e) fast tatkar and spin.
3. Practical knowledge of the following gat bhava.
  - a) Govardhan Leela
  - b) Drupadi Brastra Haran
4. Ability to perform with Bhajan.

Unit -2

1. Damdar and bedam tihai in Dhamar tal.
2. Ability to compose simple and chakradhar Tukda in dhamar tal.
3. Chakradhar tukda and panan in jhaptal.
4. Oral renddaring.

Internal Assessment :

Marks :30



KATMIN-3014 (A)

**Theory** Credit -2

1. Muni Bharat and Abhinay Darpan and their contribution in field of dance in particular.
2. Study on Gurusishya parampara and teaching methodology in kathak Dance.
3. Life history of pt. Acchan Maharaj, Pt Bibdadin Maharaj, Pt. Shambhu Maharaj,
4. Pt Bindadin Maharaj and their contribution toward kathak dance.
5. Study on systematic development in a solo dance performance (kathak)
6. Comparative study of Kathak with sattriya dance.
7. Notation Writing.

Recommended Books :

21. Kathak Nritya - Dr. Laxmi Narayan Garg.
22. 2. Kathak Nritya Shiksa (Part -2) Dr. Puru Dadhich
23. Kathak Nartan, (part -1, Part -2) dr. Bidhi nagar.
24. Indian Classical dance- Kapila Vatsyan.
25. Kathak darpan- pandit Tirath ram Azad.

Internal Assessment :

Marks :15

KATMIN-3014 (B)

Credit – 2

**Practical** Mark -35

1. Stage performance in trital with Uttham, Bandana, Aamod Tukda, paran, Chakradhar, gat Nikash and any Bhava.
2. Farmaichi paran in trital.
3. Tishra jati ladi.
4. Practice in Rastal . Barabare, dugun, Chougun laya with Tihai.
5. Simple Tukda in rastal.
6. Padhant at whole melerial.

Internal Assessment :

Marks :15

Page No -20

Unit – 1

**Theory**

1. Detail knowledge of all technical terms (paribhashik sabda) of Kathak dance.
2. Knowledge of Bhajan , Thumri.
3. Knowledge of Astha nayika and four Nayaka.
4. Detail study on bhava and its varieties
5. Abhinay and kathak dance.
6. Study on beshbhusa and Rupasajja ( Costium and design), Rangamanch (Stage), Light (Prakash), Brinda Vadan (orchestra)

Unit -2

1. Comparative study on Kathak and Rasa dance.
2. Knowledge of Folk dance of Assam and its origin and development.
3. Origin and development of Sattriya dance.
4. Knowledge of jati and yatti
5. Dance and Ligterature
6. Notation writing.

Internal Assessment :

Marks :30

**Recommended Books :**

1. Kathak Nritya - Dr. Laxmi Narayan Garg.
2. Kathak Nritya Shiksa (Part -2) Dr. Puru Dadhich
3. Kathak Nartan, (part -1, Part -2) dr. Bidhi nagar.
4. Indian Classical dance- Kapila Vatsyan.
5. Kathak darpan- pandit Tirath ram Azad

Semester –VI

Kathak Dance

CORE

Marks -70

KATMAJ-3064

**Practical**

Unit -1

1. Manch pradarshan in Dhamar tal with that, Asmod, Tukda, paran, gat any thuri.
2. Ability to compose boles (Tukda,paran, chakradhar tihai) consisting of given set of a bole pattern.
3. Composition on any other tala of previous course.
4. Ability to Compose farmaichi Tukda, paran.
5. One Krishna Kabit.

Unit -2

1. Ability to perform tal pancham sawari.
2. Barabar, dugun and chaougun laya with Tihai in pancham sawri tal.
3. Fast Aamod in pancham sawari.
4. Simple and Chakradhar Tukda in pancham sawari.
5. Oral rendering of boles with Tali Khali.

Internal Assessment : Marks :30

Page No -21

Semester –VI

Kathak Dance

CORE

Marks - 70

KATMAJ-3074

## Practical

### Unit -1

1. Ability to express through movement one Ganesh Bandana.
2. Demonstration with Abhinay.
3. Ability to perform Gazal, Bhajan and Thumri.
4. Ganesh paran.

### Unit-2

1. Simple and Chakradhar parn in pancham aawaei tal.
2. Damdar and Bedam Tihai in Rupak Tal.
3. Tishrajati paran in Trital.
4. Tishrajati Aamod in Jhaptal.
5. Oral rendering of boles with Tali Khali.

Internal Assessment :

Marks :30

Semester –VI

Kathak Dance

CORE

Marks - 70

KATMAJ-3084

### Unit -1

## Practical

1. Ability to compose chakradhar Tukda and paran in tal Rupak tal, pancham sawaei tal, Trital,
2. Paran in Rupak tal.
3. Gat Nikas (Basuri and Ghunghat).
4. Ability to perform Farmaichi and Kamali paran,

### Unit -2

1. Gat bhava on the following Naikas :
  - a) Khandita Nayika.
  - b) Birhotkonhita Nayika.
2. Ability to perform Tingun Laya in Trital, Jhaptal and Dhamar Tal.
3. Ability to playing Nagma on Harmonium in any of your choice tal.
4. Padhant at whole material.

Internal Assessment :

Marks :30

Page No -22

Semester –VI

Kathak Dance

MINOR

**Theory**

1. Detail knowledge of all technical terms (paribhashik Sabda) of Kathak Dance.
2. Knowledge of Astanayika and four Nayaka.
3. Abhinay and Kathak danch.
4. Knowledge of Jati and Yatti.
5. Origin and development of Sattriya dance.
6. Knowledge Folk dance of Assam and its Origin and development.
7. Notation writing.

**Recommended Books :**

26. Kathak Nritya - Dr. Laxmi Narayan Garg.
27. 2. Kathak Nritya Shiksha (Part -2) Dr. Puru Dadhich
28. Kathak Nartan, (part -1, Part -2) dr. Bidhi nagar.
29. Indian Classical dance- Kapila Vatsyan.
30. Kathak darpan- pandit Tirath ram Azad.

Internal Assessment :

Marks :15

KATMIN-3024 (B)

**Practical**

Marks -35

Credit-2

1. Manch pradarshan in Dhamar tal with that ,Aamod, Tukda, Paran, Gat.
2. Ability to perform tal pancham sawari (15 Matra), Barabar, duhun, chougun laya with tihai.
3. One Krishna kabit.
4. Ability to compose Tihai and tukda in any tal.
5. Ganesh paran.
6. Tishrajati paran in trital.
7. Ability to perform with Bhajan and Thunri.
8. Oral rendering of boles with Tali Khali.

Internal Assessment :

Marks :15

Syllabus for four years Under Graduate Programme for NEP,  
2020

# Bodoland University

## **SATTRIYA DANCE (SDN)**

Dr. Sobha Brahma Music and Fine Arts College, Kokrajhar  
Habrubari (BTR) , Assam

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – I

Max. Marks: 50  
Course: SDNMAJ101

Marks: 35  
Credits: 2

THEORY – I

Learning Objectives of the course (Dance Form):

- To initiate a relative beginner into the world of rich cultural heritage of Assam's Sattriya Dance
- Introduce to the Music interested students with the very rich and living traditions for more than 500 Years of Assam's Sattriya Dance, recognized as a major Dance form of India.
- To teach them the very basic of the dance (Nritya) such as Sound, Notes, Scale, Tempo, Rhythm etc.
- To discuss about the notation system of Indian music as it is essential for adopting the dance compositions.
- Introductory brief knowledge about the tradition and related components.

Learning Outcomes:

- Students will be able to know about the basic structure and formation of Sattriya culture.
- Students will introduce with basic terms of Sattriya and Indian Music as well
- Students will develop the ability to read and write the compositions according to Indian Music system
- They will grasp the basic theoretical aspects of our Indian Music System.
- Sattriya Dance is a major Dance form of India and the scope to express a Dancer for World Wide Exposure.

SYLLABUS:

1. The Origin & Development of Indian Classical Dance.
2. Basic Concept of Nritya, Nritya, Natya
3. Knowledge of Mati Akharas and their application in Sattriya Dance (including their formation)
4. Study of the following: Tala, Laya, Matra, Bibha Khali, Swara, Raga, Man Ga-man, Ghat, Sachar, Bhangani.
5. Ability to write notation of the prescribed tals and bajana (beats)  
Knowledge of the following dance (a) Krishna Nritya (b) Jhumura Ramdani
6. Study on Sattras and Namghar of Assam.
7. Brief life sketches of Sri Sri Sankardeva, Sri Sri Madhavdeva, Own Adhyapakas and the institutions.

Internal Assessment

Marks; 15

Recommended Books:

- Sattriya Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – I

SEMESTER – I

Max. Marks: 50  
Course: SDNMAJ101

Marks: 35  
Credits: 2

PRACTICAL-I

1. The names of the five fingers and movements of fingers.
2. Knowledge of Mati akhora –  
Types of Oras, Harbhanga, pochola tola, orat boha and utha, Haat pakowa, Gerowa Chowa, Haat Bhorl Cholona, Pani Sincha, Jatoni, Murcopa, jolok etc.
3. Practical knowledge of Asanjukta Hasta according to Shrihasta muktawole.
4. Practical Knowledge of the following:  
(i) Krishna Nritya (ii) Nadubhangi (Ramdani) (iii) Jhumuraha (Ramdani)
5. Introduction to Sattriya talas:  
(i) Thukuni tal (ii) Chuta tal (iii) Ektal.

Internal Assessment  
Recommended Books:

Marks; 15

- Sattria Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – I

Max. Marks: 50  
Course: SDNMIN101

Marks: 35  
Credits: 2

THEORY-I

Learning Objectives of the course (Dance Form):

- To initiate a relative beginner into the world of rich cultural heritage of Assam's Sattriya Dance
- Introduce to the Music interested students with the very rich and living traditions for more than 500 Years of Assam's Sattriya Dance, recognized as a major Dance form of India.
- To teach them the very basic of the dance (Nritya) such as Sound, Notes, Scale, Tempo, Rhythm etc.
- To discuss about the notation system of Indian music as it is essential for adopting the dance compositions.
- Introductory brief knowledge about the tradition and related components.

Learning Outcomes:

- Students will be able to know about the basic structure and formation of Sattriya culture.
- Students will introduce with basic terms of Sattriya and Indian Music as well
- Students will develop the ability to read and write the compositions according to Indian Music system
- They will grasp the basic theoretical aspects of our Indian Music System.
- Sattriya Dance is a major Dance form of India and the scope to express a Dancer for World Wide Exposure.

1. The Origin and evolution of Sattriya Dance

2. Definition of following terms:

Mati Akhara, Ora, Taali, Khali, Hali, Sattrea, Laya, Matra

3. The following single hand mudras as given in Abhinaya Darpan - pataka, Tripataka, Aradhapataka, Ardhachandra, Arala, Kartarimukh Mayur, Kapitta, Katakamukh. Soochi etc.

4. Definition of Abhinaya - Simple knowledge of different types of Abhinaya

5. Qualities of a patra as mentioned in Abhinaya Darpan.

6. Qualities of Junukas as mentioned in Abhinaya Darpan

7. Contributions of Sri Sri Sankardev & Sri Sri Madhavdeva.



BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – I

Max. Marks: 50  
Course: SDNMIN101

Marks: 35  
Credits: 2

PRACTICAL– I

Learning Objectives of the course (Dance Form):

- To initiate a relative beginner into the world of rich cultural heritage of Assam's Sattriya Dance
- Introduce to the Music interested students with the very rich and living traditions for more than 500 Years of Assam's Sattriya Dance, recognized as a major Dance form of India.
- To teach them the very basic of the dance (Nritya) such as Sound, Notes, Scale, Tempo, Rhythm etc.
- To discuss about the notation system of Indian music as it is essential for adopting the dance compositions.
- Introductory brief knowledge about the tradition and related components.

Learning Outcomes:

- Students will able to know about the basic structure and formation of Sattriya culture.
  - Students will introduce with basic terms of Sattriya and Indian Music as well
  - Students will develop the ability to read and write the compositions according to Indian Music system
  - They will grasp the basic theoretical aspects of our Indian Music System.
  - Sattriya Dance is a major Dance form of India and the scope to express a Dancer for World Wide Exposure.
1. Practical knowledge of Matiakhana" (i) Ora (ii) Harbhanga (ii) pachala Tola (IN) panisecha (V) Orat Boha-Utha (vi) Hat pakoa (VII) Hatbhari Chalana (viii) Garowa- sowa (ix) Jalak (X) Chitika
  2. Mati Akhara (Basic dance unit) (purush Ora (ii) Prakriti Ora (11) Lahi Ora (iv) Phul Ora
  3. Bajana: Students should recite Mati Akhara Bols with shouting Tala (chuta Tala)
  4. Notation on Bajana: chuta tal, Jhukani tal- Ektal.
  5. Practical knowledge of the following – (i) Krishna Nritya (ii) Nadubhangi (Ramdani)

Internal Assessment

Marks; 15

Recommended Books:

- Sattri Sangeet Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan

**BA (HONOURS) SATTRIYA DANCE (SDN)**  
**SEMESTER – I**

**General Theory**

SDNIDC1013

Marks -50

**General Theory of Indian Music**

1. Nada (Sound) Musical and Non Musical and Non Musical Sound, Basic Characteristics of Nada . Two Types of Nada (Sound)
2. Swara (Notes) Types of Swara Tivra, Suddha, Komal, Vadi Swar, Samvadi Anuvadi, Vivadi swara
3. Study on the definition of Music/ Sangit and its source of origin.
4. Definition of shruti, Varna, Saptak, Raga Arohan, Avarohan, Alankara, Thatas.
5. Study on the Musical Instruments of India and Assam ( Tat, Sushir, Avanadha, Ghana)
6. Knowledge of Laya and it Variations Vilambit, Madhya and drut.
7. Study of the following terms Tala, Laya ,Matra ,Khali, Som, Bibhag.
8. Definition of Abhinaya, Simple knowledge of different types of Abhinaya.
9. A brief idea of the development of music in the modern period with particular reference to Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digamber Paluskar, Pt. SN Ratanjhankar, Pt. Birju Maharaj, Ustad Jakir Hussain , Pt. Ravi Shankar etc.
10. Bodo traditional Music – Bodo folk dance Bagurumba, Kharai etc. Bodo folk songs and different Instruments used in Bodo culture. Different Dance forms of Bodo tribe.
11. Different talas used in Classical Music.
12. Comparison between traditional and Classical Music.
13. Hastas used in dance - 1. Asamyukta, 2. Samyukta, 3. Nritta Hastas.
14. Study of tribal Dance of Assam.

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – I

Max. Marks: 50  
Course: SDNSEC101

Marks: 35  
Credits: 3

PRACTICAL– I

1. Practical knowledge of 30 Matiakharas.
2. Introduction to Sattriya talas: (1) Thakuni tal (1) chuta tal (1) Ektal
3. Practical knowledge of the Hasta of Srihastamaktawoli
4. Practical knowledge of (1) Krishna Nritya (i) Nadubhang (Ramdani) (1) Tumura (Ramdani).
5. Knowledge of Mela Nach,

Internal Assessment

Marks; 15

Recommended Books:

- Sattria Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – II

Max. Marks: 50  
Course: SDNMAJ102

Marks: 35  
Credits: 2

THEORY - II

1. Knowledge of Jhumura - Ramdani, geetor and Mela Nach
- 2-Knowledge of Hasta Mudra as per Srihasta Muktowali and their application
3. History of Sattriya dance in Short-
4. Definition: Sattrya, Majuli, Bhaona, Ga-man and Ghat.
5. Brief knowledge of Musical Instruments of Sathriya Dance,
6. Knowledge of fold dance of North East.
7. Four neck moments as given in Abhinaya Darepan.
- 8-Knowledge of Sattriya dance as a solo. performance.
9. Essay writing. on the following topic-
  - (a) Tandeva & Lasya.
  - (b) Sattriya dance & Indian Dance Tradition.
  - (c) Spiritual aspect of Sattriya Dance.

Internal Assessment

Marks; 15

Recommended Books:

- Sattra Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – II

Max. Marks: 50  
Course: SDNMAJ102

Marks: 35  
Credits: 2

PRACTICAL - II

1. Practical knowledge of Mati Akcharas other than those of Semester-1. 2. Knowledge of Krishna natriya with sloka.
2. Knowledge of the four parts Abhinaya Angika, Basika, Aharaya and Sattvika.
4. Practical Knowledge of the following talas: parital, Ektal, Thakoni tal and Jyotital
5. Practical knowledge of Jhumura

Ramdani, Geetor nach and Mela nach

Internal Assessment

Marks; 15

Recommended Books:

- Sattria Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia

Raga sangeet- Birendra Kr. Phukan

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – II

Max. Marks: 50  
Course: SDNMIN102

Marks: 35  
Credits: 2

THEORY II

1. Knowledge of Nadubhangi Ramdani and Greeter Nach.
2. Study of writing notation of the Bajonas used in Sattriya Dance,
3. Knowledge of taal, Chapari, Matra,  
Loi, Goti Bivag, Dristi etc.
4. Knowledge of Ankiya Nats of Sankardeva and Madhavadeva.
5. Knowledge of Nritta, Nritya, Natya
6. Comparative Study of Sattriya dance with Kathak Dance.
7. Elementary Study on folk dance of Assam- Deodhani, Debadasi, Ojapali, Bodo, Bihu  
éte.
8. Definition of Anga, pratyanga and Upanga
9. Preliminary knowledge of Nayika Bheda
10. Detailed study of Nava Rasas.

Internal Assessment

Marks; 15

Recommended Books:

- Sattriya Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – II

Max. Marks: 50  
Course: SDNMIN102

Marks: 35  
Credits: 2

PRACTICAL II

1. Practical knowledge of Jhumura- Ramdani, Geetor and Mela Dance.
2. Practical knowledge of Talas used in Sattriya Dance.
3. Ability to perform of 30 types of Mati Akhara with boles.
4. Practical knowledge of hand gestures.
5. Practice of bol padhant.

Internal Assessment

Marks; 15

Recommended Books:

- Sattria Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – II

SEMESTER – II

Max. Marks: 50  
Course: SDNIDC102

Marks: 35  
Credits: 3

PRACTICAL

1. Practical knowledge of the following Talas:  
(i) Jotal (ii) parital, (iii) Jaamantal (iv) Mishratal
2. Asanyukta Hasta Viniyoga (30 from Shrihastamuktavali).
3. Practical knowledge of 35 types of Mati Akharas with boles.
- 4- Dance Item:
  - (i) Krishna Nritya
  - (ii) Nadubhange (Ramdani)
  - (iii) Jhumar (Ramdani)

5- practical knowledge of folk Dance of Assam: Bihu & Dodo

Internal Assessment

Marks; 15

Recommended Books:

- Sattria Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan
- Any related books written by Sattriya Music Scholar and Prominent Sattriya Dance Exponent



BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – II

Max. Marks: 50  
Course: SDNSEC102

Marks: 35  
Credits: 3

PRACTICAL

1. A Complete knowledge knowledge on the Mati Akhara
2. Describe and usage of the Sanjukta and Asanjukta Hasta of Srihastamuktawoli.
3. Recitation of the Ektal, parcitaal, Suta taal Dharam jota taal
4. Any one number of Ramdani dance (Dhonita denita gita or Tak jidheri didi dhe) of Suddha Chali, (Ektal)
5. Revision of the previous Dance.

Internal Assessment

Marks; 15

Recommended Books:

- Sattria Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan
- Any related books written by Sattriya Music Scholar and Prominent Sattriya Dance Exponent

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – III

Max. Marks: 100  
Course: SDNMAJ201

Marks: 70  
Credits: 4

THEORY

**Unit-1**

1. Simple knowledge of the nine rasas and their application in dance
2. Short account of - Sutradhar, patrea, Sloka, Khanikar, Angamala, Demali, Bhreamari.
3. Descriptive Knowledge of Sirokarma, Dristi, Greeba Karma as mentioned. in the Abhinay Darpan.
4. Knowledge of the dances used in Ankia Nat( Sutradhari Nach, Geope Nach)
5. Study on all Indian Classical dance form

**Unit-2**

6. Elementary elementary study on Abhinay Darpan, Natyasastra, Srihastha Maktawali.
7. Knowledge of Tandava and Lasya according to Sastra, Karan, Angahar.
8. History of Indian dance from Ancient the time of Bharat to present period.
9. Theoretical aspects of Sattriya music (Ragas and Talas) used in Sattriya Dance.
- 10- Notation writing of the bols of different Tals and dances."

*Internal Assessment*

*Marks- 30*

Recommended Books:

- Sattriya Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan
- Any related books written by Sattriya Music Scholar and Prominent Sattriya Dance Exponent

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – III

Max. Marks: 100  
Course: SDNMAJ202

Marks: 70  
Credits: 4

PRACTICAL

1. Practical Knowledge of Ektaal parital, Raktatal, Mishra taal, Chutkala Jaman etc.
2. Practical knowledge of the following dances-Jumttara nach, Geitan nach and Mela nach.
3. Knowledge of the Kalas used in above dance.
4. practical Knowledge of the Ramdani's of chali Nach and Mela Nach
5. Knowledge of the geeton nach of jhumura
6. practical knowledge of Mati Akharas other than those of semester.
7. Practical Knowledge of Krishna Vandana & Guru Vandana.

*Internal Assessment*

*Marks- 30*

Recommended Books:

- Sattria Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan
- Any related books written by Sattriya Music Scholar and Prominent Sattriya Dance Exponent

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – III

Max. Marks: 50  
Course: SDNMIN201

Marks: 35  
Credits: 2

THEORY

1. Short account of Nadubhangi, Gosain. Nach, Chali and Jhumra.
- 2- Qualities of a patra as mention in Abhinay Darpan.
3. Origin of dance as mentioned in the Shastras.
4. Knowledge of the dances used in Ankia Nat
5. Knowledge of Samyuktahastas of Sri Hasta Muktavali.
  
6. Study North Indian Tals and Sattriya tala system.
7. contributions of:- Maniram Dutta Muktear Bapuram Bayan, Gahan Chandra Gaswami, Jibeswar Goswami.

*Internal Assessment*

*Marks- 15*

Recommended Books:

- Sattria Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan
- Any related books written by Sattriya Music Scholar and Prominent Sattriya Dance Exponent

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – III

Max. Marks: 50  
Course: SDNMIN201

Marks: 35  
Credits: 2

PRACTICAL

1. Simple Knowledge of Geetar nach of Nadubhangi.
2. practical knowledge of purush bhangir nach and Stri bhangir Nach  
(1) Thumura (Geetar nach) (2) Chali
3. Practical knowledge of Guru Vandana
4. Practical knowledge of Ektal, Thukanital chutatal joti Tal.
5. Demonstration of folk Dance

*Internal Assessment*

*Marks- 15*

Recommended Books:

- Sattria Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan
- Any related books written by Sattriya Music Scholar and Prominent Sattriya Dance Exponent

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – III

Max. Marks: 50  
Course: SDNIDC201

Marks:35  
Credits: 3

PRACTICAL

1. Two number of Hajowolia Chali nach (dhenita dhenita khita or Tak jidhei didi dhai)
2. Practical knowledge of the Sanjukta, Asanjukta and Nritya hasta
- 3- Recitation of the Suta taal, Ektaal, paritaal, Dharam Joti taal, Mela joti tal.
4. Practical knowledge of Gunu Vandana.
5. Practical knowledge of Deodhani and Debadashi.

*Internal Assessment*

*Marks- 15*

Recommended Books:

- Sattria Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan
- Any related books written by Sattriya Music Scholar and Prominent Sattriya Dance Exponent

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – III

Max. Marks: 50  
Course: SDNSEC201

Marks:35  
Credits: 3

PRACTICAL

1. Simple knowledge of Randani nach of: Nadabhangi.
2. Practical knowledge of krishna. Vandana & Guru Vandana
3. Simple knowledge of Jhumuna. Ramdani, Geetan and Mela nach.
4. practical knowledge the Bajana of Gopi Nach and Slok.
5. Demonstration of folk Dance-

Bodo, Bihu, Kanbi, Rabha,

*Internal Assessment*

*Marks- 15*

Recommended Books:

- Sattria Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan
- Any related books written by Sattriya Music Scholar and Prominent Sattriya Dance Exponent

\*\*\*\*\*

# BA (HONOURS) SATTRIYA DANCE (SDN)

## SEMESTER – IV

Max. Marks: 100  
Course: SDNMAJ203

Marks:70  
Credits: 4

### THEORY

1. History of Sattriya Dance from Bharata period to medieval time.
2. Notation of xoru Bishon, Dhakami Joti, Mishra Taal or Chaarikhomia Taal.
- 3 . Knowledge of Karana, Angahaar Goti, Mondol, Bhramori, Taandav and Laashya.
4. Detailed Study Assam on the dance of Pre-Sankardev era.
- 5 . Sattriya Dance and Indian dance tradition .
6. Special knowledge on Bhojan Behare Sutradhani nach, Gosaii provesh etc.
7. Introduction on the ancient Sattras about Bhortal nritya and instrument - Khol-
- 8-Knowledge of Nritya, Nritya and Natya Bhav, Rasa, Abhinaya etc. 9.  
Comparative studies of Sattriya Dance and folk dance Assam.
10. Life history of Sattriya Gurus.

*Internal Assessment*

*Marks- 30*

Recommended Books:

- Sattriya Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan
- Any related books written by Sattriya Music Scholar and Prominent Sattriya Dance Exponent



BA (HONOURS) SATTRIYA DANCE (SDN)

SEMESTER – IV

Max. Marks: 100  
Course: SDNMAJ204

Marks:70  
Credits: 4

PRACTICAL

1. Knowledge of the nine Sentiments (navarasas)
2. Knowledge of Asanyukta and Samyukta hasta according to Sai hasta muktawali.
3. Knowledge of Dristi Bheda pada Karma used in dance.
4. Practical Knowledge of Hajowalia Ramdani of Chali Hach
5. Practical knowledge of mela nach of phumara.
6. Chali Geeton nach (Ektal)
7. Chali Mela Nach (Ektal)
8. Rojaghoriya chali Ramdani No.1

*Internal Assessment*

*Marks- 30*

Recommended Books:

- Sattria Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan
- Any related books written by Sattriya Music Scholar and Prominent Sattriya Dance Exponent

BA (HONOURS) SATTRIYA DANCE (SDN)  
SEMESTER – IV

Max. Marks: 100  
Course: SDNMAJ205

Marks:70  
Credits: 4

PRACTICAL

1. Practical knowledge of nine sentiment and its : utility in Sattriya dance.
2. Knowledge of Tals-Raktal, Jhukani, Domani, Rupganjal and other
3. Knowledge of Dristi Beda, Pada Karma used in dance,
- 4-practical knowledge of mela nach of Jhumura
5. Chali Geetor nach Ektal
6. Hajowolia Chali nach (Tak jitdhai didi dhei )

*Internal Assessment*

*Marks- 30*

Recommended Books:

- Sattriya Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan
- Any related books written by Sattriya Music Scholar and Prominent Sattriya Dance Exponent

# BA (HONOURS) SATTRIYA DANCE (SDN)

## SEMESTER – IV

Max. Marks: 50  
Course: SDNMIN202

Marks:35  
Credits: 2

### THEORY

1. Origin of dance according to Natya Sastra
2. Knowledge of ankia bhaona and other Semi-dramatic institution of Assam.  
Khulia Bhaona, Dhulia Bhaoma, etc.
3. Detailed Studies on Borgeet and Ankiageet composed by Shri Shri Madhabdeva bhaona.
4. Brief Knowledge of the following Jhumuras :-
  - a. Chor Dhora pimpara Gusua
  - b. Rasa Jhumura
- 6 Ability to write notation of tala under practical Study and Bajana.
7. Theoretical knowledge of the dances prescribed in the course ::  
(a) Bahar Nach, (b) Gosaipravesch Nach (e) Gopi Pravesch Nach (d) patra preavesch Nach.

*Internal Assessment*

*Marks- 15*

#### Recommended Books:

- Sattria Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan
- Any related books written by Sattriya Music Scholar and Prominent Sattriya Dance Exponent

## BA (HONOURS) SATTRIYA DANCE (SDN)

### SEMESTER – IV

Max. Marks: 50  
Course: SDNMIN202

Marks:35  
Credits: 2

### PRACTICAL

1. The use of navarasas in Sattriya dance..
2. Practical knowledge of the Hajowalia Ramdani of chali nach
3. Ability to perform, Bajana of Gopi Nach and Slok
4. Hajowalia chali nach (Tak Jidhai didi deho)
5. Practical of the previous course.

*Internal Assessment*

*Marks- 15*

Recommended Books:

- Sattriya Sangeetor Swarnarekha by Keshavananda Devagoswami
- Assamiya Loka Natya Parampara by Sailen Bharali
- Sattriya Nritya aru Nrityar taal by Maheswar Neog
- Taal Pradeep- Gobinda Saikia
- Raga sangeet- Birendra Kr. Phukan
- Any related books written by Sattriya Music Scholar and Prominent Sattriya Dance Exponent

BA (HONOURS) SATTRIYA DANCE (SDN)  
Syllabus for VAC (Sattriya Dance)

Learning Objectives of the course (Dance Form):

- To initiate a relative beginner into the world of rich cultural heritage of Assam's Sattriya Dance
- Introduce to the Music interested students with the very rich and living traditions for more than 500 Years of Assam's Sattriya Dance, recognized as a major Dance form of India.
- To teach them the very basic of the dance (Nrittya) such as Sound, Notes, Scale, Tempo, Rhythm etc.
- To discuss about the notation system of Indian music as it is essential for adopting the dance compositions.
- Introductory brief knowledge about the tradition and related components.

Learning Outcomes:

- Students will able to know about the basic structure and formation of Sattriya culture.
- Students will introduce with basic terms of Sattriya and Indian Music as well
- Students will develop the ability to read and write the compositions according to Indian Music system
- They will grasp the basic theoretical aspects of our Indian Music System.
- Sattriya Dance is a major Dance form of India and the scope to express a Dancer for World Wide Exposure.

Course: SDVAC101  
Max Marks: 100

Marks: 80  
Credit: 4

Internal assessment marks: 20  
&

Course: SDVAC102  
Max Marks: 100

Marks: 80  
Credit: 4

Internal assessment marks: 20

1. Detailed study may be conducted on Sattriya Institutions from the viewpoint of inspiration for more than last 5 centuries in Assam as a living tradition of India.

As per social impact, carry out the continuous flows of art and culture's advantages and challenges. Majuli district is the hub for Sattriya traditions situated in the "World's Biggest River Island". Also significant from the Tourism Development viewpoint.

2. The people and culture of Bodoland maybe considered as a place of significance for beautiful folk music, dances, costume, design, food habit, lifestyle and natural beauty etc.

3. About any Dance form (mentioned in our previous courses) of Assam maybe taken for practical knowledge.

\*\*\*\*\*

Syllabus for four years Under Graduate Programme for  
NEP, 2020

# Bodoland University

## **Hindustani Music Vocal( HMV)**

Dr. Sobha Brahma Music and Fine Arts College, Kokrajhar  
Habrubari (BTR) , Assam

# Hindustani Music Vocal

## Semester: I

HMVMAJ1014

Marks-35

Internal Marks-15

Theory:1

Credit- 2

### Learning Objectives:

\* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythmic. So that his foundation can be made strong.

\* To discuss in detail, the two notation systems of Hindustani Music, that are essential for reading a composition.

### Learning outcomes:

\*The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Hindustani Music.

\*The student will develop the ability to read and write the notations of compositions according to a well defined notation system which will help him new compositions by various composers of Hindustani Music.

#### Unit-1

Nad,Shruti,Swar,Varna,Sapatak,Thata,Raga,Vadi,Samavadi, Alap,Tana,Laya,Tal,Theka.

#### Unit-2

Raga, Varna,Sapatak,Alankar,Arohan,Avarohan,Pakad, Tana,Laya,Graha,Ansha,Nyas.

#### Unit-3

1. Knowledge of following Tala: Trital,Ektal,Jhaptal,Chautal.
2. Ability to write the Notation of the Talas in Dugun, Tingun and ChaugunLaya.

#### Unit-4

- 1.Ability to write the Notation of Compositions in prescribed Ragas.
2. Description of prescribed Ragas:
  - a. Bhupali b. Yaman c. AlhaiyaVilawal d. Bhairav e. Desh

### Recommend Books:

- 1.A Historical study of Indian music by V.N. Bhatkhande
- 2.KramikPustakMalika by V.N. Bhatkhande
- 3.SangitParijat by Ahobal
- 4.SangitRatnakar by bySarangadev
- 5.SangitSashatra by K WasudevaShastri
- 6.RagSangit by BirendraNathPhukan

## Semester: I

### Practical

**HMVMAJ101**

**Marks-35**

**Internal Marks-15**

**Credit- 2**

#### Learning Objectives:

\* To teach the student the fundamentals of singing and playing, such as voice production, holding of the Violin and the correct placement of the hands on the instrument, the right posture for sitting, breathing

exercises to enhance lung capacity for singing etc.

\* To demonstrate tonal exercises, such as *paltas-s* and *alankar-s*, vital for both singing and playing.

#### Learning Outcome:

\*The student will become well-versed with the techniques of singing or playing, as the case may be.

\*The student will be able to achieve dexterity of the voice (singing) through regular practice of the tonal exercises at home.

\*The students will know how to tune their respective instruments – Tanpura.

\*He will learn the art of singing especially with regard to having the Tabla as an accompanying instrument.

#### Unit - 1

Prescribed Ragas: 1. Bhairab 2. Alhaiya Vilawal 3. Yaman 4. Bhoopali 5. Desh

Vocal Music:

\*Vilambit and Drut Khayal with gayaki in all the prescribed Ragas mentioned above.

\*Dhrupad – Dhamar composition in is of the prescribed Ragas with Alap, Layakari & Upaj.

\*Knowledge and demonstration of the following talas – Teental, Ektal, Jhaptal and Chautal.

\*Basic knowledge of Tanpura and its tuning.

Recommend Books:

1. A Historical study of Indian music by V.N. Bhatkhande

2. Kramik Pustak Malika by V.N. Bhatkhande

3. Sangit Parijat by Ahobal

4. Sangit Ratnakar by Sarangadev

5. Sangit Sashtra by K. Wasudeva Shastri

6. Rag Sangit by Birendra Nath Phukan



# Hindustani Music Vocal

## Semester -i Theory

**HMVMIN1014 Marks-35**

**Internal Marks-15**

**Credit-2**

Unit:1Nad,Shruti,Swar,Varna,Sapatak,Thata,Raga,Vadi,Samavadi, Alap,Tana,Laya,Tal,Theka.

Unit-2

Raga, Varna,Sapatak,Alankar,Arohan,Avarohan,Pakad, Tana,Laya,Graha,Ansha,Nyas.

Unit-3

\* Knowledge of following Tala: Trital,Ektal,Jhaptal,Chautal.

\* Ability to write the Notation of the Talas in Dugun, Tingun and ChaugunLaya.

Unit-4

a.Ability to write the Notation of Compositions in prescribed Ragas.

b. Description of prescribed Ragas:

Bhupali, Yaman, AlhaiyaVilawal, Bhairav.

Recommend Books:

1.A Historical study of Indian music by V.N. Bhatkhande

2.KramikPustakMalika by V.N. Bhatkhande

3.SangitParijat by Ahobal

4.SangitRatnakar by bySarangadev

5.SangitSashatra by K WasudevaShastri

6.RagSangit by BirendraNathPhukan

Learning Objectives:To teach him the very basics of Indian Music,such as

sound,notes,scales,tempo,rhythmetc.So that his foundation can be made strong.\* To

discuss in detail,the two notation systems of Hindustani Music,that are essential for reading a composition.

Learning outcomes:\*The student will come to know what the basic terminologies of Indian Music are,which will help him in the proper understanding of Hindustani Music.\*The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn,will help him new compositions by various composers of Hindustani Music.

**Hindustani Music Vocal**  
**Semester: I**  
**Practical**

**HMVMIN1014 Marks-35**

**Internal Marks-15**  
**Credit-2**

**Learning Objectives:**

To teach the student the fundamentals of singing, such as voice production, breathing exercises to enhance lung capacity for singing etc.\* To demonstrate tonal exercises, such as *paltas-s and alankar-s*.

**Learning Outcome:**

The student will become well-versed with the techniques of singing, as the case may be. The student will be able to achieve dexterity of the voice (singing) through regular practice of the tonal exercises at home. The students will know how to tune their respective instruments –Tanpura for vocal students. Having learnt the Notation system in the theory, the student will be able to read and learn new compositions in the prescribed ragas. He will learn the art of singing, especially with regard to having the Tabla as an accompanying instrument.

**Unit-1**

**Prescribed Ragas:**

1. Bhairab 2. Alhaiya Vilawal 3. Yaman 4. Bhoopali 5. Desh

**Vocal Music:**

\*Vilambit and Drut Khayal with gayaki in all the prescribed Ragas mentioned above.

\*Dhrupad – Dhamar composition in is of the prescribed Ragas with Alap, Layakari & Upaj.

\*Knowledge and demonstration of the following talas –Teental, Ektal, Jhaptal and Chautal.

\*Basic knowledge of Tanpura and its tuning.

**Recommend Books:**

1. A Historical study of Indian music by V.N. Bhatkhande

2. Kramik Pustak Malika by V.N. Bhatkhande

3. Sangit Parijat by Ahobal

4. Sangit Ratnakar by Sarangadev

5. Sangit Sashtra by K. Wasudeva Shastri

6. Rag Sangit by Birendra Nath Phukan

**Hindustani Music Vocal**  
**Semester: I**  
**General Theory**

**HMVIDC1013**

**Marks -50**

**General Theory of Indian Music**

1. Nada (Sound) Musical and Non Musical and Non Musical Sound, Basic Characteristics of Nada . Two Types of Nada (Sound)
2. Swara (Notes) Types of SwaraTivra, Suddha, Komal, VadiSwar, SamvadiAnuvadi, Vivadiswara
3. Study on the definition of Music/ Sangit and its source of origin.
4. Definition of shruti, Varna, Saptak, Raga Arohan, Avarohan, Alankara, Thatas.
5. Study on the Musical Instruments of India and Assam ( Tat, Sushir, Avanadha, Ghana)
6. Knowledge of Laya and it Variations Vilambit, Madhya and drut.
7. Study of the following terms Tala, Laya ,Matra ,Khali, Som, Bibhag.
8. Definition of Abhinaya, Simple knowledge of different types of Abhinaya.
9. A brief idea of the development of music in the modern period with particular reference to Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu DigamberPaluskar, Pt. SN Ratanjhankar, Pt. BirjuMaharaj, UstadJakirHussain , Pt. Ravi Shankar etc.
10. Bodo traditional Music – Bodo folk dance Bagurumba, Kharai etc. Bodo folk songs and different Instruments used in Bodo culture. Different Dance forms of Bodo tribe.
11. Different talas used in Classical Music.
12. Comparison between traditional and Classical Music.
13. Hastas used in dance - 1. Asamyukta, 2.Samyukta, 3. NrittaHastas.
14. Study of tribal Dance of Assam.

**Hindustani Music Vocal**  
**Semester: I**

**Practical**

**HMVSEC-1013**

**Marks – 50**

**Credit – 3**

**Learning Objectives:**

\* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.

\* To discuss in detail, the two notation systems of Hindustani Music, that are essential for reading a composition

**Learning Outcome:**

\*The student will become well-versed with the techniques of singing, as the case may be.

\*The student will be able to achieve dexterity of the voice (singing) through regular practice of the tonal exercises at home.

**Unit-1**

Prescribed Raga: Yaman, Bhupali, Bhairav

- Ability to knowledge about *Paltasinsuddha* and *komalswaras*.
- *VilambitandDrutkhayal* with *tan* and *alap*.
- Knowledge and demonstration of the following *Talas*- *Tintal*, *Ektal*, *Jhaptal* and *Chautal*.
- Basic knowledge of *Tanpura* and its tuning.
- Presentation of one semi classical, devotional or folk song.

# Hindustani Music Vocal

## Semester: II

### Theory

HMVMAJ1024Marks: 35

Internal Assessment-15

Credit-2

#### Learning Objectives:

To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong. To discuss in detail, the two notation systems of Hindustani Music, that are essential for reading a composition

#### Learning Outcome:

The student will become well-versed with the techniques of singing, as the case may be. The student will be able to achieve dexterity of the voice (singing) through regular practice of the tonal exercises at home.

Unit – 1

\*Knowledge of following :

Nad, Shruti, Swar, Varna, Sapatak, Alankar, Thata, Arohan, Avarohan, Raga, Vadi, Samavadi, Pakad , Alap, Tana, Laya, Tal, Theka.

Unit -2

\*Knowledge of following Tala: Trital, Ektal, Jhaptal, Chautal, Dhamar

\*Brief knowledge of—Kheyal, Dhrupad, Dhamar, Thumri, Laksangeet, Tarana, Saragam.

Unit -3

\*Description of Ragas details.

\* Notation of Ragas and Notation of Tala with various layas.

Unit -4

\* Brief history of Indian Music. \*Study of different Gharanas of Hindustani vocal Music.

Recommend Books:

1. A Historical study of Indian music by- V.N. Bhatkhande

2. Kramik Pustak Malika by - V.N. Bhatkhande

3. Sangit Parijat by- Ahobal

4. Sangit Ratnakar by- Sarangadev

5. Sangit Sashatra by - K Wasudeva Shastri

6. Rag Sangit by - Birendra Nath Phukan

7. Sangit Sastra by - Som Nath

8. Musicology of India- I part by - V.S. Nigam

9. S.S. Paranjape – Bharatiya Sangeetka Itihasa.

**Hindustani Music Vocal**  
**Semester: II**  
**Practical**

**HMVMAJ1024    Marks:35**  
**Internal Assessment:15**

**Credit- 2**

**Learning Objectives:**

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Hindustani Music, that are essential for reading a composition.

**Learning outcomes:**

- \*The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Hindustani Music.
- \*The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn, will help him new compositions by various composers of Hindustani Music.

**Unit -1**

1. Practical knowledge of ,Saptak,Raga,Arohan,Avarohan,Alankara,TalMatra.
2. Prescribe Ragas: Yaman,Bhairav,Bhupali,AlhaiyaBilawal.
3. Elementary knowledge of the above Ragas. Vilambitkheyal,Drutkheyal in each Ragas with Alapand tanas.
4. One dhrupad and Dhamar with Thah,Dugun,Tigun,Chaugunlayas.

**Hindustani Music Vocal**  
**Semester: II**

Theory

HMVMIN1024

Marks-35

Internal Assessment:15

Credit -2

**Learning Objectives:**

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Hindustani Music, that are essential for reading a composition.

**Learning outcomes:**

- \*The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Hindustani Music.
- \*The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn, will help him new compositions by various composers of Hindustani Music.

Unit -1 .

- Brief knowledge : Nada, Shruti, Swara, Varna, Saptak, Thata, Aroh, Avaroh, Alap and Alankar

Unit -2

**Short Notes :**

- \*Tala, Laya, Matra, Bibhag, Tali, Khali.

Unit -3

- \* Description of Ragas-Kedar, Brindavani Sarang, Khamaj, Kafi, Jaunpuri.
- \* Notation of prescribed Ragas.
- \* Notation of Talas: Trital, Ektal, Jhaptal, Rupak, Chautal, Dhamar
- \* Definition of Music and its origin.

Recommend Books:

1. A Historical study of Indian music by V.N.Bhatkhande
2. Kramik Pustak Malika by V.N.Bhatkhande
3. Sangit Parijat by Ahobal
4. Sangit Ratnakar by Sarangadev
5. Sangit Sashtra by K Wasudeva Shastri
6. Rag Sangit by Birendra Nath Phukan
7. Sangit Sastra by Som Nath
8. Musicology of India- I part by V.S. Nigam

**Hindustani Music Vocal**  
**Semester: II**

**Practical**

**HMVMIN1024**

**Marks-35**

**Internal assessment-15**

**Credit -3**

**Learning Objectives:**

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Hindustani Music, that are essential for reading a composition.

**Learning outcomes:**

- \*The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Hindustani Music.
- \*The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn, will help him new compositions by various composers of Hindustani Music.

**Unit -1**

\* Prescribed Ragas :

Kedar, Brindavani Sarang, Khamaj, Kafi, Jaunpuri

1. Practical knowledge of Swara, Saptak, Sthana, Mandra, Madhya, Tara.
2. Practice of various Alankaras Singing in Prescribed Ragas.
3. Performance of Ragas with Alap and Tanas.
4. Oral rendering the Talas: Trital, Ektal, Jhaptal. Rupak and Chautal.



**Hindustani Music Vocal**

**Semester: II**

**Practical**

**HMVIDC1023**

**Marks:50**

**Credit -3**

1. Practical knowledge of ,Saptak,Raga,Arohan,Avarohan,Alankara,TalMatra.
2. Prescribe Ragas: Kedar, BrindavaniSarang, Khamaj, Kafi, Jaunpuri.
3. Elementary knowledge of the above Ragas. Drutkheyal in each Ragas with Alap and tanas.
4. One dhrupad or Dhamar with Thah,Dugun,Tigun,Chaugunlayas.
5. TalaNotations:Trital,Ektal,Jhaptal,Chautal and Rupak with oral rendering in layakari.

**Hindustani Music Vocal**  
**Semester: II**  
**Practical**  
**HMVSEC1023Marks:50**

**Credit -3**

**Unit-1**

Prescribe Ragas:Kedar, BrindavaniSarang, Khamaj, Kafi, Jaunpuri.

1. Practical demonstration of VilambitKheyal and chotakheyal with alap and taan.
2. Practical Demonstration of Dhruwad and DhamarwithThah,dugun,tigun,chaugunlaya.
3. Practical Demonstration of Light Classical music.
4. Practical Demonstration of Folk Music of Assam.
5. The following Talasin addition to the previous year's Talas. a) Tilowarab) Panjabi c) Rupak.

**Hindustani Music Vocal**  
**Semester: III**  
**Theory**  
**HMVMAJ2014Marks- 70**

**Internal Assessment: 30**  
**Credit -4**

**Learning Objectives:**

\* To teach the student the fundamentals of singing, such as voice production, breathing exercises to enhance lung capacity for singing. To demonstrate tonal exercises, such as *paltas-s and alankar-s*, vital for singing.

**Learning Outcome:**

The student will become well-versed with the techniques of singing or playing, as the case may be. The student will be able to achieve dexterity of the voice through regular practice of the tonal exercises at home.

Unit- 1

Nad, Shruti, Swar, Varna, Sapatak, Thata, Raga, Vadi, Samavadi, Alap, Tana, Laya, Tal, Theka.

Unit -2

Gram, Murchana, Jati-Gayan, Gandharva, Gana, Nibaddha-Anibaddha  
Gana, Prabandha, Alap, Alapti.

Unit -3

- \* Description of prescribed Ragas: Bihag, Bagesri, Bhimpalashi, Hamir, Deskar.
- \* .Revision of the previous Talas with Notation.
- \* Notation of Ragas prescribed (Compulsory)
- \* Definition of following terms:
  - a). MargSangit and DesiSangit
  - b). Nayaki and Gayaki
  - c). Geet, Gandharva and Gana

Unit -4

\*History of Indian Music

**Recommend Books:**

1. A Historical study of Indian music by V.N. Bhatkhande
2. Kramik Pustak Malika by V.N. Bhatkhande
3. Sangit Parijat by Ahobal
4. Sangit Ratnakar by Sarangadev
5. Sangit Sashtra by K Wasudeva Shastri
6. Rag Sangit by Birendra Nath Phukan.
7. Sangit Sastra by Som Nath
8. Musicology of India- I part by V.S. Nigam

**Hindustani Music Vocal**  
**Semester: III**

**Practical**

**HMVMAJ2024Marks: 70**  
**Internal Assessment – 30**

**Credit-4**

**Learning Objectives:**

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythmic. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Hindustani Music, that are essential for reading a composition.

**Learning outcomes:**

- \*The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Hindustani Music.
- \*The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn, will help him new compositions by various composers of Hindustani Music

**Unit -1**

1. Stage performance of (30 min) On prescribed Raga.
2. Prescribed Ragas: Bihag, Bagesri, Bhimpalashi, , Hamir, Deskar.
3. Practical demonstration of Vilambit Kheyal and chotakheyal with alap and tanas.
4. Dhrupad and Dhamar composition in each of the prescribed Ragas with Alap, Layakari & Upaj. 5. One
5. Tarana Tarana in any Raga.
6. Perform of Semi classical Music or Light Music.

## Hindustani Music Vocal

### Semester: III

#### Theory

HMVMIN2014 Marks-35

Internal Assessment - 15

Credit – 2

#### Learning Objectives:

To teach the student the fundamentals of singing and playing, such as voice production, holding of the Violin and the correct placement of the hands on the instrument, the right posture for sitting, breathing exercises to enhance lung capacity for singing etc. To demonstrate tonal exercises, such as *paltas-s and alankar-s*, vital for both singing and playing.

#### Learning Outcome:

The student will become well-versed with the techniques of singing or playing, as the case may be.

The student will be able to achieve dexterity of the voice (singing) and hand (playing), through regular practice of the tonal exercises at home.

#### Unit -1

\* 1. Nad, Shruti, Swar, Varna, Sapatak, Thata, Raga, Vadi, Samavadi, Alap, Tana, Laya, Tal, Theka

#### Unit -2

1. Gram, Murchana, Jati-Gayan, Gandharva, Gana, Nibaddha-Anibaddha Gana, Prabandha, Alap, Alapti.

#### Unit -3

1. Description of prescribed Ragas: Bihag, Bageshree, Bhimpalashi, Hamir and Deskar.
2. Revision of the previous Talas with Notation.
3. Notation of Ragas prescribed (Compulsory)

#### Unit -4

1. Definition of Purva Raga and Uttar Raga.
2. History of Indian Music

#### Recommend Books:

1. A Historical study of Indian music by V.N. Bhatkhande
2. Kramik Pustak Malika by V.N. Bhatkhande
3. Sangit Parijat by Ahobal
4. Sangit Ratnakar by Sarangadev
5. Sangit Sashtra by K. Wasudeva Shastri
6. Rag Sangit by Birendra Nath Phukan

**Hindustani Music Vocal**  
**Semester: III**

**Practical**

**HMVMIN201**

**Marks-35**

**Internal Assessment - 15**

**Credit – 2**

**Learning Objectives:**

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Hindustani Music, that are essential for reading a composition.

**Learning outcomes:**

- \*The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Hindustani Music.
- \*The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn, will help him new compositions by various composers of Hindustani Music.

Unit – 1

1. Prescribed Ragas –Bihag, Bagesri, Bhimpalashi, Hamir, Deskar.
2. Practical demonstration of Vilambit Kheyal and chotakheyal with alap and taan.
3. Dhrupad and Dhamar (any one) composition in the prescribed Ragas with Layakari & Upaj.
4. Student should be able to perform Tarana .
5. Perform of Semi classical Music or Light Music.

**Hindustani Music Vocal**  
**Semester: III**

**Practical**

**HMVIDC2013**

**Marks: 50**

**Credit – 3**

Unit -1

1. Prescribed Ragas – Bihag, Bagesri, Bhimpalashi, , Hamir, Deskar.
2. Practical demonstration of Chotakheyal with alap and taan.
3. Dhrupad and Dhamar composition in each of the prescribed Ragas with Alap, Layakari & Upaj.
4. Student should be able to oral rendering of Talas.
5. Perform of Semi classical Music or Light Music.

**Hindustani Music Vocal**  
**Semester: III**

**Practical**

**HMVSEC2013 Marks:50**

**Credit : 3**

Unit – 1

Prescribed Ragas – Bihag, Bagesri, Bhimpalashi, , Hamir, Deskar.

1. Stage performance any of your choice Raga withalap and taan.
2. Practical Demonstration of Dhrupad and Dhamar with Thah, dugun, tigung, chaugunlaya.
3. Practical Demonstration of Light Classical music.
4. Practical Demonstration of Assamese Folk Music.
5. The following Talasin addition to the previous years prescribed course with their Thekas. a) Tilowara b) Panjabi c) Rupak d) Deepchandi.



**Hindustani Music Vocal**  
**Semester: IV**  
**Theory**

**HMVMAJ2034**

**Marks -70**  
**Internal Assessment - 30**  
**Credit-4**

**Unit-1**

1. Knowledge and Historical study of Indian classical music.
2. Ancient and Modern NibaddhaGana and AnibaddhaGana.
3. Describe the variety of Tanas.
4. Knowledge of Various Gharanas.
5. Detail Study of Jatis of Hindustani Music.
6. Prescribed Ragas Gaur Sarang, Sankara, Adana, Miyamalhar, Ramkeli.

**Unit-2**

7. Description of Rag prescribed.
8. Revision of the previous Tal and writing them in Tal Notation.
9. Notation of Ragas prescribe (Compulsory)

**Recommend Books:**

- 1.A Historical study of Indian music by V.N.Bhatkhande
- 2.KramikPustakMalika by V.N.Bhatkhande
- 3.SangitParijat by Ahobal
- 4.SangitRatnakar by bySarangadev
- 5.SangitSashatra by K WasudevaShastri
- 6.RagSangitbyBirendraNathPhukan.
- 7.Musicology of India (part-III) byV.S.Nigam

**Hindustani Music Vocal**  
**Semester: IV**

**Practical**

**HMVMAJ2044**

**Internal assessment – 30**

**Marks -70**

**Credit-4**

**Learning Objectives:**

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Hindustani Music, that are essential for reading a composition.

**Learning outcomes:**

- \* The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Hindustani Music.
- \* The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn, will help him new compositions by various composers of Hindustani Music.

Unit-1

**Prescribe Ragas:**

- a) Gaud Sarang   b) Shankara   c) Adana   d) Miya Malhar   e) Ramkeli

1. Stage Performance of above Ragas Vilambit and Drutkheyal in each Ragas with Alap and Tanas.

Unit-2

- a) Hindol   b) Kalingara

One drutkheyal with alap and tans in each above Ragas.

- 2) One Dhrupad and one Dhamar with Thah, Dugun, Tigun, Chaugun and laykaris in different Ragas, prescribe above unit 1 and unit 2.
- 3) The following Talas in addition to the previous years prescribed course with their Thekas: a) Jhoomrab) Adachautala

**Hindustani Music Vocal  
Semester: IV**

**Practical**

**HMVMAJ2054**

**Marks -70**

**Internal Assessment - 30**

**Credit – 4**

**Learning Objectives:**

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Hindustani Music, that are essential for reading a composition

**Learning Outcome:**

- \*The student will become well-versed with the techniques of singing as the case may be.
- \*The student will be able to achieve dexterity of the voice (singing) through regular practice of the tonal exercises at home

Unit-1

- 1.a) Gaud Sarang   b) Shankara   c) Adana   d) Miya Malhar   e) Ramkeli
2. Stage performance of any (20 min) .of any prescribed Raga. (Vilamvit and Drut Kheyal)
3. Performance of Dhrupad / Dhamar with Laykari.

# Hindustani Music Vocal

## Semester: IV

### Theory

HMVMIN2024

Marks -35

Internal Assessment - 15  
Credit-2

#### Unit -1

Prescribe Ragas:

a) Gaud Sarang   b) Shankara   c) Adana   d) MiyaMalhar   e) Ramkeli

1. Complete Description of prescribed Ragas.
2. Describe the variety of Tanas.
3. Knowledge of Various Talas.
4. Details about Purva Raga and Uttar Raga.
5. Details about Hindustani Thatas.

**Hindustani Music Vocal**  
**Semester: IV**

**Practical**

**HMVMIN2024**

**Marks -35**

**Internal Assessment – 15**

**Credit-2**

**Learning Objectives:**

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Hindustani Music, that are essential for reading a composition

**Learning Outcome:**

\*The student will become well-versed with the techniques of singing or playing, as the case may be. The student will be able to achieve dexterity of the voice (singing) through regular practice of the tonal exercises at home.

**Unit - 1**

1. Prescribe Ragas:  
a) Gaud Sarang b) Shankara c) Adana d) Miya Malhar e) Ramkeli
2. Stage Performance of one Ragas Vilambit and Drutkheyal.
3. Any form of Light Classical Music.
4. The Knowledge of Talas previous years prescribed course.

Syllabus for four years Under Graduate Programme for  
NEP, 2020

# Bodoland University

## VIOLIN ( VIO)

Dr. Sobha Brahma Music and Fine Arts College, Kokrajhar  
Habrubari (BTR) , Assam

## **Indian Music Violin**

### **Semester: I**

#### **Theory:1**

**VIOMAJ1014**

**Marks-35**

**Internal Marks-15**

**Credit- 2**

#### **Learning Objectives:**

\* To teach him the very basics of Indian Music violin, such as sound, notes, scales, tempo, rhythmic. So that his foundation can be made strong.

\* To discuss in detail, the two notation systems of Indian Music Violin, that are essential for reading a composition.

#### **Learning outcomes:**

\*The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Hindustani Music vocal.

\*The student will develop the ability to read and write the notations of compositions according to a well defined notation system which will help him new compositions by various composers of Hindustani Music vocal.

#### **Unit-1**

Nad,Shruti,Swar,Varna,Sapatak,Thata,Raga,Vadi,Samavadi, Alap,Tana,Laya,Tal,Theka.

#### **Unit-2**

Raga, Varna,Sapatak,Alankar,Arohan,Avarohan,Pakad, Tana,Laya,Graha,Ansha,Nyas.

#### **Unit-3**

1. Knowledge of following Tala: Trital,Ektal,Jhaptal,Chautal.

2. Ability to write the Notation of the Talas in Dugun, Tingun and ChaugunLaya.

#### **Unit-4**

1.Ability to write the Notation of Compositions in prescribed Ragas.

2. Description of prescribed Ragas:

a. Bhupali b. Yaman c. AlhaiyaVilawal d. Bhairav e. Desh

#### **Recommend Books:**

1.A Historical study of Indian music by V.N. Bhatkhande

2.KramikPustakMalika by V.N. Bhatkhande

3.SangitParijat by Ahobal

4.SangitRatnakar by bySarangadev

5.SangitSashatra by K WasudevaShastri

6.RagSangit by BirendraNathPhukan

## **Indian Music Violin**

### **Semester: I**

#### **Practical**

**VIOMAJ101**

**Marks-35**

**Internal Marks-15**

**Credit- 2**

#### **Learning Objectives:**

\* To teach the student the fundamentals of singing and playing, such as voice production, holding of the Violin and the correct placement of the hands on the instrument, the right posture for sitting, breathing exercises to enhance lung capacity for singing etc.

\* To demonstrate tonal exercises, such as *paltas-s* and *alankar-s*, vital for both singing and playing.

#### **Learning Outcome:**

\*The student will become well-versed with the techniques of singing or playing, as the case may be.

\*The student will be able to achieve dexterity of the voice (singing) through regular practice of the tonal exercises at home.

\*The students will know how to tune their respective instruments – Tanpura.

\*He will learn the art of singing especially with regard to having the Tabla as an accompanying instrument.

#### **Unit - 1**

Prescribed Ragas: 1. Bhairab 2. Alhaiya Vilawal 3. Yaman 4. Bhoopali 5. Desh

#### **Unit-2**

Instrumental Music Violin:

\*A detail performance of Maseetkhani and RazaKhana Gats with elaboration to be presented in any one Raga.

\*Knowledge and demonstration of the following talas – Teental, Ektal, Jhaptal and Chautal.

\*Basic knowledge of Violin and its tuning.

#### **Recommend Books:**

1. A Historical study of Indian music by V.N. Bhatkhande

2. Kramik Pustak Malika by V.N. Bhatkhande

3. Sangit Parijat by Ahobal

4. Sangit Ratnakar by Sarangadev

5. Sangit Sashatra by K. Wasudeva Shastri

6. Rag Sangit by Birendra Nath Phukan



## Indian Music Violin

Semester –I

Theory

VIOMIN1014

Marks-35

Internal Marks-15

Credit-2

### **Learning Objectives:**

To teach him the very basics of Indian Music vocal, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.

\* To discuss in detail, the two notation systems of Hindustani Music, that are essential for reading a composition.

### **Learning outcomes:**

\* The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Hindustani Music.

\* The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn, will help him new compositions by various composers of Hindustani Music vocal.

### **Unit:1**

Nad, Shruti, Swar, Varna, Sapatak, Thata, Raga, Vadi, Samavadi, Alap, Tana, Laya, Tal, Theka.

### **Unit-2**

Raga, Varna, Sapatak, Alankar, Arohan, Avarohan, Pakad, Tana, Laya, Graha, Ansha, Nyas.

### **Unit-3**

\* Knowledge of following Tala: Trital, Ektal, Jhaptal, Chautal.

\* Ability to write the Notation of the Talas in Dugun, Tingun and Chaugun Laya.

### **Unit-4**

a. Ability to write the Notation of Compositions in prescribed Ragas.

b. Description of prescribed Ragas:

Bhupali, Yaman, Alhaiya Vilawal, Bhairav.

### **Recommend Books:**

1. A Historical study of Indian music by V.N. Bhatkhande

2. Kramik Pustak Malika by V.N. Bhatkhande

3. Sangit Parijat by Ahobal

4. Sangit Ratnakar by Sarangadev

5. Sangit Sashatra by K Wasudeva Shastri

6. Rag Sangit by Birendra Nath Phukan

# Indian Music Violin

## Semester: I

### Practical

VIOMIN1014

Marks-35

Internal Marks-

Credit-2

### Learning Objectives:

To teach the student the fundamentals of singing, such as voice production, breathing exercises to enhance lung capacity for singing etc.

\* To demonstrate tonal exercises, such as *paltas-s and alankar-s*.

### Learning Outcome:

The student will become well-versed with the techniques of singing, as the case may be. The student will be able to achieve dexterity of the voice (singing) through regular practice of the tonal exercises at home. The students will know how to tune their respective instruments – Tanpura for vocal students. Having learnt the Notation system in the theory, the student will be able to read and learn new compositions in the prescribed ragas. He will learn the art of singing, especially with regard to having the Tabla as an accompanying instrument

### **Unit-1**

Prescribed Ragas:

1. Bhairab 2. Alhaiya Vilawal 3. Yaman 4. Bhoopali 5. Desh

### **Unit-2**

Instrumental Music Violin:

\* A detailed performance of Maseetkhani and RazaKhana Gats with elaboration to be presented in any one Raga.

\* Knowledge and demonstration of the following talas – Teental, Ektal, Jhaptal and Chautal.

\* Basic knowledge of Violin and its tuning.

### **Recommend Books:**

1. A Historical study of Indian music by V.N. Bhatkhande

2. KramikPustakMalika by V.N. Bhatkhande

3. SangitParijat by Ahobal

4. SangitRatnakar by Sarangadev

5. SangitSashatra by K WasudevaShastri

6. RagSangit by BirendraNathPhukan

## **Indian Music Violin**

### **Semester: I** **General Theory**

**VIOIDC1013**

**Marks -50**

### **General Theory of Indian Music Violin**

1. Nada (Sound) Musical and Non Musical and Non Musical Sound, Basic Characteristics of Nada . Two Types of Nada (Sound)
2. Swara (Notes) Types of Swara Tivra, Suddha, Komal, VadiSwar, SamvadiAnuvadi, Vivadiswara
3. Study on the definition of Music/ Sangit and its source of origin.
4. Definition of shruti, Varna, Saptak, Raga Arohan, Avarohan, Alankara, Thatas.
5. Study on the Musical Instruments of India and Assam ( Tat, Sushir, Avanadha, Ghana)
6. Knowledge of Laya and it Variations Vilambit, Madhya and drut.
7. Study of the following terms Tala, Laya ,Matra ,Khali, Som, Bibhag.
8. Definition of Abhinaya, Simple knowledge of different types of Abhinaya.
9. A brief idea of the development of music in the modern period with particular reference to Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu DigamberPaluskar, Pt. SN Ratanjhankar, Pt. BirjuMaharaj, UstadJakirHussain , Pt. Ravi Shankar etc.
10. Bodo traditional Music – Bodo folk dance Bagurumba, Kharai etc. Bodo folk songs and different Instruments used in Bodo culture. Different Dance forms of Bodo tribe.
11. Different talas used in Classical Music.
12. Comparison between traditional and Classical Music.
13. Hastas used in dance - 1. Asamyukta, 2.Samyukta, 3. NrittaHastas.
14. Study of tribal Dance of Assam.

## **Indian Music Violin**

**Semester: I  
Practical**

**VIOSEC-1013**

**Marks – 50**

**Credit – 3**

### **Learning Objectives:**

\* To teach him the very basics of Indian Music violin, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.

\* To discuss in detail, the two notation systems of Indian Music, that are essential for reading a composition

### **Learning Outcome:**

\*The student will become well-versed with the techniques of playing, as the case may be.

\*The student will be able to achieve dexterity of the music (playing) through regular practice of the tonal exercises at home.

## **Unit-1**

Prescribed Raga: Yaman, Bhupali, Bhairav

- Ability to knowledge about *Paltasinsuddha* and *komalswaras*.
- *VilambitandDrut* Gat with *alapand tan*.
- Knowledge and demonstration of the following *Talas- Tintal, Ektal, Jhaptal* and *Chautal*.
- Basic knowledge of Violin and its tuning.
- Presentation of a *Dhun*, *devotional* or *light Music* and *traditional folk Music*.

## **Indian Music Violin**

### **Semester: II**

#### **Theory**

**VIOMAJ1024**

**Marks: 35**

**Internal Assessment-15**

**Credit-2**

#### **Learning Objectives:**

- \* To teach him the very basics of Indian Music violin, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Indian Music, that are essential for reading a composition

#### **Learning Outcome:**

- \* The student will become well-versed with the techniques of playing, as the case may be.
- \* The student will be able to achieve dexterity of the music (playing) through regular practice of the tonal exercises at home.

#### **Unit – 1**

- \* Knowledge of following :

Nad, Shruti, Swar, Varna, Sapatak, Alankar, Thata, Arohan, Avarohan, Raga, Vadi, Samavadi, Pakad, Alap, Tana, Laya, Tal, Theka.

#### **Unit -2**

- \* Knowledge of following Tala: Trital, Ektal, Jhaptal, Chautal, Dhamar
- \* Brief knowledge of—Kheyal, Dhrupad, Dhamar, Thumri, Laksangeet, Tarana, Saragam.

#### **Unit -3**

- \* Description of Ragas details -  
Kedar, Brindavani Sarang, Khamaj, Kafi, Jaunpuri
- \* Notation of Ragas and Notation of Tala with various layas.

#### **Unit -4**

- \* Brief history of Indian Music.
- \* Scales of Western Music.

#### **Recommend Books:**

1. A Historical study of Indian music by- V.N. Bhatkhande
2. Kramik Pustak Malika by - V.N. Bhatkhande
3. Sangit Parijat by- Ahobal
4. Sangit Ratnakar by- Sarangadev
5. Sangit Sashtra by - K. Wasudeva Shastri
6. Rag Sangit by - Birendra Nath Phukan
7. Sangit Sastra by - Som Nath
8. Musicology of India- I part by - V.S. Nigam
9. S.S. Paranjape – Bharatiya Sangeetka Itihasa.

## Indian Music Violin

**Semester: II**  
**Practical**

**VIOMAJ1024**

**Marks:35**  
**Internal Assessment:15**  
**Credit- 2**

### Learning Objectives:

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Indian Music, that are essential for reading a composition.

### Learning outcomes:

- \*The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Indian Music.
- \*The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn, will help him new compositions by various composers of Indian Music.

### Unit -1

1. Practical knowledge of ,Saptak,Raga,Arohan,Avarohan,Alankara,TalMatra.
2. Prescribe Ragas: Yaman,Bhairav,Bhupali,AlhaiyaBilawal.
3. Elementary knowledge of the above Ragas Maasitkhani and RazaKhani Gat in each Ragas with Alaptanas and jala.
4. Knowledge of following Tala: Trital,Ektal,Jhaptal,Chautal.

## Indian Music Violin

### Semester: II

#### Theory

VIOMIN1024

Marks-35

Internal Assessment:15

Credit -2

#### Learning Objectives:

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Indian Music, that are essential for reading a composition.

#### Learning outcomes:

- \* The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Indian Music.

#### Unit -1.

- Brief knowledge : Nada, Shruti, Swara, Varna, Saptak, Thata, Aroh, Avaroh, Alap and Alankar

#### Unit -2

##### Short Notes :

- \* Tala, Laya, Matra, Bibhag, Tali, Khali.

#### Unit -3

- \* Description of Ragas-Kedar, Brindavani Sarang, Khamaj, Kafi, Jaunpuri.
- \* Notation of prescribed Ragas.
- \* Notation of Talas: Trital, Ektal, Jhaptal, Rupak, Chautal, Dhamar
- \* Definition of Music and its origin.

#### Unit -4

- \* Brief history of Indian Music.
- \* Scales of Western Music.

#### Recommend Books:

1. A Historical study of Indian music by V.N. Bhatkhande
2. Kramik Pustak Malika by V.N. Bhatkhande
3. Sangit Parijat by Ahobal
4. Sangit Ratnakar by Sarangadev
5. Sangit Sashtra by K. Wasudeva Shastri
6. Rag Sangit by Birendra Nath Phukan
7. Sangit Sastra by Som Nath
8. Musicology of India- I part by V.S. Nigam

- \* The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn, will help him new compositions by various composers of Indian Music.

# **Indian Music Violin**

## **Semester: II**

### **Practical**

**VIOMIN1024**

**Marks-35**

**Internal assessment-15**

**Credit -3**

### **Learning Objectives:**

\* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.

\* To discuss in detail, the two notation systems of Indian Music, that are essential for reading a composition.

### **Learning outcomes:**

\*The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Indian Music.

\*The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn, will help him new compositions by various composers of Indian Music.

### **Unit -1**

#### **\* Prescribed Ragas :**

Kedar, Brindavani Sarang, Khamaj, Kafi, Jaunpuri

1. Practical knowledge of Swara, Saptak, Sthana, Mandra, Madhya, Tara.
2. Practice of various Alankaras Playing in Prescribed Ragas.
3. Performance of Ragas with Alap and Tanas.
4. Oral rendering the Talas: Trital, Ektal, Jhaptal, Rupak and Chautal.



## **Indian Music Violin**

**Semester: II**  
**Practical**

**VIOIDC1023**

**Marks:50**

**Credit -3**

### **Unit – 1**

1. Prescribe Ragas: Kedar, BrindavaniSarang, Khamaj, Kafi, Jaunpuri.
2. Elementary knowledge of the above Ragas Maasitkhani and RazaKhani Gat in each Ragas with Alaptanas and jala.

### **Unit -2**

1. Practical knowledge of ,Saptak,Raga,Arohan,Avarohan,Alankara,TalMatra.
2. Elementary knowledge of the above Ragas. Drut Gat in each Ragas with Alap and tanas.
3. TalaNotations:Trital,Ektal,Jhaptal,Chautal and Rupak with oral rendering in layakari.

## **Indian Music Violin**

**Semester: II**  
**Practical**

**VIOSEC1023**

**Marks:50**

**Credit -3**

### **Unit-1**

**Prescribe Ragas:**Kedar, BrindavaniSarang, Khamaj, Kafi, Jaunpuri.

1. Practical demonstration of Vilambit Gat and Druth Gat with alap and taan.
2. Practical Demonstration of Semi Classical/Light Music and folk music composition
3. The following Talasinaddition to the previous year'sTalas.(a)Tilowara (b)Panjabi (c)Rupak.

## **Indian Music Violin**

**Semester: III**  
**Theory**

VIOMAJ2014

**Marks- 70**  
**Internal Assessment: 30**  
**Credit -4**

**Learning Objectives:**

\* To teach the student the fundamentals of playing , such as hand production, playing exercises to enhance finger capacity for playing. To demonstrate tonal exercises, such as *paltas-s and alankar-s*, vital for playing.

**Laening Outcome:**

The student will become well-versed with the techniques of playing, as the case may be. The student will be able to achieve dexterity of the instrument through regular practice of the tonal exercises at home.

**Unit- 1**

Nad, Shruti, Swar, Varna, Sapatak, Thata, Raga, Vadi, Samavadi, Alap, Tana, Laya, Tal, Theka.

**Unit -2**

Gram, Murchana, Jati-Gayan, Gandharva, Gana, Nibaddha-Anibaddha Gana, Prabandha, Alap, Alapti.

**Unit -3**

- \* Description of prescribed Ragas: Bihag, Bagesri, Bhimpalashi, Hamir, Deskar.
- \* Revision of the previous Talas with Notation.
- \* Notation of Ragas prescribed (Compulsory)
- \* Definition of following terms:
  - a) MargSangit and DesiSangit.
  - b) Nayaki and Gayaki
  - c) Geet, Gandharva and Gana

**Unit -4**

1. Fundamental scales of music in terms of frequency according to Pt. Srinivas and Pt. Manjarekar.
2. A comparative study of Northern and Karnatak Tala system and importance of Jatis.

**Recommend Books:**

1. A Historical study of Indian music by V.N. Bhatkhande
2. Kramik Pustak Malika by V.N. Bhatkhande
3. Sangit Parijat by Ahobal
4. Sangit Ratnakar by Sarangadev
5. Sangit Sashtra by K. Wasudeva Shastri
6. Rag Sangit by Birendra Nath Phukan.
7. Sangit Sastra by Som Nath
8. Musicology of India- I part by V.S. Nigam

## **Indian Music Violin**

### **Semester: III**

#### **Practical**

**VIOMAJ2024**

**Marks: 70**

**Internal Assessment – 30**

**Credit-4**

#### **Learning Objectives:**

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythmic. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Indian Music, that are essential for reading a composition.

#### **Learning outcomes:**

- \*The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Indian Music.
- \*The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn, will help him new compositions by various composers of Indian Music

#### Unit -1

1. Prescribed Ragas: Bihag, Bagesri, Bhimpalashi, , Hamir, Deskar.
2. Stage performance of half and hour, planned by the candidate in any of the prescribe ragas.
3. Practical demonstration of Maseetkhani (vilumbith) Gat and Razakhani (Druth) Gat with alap, tanas and Jala.
4. Perform of Semi classical Music or Light Music.

## **Indian Music Violin**

**Semester: III**

**Theory**

**VIOMIN2014**

**Marks-35**

**Internal Assessment - 15**

**Credit – 2**

### **Learning Objectives:**

To teach the student the fundamentals of playing, such as instrument production, holding of the Violin and the correct placement of the hands on the instrument, the right posture for sitting position and playing instrument. To demonstrate tonal exercises, such as *paltas-s and alankar-s*, vital for both playing.

### **Learning Outcome:**

The student will become well-versed with the techniques of playing, as the case may be. The student will be able to achieve dexterity of the Instrument (playing) through regular practice of the tonal exercises at home.

#### **Unit -1**

1. Nad, Shruti, Swar, Varna, Sapatak, Thata, Raga, Vadi, Samavadi, Alap, Tana, Laya, Tal, Theka

#### **Unit -2**

1. Gram, Murchana, Jati-Gayan, Gandharva, Gana, Nibaddha-Anibaddha Gana, Prabandha, Alap, Alapti.

#### **Unit -3**

1. Description of prescribed Ragas: Bihag, Bageshree, Bhimpalashi, Hamir and Deskar.
2. Revision of the previous Talas with Notation.
3. Notation of Ragas prescribed (Compulsory)

#### **Unit -4**

1. Definition of Purva Raga and Uttar Raga.
2. History of Indian Music

### **Recommend Books:**

1. A Historical study of Indian music by V.N. Bhatkhande
2. Kramik Pustak Malika by V.N. Bhatkhande
3. Sangit Parijat by Ahobal
4. Sangit Ratnakar by Sarangadev
5. Sangit Sashatra by K. Wasudeva Shastri
6. Rag Sangit by Birendra Nath Phukan

## Semester: III

**Practical**  
**VIOMIN201**

**Marks-35**  
**Internal Assessment - 15**  
**Credit – 2**

### **Learning Objectives:**

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Indian Music, that are essential for reading a composition.

### **Learning outcomes:**

- \*The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Indian Music.
- \*The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn, will help him new compositions by various composers of Indian Music.

### **Unit – 1**

1. Prescribed Ragas –Bihag, Bagesri, Bhimpalashi, Hamir, Deskar.
2. Practical demonstration of Maseetkhani (vilumbith) Gat and Razakhani (Druth) Gat with talap and tanas.
5. Perform of Semi classical Music or Light Music.

## **Indian Music Violin**

**Semester: III**

**Practical**

**VIOIDC2013**

**Marks: 50**

**Credit – 3**

Unit -1

1. Prescribed Ragas – Bihag, Bagesri, Bhimpalashi, , Hamir, Deskar.
2. Practical demonstration of Chotakheyal with alap and taan.
3. Dhrupad and Dhamar composition in each of the prescribed Ragas with Alap, Layakari & Upaj.
4. Student should be able to oral rendering of Talas.
5. Perform of Semi classical Music or Light Music.

## **Indian Music Violin**

### **Semester: III**

**Practical**  
**VIOSEC2013 Marks:50**

**Credit : 3**

Unit – 1

Prescribed Ragas – Bihag, Bagesri, Bhimpalashi, , Hamir, Deskar.

1. Stage performance any one Raga from your course withalap and taan.
3. Practical Demonstration of Light Classical music.
4. Practical Demonstration of Bodo Folk Music.
5. The following Talasin addition to the previous years prescribed course with their Thekas. a) Tilowara b) Panjabi c)Rupak d) Deepchandi.

## **Indian Music Violin**

**Semester: IV**

**Theory**

**VIOMAJ2034**

**Marks -70**  
**Internal Assessment - 30**  
**Credit-4**

### **Unit-1**

1. **Prescribed Ragas:** Gaur Sarang, Sankara, Adana, Miyamalhar, Ramkeli.
2. Theoretical knowledge of prescribed Ragas.
3. Notation of Ragas prescribe (Compulsory)
4. Describe the variety of Taans.

### **Unit-2**

1. Ancient and Modern NibaddhaGana and AnibaddhaGana.
2. Study of different kind of moorchanas.
3. A brief history of Indian classical music.

### **Unit-3**

1. The calculation and fixation of suddha and vikritaswaras on the stretched wire of a veena.
2. Revision of the previous Tal and writing them in Tal Notation.

### **Recommend Books:**

- 1.A Historical study of Indian music by V.N.Bhatkhande
- 2.KramikPustakMalika by V.N.Bhatkhande
- 3.SangitParijat by Ahobal
- 4.SangitRatnakar by bySarangadev
- 5.SangitSashatra by K WasudevaShastri
- 6.RagSangitbyBirendraNathPhukan.
- 7.Musicology of India (part-III) byV.S.Nigam



**Indian Music Violin**  
**Semester: IV**  
**Practical**

VIOMAJ2044

**Marks -70**  
**Internal assessment – 30**  
**Credit-4**

**Learning Objectives:**

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Indian Music, that are essential for reading a composition.

**Learning outcomes:**

- \* The student will come to know what the basic terminologies of Indian Music are, which will help him in the proper understanding of Indian Music.
- \* The student will develop the ability to read and write the notations of compositions according to a well defined notation system which in turn, will help him new compositions by various composers of Indian Music

**Unit-1**

**Prescribe Ragas:** a) Gaud Sarang b) Shankara c) Adana d) Miya Malhar  
e) Ramkeli

1. Satge Performance of half an hour planned by the candidate in any one of the prescribed Ragas.
2. Maseekhani and Razakhani gats with elaboration to be presented in any one Ragas with alap, taans, jala and tihai.

**Unit-2**

1. The following Talas in addition to the previous year's prescribed course with their Thekas: (a) Jhoomra (b) Adachautala

**Semester: IV**  
**Practical**

**VIOMAJ2054**

**Marks -70**

**Internal Assessment - 30**

**Credit – 4**

**Learning Objectives:**

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Indian Music, that are essential for reading a composition

**Learning Outcome:**

- \*The student will become well-versed with the techniques of playing as the case may be.
- \*The student will be able to achieve dexterity of the playing music through regular practice of the tonal exercises at home

**Unit-1**

- 1.a) Gaud Sarang   b) Shankara   c) Adana   d) Miya Malhar   e) Ramkeli
2. Stage performance of at least (20 min) .of any prescribed Raga. (Maseetkhani and Razakhani Gats)
3. Basic of Rupak and Adacharital.

**Semester: IV**  
**Theory**

VIOMIN2024

Marks -35  
Internal Assessment -15  
Credit-2

**Unit -1**

Prescribe Ragas:

a) Gaud Sarang   b) Shankara   c) Adana   d) MiyaMalhar   e) Ramkeli

1. Complete Description of prescribed Ragas.
2. Knowledge of Various Talas.

**Unit- 2**

1. Describe the variety of Tanas.
2. Details about Purva Raga and Uttar Raga.
3. Details about Hindustani Thatas.

**Unit-3**

1. Ancient and Modern NibaddhaGana and AnibaddhaGana.
2. A brief history of Indian classical music.

**Semester: IV**  
**Practical**

**VIOMIN2024**

**Marks -35**  
**Internal Assessment – 15**  
**Credit-2**

**Learning Objectives:**

- \* To teach him the very basics of Indian Music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- \* To discuss in detail, the two notation systems of Indian Music, that are essential for reading a composition

**Learning Outcome:**

- \*The student will become well-versed with the techniques of playing as the case may be.
- \*The student will be able to achieve dexterity of the playing music through regular practice of the tonal exercises at home

**Unit - 1**

1. Prescribe Ragas:  
a) Gaud Sarang b) Shankara c) Adana d) Miya Malhar e) Ramkeli
2. Stage Performance of vilambit Gat and Drut Gat.
3. Any form of Light Classical Music.
4. The Knowledge of Talas previous years prescribed course.

**Course structure for Four Year B. Music HINDUSANI MUSIC VOCAL**

SEM	Type	Major	Minor	IDC	Ability Enhancement Compulsory Course (AEC)	Skill Enhancement Course (SEC)	VAC	Internship	Dissertation/ Research Project (ADL)
	Credit								
1 <sup>st</sup>		HMVMAJ1014 Theory Foundation Practical Performance & Viva voce	HMVMIN1014 Theory-1 Practical Performance & Viva voce	HMVIDC1013 Theory-1 General Theory	---	HMVSEC1013 Practical Demonstration	----	---	---
2 <sup>nd</sup>		HMVMAJ1024 Theory Theory of Music Practical Performance & Viva voce	HMVMIN1024 Theory-2 Practical Performance & Viva voce	HMVIDC1023 Practical  Performance & Viva voce	---	HMVSEC1023 Practical Performance & Viva voce		----	-----
3 <sup>rd</sup>		HMVMAJ2014 Theory History of Indiana Music	HMVMIN2014 Theory -3 Practical Performance & Viva voce	HMVIDC2013 Practical Stage Performance & Viva voce	---	HMVSEC2013 Practical Stage Performance & Viva voce	----	----	-----
		HMVMAJ2024 Practical Performance & Viva voce							
4 <sup>th</sup>		HMVMAJ2034 Theory Applied theory	HMVMIN2024 Theory -4 Practical Performance & Viva voce	---	---	----	----		---
		HMVMAJ2044 Practical Performance & Viva voce							
		HMVMAJ2054 Stage Performance & Viva voce							

**Course structure for Four Year B. Music KATHAK DANCE**

SEM	Type	Major	Minor	IDC	Ability Enhancement Compulsory Course (AEC)	Skill Enhancement Course (SEC)	VAC	Internship	Dissertation/ Research Project (ADL)
	Credit								
1 <sup>st</sup>		KATMAJ1014 Theory Foundation Practical Performance & Viva voce	KATMIN1014 Theory-1 Practical Performance & Viva voce	KATIDC1013 Theory-1 General Theory	---	KATSEC1013 Practical Demonstration		---	---
2 <sup>nd</sup>		KATMAJ1024 Theory Theory of Music Practical Performance & Viva voce	KATMIN1024 Theory-2 Practical Performance & Viva voce	KATIDC1023 Practical Performance & Viva voce	---	KATSEC1023 Practical Performance & Viva voce		----	-----
3 <sup>rd</sup>		KATMAJ2014 Theory History of Indiana Music	KATMIN2014 Theory -3 Practical Performance & Viva voce	KATIDC2013 Practical Stage Performance & Viva voce	---	KATSEC2013 Practical Stage Performance & Viva voce	----	----	-----
		KATMAJ2024 Practical Performance & Viva voce							
4 <sup>th</sup>		KATMAJ2034 Theory Applied theory	KATMIN2024 Theory -4 Practical Performance & Viva voce	---	---	----	----		---
		KATMAJ2044 Practical Performance & Viva voce							
		KATMAJ2054 Stage Performance & Viva voce							

**Course structure for Four Year B. Music TABLA**

SEM	Type	Major	Minor	IDC	Ability Enhancement Compulsory Course (AEC)	Skill Enhancement Course (SEC)	VAC	Internship	Dissertation/ Research Project (ADL)
	Credit								
1 <sup>st</sup>		TABMAJ1014 Theory Foundation Practical Performance & Viva voce	TABMIN1014 Theory-1 Practical Performance & Viva voce	TABIDC1013 Theory-1 General Theory	---	TABSEC1013 Practical Demonstration		---	---
2 <sup>nd</sup>		TABMAJ1024 Theory Theory of Music Practical Performance & Viva voce	TABMIN1024 Theory-2 Practical Performance & Viva voce	TABIDC1023 Practical Performance & Viva voce	---	TABSEC1023 Practical Performance & Viva voce		----	-----
3 <sup>rd</sup>		TABMAJ2014 Theory History of Indiana Music	TABMIN2014 Theory -3 Practical Performance & Viva voce	TABIDC2013 Practical Stage Performance & Viva voce	---	TABSEC2013 Practical Stage Performance & Viva voce	----	----	-----
		TABMAJ2024 Practical Performance & Viva voce							
4 <sup>th</sup>		TABMAJ2034 Theory Applied theory	TABMIN2024 Theory -4 Practical Performance & Viva voce	---	---	----	----		---
		TABMAJ2044 Practical Performance & Viva voce							
		TABMAJ2054 Stage Performance & Viva voce							

**Course structure for Four Year B. Music SATTRIYA MUSIC VOCAL**

SEM	Type	Major	Minor	IDC	Ability Enhancement Compulsory Course (AEC)	Skill Enhancement Course (SEC)	VAC	Internship	Dissertation/ Research Project (ADL)
	<b>Credit</b>								
1 <sup>st</sup>		SMVMAJ1014 Theory Foundation Practical Performance & Viva voce	SMVMIN1014 Theory-1 Practical Performance & Viva voce	SMVIDC1013 Theory-1 General Theory	---	SMVSEC1013 Practical Demonstration		---	---
2 <sup>nd</sup>		SMVMAJ1024 Theory Theory of Music Practical Performance & Viva voce	SMVMIN1024 Theory-2 Practical Performance & Viva voce	SMVIDC1023 Practical Performance & Viva voce	---	SMVSEC1023 Practical Performance & Viva voce		----	-----
3 <sup>rd</sup>		SMVMAJ2014 Theory History of Indiana Music  SMVMAJ2024 Practical Performance & Viva voce	SMVMIN2014 Theory -3 Practical Performance & Viva voce	SMVIDC2013 Practical Stage Performance & Viva voce	---	SMVSEC2013 Practical Stage Performance & Viva voce	----	----	-----
4 <sup>th</sup>		SMVMAJ2034 Theory Applied theory SMVMAJ2044 Practical Performance & Viva voce SMVMAJ2054 Stage Performance & Viva voce	SMVMIN2024 Theory -4 Practical Performance & Viva voce	---	---	----	----		---



**Course structure for Four Year B. Music KHOL**

<b>SEM</b>	<b>Type</b>	<b>Major</b>	<b>Minor</b>	<b>IDC</b>	<b>Ability Enhancement Compulsory Course (AEC)</b>	<b>Skill Enhancement Course (SEC)</b>	<b>VAC</b>	<b>Internship</b>	<b>Dissertation/ Research Project (ADL)</b>
	<b>Credit</b>								
1 <sup>st</sup>		<b>KHLMAJ1014 Theory Foundation Practical Performance &amp; Viva voce</b>	<b>KHLMIN1014 Theory-1 Practical Performance &amp; Viva voce</b>	<b>KHLIDC1013 Theory-1 General Theory</b>	---	<b>KHLSEC1013 Practical Demonstration</b>		---	---
2 <sup>nd</sup>		<b>KHLMAJ1024 Theory Theory of Music Practical Performance &amp; Viva voce</b>	<b>KHLMIN1024 Theory-2 Practical Performance &amp; Viva voce</b>	<b>KHLIDC1023 Practical Performance &amp; Viva voce</b>	---	<b>KHLSEC1023 Practical Performance &amp; Viva voce</b>		----	-----
3 <sup>rd</sup>		<b>KHLMAJ2014 Theory History of Indiana Music</b>	<b>KHLMIN2014 Theory -3 Practical Performance &amp; Viva voce</b>	<b>KHLIDC2013 Practical Stage Performance &amp; Viva voce</b>	---	<b>KHLSEC2013 Practical Stage Performance &amp; Viva voce</b>	----	----	-----
		<b>KHLMAJ2024 Practical Performance &amp; Viva voce</b>			---				
4 <sup>th</sup>		<b>KHLMAJ2034 Theory Applied theory</b>	<b>KHLMIN2024 Theory -4 Practical Performance &amp; Viva voce</b>	---	---	----	----		---
		<b>KHLMAJ2044 Practical Performance &amp; Viva voce</b>							
		<b>KHLMAJ2054 Stage Performance &amp; Viva voce</b>							

**Course structure for Four Year B. Music VIOLIN**

<b>SEM</b>	<b>Type</b>	<b>Major</b>	<b>Minor</b>	<b>IDC</b>	<b>Ability Enhancement Compulsory Course (AEC)</b>	<b>Skill Enhancement Course (SEC)</b>	<b>VAC</b>	<b>Internship</b>	<b>Dissertation/ Research Project (ADL)</b>
	<b>Credit</b>								
<b>1<sup>st</sup></b>		<b>VIOMAJ1014 Theory Foundation Practical Performance &amp; Viva voce</b>	<b>VIOMIN1014 Theory-1 Practical Performance &amp; Viva voce</b>	<b>VOIDC1013 Theory-1 General Theory</b>	---	<b>VIOSEC1013 Practical Demonstration</b>		---	---
<b>2<sup>nd</sup></b>		<b>VIOMAJ1024 Theory Theory of Music Practical Performance &amp; Viva voce</b>	<b>VIOMIN1024 Theory-2 Practical Performance &amp; Viva voce</b>	<b>VOIDC1023 Practical  Performance &amp; Viva voce</b>	---	<b>VIOSEC1023 Practical Performance &amp; Viva voce</b>		----	-----
<b>3<sup>rd</sup></b>		<b>VIOMAJ2014 Theory History of Indiana Music</b>	<b>VIOMIN2014 Theory -3 Practical Performance &amp; Viva voce</b>	<b>VOIDC2013 Practical Stage Performance &amp; Viva voce</b>	---	<b>VIOSEC2013 Practical Stage Performance &amp; Viva voce</b>	----	----	-----
		<b>VIOMAJ2024 Practical Performance &amp; Viva voce</b>							
<b>4<sup>th</sup></b>		<b>VIOMAJ2034 Theory Applied theory</b>	<b>VIOMIN2024 Theory -4 Practical Performance &amp; Viva voce</b>	---	---	----	----		---
		<b>VIOMAJ2044 Practical Performance &amp; Viva voce</b>							
		<b>VIOMAJ2054 Stage Performance &amp; Viva voce</b>							

**Course structure for Four Year B. Music SATTRIYA DANCE**

<b>SEM</b>	<b>Type</b>	<b>Major</b>	<b>Minor</b>	<b>IDC</b>	<b>Ability Enhancement Compulsory Course (AEC)</b>	<b>Skill Enhancement Course (SEC)</b>	<b>VAC</b>	<b>Internship</b>	<b>Dissertation/ Research Project (ADL)</b>
	<b>Credit</b>								
<b>1<sup>st</sup></b>		<b>SDNMAJ1014 Theory Foundation Practical Performance &amp; Viva voce</b>	<b>SDNMIN1014 Theory-1 Practical Performance &amp; Viva voce</b>	<b>SDNIDC1013 Theory-1 General Theory</b>	---	<b>SDNSEC1013 Practical Demonstration</b>		---	---
<b>2<sup>nd</sup></b>		<b>SDNMAJ1024 Theory Theory of Music Practical Performance &amp; Viva voce</b>	<b>SDNMIN1024 Theory-2 Practical Performance &amp; Viva voce</b>	<b>SDNIDC1023 Practical Performance &amp; Viva voce</b>	---	<b>SDNSEC1023 Practical Performance &amp; Viva voce</b>		----	-----
<b>3<sup>rd</sup></b>		<b>SDNMAJ2014 Theory History of Indiana Music</b>	<b>SDNMIN2014 Theory -3 Practical Performance &amp; Viva voce</b>	<b>SDNIDC2013 Practical Stage Performance &amp; Viva voce</b>	---	<b>SDNSEC2013 Practical Stage Performance &amp; Viva voce</b>	----	---	----
		<b>SDNMAJ2024 Practical Performance &amp; Viva voce</b>							
<b>4<sup>th</sup></b>		<b>SDNMAJ2034 Theory Applied theory</b>	<b>SDNMIN2024 Theory -4 Practical Performance &amp; Viva voce</b>	---	---	----	----		---
		<b>SDNMAJ2044 Practical Performance &amp; Viva voce</b>							
		<b>SDNMAJ2054 Stage Performance &amp; Viva voce</b>							



## SYLLABUS FOR FOUR YEAR UNDER GRADUATE COURSE

### SEMESTER – I

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 101(A)	Theory	2	35	15	50
Major 101(B)	Practical	2	35	15	50
Minor 101(A)	Theory	2	35	15	50
Minor 101(B)	Practical	2	35	15	50
IDC 1013	G. Theory	3	50	0	50
AEC 1012	Assamese/English/Bodo	2	50	0	50
SEC1013	Practical	3	50	0	50
VAC1014		4	70	30	100

### SEMESTER – II

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 102(A)	Theory	2	35	15	50
Major 102(B)	Practical	2	35	15	50
Minor 102	Theory	2	35	15	50
Minor 102	Practical	3	35	15	50
IDC 1023	Practical	3	50	0	50
AEC 1022	Assamese/English/Bodo	2	50	0	50
SEC1023	Practical	3	50	0	50
VAC1024		4	70	30	100

### SEMESTER – III

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 2014	Theory	4	70	30	100
Major 2024	Practical	4	70	30	100
Minor 201	Theory	2	35	15	50
Minor 201	Practical	2	35	15	50
IDC 2013	Practical	3	50	0	50
AEC 2012	Assamese/English/Bodo	2	50	0	50
SEC2013	Practical	3	50	0	50

### SEMESTER – IV

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 2034	Theory	4	70	30	100
Major 2044	Practical	4	70	30	100
Major 2054	Practical	4	70	30	100
Minor 202	Theory	2	35	15	50
Minor 202	Practical	2	35	15	50
AEC 3022	Assamese/English/Bodo	2	50	0	50
INT201	Internship	2	50	0	50

Syllabus for four years Under Graduate Programme for NEP, 2020

Bodoland University

(Sattriya Music Vocal)

BA (HONOURS) Sattriya Music Vocal (SMV)  
SEMESTER – I

**Learning Objectives:**

- To initiate a relative beginner into the world of rich cultural heritage of Assam's Sattriya music related vocal (songs) parts
- To teach them the very basic of the music (Sangit) such as Sound, Notes, Scale, Tempo, Rhythm etc.
- To discuss about the notation system of Indian music as it is essential for reading and learning a composition.
- Introductory brief knowledge about an extraordinary Music form and its related components which is being as a living tradition for more than 5 Centuries in India.

**Learning Outcomes:**

- Students will be able to know about the basic structure and formation of Sattriya culture.
- Students will get introduced to basic terms of Sattriya and Indian Music as well
- Students will develop the ability to read and write the compositions according to Indian Music system
- They will grasp the basic theoretical aspects of our Raga paddhati of Indian Music and Sattriya Music of Assam.

Major – SATTRIYA MUSIC VOCAL  
THEORY – I

Max. Marks: 50

Course: SMVMAJ101

Marks: 35

Credits: 2

FOUNDATION

**Syllabus:**

1. Definition of Music and its Source of origin.
2. Definition of (a) Nada, Shruti, Swara, Sthana, Varna, Saptak Vibration, Pitch, Intensity, Timber, Raga, Arohan – Avarohan, Vadi, Samavadi, Anuvadi, Vivadi, Alap and Alankar (b) Tala, Layas, Matra, Bibhag, Maan, Khali, Gaman, Ghatetc,
3. Study on the historical background of Sattriya Music and Bargeet.
4. Description of prescribed Ragas and Talas of Bargeet
5. Study on Sattriya, Namghar, Manikut, Thapana, Guru Akhan, Karpas, Math
6. Study about the Musical Instruments used in Sattriya Music and Bargeet.

Internal Assessment

Marks; 15

Suggestive readings:

*Musicology of India* by V. S. Nigam, part – 1

*Introduction to Indian Music* by B. Chaitanya Dev

*Rhythm in Vaishnava Music of Assam* by Maheswar Neog & Keshav Chankakati

*The Neo-Vaisnavite Movement & Sattriya Institution of Assam* by S.N, Sarmah

PRACTICAL – I  
PERFORMANCE & VIVA-VOCE

Max. Marks: 50  
Course: SMVMAJ101

Marks: 35  
Credits: 2

1. Practical knowledge of Swara, SaptakSthana, Raga, Varna, Alankar, Tala, Matra, Bibhag, Gaman.Ghatetc
2. Simple Alankar and Swara practice covering Mandra, Madhya & Tar Saptak inbilawal, Kalyan&BhairavThata.
3. Knowledge of Trital, ektal&Jhaptal
4. Practical knowlwdge of Bargeet and AnkiyaGeet :- Raga Ashowary, Belowar
5. Oral rendering of applied SattriyaTala

Internal Assessment

Marks: 15

\*\*\*\*\*

Suggestive readings:

- *Bargeet, BapchandraMahanta or Bargeet*, edited by Dr. SurjyakantaHazarika
- *BhupenHazarikaGeetAruJibonRath* by Dr. DilipDutta



Syllabus for four years Under Graduate programme for NEP 2020  
BA (MINOR) Sattriya Vocal Music (SMV)  
SEMESTER – I

**Learning Objectives:**

- To initiate a relative beginner into the world of rich cultural heritage of Assam's Sattriya music related vocal (songs) parts
- To teach them the very basic of the music (Sangit) such as Sound, Notes, Scale, Tempo, Rhythm etc.
- To discuss about the notation system of Indian music as it is essential for reading and learning a composition.
- Introductory brief knowledge about an extraordinary Music form and its related components which is being as a living tradition for more than 5 Centuries in India.

**Learning Outcomes:**

- Students will able to know about the basic structure and formation of Sattriya culture.
- Students will get introduced to basic terms of Sattriya and Indian Music as well
- Students will develop the ability to read and write the compositions according to Indian Music system
  - They will grasp the basic theoretical aspects of our Raga paddhati of Indian Music and Sattriya Music of Assam.

THEORY – I

Max. Marks: 50

Course: SMVMIN101

Marks: 35

Credits: 2

FOUNDATION

1. Define 'Music' (Sangeet) and its origin.
2. Definition of (a) Nada, Shruti, Swara, Sthana, Varna, Saptak, Thata, Raga, Aalap and Alankar Vibration, Pitch, Intincity, Timber, Vadi, Samavadi, Anuvadi, Vivadi, Alap and Alankar (b) Tala, Layas, Matra, Bibhag, Maan (Taali), Khali, Gaman, Ghat etc.
3. Study on the historical background of Sattriya Music and Bargeet.
4. Description of prescribed Ragas and Talas of Bargeet
5. Study on Sattriya, Namghar, Manikut, Thapana, Guru Akhan, Karpat, Math
6. Study about the Musical Instruments used in Sattriya Music and Bargeet

Internal Assessment

Marks; 15

Suggestive Readings:

*Musicology of India* by V. S. Nigam, part – 1

*Introduction to Indian Music* by B. ChaitanyaDev

*Rhythm in Vaishnava Music of Assam* by MaheswarNeog&KeshavChankakati

*The Neo-Vaisnavite Movement & Sattriya Institution of Assam* by S.N, Sarmah

PRACTICAL – I  
PERFORMANCE & VIVA-VOCE

Max. Marks: 50  
Course: SMVMIN101

Marks: 35  
Credits: 2

1. Practical knowledge of Swara, SaptakSthana, Raga, Varna, Alankar, Tala, Matra, Bibhag, Gaman.Ghatetc
2. Simple Alankar (atleast 10), Swara practice covering Mandra, Madhya & Tar Saptak in bilawal, Kalyan&BhairavThata.
3. Knowledge of Trital, Ektal&Jhaptal with Oral demonstration
4. Raga Ashowary and Belowar with applicable tala
5. Performance of any folk song of Assam

Internal Assessment

Marks: 15

Suggestive readings:

- *Bargeet, BapchandraMahanta or Bargeet*, edited by Dr. SurjyakantaHazarika
- *BhupenHazarikaGeetAruJibonRath* by Dr. DilipDutta

\*\*\*\*\*

**BA(HONOURS)Sattriya Music Vocal (Inter Disciplinary Course)**  
**SEMESTER – I**

**Learning Objectives:**

- To initiate a relative beginner into the world of rich cultural heritage of Assam's Sattriya music related vocal (songs) parts
- To teach them the very basic of the music (Sangit) such as Sound, Notes, Scale, Tempo, Rhythm etc.
- To discuss about the notation system of Indian music as it is essential for reading and learning a composition.
- Introductory brief knowledge about an extraordinary Music form and its related components which is being as a living tradition for more than 5 Centuries in India.

**Learning Outcomes:**

- Students will able to know about the basic structure and formation of Sattriya culture.
- Students will get introduced to basic terms of Sattriya and Indian Music as well
- Students will develop the ability to read and write the compositions according to Indian Music system
- They will grasp the basic theoretical aspects of our Raga paddhati of Indian Music and Sattriya Music of Assam.

Semester –I

General Theory

IDC1013

Marks -50

General Theory of Indian Music

1. Nada (Sound) Musical and Non Musical and Non Musical Sound, Basic Characteristics of Nada . Two Types of Nada (Sound)
2. Swara (Notes) Types of SwaraTivra, Suddha, Komal, VadiSwar, SamvadiAnuvadi, Vivadiswara
3. Study on the definition of Music/ Sangit and its source of origin.
4. Definition of shruti, Varna, Saptak, Raga Arohan, Avarohan, Alankara, Thatas.
5. Study on the Musical Instruments of India and Assam ( Tat, Sushir, Avanadha, Ghana)
6. Knowledge of Laya and it Variations Vilambit, Madhya and drut.
7. Study of the following terms Tala, Laya ,Matra ,Khali, Som, Bibhag.
8. Definition of Abhinaya, Simple knowledge of different types of Abhinaya.
9. A brief idea of the development of music in the modern period with particular reference to Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu DigamberPaluskar, Pt. SN Ratanjankar, Pt. BirjuMaharaj, UstadJakirHussain , Pt. Ravi Shankar etc.
10. Bodo traditional Music – Bodo folk dance Bagurumba, Kharai etc. Bodo folk songs and different Instruments used in Bodo culture. Different Dance forms of Bodo tribe.
11. Different talas used in Classical Music.
12. Comparison between traditional and Classical Music.

- 13 Hastas used in dance - 1. Asamyukta, 2.Samyukta, 3. NrittaHastas.
14. Study of tribal Dance of Assam.

**BA (HONOURS) Sattriya Music Vocal (SMV)**  
**(Skill Enhancement Course)**  
**SEMESTER – I**  
**PRACTICAL-I**

Course: SMVSEC101

Max. Marks: 50

Credit: 3

**Learning Objectives:**

- To initiate a relative beginner into the world of rich cultural heritage of Assam's Sattriya music related vocal (songs) parts
- To teach them the very basic of the music (Sangit) such as Sound, Notes, Scale, Tempo, Rhythm etc.
- To discuss about the notation system of Indian music as it is essential for reading and learning a composition.
- Introductory brief knowledge about an extraordinary Music form and its related components which is being as a living tradition for more than 5 Centuries in India.

**Learning Outcomes:**

- Students will able to know about the basic structure and formation of Sattriya culture.
- Students will get introduced to basic terms of Sattriya and Indian Music as well
- Students will develop the ability to read and write the compositions according to Indian Music system
- They will grasp the basic theoretical aspects of our Raga paddhati of Indian Music and Sattriya Music of Assam.

1. Knowledge about Nada, Shruti, Swara, Saptak, Sthana, Varna, Gamak-Meend, Tala, Matra, Bibhag, Tali, Khali, Gaman-Ghat, Lay etc.

2. Practical knowledge of formation of Swara-Alankar. Ability to perform in Bilawal, Kalyan, Kafi and BhairavaThata

3. Bargeet in Raga Asawari and Bilawal with applied Tala and notation with oral rendering- Pariand Rupak

4. Performance of different traditional folk songs- Kamrupi, Goalporiya, Zikir, Bodo, Mising etc.

**Suggestive Readings:**

*Musicology of India part 1-2* by V.S. Nigam

*KramikPustakMalika part-1* by V.N. Bhatkhande

*Dr. BhupenHazarikarGeetarujibonRath* by DilipDutta

*AssamiyaLokageetiSangrah* by Babul Das

\*\*\*\*\*

**BA (HONOURS) Sattriya Music Vocal (SMV)**  
**SEMESTER – II**

Max. Marks: 50  
Course: SMVMAJ102

Marks: 35  
Credits: 2

THEORY – II  
Theory of Music

1. Study on the time theory of Ragas with particular reference to Bargeet.
2. Study on the Merits and Demerits of a vocalist (according to Sangit Ratnakar)
3. Notation system (North Indian) & knowledge of Notation writing of the prescribed Bargeet
4. Study on North Indian Classical Music
5. Study on 10 essentials (pran) of Ragas – Abirvab, Tirobhab
6. Classification of Musical Instruments: That, Avanaddha, Ghana & Sushir. Study on structural features of Rabab used earlier in Bargeet. Instruments used at present with Bargeet. Description of Tanpura with Diagrammatic representation.

Internal Assessment

Marks: 15

Suggestive Readings:

*Sattra Sangeetor Swarnarekha* by Keshav Ananda Dev Goswami

*Assamiya Sangeetor Aitijya* by Birendra Nath Dutta

*Swararekhat Bargeet* by Maheswar Neog

*Bhupen Hazarika Geet Aru Jibon Rath* by Dilip Dutta

*Raga Sangeet* by Birendra Kumar Phukan

PRACTICAL – II  
PERFORMANCE & VIVA-VOCE

Max. Marks: 50  
Course: SMVMAJ102

Marks: 35  
Credits: 2

1. Ability to perform Bargeet with Raga: Gauri, Kalyan, Kou, Bhatiyali
2. Ability to perform prescribed Bargeet on different talas
3. Oral Rendering of Talas (Tali/ Khali) : Bisam, Kharman, Harsha-Ektala (Talas under SEM I)
4. Ankiyageet in prescribed Raga
5. Ability to perform folk song: Kamrupi, Goalpariya, Tokari, Bihu

Internal Assessment

Marks; 15

Suggestive Books:

- *Bargeet, Bapchandra Mahanta or Bargeet*, edited by Dr. Surjyakanta Hazarika

**BA (HONOURS) Sattriya Music Vocal (SMV)**

**SEMESTER – II  
SMV(Minor)**

Max. Marks: 50  
Course: SMVMIN102

Marks: 35  
Credits: 2

**THEORY – II  
Theory of Music**

1. Study on the Time theory of ragas with particular reference to Bargeet
2. Study in the merits and demerits of a vocalist as per SangeetRatnakar
3. Notation writing of prescribed Bargeet
4. Study on North-Indian classical music, 10 essentials of ragas
5. Classification of Badya (as per Bharat), about Robab, presently accompanying instruments with Bargeet- Diagrammatic description of Tanpura

**Internal Assessment**

Marks; 15

**Suggestive Readings:**

*SattriSangeetorSwarnarekha* by KeshavAnandaDevgoswami  
*AssamiyaSangeetorAitijya* by BirendraNathDutta  
*SwararekhatBargeet* by MaheswarNeog  
*BhupenHazarikaGeetAruJibonRath* by DilipDutta  
*Raga Sangeet* by Birendra Kumar Phukan

**PRACTICAL – II  
PERFORMANCE & VIVA-VOCE**

Max. Marks: 50  
Course: SMVMIN102

Marks: 35  
Credits: 2

1. Prescribed ragas :Gauri, Kou, Kalyan, Bhatiyali
2. Ability to perform above ragas in different talas.
3. Oral rendering of talas: Bisham, Pari, Kharman and Harsha-ektala
4. Ankiyageet in prescribed raga
5. Ability to perform folk songs: Kamrupi, Goalporiya, Tokari, Bihu etc.

**Internal Assessment**

Marks: 15

**Suggestive Books:**

- *Bargeet, BapchandraMahanta or Bargeet*, edited by Dr. SurjyakantaHazarika OR *Bargeet of MahapurushSankardeva&Madhavdeva* by H.N DuttaBaruah

**BA (HONOURS) Sattriya Music Vocal (SMV)**  
**PRACTICAL-I**  
**Fundamental Knowledge -A**

Course: SMVIDC102  
Max. Marks: 50

Marks: 50  
Credit: 3

1. Practical knowledge : Swara, Saptak, Sthana, Varna, Raga, Tala, Matra, Tali- Khali , Gaman-Ghat (Theka), Vibhag (Division), Gamak, Meend etc.
2. Ability to perform Alankar (patterns or palta) in Bilawal, Kalyan, Kafi and BhairavaThata (on scale)
3. Bargeet in Raga Asawari, Belowar, Gauri and Kalyan in Pari, Rupak and KharmanTala.
4. Ability to perform any folk music/song of Assam
5. Any question of practical interest

Suggestive Readings:

*KranikPustakMalika 1- 2 Part* by V.N. Bhatkhande

*Musicology of India* by V.S. Nigam

*Bargeet* by H.N. DuttaBarua

*AssamorSattriyaNrityaaruTala* by MaheswarNeog

**BA (HONOURS) Sattriya Music Vocal (SMV)**

**PRACTICAL-I**

Course: SMVSEC102  
Max. Marks: 50

Marks: 50  
Credit: 3

1. Ability to perform Raga: Gauri and Bhatiyali. Details of applied Tala (Bisham and Harsha-Ektala)
2. Performance of MadhyalayaKhayal in Raga Yaman, Bhupali, Desh and Asawari
3. Tala notations: Trital, Ektal, Jhaptal and Rupak with writing knowledge of Laykari
4. Songs :JyotiSangeet, BishnuRabhaSangeet and Parbati Prasad Barua'sgeet
5. Any question of practical interest

**Suggestive Readings:**

*KramikPustakMalika part-1* by V.N. Bhatkhande  
*SattriyaNrityarTala* by Maheswarneog  
*Dr. BhupenHazarikarGeetarujibonRath* by DilipDutta  
*AssamiyaLokageetiSangrah* by Babul Das



**BA (HONOURS) Sattriya Vocal Music (SMV)**  
**SEMESTER – III**

Max. Marks: 100  
Course: SMVMAJ201

Marks: 70  
Credits: 4

THEORY – III

History and Music Sastra

1. Study on Ancient musical text: Natyasastra, SangeetRatnakar, SangeetDamodar, SangeetParijat, Dattillam, Brihaddeshi
2. Knowledge of Ancient Gram raga and Desi Raga
3. Ragalapti, Rupakalapti, Gram-Murchana
4. Music of Ancient Kamrupa- Pre and Post Sankardev era
5. Sankardev and Neo-Vaishnavite Renaissance in the development of Art and Music
6. Bargeet and Contemporary Vaishnavite music of India.
7. BhaskarBarma's account of music and art of ancient Kamrup.

Internal Assessment

Marks: 30

Suggestive Readings:

*ByasSangeetorRuprekha* by DurgeswarOjha

*AssamorLokaSamaskriti* by B.K. Barua

*AssamiyaLokaNatyaParampara* by SailenBharali

*SattriyaSamaskritirSwarnarekha* by Narayan Ch. Goswami

PRACTICAL – III  
PERFORMANCE & VIVA-VOCE

Max. Marks: 100  
Course: SMVMAJ202

Marks: 70  
Credits: 4

1. Ability to perform Bargeet :Basant, Bhatiyali, Tur-Bhatiyali, Shyam and previous semester ragas.
2. Two Ankiyageet and Bhatima in any raga
3. Ability to perform Bargeet and Ankiyageet in given tala (Examiner's choice)
4. Performance of any folk song of Assam
5. Any question of practical interest.

Internal Assessment

Marks: 30

Suggestive Books:

- *Bargeet, BapchandraMahanta or Bargeet*, edited by Dr. SurjyakantaHazarika

.....

**BA (HONOURS) Sattriya Music Vocal (SMV)**  
**SEMESTER – III**

**THEORY – III**  
**History and Music Shastra**

Max. Marks: 50  
Course: SMVMIN201

Marks: 35  
Credits: 2

1. Study of ancient musical text: Natyashastra, SangeetRatnakar, SangeetDamodar, SangeetParijat, Datilyyam, Brihaddesi
  2. Knowledge of Gram raga- Desi raga
  3. Ragalapti, Rupakalapti, Gram-Murchana
  4. Music of ancient Kamrup – Pre and post Sankardev era
  5. Sankardev and Neo-Vaishnavite renaissance in development of Assam as well as in India
- Marks: 15

Internal Assessment

Suggestive Readings:  
*ByasSangeetorRuprekha* by DurgeswarOjha  
*AssamorLokaSamaskriti* by B.K. Barua  
*AssamiyaLokaNatyaParampara* by SailenBharali  
*SattriyaSamaskritirSwarnarekha* by Narayan Ch. Goswami

**PRACTICAL – III**  
**PERFORMANCE & VIVA-VOCE**

Max. Marks: 50  
Course: SMVMIN201

Marks: 35  
Credits: 2

1. Stage performance (20 mins.) in all ragas with tala description
2. Ability to perform previous Ragas and Raga: Basant, Tur-Bhatiyali and Shyam
3. Ability to perform Ankiyageet and Bhatima
4. Performance of folk songs, Jyoti and BishnuRabhasangeet with explanation of applied talas

Internal Assessment

Marks: 15

Suggestive Books:

- *Bargeet, BapchandraMahanta or Bargeet*, edited by Dr. SurjyakantaHazarika OR  
*Bargeet of MahapurushSankardeva&Madhavdeva* by H.N DuttaBaruah

.....

**BA (HONOURS) Sattriya Music Vocal (SMV)**  
**Sattriya Vocal Music (Inter Disciplinary Course)**  
**SEMESTER – III**  
**PRACTICAL-II**  
**Fundamental Knowledge -B**

Course: SMVIDC201  
Max. Marks: 50

Marks: 50  
Credit: 3

1. Performance of Bargeet: one from Sri Sankardev and one from Sri Madhabdev
2. Ability to perform MadhyalayaBandish under ThataKalyan, Khamaj, Asawari and Bhairavi  
inTrital, Jhaptal, Ektal and Chautal
3. Simple knowledge of playing Khol (Pari, Rupak, Kharman and BishamTala)
4. Ability to perform JyotiSangeet, BishnuRabhaSangeet, Parbati Prasad and Bhupendra Sangeet
5. Any question of practical interest

**Suggestive Readings:**

*KramikPustakMalika part 1-2* by V.N. Bhatkhande

*AssamorSattriyaNrityaaruTala* by MaheswarNeog

*Sur Jeoti 1 & 2 Part* Published by Directorate of Cultural Affairs

*Jyoti Prasad Rachanavali, BisnuRabhaRachanavali&Parvati Prasad Rachanavali*

*BhupenHazarikarGeetarujibonrath* by DilipDutta

**BA (HONOURS) Sattriya Music Vocal (SMV)**  
**Sattriya Vocal Music (Skill Enhancement Course)**  
**PRACTICAL-III**

Course: SMVSEC201  
Max. Marks: 50

Marks: 50  
Credit: 3

1. Ability to perform : Raga Dhanashree and Kalyan ( Bargeet and AnkiyaGeet) with complete Raga and Tala knowledge
2. Performance of Dhrupad/ Dhamar in Dugun, Trigun and Chaugun Laykari with Tala conception
3. Knowledge of Dadra, Kaharba, Rupak and Deepchandi Tala
4. Songs of Dr. Bhupen Hazarika, Anandiram Das and Rudra Barua
5. Any questions of practical interest

**Suggestive Readings:**

*Kramik Pustak Malika part-1 & 2* by V.N. Bhatkhande  
*Sattriya Nritya Tala* by Maheswarneog  
*Dr. Bhupen Hazarika Geetar Jibon Rath* by Dilip Dutta  
*Assamiya Adhunik Geet Sangrah* by Babul Das

**BA (HONOURS) Sattriya Vocal Music (SMV)**  
**SEMESTER – IV**

**THEORY – IV**  
**Life History and Contribution**

Max. Marks: 100  
Course: SMVMAJ203

Marks: 70  
Credits: 4

1. Life history of MahapurushSrimantaSankardev and Sri SriMadhavdev; their unique contributions towards Sattriya music
2. Life and contribution of the following: Dayal Chandra Sutradhar, Maniram Bayan Muktiyar, NarahariBurhabhakat.
3. Role of AIR, DD and SNA(SangeetNatakAkademi) in promotion of Bargeet(A critical study)
4. Contribution of Barpeta, Bordowa, and KamalabariSatra towards development of Bargeet and Ankiyageet in particular.
5. Study of traditional method of teaching Bargeet in Satras and Institutional method of present day.
6. Life and contribution of Pt. V.N. Bhatkhande towards North-Indian music and Tyagraja and MurthuswamiDikshit for South-Indian music.

Internal Assessment

Marks: 30

Suggestive Readings:

*MahapurushSrimantaSankardeva&Madhavdev* by LakhminathBezbaruah

*MahapurushSankardeva* by BapchandraMahanta

*AssamiyaNatyaSahitya* by SatyendraNathSarmah

*AssamarLokaNatya* by Ram Goswami

**BA (HONOURS) Sattriya Vocal Music (SMV)**  
**SEMESTER – IV**

**PRACTICAL – IV**  
**STAGE PERFORMANCE & VIVA-VOCE**

Max. Marks: 100  
Course: SMVMAJ204

Marks: 70  
Credits: 4

1. Stage Performance (30 mins min.) on prescribed ragas(Bargeet, Folk songs of Assam and own composition based on course familiar tune and rhythm)

Internal Assessment  
Suggestive Books:

Marks: 30

- *Bargeet, BapchandraMahanta or Bargeet*, edited by Dr. SurjyakantaHazarika

**BA (HONOURS) Sattriya Vocal Music (SMV)**  
**SEMESTER – IV**  
**PRACTICAL – V**  
**PERFORMANCE & VIVA-VOCE**

Max. Marks: 100  
Course: SMVMAJ205

Marks: 70  
Credits: 4

1. Bargeet in Ragas: Dhanashree, Kedar, Srigandhar, Mahurdhanashree
2. Performance of Kirtan and NaamGhosa(Simple knowledge)
3. Any indigenous form of songs
4. Aalap-aakar and Swargam
5. Any question in practical interest/talas etc.

Internal Assessment  
Suggestive Books:

Marks: 30

- *Bargeet, BapchandraMahanta or Bargeet*, edited by Dr. SurjyakantaHazarika
- *Bargeet of Sankardeva and Madhavdeva* edited by H.N. DuttaBaruas

**BA (HONOURS) Sattriya Vocal Music (SMV)**  
**SEMESTER – IV**  
**SMV(Minor)**

Max. Marks: 50  
Course: SMVMIN202

Marks: 35  
Credits: 2

THEORY – IV  
Life History and Contribution

1. MahapurushSrimantaSankardev and Sri SriMadhabdev and their unique contributions towards Sattriya music.
2. Life and contribution: Dayal Chandra Sutradhar, Maniram Bayan Muktiyar, NarahariBurabhakat and Narayan Chandra Goswami, RaseswarSaikiaBarbayan
3. Role of AIR, DD and SNA(SangeetNatakAkademi) in promotion of Bargeet (A critical study)
4. Contribution of Barpeta, Borduwa and KamalabariSattra towards development ofBargeet and Ankiyageet
5. Life and contribution of Pt. V.N. Bhatkhande

Internal Assessment

Marks: 15

Suggestive Readings:

*MahapurushSrimantaSankardeva&Madhavdev* by LakhminathBezbaruah  
*MahapurushSankardeva* by BapchandraMahanta  
*AssamiyaNatyaSahitya* by SatyendraNathSarmah  
*AssamarLokaNatya* by Ram Goswami

**PRACTICAL – IV**  
**PERFORMANCE & VIVA-VOCE**

Max. Marks: 50  
Course: SMVMIN202

Marks: 35  
Credits: 2

1. Stage performance ability (30 mins)- Raga : Dhanashree, Kedar, Srigandhar, Mahur-Dhanashree
2. Own composition based on course familiar Raga and Tala.
3. Oral rendering of Kirtan and Nam Ghosa
4. Prescribed raga chalan in Aakar and Swargam
5. Any question of practical interest

Internal Assessment

Marks: 15

Suggestive Books:

- *Bargeet, BapchandraMahanta or Bargeet*, edited by Dr. SurjakantaHazarika OR *Bargeet of MahapurushSankardeva&Madhavdeva* by H.N DuttaBaruah

\*\*\*\*



# SYLLABUS FOR FOUR YEAR UNDER GRADUATE COURSE

## SEMESTER – I

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 101(A)	Theory	2	35	15	50
Major 101(B)	Practical	2	35	15	50
Minor 101(A)	Theory	2	35	15	50
Minor 101(B)	Practical	2	35	15	50
IDC 1013	G. Theory	3	50	0	50
AEC 1012	Assamese/English/Bodo	2	50	0	50
SEC1013	Practical	3	50	0	50
VAC1014		4	70	30	100

## SEMESTER – II

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 102(A)	Theory	2	35	15	50
Major 102(B)	Practical	2	35	15	50
Minor 102	Theory	2	35	15	50
Minor 102	Practical	3	35	15	50
IDC 1023	Practical	3	50	0	50
AEC 1022	Assamese/English/Bodo	2	50	0	50
SEC1023	Practical	3	50	0	50
VAC1024		4	70	30	100

## SEMESTER – III

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 2014	Theory	4	70	30	100
Major 2024	Practical	4	70	30	100
Minor 201	Theory	2	35	15	50
Minor 201	Practical	2	35	15	50
IDC 2013	Practical	3	50	0	50
AEC 2012	Assamese/English/Bodo	2	50	0	50
SEC2013	Practical	3	50	0	50

## SEMESTER – IV

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 2034	Theory	4	70	30	100
Major 2044	Practical	4	70	30	100
Major 2054	Practical	4	70	30	100
Minor 202	Theory	2	35	15	50
Minor 202	Practical	2	35	15	50
AEC 3022	Assamese/English/Bodo	2	50	0	50

Syllabus for four years Under Graduate Programme for NEP, 2020

# Bodoland University

(KHOL VADYA)

Dr. Sobha Brahma Music and Fine Arts College, Kokrajhar  
Habrubari (BTR) , Assam

BA (HONOURS) Sattriya Music (KHOL)  
SEMESTER – I

Max. Marks: 50  
Course: KHLMAJ101

Marks: 35  
Credits: 2

THEORY – I

Learning Objectives:

- Provide Knowledge about a major percussion instrument played in solo and accompanied with almost all Sattriya Music and Dance composition.
- To initiate a relative beginner into the world of rich cultural heritage of Assam's Sattriya music
- To teach them the very basic of the music (Sangit) such as Sound, Notes, Scale, Tempo, Rhythm etc.
- Introductory brief knowledge about the tradition and related components.

Learning Outcomes:

- Students will able to know about the basic structure and formation of Sattriya culture.
- Students will introduce with basic terms of Sattriya and Indian Music as well
- They will grasp the basic theoretical aspects of Indian Percussion Instruments

Syllabus:

1. Description: Palas, Bibhag, Tal, Chapar, Matra
2. The legendary and historical accounts of the origin of khol and its use
3. Description: Bhanganighat, Gati, Bewaloga, Ragar, Tokar, gurughta, Choraghat, Lonaghat, Lahar, man ( hali) mulghat or defects of a bayan
4. Knowledge of talas; Thekesa jati, Khan jati, Mathjati, Unjati, Jati.
5. Description: with pictures of the parts of a khol – Ghun, Khola, daina, tikani, puli, dewali, maluwa, barati, katani chal.
6. Parts of tala in accompaniment with singing : Ga man ghat, Sanchar, Shuk.
7. Stroke on khol: Tapa-chapar, Khola-chapar, Bulan (bulani) chapar, Rupahi.
8. Practice in sattriya talas used with geet:Rupak, Dowaj, Ektaal, Rupganjal, Borbisham, Thaktaal, Poritaal, Sarubisham, Dharamjati, ( notation writing of all the prescribed tals )
9. Gayan- Bayan

Internal Assessment

Marks; 15

Suggestive readings:

*Musicology of India* by V. S. Nigam, part – 1

*Introduction to Indian Music* by B. Chaitanya Dev

*Rhythm in Vaishnava Music of Assam* by Maheswar Neog & Keshav Chankakati

*The Neo-Vaisnavite Movement & Sattria Institution of Assam* by S.N, Sarmah

*Khol Bigyan-* Dilip Ranjan Barthakur

*Khol Bidya-* Manoj Kumar Das ( Ashok Book Publication, Panbazar )

PRACTICAL – I  
PERFORMANCE & VIVA-VOCE

Max. Marks: 50  
Course: KHLMAJ101(B)

Marks: 35  
Credits: 2

1. Knowledge of tals – Chariman, Khanati, Melachuta, Athtla, Thekajyoti, Domani.
2. Ganika or Gayan-Bayan jora, Ga man, Bhangoni sanchar, Recitaion ofthe talas.
3. Tala accompanying songs :Dharamjati, Sarubisham, Poritaal, Rupak taal, Recitation of bols showing with different bibhags.
4. Tala accompanying songs :Birup, Tinimani, Dhemali, Chahini, Ganika or Gayan-Bayan jora, Dowaj, Thaktaal.
5. Method of producing bol or bjana in a khol. Right hand bols. Left ahdn bols with both hand, Chapar, Bulan.
6. Producing bol on bajana in khol: Tepa-chapar, Kholachapar, Tokar, Ragar.
7. Tal accompany with song: Yati, Ektal, Barbisham, Rupganjal, Mathyati.

Internal Assessment

Marks: 15

\*\*\*\*\*

Suggestive readings:

- *Sattriya nritya aru nrittar tal*, by Dr. Maheshwar Neog
- *Sattriya sangeetar ruprekha* by Gobinda Saikia
- *Different reference books written by renowned scholars of Assam on Sattriya Music and culture as a whole.*

## BA (HONOURS) Sattriya Music (KHOL)

SEMESTER – I

Max. Marks: 50

Marks: 35

Course: KHLMIN101

Credits: 2

THEORY – I

### Learning Objectives:

- Provide Knowledge about a major percussion instrument played in solo and accompanied with almost all Sattriya Music and Dance composition.
- To initiate a relative beginner into the world of rich cultural heritage of Assam's Sattriya music
- To teach them the very basic of the music (Sangit) such as Sound, Notes, Scale, Tempo, Rhythm etc.
- Introductory brief knowledge about the tradition and related components.

### Learning Outcomes:

- Students will be able to know about the basic structure and formation of Sattriya culture.
- Students will introduce with basic terms of Sattriya and Indian Music as well
- They will grasp the basic theoretical aspects of Indian Percussion Instruments

### Syllabus:

1. Comparison of Sattriya Talas with other talas
2. Jati bichar in Sattriya talas- tisra, misra, chatusra
3. Comparative study of khol playing in Assam, Bengal and Manipur
4. Comparison of Sattriya talas with the talas of Indian Classical Music
5. Knowledge about the percussion instrument khol
6. Talas used in accompaniment with songs- tinimani, sarimani etc.
7. Dhemalir anga-bohasahibi, thiosahini

Internal Assessment

Marks; 15

Suggestive Readings:

*Khol Bigyan*- Dilip Ranjan Barthakur

*Introduction to Indian Music* by B. Chaitanya Dev

*Rhythm in Vaishnava Music of Assam* by Maheswar Neog & Keshav Chankakati

*The Neo-Vaisnavite Movement & Sattria Institution of Assam* by S.N, Sarmah

PRACTICAL – I  
PERFORMANCE & VIVA-VOCE

Max. Marks: 50  
Course: KHLMIN101

Marks: 35  
Credits: 2

1. Fifteen “Mati Akhoras” (Bols)
2. Dasbari tal
3. Birup tal
4. Chuta tal
5. Jhumura dance ( bajna)
6. Taals used in accompaniment with songs- jati taal, pari taal, chutkala, kharman
7. Knowledge of Mati Akhora

Internal Assessment

Marks: 15

Suggestive readings:

*Sattriya Nritya aru Nrityar Taal* by Maheswar Neog

*Khol Pradeep*- Gobinda Saikia

\*\*\*\*\*

**BA (HONOURS) Sattriya Music (KHOL)**  
**SEMESTER – I**

**General Theory**

SDNIDC1013  
Max. Marks -50

Marks -50  
Credit: 3

**General Theory of Indian Music**

1. Nada (Sound) Musical and Non Musical and Non Musical Sound, Basic Characteristics of Nada . Two Types of Nada (Sound)
2. Swara (Notes) Types of Swara Tivra, Suddha, Komal, Vadi Swar, Samvadi Anuvadi, Vivadi swara
3. Study on the definition of Music/ Sangit and its source of origin.
4. Definition of shruti, Varna, Saptak, Raga Arohan, Avarohan, Alankara, Thatas.
5. Study on the Musical Instruments of India and Assam ( Tat, Sushir, Avanadha, Ghana)
6. Knowledge of Laya and it Variations Vilambit, Madhya and drut.
7. Study of the following terms Tala, Laya ,Matra ,Khali, Som, Bibhag.
8. Definition of Abhinaya, Simple knowledge of different types of Abhinaya.
9. A brief idea of the development of music in the modern period with particular reference to Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digamber Paluskar, Pt. SN Ratanjhankar, Pt. Birju Maharaj, Ustad Jakir Hussain , Pt. Ravi Shankar etc.
10. Bodo traditional Music – Bodo folk dance Bagurumba, Kharai etc. Bodo folk songs and different Instruments used in Bodo culture. Different Dance forms of Bodo tribe.
11. Different talas used in Classical Music.
12. Comparison between traditional and Classical Music.
13. Hastas used in dance - 1. Asamyukta, 2. Samyukta, 3. Nritta Hastas.
14. Study of tribal Dance of Assam.

## BA (HONOURS) Sattriya Music (KHOL)

### PRACTICAL-I

Course: KHOLSEC101  
Max. Marks: 50

Marks: 35  
Credit: 3

1. Fifteen “Mati Akhoras” (Bols)
2. Dasbari tal
3. Birup tal
4. Chuta tal
5. Jhumura dance ( bajna)
6. Taals used in accompaniment with songs- jati taal, pari taal, chutkala, kharman
7. Knowledge of Mati Akhora

Internal Assessment

Marks: 15

Suggestive readings:

*Sattriya Nritya aru Nrityar Taal* by Maheswar Neog  
*Khol Pradeep*- Gobinda Saikia

\*\*\*\*\*



BA (HONOURS) Sattriya Music (KHOL)

SEMESTER – II

Max. Marks: 50  
Course: KHLMAJ102

Marks: 35  
Credits: 2

THEORY – II

Theory of Music

1. Some of the Tabla bols that can be used in Sattriya Music
2. Sangat ( accompaniment ) Bargeet/Ankia Geet
3. About solo performance of khol demonstration and tuning system
4. The tuning style of the khol
5. Rhythm description and rhythm script
6. Hands practice of khol
7. Revision of tal learned in previous year
8. Jhumura dance bols

Internal Assessment

Marks: 15

Suggestive Readings:

*Sattra Sangeetor Swarnarekha* by Keshav Ananda Devgoswami

*Swararekhat Bargeet* by Maheswar Neog

*Raga Sangeet* by Birendra Kumar Phukan

*Khol Pradeep*- Gobinda Saikia

PRACTICAL – II

PERFORMANCE & VIVA-VOCE

Max. Marks: 50  
Course: KHLMAJ102

Marks: 35  
Credits: 2

1. Revision of talas learned in previous year
2. Chali Dance bols
3. Ektal and parital demonstration
4. Dance of rasa, dance of sloka
5. Various types of ankia bajana
6. Throw knowledge of khol playing with the above mentioned dances
7. Talas used in accompaniment with songs: pori, jyoti, rupak tal, brahma tal, barganjol, lonaghat, jhumura tal, thela, fola bajana

Internal Assessment

Marks; 15

Suggestive Books:

- *The contribution of the Sankardeva Movement to the Cultural and Civilisation of India* by Dr. Maheswar Neog
- *Tradition & style* by Maheswar Neog
- *Raga sangeet* by Birendra kr. Phukan
- *Sattriya Nrityar Ruprekha* by Gobinda Saikia

.....

BA (HONOURS) Sattriya Music (KHOL)  
SEMESTER – II

Max. Marks: 50  
Course: KHLMIN102

Marks: 35  
Credits: 2

THEORY – II  
Theory of Music

1. Raag diya, taal ,margi or satriya (classical dance) nritya, nrita, tali, natya, bajna, sutra, mela nach, gitor nach (bajna)
2. 64 Mati Akhoras, (bols/bajna)
3. Life history – Gopal ata, Badula ata
4. Pasak tal, kharman taal
5. Gopi nach bajna

Internal Assessment

Marks; 15

Suggestive Readings:

*Sattra Sangeetor Swarnarekha* by Keshav Ananda Devgoswami  
*Assamiya Sangeetor Aitijya* by Birendra Nath Dutta  
*Swararekhat Bargeet* by Maheswar Neog  
*Raga Sangeet* by Birendra Kumar Phukan

PRACTICAL – II  
PERFORMANCE & VIVA-VOCE

Max. Marks: 50  
Course: KHLMIN102

Marks: 35  
Credits: 2

1. Chali dance ( rojaghoria ) bajana
2. Complete bols of sutradhari nach, juddhar nach, gopi nach, patra prabesh
3. Revision of taal learned in previous year
4. Tals used in accompaniment with songs- kharman, chutkala, paritaal, jati taal
5. Khownledge of matiakhoras.

Internal Assessment

Marks: 15

Suggestive Books:

*Sattriya Nritya aru Nrityar taal* by Maheswar Neog  
*Khol Bigyan-* Dilip Ranjan Barthakur  
*Taal Pradeep-* Gobinda Saikia  
*Khol Badya-* Manoj Kr. Das

\*\*\*\*\*

BA (HONOURS) Sattriya Music (KHOL)

SEMESTER – II

Sattriya Khol (Inter Disciplinary Course)

Course: KHOLIDC102

Marks: 35

Max. Marks: 50

Credit: 3

Learning Objectives:

- Provide Knowledge about a major percussion instrument played in solo and accompanied with almost all Sattriya Music and Dance composition.
- To initiate a relative beginner into the world of rich cultural heritage of Assam's Sattriya music
- To teach them the very basic of the music (Sangit) such as Sound, Notes, Scale, Tempo, Rhythm etc.
- Introductory brief knowledge about the tradition and related components.

Learning Outcomes:

- Students will be able to know about the basic structure and formation of Sattriya culture.
- Students will introduce with basic terms of Sattriya and Indian Music as well
- They will grasp the basic theoretical aspects of Indian Percussion Instruments

PRACTICAL-I

Fundamental Knowledge –A

1. Knowledge about the percussion instrument khol
2. Comparison of Sattriya Talas with other talas
3. Jati bichar in Sattriya talas- tisra, misra, chatusra
4. Comparative study of khol playing in Assam, Bengal and Manipur
5. Comparison of Sattriya talas with the talas of Indian Classical Music
6. Talas used in accompaniment with songs- tinimani, sarimani etc.
7. Dhemalir anga-bohasahibi, thiosahini

Internal Assessment

Marks; 15

Suggestive Readings:

*Khol Bigyan*- Dilip Ranjan Barthakur

*Introduction to Indian Music* by B. Chaitanya Dev

*Rhythm in Vaishnava Music of Assam* by Maheswar Neog & Keshav Chankakati

*The Neo-Vaisnavite Movement & Sattria Institution of Assam* by S.N, Sarmah

Tal Pradeep – Gobinda Saikia

BA (HONOURS) Sattriya Music (KHOL)  
SEMESTER – II

Course: KHOLSEC102  
Max. Marks: 50

Marks: 35  
Credit: 3

PRACTICAL-II

1. Chali dance ( rojaghoria ) bajana
2. Complete bols of sutradhari nach, juddhar nach, gopi nach, patra prabesh
3. Revision of taal learned in previous year
4. Tals used in accompaniment with songs- kharman, chutkala, paritaal, jati taal
5. Knowledge of matiakhoras.

Internal Assessment

Marks: 15

Suggestive Books:

*Sattriya Nritya aru Nrityar taal* by Maheswar Neog  
*Khol Bigyan-* Dilip Ranjan Barthakur  
*Taal Pradeep-* Gobinda Saikia  
*Khol Badya-* Manoj Kr. Das

BA (HONOURS) Sattriya Music (KHOL)  
SEMESTER – III

Max. Marks: 100  
Course: KHLMAJ201

Marks: 70  
Credits: 4

THEORY – III

History and Music Sastra

1. Description : Khol and Mridanga, Sattriya Sangeet, Bor Dhemalo, Na-dhemali, Soru-dhemali, Naat-dhemali, Mridanga Dhemali, Barpetiya dhemali
2. Notations : Mishra tal, Thela, Astala tal, Dasabori tal, Arhoiya tal, khorarupak tal, Melasuta tal.
3. Tal notation of khol used in dance: sutradhari nach, Patraprabekhor nach, Juddhar nach.
4. Life history: Gopalata, Bodula ata, Raheswar Saikia Barbayan, Bapuram Bayan Atoi
5. 64 Mati akhoras with bols

Internal Assessment

Marks: 30

Suggestive Readings:

*Sattriya Samaskritir Swarnarekha* by Narayan Ch. Goswami

*Sattriya Nrityar tal* by Dr. Maheswar Neog

*Tal Badya* by Keshav Chankakati

BA (HONOURS) Sattriya Music (KHOL)  
SEMESTER – III

PRACTICAL – III  
PERFORMANCE & VIVA-VOCE

Max. Marks: 100  
Course: KHLMAJ202

Marks: 70  
Credits: 4

1. Talas used in accompaniment with songs- Kharman, Chutkala, Pari Taal, Jati Taal
2. Revision of tala learned in previous year
3. Complete bols of Sutradhari Nach, Yuddhar Nach, Patra Prabesh, Gopi Nach.
4. Knowledge of Mati Akhoras
5. Rojaghoriya Chali Dance

Internal Assessment  
Suggestive Books:

Marks: 30

- *Bargeet, Bapchandra Mahanta or Bargeet*, edited by Dr. Surjyakanta Hazarika

BA (HONOURS) Sattriya Music (KHOL)

SEMESTER – III

KHOL(Minor)

Max. Marks: 50  
Course: KHLMIN201

Marks: 35  
Credits: 2

THEORY – III  
History and Music Shastra

1. History of Bargeet and Ankia geet
2. Music in Assam before Sankardev
3. Sankardev's school of Music and Dance
4. Raga songs and other forms- bhatima, naamghosa, kirtan
5. Definition: Charengdar or Charinda, Dhura, Ga-man, Ghat, Shok< Suti taal, Pati taal, Mandira, Bhortaal
6. Talas in singing and dancing
7. Parts of dhemali bhangoni sanchar, Gayan- Bayan
8. Thio and boha sahini ( dhumuhi and phali )

Internal Assessment

Marks: 15

Suggestive Readings:

*Sattriya Nritya aru Nrityar taal* by Maheswar Neog

*Khol Bigyan-* Dilip Ranjan Barthakur

*Taal Pradeep-* Gobinda Saikia

*Khol Badya-* Manoj Kr. Das

PRACTICAL – III  
PERFORMANCE & VIVA-VOCE

Max. Marks: 50  
Course: KHLMIN201

Marks: 35  
Credits: 2

1. Thorough knowledge of taal in Sattriya dance with ghat, sanchar, chok and slok ( cholok)
2. The rhythm used in the dance on the khol, behar nach, bar-pradesh nach, jhumura nach, chali nach
3. The three constituent parts of ramdani, mela-nach and gitor nach
4. Taal notation ( rhythm script ) rupak taal, parijaman taal, unjati,m khanjati, poritaal, dowaj

Internal Assessment

Marks: 15

Suggestive Books:

*Sattriya Nritya aru Nrityar taal* by Maheswar Neog

*Khol Bigyan-* Dilip Ranjan Barthakur

*Taal Pradeep-* Gobinda Saikia

*Khol Badya-* Manoj Kr. Das

*Swararekhat Borgeet* by Keshava Nanda Devagoswami

\*\*\*\*\*

BA (HONOURS) Sastriya Music (KHOL)  
SEMESTER – III  
Sastriya Khol (Inter Disciplinary Course)

Course: KHOLIDC201

Max. Marks: 50

Credit: 3

PRACTICAL-II  
Fundamental Knowledge -B

1. Raag diya, taal ,margi or Sastriya (classical dance) nritya, nrita, tali, natya, bajna, sutra, mela nach, gitor nach (bajna)
2. 64 Mati Akhoras, (bols/bajna)
3. Life history – Gopal ata, Badula ata
4. Pasak tal, kharman taal
5. Gopi nach bajna

Internal Assessment

Suggestive Readings:

*Sattra Sangeetor Swarnarekha* by Keshav Ananda Devgoswami

*Assamiya Sangeetor Aitijya* by Birendra Nath Dutta

*Swararekhat Bargeet* by Maheswar Neog

*Raga Sangeet* by Birendra Kumar Phukan



BA (HONOURS) Sattriya Music (KHOL)  
SEMESTER – III  
Sattriya Khol (Skill Enhancement Course)

Course: KHOLSEC201

Max. Marks: 50

Credit: 3

PRACTICAL-III

1. Thorough knowledge of taal in Sattriya dance with ghat, sanchar, chok and slok ( cholok)
2. The rhythm used in the dance on the khol, behar nach, bar-pradesh nach, jhumura nach, chali nach
3. The three constituent parts of ramdani, mela-nach and gitor nach
4. Taal notation ( rhythm script ) rupak taal, parijaman taal, unjati, m khanjati, poritaal, dowaj

Suggestive Books:

*Sattriya Nritya aru Nrityar taal* by Maheswar Neog

*Khol Bigyan-* Dilip Ranjan Barthakur

*Taal Pradeep-* Gobinda Saikia

*Khol Badya-* Manoj Kr. Das

*Swararekhat Borgeet* by Keshava Nanda Devagoswami

\*\*\*\*\*

BA (HONOURS) Sattriya Music (KHOL)  
SEMESTER – IV

Max. Marks: 100  
Course: KHLMAJ203

Marks: 70  
Credits: 4

THEORY – IV

Life History and Contribution

1. Life history of Sri Sri Sankardev
2. Life history of Sri Sri Madhavdev
3. Life history of Gopal ata
4. Life history of Badula ata
5. Dance prevalent in various satras
6. Brief note: ghatoni, ghokhanee, bhangi, khandi, thela, lag, pholi bajna, ghokhadhemal, gaanika, paalas, gheta, khali, chapar, sattriya sangeet

Internal Assessment

Marks: 30

Suggestive Readings:

*Mahapurush Srimanta Sankardeva & Madhavdev* by Lakhminath Bezbaruah

*Mahapurush Sankardeva* by Bapchandra Mahanta

*Assamiya Natya Sahitya* by Satyendra Nath Sarmah

*Assamiya Sahityar Samikkhatmak Itibityo* by Satyendranath Sarma

BA (HONOURS) Sattriya Music (KHOL)  
SEMESTER – IV

PRACTICAL – IV  
STAGE PERFORMANCE & VIVA-VOCE

Max. Marks: 100  
Course: KHLMAJ204

Marks: 70  
Credits: 4

1. Recitations of bols.
2. Khol performance with Bargeet
3. Complete bols of Yuddhar Nach, Nadubhangi Nach,
4. Jati bichar in sattriya talas- tisra, misra, cahtursra
5. Producing bol on bajna in khol: kholachapar, ragar, tepa chapar, tokar
6. Knowledge of talas: misra taal, barganjali, pori taal ( dance), ak taal dance, pancham chowari taal.

Internal Assessment

Marks: 30

Suggestive Books:

*Sattriya Nritya aru Nrityar Tal* by Maheswar Neog  
*Assamiya Sangeetor Oitijyo* by Birendra Nath Dutta  
*Sattriya Sangeetor Swarnarekha* by Narayan Ch. Goswami

BA (HONOURS) Sattriya Music (KHOL)  
SEMESTER – IV

PRACTICAL – V  
PERFORMANCE & VIVA-VOCE

Max. Marks: 100  
Course: KHLMAJ205

Marks: 70  
Credits: 4

1. Revision of taal learned in previous year
2. Ramdani of chali three, ramdani of rajaghoria chali two
3. Two tals used in accompaniment with songs of chali dance
4. Bor prabesh, bhojan bahar ( bols of dance)
5. Boha chahini. Thiya chahini, dhemali anga
6. Soul of taal ( practical knowledge ).

Internal Assessment

Marks: 30

Suggestive Books:

*Sattriya Nritya aru Sattriya Nrityar tal* by Maheswar Neog  
*Sattriya Nrityar Swarnarekha* by Narayan Ch. Goswami  
*Swararekhat Bargeet* by Maheswar Neog  
Any related books by renowned scholars of Sattriya Sangeet

BA (HONOURS) Sattriya Music (KHOL)

SEMESTER – IV

SEMESTER – IV

KHOL(Minor)

Max. Marks: 50

Course: KHLMIN202

Marks: 35

Credits: 2

THEORY – IV

Life History and Contribution

1. Life history of Sri Sri Sankardev
2. Life history of Sri Sri Madhavdev
3. Life history of Gopal ata
4. Life history of Badula ata
5. Dance prevalent in various satras
6. Brief note: ghatoni, ghokhanee, bhanghi, khandi, thela, lag, pholi bajna, ghokhadhemal, gaanika, paalas, gheta, khali, chapar, sattriya sangeet

Internal Assessment

Marks: 15

Suggestive Readings:

*Mahapurush Srimanta Sankardeva & Madhavdev* by Lakhminath Bezbaruah

*Mahapurush Sankardeva* by Bapchandra Mahanta

*Assamiya Natya Sahitya* by Satyendra Nath Sarmah

*Assamiya Sahityar Samikkhatmak Itibityo* by Satyendranath Sarma

PRACTICAL – IV

PERFORMANCE & VIVA-VOCE

Max. Marks: 50

Course: KHLMIN202

Marks: 35

Credits: 2

1. Difference between chali dance and rojaghoriya chali dance (demonstration) (bajna)
2. Jhumura dance, bajna nodubhangi dance, bor prabesh dance.
3. Istree prabesh dance, ankiya bajna
4. Comparative discussion of North Indian taal and Satriya Taal (Demonstration)
5. Na dhemali, Bor dhemali and Ghosha dhemali (Bajna)

Internal Assessment

Marks: 15

Suggestive Books:

*Sattriya Nritya aru Nrityar taal* by Maheswar Neog

*Khol Bigyan-* Dilip Ranjan Barthakur

*Taal Pradeep-* Gobinda Saikia

*Khol Badya-* Manoj Kr. Das

*Swararekhat Borgeet* by Keshava Nanda Devagoswami

# **SYLLABUS**

*FOR*

**Four Year Under Graduate Programme for NEP 2020**

**Bodoland University, Kokrajhar**

**Semester - I, II, III, IV**

*On*

**Bodo Traditional Music**

- 1. Bodo Folk Dance.**
- 2. Bodo Folk Song.**
- 3. Serja.**
- 4. Sifung.**
- 5. Kham.**
- 6. Drama & Acting For VAC - 101 (4) & 102 (4)**

**INDIAN MUSIC  
BODO FOLK DANCE**

**SEMESTER-I, II, III & IV**

## Course structure for Four Years BFM in Bodo Folk Dance

SEM	Type	Core Course (20)	Minor Course (8)	IDC (3)	AEC (4)	SEC (3)	VAC (2)	Internship (1)	ADL
	Credit-	20x4=80	8x4=32	3x3=9	4x2=8	3x3=9	2x4=8	1x2=2	3x4=12
1 <sup>st</sup>		BFD MAJ 101 (4): Basic Knowledge on Bodo folk music (T+P) I	BFD MIN 101 (4): Basic Knowledge on Bodo folk music (T+P) I	BFD IDC 1 (3): Basic Knowledge on Bodo folk music -1	--	BFD SEC 1 (3): Skill in performance of dance	BFD DRAMA 1 (4): Basic knowledge of drama & acting-1	--	--
2 <sup>nd</sup>		BFD MAJ 102 (4): General Knowledge on Bodo folk music (T+P) II	BFD MIN 102 (4): General Knowledge on Bodo folk music (T+P) II	BFD IDC 2 (3): Basic Knowledge on Bodo folk music -II	--	BFD SEC 2 (3): Skill in performance of dance-II	BFD DRAMA 2 (4): Basic knowledge of drama & acting-II	--	--
3 <sup>rd</sup>		BFD MAJ 201 (4): General Knowledge on bodo folk dance (T) I	BFD MIN 201 (4): General Knowledge on bodo folk dance (T+P) I	BFD IDC 201 (3): General Knowledge on bodo folk dance (P) I	--	BFD SEC 3 (3): Hands of training, soft skills-III	--	--	--
		BFD MAJ 202 (4): General Knowledge on bodo folk dance (P) I							
4 <sup>th</sup>		BFD MAJ 203 (4): General Knowledge on Bathou & Kherai music-I(T)	BFD MIN 202 (4): General Knowledge on Bathou & Kherai music (T+P) I	--	--	--	--	BFDINT 201 (2): Dance Internship	--
		BFD MAJ 204 (4): General Knowledge on Bathou & Kherai music (P) I							
		BFD MAJ 205 (4): General Knowledge on Bathou & Kherai music (P) II							

**Four Year under Graduate Programme**  
**Contents of Courses for Bachelor of Music**  
**I Semester-B.Music. 1st Year**  
**Subject- Bodo Folk Dance**

Sl. of	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	BFDMAJ101	Basic Knowledge on Music-I	4	70	30	100
2.	Minor	BFDMIN101	Basic Knowledge on Music-I	4	70	30	100
3.	IDC	BDFIDC1	Basic Knowledge on Music-I	3	50	0	50
4.	AEC	BFDAEC101	Communicative English/Hindi/MIL	2	50	0	50
5.	SEC	BFDSEC1	Performance of Bodo Folk Dance-I	3	50	0	50
6.	VAC	BFDVAC1	Basic Knowledge of Drama & Acting-I	4	70	30	100
			Total	20	360	90	450



## Recommended Books

### Semester - I

#### **For BFDC-101(4)**

- (i) बर' मोसामु - (दु.ब.हा.आ.) (ii) खेराइ सानथौ - (दु.ब.हा.आ.)  
(iii) बिथराय बिजाब - (दु.ब.हा.आ.) (iv) खाम - (दु.ब.हा.आ.)

#### **For - BFDM-101(4)**

- (i) बर' मोसामु - (दु.ब.हा.आ.) (ii) खेराइ सानथौ - (दु.ब.हा.आ.)  
(iii) बिथराय बिजाब - (दु.ब.हा.आ.) (iv) खाम - (दु.ब.हा.आ.)

#### **For BFDIDC- 1(3)**

*Boro Mwsamu-DBHA*

#### **For DRAVAC-102 (4)**

- (i) *Natyasastra- Bharatmuni.*  
(ii) *Constantin Salnislavski.*  
(iii) *Archetecture of the Theatre - Grigory barkhin.*

### Semester - II

#### **For BFDC 102-(4)**

- (i) बर' मोसामु - (दु.ब.हा.आ.) (ii) खेराइ सानथौ - (दु.ब.हा.आ.)  
(iii) बिथराय बिजाब - (दु.ब.हा.आ.) (iv) खाम - (दु.ब.हा.आ.)

#### **For - BFDM-102(4)**

- (i) बर' मोसामु - (दु.ब.हा.आ.) (ii) खेराइ सानथौ - (दु.ब.हा.आ.)  
(iii) बिथराय बिजाब - (दु.ब.हा.आ.) (iv) खाम - (दु.ब.हा.आ.)

#### **For BFDIDC- 2 (3)**

*(i) Boro Mwsamu-DBHA*

#### **For DRAVAC-102 (4)**

- (i) *Natyasastra- Bharatmuni.* (ii) *Constantin Salnislavski.*  
(iii) *Archetecture of the Theatre - Grigory barkhin.*

### Semester - III

#### **For BFDC 201-(4)**

- (i) बिथराइ बिजाब - दु.ब.हा.आ. (ii) खेराइ सानथौ - (दु.ब.हा.आ.)  
(iii) बर' मोसामु - (दु.ब.हा.आ.) (iv) खाम सोलौंथाइ - धीरेन रामसियारि।

#### **For BFDM 201-(4)**

- (i) बिथराइ बिजाब - दु.ब.हा.आ. (ii) खेराइ सानथौ - (दु.ब.हा.आ.)  
(iii) बर' मोसामु - (दु.ब.हा.आ.) (iv) खाम सोलौंथाइ - धीरेन रामसियारि।

**For BFDIDC -3(3)**

(i) Boro Mwsamu-DBHA

**Semester - IV**

**For BFDC 203-(4)**

- |  |   |
|--|---|
| (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद।  | (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर' ।    |
| (iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद। | (iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।         |
| (v) खाम सोल्लोथाइ - धीरेन रामसियारि।         | (vi) हारिमु अलंबार - दुलाराय बर' हारिमु आफाद। |

**For BFDM 202-(4)**

- |  |   |
|--|---|
| (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद।  | (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर' ।    |
| (iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद। | (iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।         |
| (v) खाम सोल्लोथाइ - धीरेन रामसियारि।         | (vi) हारिमु अलंबार - दुलाराय बर' हारिमु आफाद। |

**SEMESTER - I**  
**INDIAN MUSIC, BODO FOLK DANCE**  
BFDMAJ - 101 (4)  
Total Marks = 100  
**BASIC KNOWLEDGE ON MUSIC-I**

---

---

**Learning objects -**

- \* To initiate the beginners to know about the basic knowledge on Bodo folk Dance.
- \* To teach the students the terms and Terminologies of Bodo Folk Dance.
- \* To make the students learn the symbols of dance movement.

**Learning outcomes :-**

- \* A students will be able to exercise the forms of Bodo Folk dance.
- \* A students will be expert in writing the systems of dance symbolization.
- \* A student can fit him/her self for dance performance in stage.

**Theory = 35**

*Internal = 15*  
*Credit = 2*

**UNIT - I**

- |                        |                        |
|------------------------|------------------------|
| (a) आर्थिनि गुदि फाव   | (b) आखायनि गुदि फाव    |
| (c) देहेगनि गुदि गियान | (d) लायलोनि गुदि गियान |
| (e) बोलुद सिनायथि      | (f) मोसामुनि आखुथाइ    |
| (g) मोसामुनि रोखोम     |                        |

**UNIT - II**

- (a) गासारिनि बुंफुरलु आरो बेनि गोनांथि  
(b) मोदोम सादिनायनि गोनांथि  
(c) फाव, महरमु, खामफ्रि, देंलो, बिसान, खब, गार, जुरि, फिनजुरि, बोखावथि, रावै

**UNIT - III**

- (a) मोसामुनि बिजिरथि ॥  
(b) फावसारि आरो बेनि बाहागोफोर ।  
(c) मोसामुनि गुमुर् लिरनाय- मोसाग्लानाय आरो सथ्र 'लि ।  
(d) देहेगनि बिजिरथि लिरनाय - मोनसिंसिं देहेग, -दौरि देहेग, ददेरे देहेग ।  
(e) खाम गोमबुंफोरनि बिजिरथि ।

**UNIT - IV**

- (a) देहेगखौ फान खालामनायनि गियान ।  
(b) मोसामुनि सानथौ लिरनाय - मोसाग्लानाय आरो सथ्र 'लि ।  
(c) बर' मोसामुनि बिखान्थि ।  
(d) बर' दामजुफोरनि सिनायथि ।

**PRACTICAL = 35**

*Internal = 15*  
*Credit = 2*

**UNIT - I**

मोनसिंसिं देहेगनि गासारि, मोदोम सदिनाय दिन्थिफुंनाय ।

10

**UNIT - II**

आथिं आरो आखायनि गुदि फाव दिन्थिफुंनाय ।

10

**UNIT - III**

आबुं मोसानाय दिन्थिनाय ( मोसाग्लानाय, सथ्र 'लि) ।

10

**UNIT - IV**

देहेगनि सानबुंखब दिन्थिफुंनाय - मोनसिंसिं देहेग, दौरि देहेग आरो ददेरे देहेग ।

5

**SEMESTER - I**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFDMIN -101(4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE ON MUSIC-I (T+P)**

---

**Learning objects -**

- \* To initiate the beginners to know about the basic knowledge on Bodo folk Dance.
- \* To teach the students the terms and Terminologies of Bodo Folk Dance.
- \* To make the students learn the symbols of dance movement.

**Learning outcomes :-**

- \* A students will be able to exercise the forms of Bodo Folk dance.
- \* A students will be expert in writing the systems of dance symbolization.
- \* A student can fit him/her self for dance performance in stage.

**Theory = 35**

*Internal = 15*

*Credit = 2*

- UNIT - I**
- |                        |                        |
|------------------------|------------------------|
| (a) आर्थिनि गुदि फाव   | (b) आखायनि गुदि फाव    |
| (c) देहेगनि गुदि गियान | (d) लायलोनि गुदि गियान |
| (e) बोलुद सिनायथि      | (f) मोसामुनि आखुथाइ    |

- UNIT - II**
- (a) गासारिनि बुंफुरलु आरो बेनि गोनांथि ।  
(b) मोदोम सादिनायनि गोनांथि ।  
(c) फाव, महरमु, खामफ्रि, देंलो, बिसान, खब, गार, जुरि, फिनजुरि, बोखावथि, राव ।

- UNIT - III**
- (a) मोसामुनि बिजिरथि ।  
(b) फावसारि आरो बेनि गोनांथि ।  
(c) मोसामुनि गुमुर लिरनाय- मोसाग्लानाय आरो सथ्र 'लि ।  
(d) देहेगनि बिजिरथि लिरनाय - मोनसिसिं देहेग, -दौरि देहेग, ददेरे देहेग ।  
(e) खाम गोमबुंफोरनि बिजिरथि ।

- UNIT - IV**
- (a) देहेगखौ फान खालामनायनि गियान ।  
(b) बर' मोसामु बिखान्थि ।  
(c) बर' दामजुफोरनि सिनायथि ।

**PRACTICAL = 35**

*Internal = 15*

*Credit = 2*

- |                          |  |    |
|--------------------------|--|----|
| <b><u>UNIT - I</u></b>   | मोनसिसिं देहेगनि गासारि, मोदोम सदिनाय दिन्थिफुंनाय ।                         | 10 |
| <b><u>UNIT - II</u></b>  | आर्थि आरो आखायनि गुदि फाव दिन्थिफुंनाय ।                                     | 10 |
| <b><u>UNIT - III</u></b> | आबुं मोसानाय दिन्थिनाय ( मोसाग्लानाय, सथ्र 'लि ) ।                           | 10 |
| <b><u>UNIT - IV</u></b>  | देहेगनि सानबुंखब दिन्थिफुंनाय - मोनसिसिं देहेग, दौरि देहेग आरो ददेरे देहेग । | 5  |

**SEMESTER - I**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFDIDC - 1 (3)**  
***Practical***  
**Total Marks = 50**  
**BASIC KNOWLEDGE ON MUSIC-I (P)**

*Credit = 3*

**Learning objects -**

\* To make the beginners learn about the basic knowledge of Bodo Folk Dance.

**Learning outcomes :-**

\* A students will be expert in exercising the basic formula of Bodo Folk dance.

---

<b><u>UNIT - I</u></b>	(a) Gasari	(b) Mwdwm Sadinai	(c) Deheg
	(d) Lailw	(e) Fao Mala	(f) Mohormu
	(g) Bitha	(h) Subung Methai	(i) Akhai Bhaothina.

**UNIT - II** मोनसिसिं देहेगनि गासारि, मोदोम सदिनाय दिन्थिफुंनाय ।

**UNIT - III** आथिं आरो आखायनि गुदि फाव दिन्थिफुंनाय ।

**UNIT - IV** आबुं मोसानाय दिन्थिनाय ( मोसाग्लानाय, सथ्र 'लि) ।

**UNIT - V** देहेगनि सानबुंखब दिन्थिफुंनाय – मोनसिसिं देहेग, दौरि देहेग आरो ददेरे देहेग ।

**SEMESTER - I**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFDSEC - 1 (3)**  
**Total Marks = 50**  
**PERFORMANCE OF BODO FOLK DANCE-I**

---

---

*Credit = 3*

**Learning objects :**

- \* To make a student expert with skill in dance in the Bodo folk dance.
- \* To teach a learner the skilful exercise for stage performance.

**Learning outcomes :**

- \* The students will have an outcome as a skilled artiste in bodo folk dance.
  - \* A student will be able to create him/her self more and more skill which stands as a career of life.
- 

**Practical**

**Viva-Voce = 20**

**1. UNIT-(i) and UNIT -(ii) of the Major Theory**

**Stage Performance = 30**

- |   |    |
|---|----|
| <b>1. UNIT-</b> मोनसिसिं देहेगनि नैफानसिम गासारि आरो मोदोम सादिनाय ।              | 10 |
| <b>2. UNIT-</b> सानबुंखब दिन्थिफुंनाय - दौरि गेदेग, ददेरे देहेग, मोनसिसिं देहेग । | 10 |
| <b>3. UNIT-</b> जायखिजाया बर' सुबुं मोसानाय दिन्थिफुंनाय ।                        | 10 |

**SEMESTER - I**  
**INDIAN MUSIC, DRAMA & ACTING**  
**BFDVAC -1 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE OF DRAMA & ACTING-i**

---

---

**Learning objects :**

- \* To Teach a learner the basic knowledge of the dramatical terms Prescribed.
- \* To make a student know about the acting like classical and stylist acting, Realistic acting, mime Acting, clowning etc.

**Learning outcomes :**

- \* A students will be to know the dramatical terms like makeup, Navaras, Mudra etc.
  - \* A students will be able to make him/her self as an expert actor in the field of drama.
- 

**Theory = 35**

***Internal = 15***  
***Credit = 2***

**UNIT-I:- INTRODUCTION OF DRAMA -**

- (a) Origin of drama,
- (b) Different form of drama.

**UNIT-II:- TYPES OF ACTING-**

- (a) Classical and stylist acting, (b) Realistic acting.
- (c) Mime acting. (d) Clowning.

**UNIT-III :- THEORY OF RASA-**

- (a) Nava rasa. (b) Mudra.
- (c) Asana. (d) Pranayama.

**UNIT-IV :- THEATRE MUSIC -**

- (a) Folk dance.
- (b) Folk song.
- (c) Folk music instruments.

**PRACTICAL = 35**

***Internal = 15***  
***Credit = 2***

<b><u>UNIT - I</u></b>	YOGA : Asana, Mudra, Pranyama and Rasa.	10
<b><u>UNIT - II</u></b>	DANCE:- Folk, Classical, Modern and Western.	10
<b><u>UNIT - III</u></b>	IMPROVISATION:- Realistic, Mime, Clowning and Classic.	15

**Four Year under Graduate Programme**  
**Contents of Courses for Bachelor of Music**  
**II Semester-B.Music. 1st Year**  
**Subject- Bodo Folk Dance**

Sl. of	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	□FDMAJ102	□asic Knowledge on Music-II	4	70	30	100
2.	Minor	□FDMIN102	□asic Knowledge on Music-II	4	70	30	100
3.	IDC	□DFIDC2	□asic Knowledge on Music-II	3	50	0	50
4.	AEC	□FDAEC102	Communicative English/Hindi/MIL	2	50	0	50
5.	SEC	□FDSEC2	Performance of □odo Folk Dance-II	3	50	0	50
6.	VAC	□FDVAC2	□asic Knowledge of Drama □ Actin□-II	4	70	30	100
			Total	20	360	90	450



**SEMESTER - II**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFDMAJ -102 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE ON MUSIC-II**

---

---

**Learning objects:**

- \* To teach the learners the knowledge of step exercise, hand exercise, body movement and other musical terms.
- \* To make the students trained up for stage performance.

**Learning outcomes:**

- \* The students will be able to show the whole body exercise of bodo folk dance.
- \* The students will be expert for stage performance.
- \* After the completion of this semester a student may get an exit with a certificate which will help him/her when and whenever applicable.

**Theory = 35**

*Internal = 15*

*Credit = 2*

**UNIT - I**

- |                        |                            |
|------------------------|----------------------------|
| (a) आर्थिनि दालाय फाव  | (b) आखायनि दालाय फाव       |
| (c) बर'नि फोरबो        | (d) बर' मोसामुनि बाहागोफोर |
| (e) फावमाला            | (f) लायलोनि बाहागो         |
| (□) देहेगसिननि सिनायथि |                            |

**UNIT - II**

- (a) बिथा, बालाब गुबै, बालाब बायदि, थुखाफाव, मोखांखलब, थामखन, दिंखन, बोलुद बोनायफारि, सानबुंखब, मोसाबुं, देहेगसिन।

**UNIT - III**

- (a) बर' सुबुं मेथाइफोरनि बिजिरथि  
(b) मोदोमस', मोदोमस 'जरा, मोदोमस 'सा।  
(c) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - आइलों देहेग, सान्दो देहेग।  
(d) मोसामुनि गुमुर् आरो बिजिरथि लिरनाय - बागुरुम्बा, खामाव बारखोनाय।  
(e) देंखोमुनि बिजिरथि।

**UNIT - IV**

- (a) मोसामुनि सानथौ लिरनाय - बागुरुम्बा, खामाव बारखोनाय।  
(b) दामजु आरो बेनि बाहागोफोर  
(c) बर' दाममु बिखान्थि।  
(d) मोसामुनि बाहागोफोर।

**PRACTICAL = 35**

*Internal = 15*

*Credit = 2*

**UNIT-I**

मोनसिंसिं देहेगनि गासारि, मोदोम सादिनाय, थामखन दिन्थिफुंनाय। 10

**UNIT-II**

आथिं आरो आखायनि दालाय फाव दिन्थिफुंनाय। 10

**UNIT-III**

आबुं मोसामु दिन्थिफुंनाय- बागुरुम्बा, खामाव बारखोनाय। 10

**UNIT-IV**

सानबुंखब दिन्थिफुंनाय। 5

**SEMESTER - II**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFDMIN -102 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE OF MUSIC-II (T+P)**

---

---

**Learning objects:**

- \* To teach the learners the knowledge of step exercise, hand exercise, body movement and other musical terms.
- \* To make the students trained up for stage performance.

**Learning outcomes:**

- \* The students will be able to show the whole body exercise of bodo folk dance.
- \* The students will be expert for stage performance.
- \* After the completion of this semester a student may get an exit with a certificate which will help him/her when and whenever applicable.

**Theory = 35**

*Internal = 15*

*Credit = 2*

**UNIT - I**

- |                        |                            |
|------------------------|----------------------------|
| (a) आर्थिनि दालाय फाव  | (b) आखायनि दालाय फाव       |
| (c) बर'नि फोरबो        | (d) बर' मोसामुनि बाहागोफोर |
| (e) फावमाला            | (f) लायलोनि बाहागो         |
| (g) देहेगसिननि सिनायथि |                            |

**UNIT - II**

- (a) बिथा, बालाब गुबै, बालाब बायदि, थुखाफाव, मोखांखलब, थामखन, दिंखन, बोलुद बोनायफारि, सानबुंखब, मोसाबुं, देहेगसिन।

**UNIT - III**

- (a) बर' सुबुं मेथाइफोरनि बिजिरथि  
(b) मोदोमस', मोदोमस 'जरा, मोदोमस 'सा।  
(c) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - आइल्लो देहेग, सान्दो देहेग।  
(d) मोसामुनि गुमुर् आरो बिजिरथि लिरनाय - बागुरुम्बा, खामाव बारखोनाय।  
(e) देंखोमुनि बिजिरथि।

**UNIT - IV**

- (a) मोसामुनि सानथौ लिरनाय - बागुरुम्बा, खामाव बारखोनाय।  
(b) दामजु आरो बेनि बाहागोफोर  
(c) बर' दाममु बिखान्थि।  
(d) मोसामुनि बाहागोफोर।

**PRACTICAL = 35**

*Internal = 15*

*Credit = 2*

**UNIT-I**

मोनसिंसिं देहेगनि गासारि, मोदोम सादिनाय, थामखन दिन्थिफुंनाय।

10

**UNIT-II**

आर्थि आरो आखायनि दालाय फाव दिन्थिफुंनाय।

10

**UNIT-III**

आबुं मोसामु दिन्थिफुंनाय- बागुरुम्बा, खामाव बारखोनाय।

10

**UNIT-IV**

सानबुंखब दिन्थिफुंनाय।

5

**SEMESTER - II**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFDIDC - 2 (3)**  
**Practical**  
**Total Marks = 50**  
**BASIC KNOWLEDGE OF MUSIC-II (P)**

---

---

*Credit = 3*

**Learning objects:**

- \* To make the students expert in showing stage performance.

**Learning outcomes:**

- \* The students will be able to dance the “Gasari” and “Mwdwm Sadinai” in expanding form of lailw (laya).
- 

**VIVA - VOCE = 30**

<b><u>UNIT - I</u></b>	(a) Gasari	(b) Mwdwm Sadinai	(c) Deheg
	(d) Lailw	(e) Fao Mala	(f) Mohormu
	(g) Bitha	(h) Subung Methai	(i) Akhai Bhaothina.

<b><u>UNIT-I</u></b>	मोनसिसिं देहेगनि गासारि, मोदोम सादिनाय, थामखन दिन्थिफुंनाय ।
<b><u>UNIT-II</u></b>	आथिं आरो आखायनि दालाय फाव दिन्थिफुंनाय ।
<b><u>UNIT-III</u></b>	आबुं मोसामु दिन्थिफुंनाय- बागुरुम्बा, खामाव बारखोनाय ।
<b><u>UNIT-IV</u></b>	सानबुंखब दिन्थिफुंनाय ।

**Stage Performance = 20**

<b>UNIT-I</b>	(a) Ability to Dance Gasari and Mwdwm Sadinai in Mwnsing Sing Deheg.
	(b) Ability to Dance in Natation of the following Dances : (i) Mwsaglangnai. (ii) Bagurumba.

**SEMESTER - II**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFDSEC - 2 (3)**  
**Total Marks = 50**  
**PERFORMANCE OF BORO FOLK DANCE - II**

---

*Credit = 3*

**Learning objects:**

- \* To train the students the art of skill of the prescribed dances.
- \* To inspire the students for creation of more and more skills in bodo folk dance.

**Learning outcomes:**

- \* The students will be able to get good skill in bodo folk dance.
  - \* The students will have the way of career of life through bodo folk dance.
- 

**Practical**

**Viva-Voce = 20**

**1. UNIT-(i) and UNIT-(ii) of the Major Theory**

**Stage Performance = 30**

- |   |    |
|---|----|
| <b>1. UNIT-(i)</b> मोनसिंसिं देहेगनि ब्रैफानसिम गासारि आरो मोदोम सादिनाय ।            | 10 |
| <b>2. UNIT-(ii)</b> सानबुंखब दिन्थिफुंनाय - आइलों देहेग, सान्दो देहेग, माइनाव देहेग । | 10 |
| <b>3. UNIT-(iii)</b> जायखिजाया बर' सुबुं मोसानाय दिन्थिफुंनाय ।                       | 10 |

**SEMESTER - II**  
**INDIAN MUSIC, DRAMA & ACTING**  
**DFDVAC -2 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE OF DRAMA & ACTING-II**

---

---

**Learning objects :**

- \* To Teach a learner the basic knowledge of the dramatical terms Prescribed.
- \* To make a student know about the acting like classical and stylist acting, Realistic acting, mime Acting, clowning etc.

**Learning outcomes :**

- \* A students will be to know the dramatical terms like makeup, Navaras, Mudra etc.
  - \* A students will be able to make him/her self as an expert actor in the field of drama.
- 

**Theory = 35**

***Internal = 15***  
***Credit = 2***

**UNIT-I :-**      **INTRODUCTION OF DRAMA -**

- (a) Origin of drama,
- (b) Different form of drama.

**UNIT-II :-**      **TYPES OF ACTING-**

- (a) Classical and stylist acting,
- (b) Realistic acting.
- (c) Mime acting.
- (d) Clowning.

**UNIT-III :-**      **THEORY OF RASA -**

- (a) Nava rasa.
- (b) Mudra.
- (c) Asana.
- (d) Pranayama.

**UNIT-IV :-**      **THEATRE MUSIC -**

- (a) Folk dance.
- (b) Folk song.
- (c) Folk music instruments.

**PRACTICAL = 35**

***Internal = 15***  
***Credit = 2***

<b><u>UNIT - I</u></b>	YOGA : Asana, Mudra, Pranyama and Rasa.	10
<b><u>UNIT - II</u></b>	DANCE:- Folk, Classical, Modern and Western.	10
<b><u>UNIT - III</u></b>	IMPROVISATION:- Realistic, Mime, Clowning and Classic.	15

**Four Year under Graduate Programme**  
**Contents of Courses for Bachelor of Music**  
**III Semester-B.Music. 2nd Year**  
**Subject- Bodo Folk Dance**

Sl. No.	Nature of Course	Course Type	Title	Total Credit	Maximum Marks		
					External	Internal	Total Marks
1.	Major	BFDMAJ201	General Knowledge on B. folk dance-I (T)	4	70	30	100
2.	Major	BFDMAJ202	General Knowledge on B. folk dance-I (P)	4	70	30	100
3.	Minor	BFDMIN201	General Knowledge on B. folk dance-I (T+P)	4	70	30	100
4.	IDC	BDFIDC3	General Knowledge on Bodo folk dance-III	3	50	0	50
5.	AEC	BFDAEC201	Communicative English/Hindi/MIL	2	50	0	50
6.	SEC	BFDSEC3	Hands on training, soft skills-I	3	50	0	50
			Total	20	360	90	450

**SEMESTER - III**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFDMAJ -201 (4)**  
**Total Marks = 100**

*Theory = 70*  
*Internal = 30*  
*Credit = 4*

**GENERAL KNOWLEDGE ON BODO FOLK DANCE-I (T)**

---

**Learning objects :**

- \* To Study the system of body movement and other terms used in bodo folk dance.
- \* To study on bodo folk drama and folk tales.
- \* To teach the students how to follow and write the deheg (Tale) of kham.
- \* To teach the students the process of symbolization of dance.

**Learning outcomes :**

- \* Learners will have /perfect ability for body movement of bodo folk dance.
  - \* Learners will be able to make his/herself fit for stage performance.
  - \* Learners can earn the perfect knowledge and technique how to use them into practical side.
- 

**UNIT - I**

- |  |                          |
|--|--------------------------|
| (a) मोदोमनि गुदि आरो दालाय फावफोर        | (b) जथाय फाव             |
| (c) थादेर फावनि सिनायथि                  | (d) बर' देंखोमु बिखान्थि |
| (e) मोसास्त्रि आरो मोसास्त्रोननि बाहागो। | (f) मोदोमसनि बाहागोफोर   |
| (g) बर'बिसान आरो बोखावथिनि गियान         | (h) सेरजा दुरुंफोरनि मुं |
| (i) आसिफोरनि मुं ।                       |                          |

**UNIT - II**

बाउनाय, थखाफाव, हाल', गोमहाब, आजोरोम, रिबुं, जथा, जाबस्त्रिं, खसाब, आवराय देंखो, देंलो मोखां गोसोम, खुगा गोलाव।

**UNIT - III**

- (a) फावथाइ, सुबुं फावथाइ आरो बर' फावथाइनि बोहैथि दाहार।
- (b) बैसागु मोसामु आरो देमसि मोसामुनि फुंखा।
- (c) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - बारदै देहेग, जैसाद देहेग आरो चौद्रि देहेग।
- (d) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - बाथैलौनाय, गानदौला बोननाय आरो दावस्त्रि देलाइ
- (e) बैदासि देंखो, सिफुं, बैराथि, बारलाम्फा।

**UNIT - IV**

- (a) बर' सुबुं मोसामु आरो बेनि बाहागोफोर।
- (b) मोसामुनि सानथौ लिरनाय - बाथै लौनाय, गानदौला बोननाय आरो दावस्त्रि देलाइ।
- (c) सुबुं सल' आरो बर' सुबुं सल'नि बिजिरथि।
- (d) मोनगु बिदै (नवरस) आरो मोनगु भावनि बिजिरथि आरो बाहायथि।

**UNIT - V**

- (a) जिउखौरां लिरनाय - (क) अस्ताद कामिनि कुमार नार्जारि,  
(ख) उत्तम चन्द्र खेरखाटारि,  
(ग) नारद चन्द्र ब्रह्म।
- (b) आलि दामब्रानि सल', जारा फाग्लानि सल'।
- (c) मोसामुनि आबुं लिरखान्थि लिरनाय -  
(क) बाथै लौनाय  
(ख) गानदौला बोननाय  
(ग) दावस्त्रि देलाइ।

### **SEMESTER - III**

**INDIAN MUSIC, BODO FOLK DANCE** *Theory = 70*

**BFDMAJ -202 (4)** *Internal = 30*

**Practical** *Credit = 4*

**Total Marks = 100**

### **GENERAL KNOWLEDGE ON BODO FOLK DANCE-I (P)**

---

#### **Learning objects :**

- \* To Study the system of body movement and other terms used in bodo folk dance.
- \* To study on bodo folk drama and folk tales.
- \* To teach the students how to follow and write the deheg (Tale) of kham.
- \* To teach the students the process of symbolization of dance.

#### **Learning outcomes :**

- \* Learners will have /perfect ability for body movement of bodo folk dance.
  - \* Learners will be able to make his/herself fit for stage performance.
  - \* Learners can earn the perfect knowledge and technique how to use them into practical side.
- 

### **VIVA-VOCE = 20**

**1. UNIT-(i) and UNIT-(ii) of the Major Theory = 20**

**Stage Performance = 50**

<b><u>UNIT - I</u></b>	दौरि देहेगनि गासारि आरो मोदोम सादिनाय दिन्थिफुंनाय ।	10
<b><u>UNIT - II</u></b>	आथिं आखायनि दालाइ फावफोरनि दिन्थिफुंनाय ।	10
<b><u>UNIT - III</u></b>	देहेगनि सानबुंखब दिन्थिफुंनाय-बारदै देहेग, जैसाद देहेग, चैन्द्र देहेग ।	10
<b><u>UNIT - IV</u></b>	आबुं मोसामु दिन्थिफुंनाय-दावथै लोनाय, गानदौला बोननाय आरो दावस्त्रि देलाइ ।	10
<b><u>UNIT - V</u></b>	SEM-I आरो SEM-II नि मोसानाय आयादाफोरखौ मोसाना दिन्थिफुंनाय ।	10



**SEMESTER - III**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFDMIN -201 (4)**  
**Total Marks = 100**

**GENERAL KNOWLEDGE ON BODO FOLK DANCE-I (T+P)**

**Learning objects :**

- \* To Study the system of body movement and other terms used in bodo folk dance.
- \* To study on bodo folk drama and folk tales.
- \* To teach the students how to follow and write the deheg (Tale) of kham.
- \* To teach the students the process of symbolization of dance.

**Learning outcomes :**

- \* Learners will have /perfect ability for body movement of bodo folk dance.
- \* Learners will be able to make his/herself fit for stage performance.
- \* Learners can earn the perfect knowledge and technique how to use them into practical side.

**Theory= 35**

*Internal = 15*

<b><u>UNIT - I</u></b>	(a) मोदोमनि गुदि आरो दालाय फावफोर (c) थादेर फावनि सिनायथि (e) मोसास्रि आरो मोसास्रोननि बाहागो । (g) बर'बिसान आरो बोखावथिनि गियान (i) आसिफोरनि मुं ।	(b) जथाय फाव <i>Credit = 2</i> (d) बर' देखोमु बिखान्थि (f) मोदोमसनि बाहागोफोर (h) सेरजा दुरुंफोरनि मुं
------------------------	---	---

**UNIT - II** बाउनाय, थखाफाव, हाल', गोमहाब, आजोरोम, रिबुं, जथा, जाबस्रिं, खसाब, आवराय देखो, देंलो मोखां गोसोम, खुगा गोलाव ।

**UNIT - III** (a) फावथाइ, सुबुं फावथाइ आरो बर' फावथाइनि बोहैथि दाहार ।  
(b) बैसागु मोसामु आरो देमसि मोसामुनि फुंखा ।  
(c) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - बारदै देहेग, जैसाद देहेग आरो चौद्रि देहेग ।  
(d) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - बाथैल्लोनाय, गानदौला बोननाय आरो दावस्रि देलाइ ।  
(e) बैदासि देखो, सिफुं, बैराथि, बारलाम्फा ।

**UNIT - IV** (a) बर' सुबुं मोसामु आरो बेनि बाहागोफोर ।  
(b) मोसामुनि सानथौ लिरनाय - बाथै लोनाय, गानदौला बोननाय आरो दावस्रि देलाइ ।  
(c) सुबुं सल' आरो बर' सुबुं सल'नि बिजिरथि ।  
(d) मोनगु बिदै (नवरस) आरो मोनगु भावनि बिजिरथि आरो बाहायथि ।

**Practical = 35**

*Internal = 15*

*Credit = 2*

<b><u>UNIT-I</u></b>	आथिं-आखायनि दालाय फावफोरनि दिन्थिफुंनाय ।	5
<b><u>UNIT-II</u></b>	देहेगनि सानबुंखब दिन्थिफुंनाय - बारदै देहेग, जैसाद देहेग, चौद्रि देहेग ।	10
<b><u>UNIT-III</u></b>	आबुं मोसामु दिन्थिफुंनाय - दावथैल्लोनाय, गानदौला बोननाय, दावस्रि देलाइ ।	10

**SEMESTER - III**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFDIDC - 3 (3)**

*Credit = 3*

***Practical***

**Total Marks = 50**

**GENERAL KNOWLEDGE ON BODO FOLK DANCE-I (P)**

---

---

**Learning objects -**

\* To make the beginners learn about the basic knowledge of Bodo Folk Dance.

**Learning outcomes :-**

\* A students will be expert in exercising the basic formula of Bodo Folk dance.

---

**VIVA - VOCE = 30**

<b><u>UNIT - I</u></b>	(a) Balab Gubwi	(b) Juri	(c) Finjuri
	(d) Bwkhaothi	(e) Mwsabung	(f) Fao
	(g) Faosari	(h) Mwdwmso	(i) Mwdwmsosa.

**UNIT-II** आथिं-आखायनि दालाय फावफोरनि दिन्थिफुंनाय।

**UNIT-III** देहेगनि सानबुंखब दिन्थिफुंनाय - बारदै देहेग, जैसाद देहेग, चौद्रि देहेग।

**UNIT-IV** आबुं मोसामु दिन्थिफुंनाय - दावथैलौनाय, गानदौला बोननाय, दावस्रि देलाइ।

**Stage Performance = 20**

- UNIT - I**
- (a) Ability to spell the Sanbungkhob of the Following Dehegs :  
(i) Mwnsing Sing Deheg, (ii) Agrang Deheg, (iii) Khob-brwi Deheg.
- (b) Ablity to Dance in the Notation of the following Dances :  
(i) Khamao Barkhwnai, (ii) Gandwola Bwnnai.

**SEMESTER - III**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFDSEC - 3 (3)** *Credit = 3*  
**Total Marks = 50**  
**PERFORMANCE OF BODO FOLK DANCE - III**

---

---

**Learning objects :**

- \* To make the students learn about hands on training as well as soft skill.

**Learning outcomes :**

- \* The learners will be able to make some wooden and bamboo instruments which are used in bodo folk music.
  - \* The students will be able to develop the inner skill and outer skill which ultimately push them into successful bodo folk dances.
- 

**Hands On Training = 30**

**Topic :** दाहाल, थरखा आरो थुंग्रि बानायना दिन्थिफुंनाय।

**Soft Skills = 20**

<b><u>UNIT - I</u></b>	बर' सुबुं मोसामुनि गुदि गियान दिन्थिफुंनाय।	10
<b><u>UNIT - II</u></b>	आर्थिं-आखायनि फावफोरनि बोलुद आखिना दिन्थिफुंनाय।	10

**Four Year under Graduate Programme**  
**Contents of Courses for Bachelor of Music**  
**IV Semester-B.Music. 2nd Year**  
**Subject- Bodo Folk Dance**

Sl. No.	Nature of Course	Course Type	Title	Total Credit	Maximum Marks		
					External	Internal	Total Marks
1.	Major	BFDMAJ203	General Knowledge on Bathou & kherai music -I (T)	4	70	30	100
2.	Major	BFDMAJ204	General Knowledge on Bathou & kherai music -I (P)	4	70	30	100
3.	Major	BFDMAJ205	General Knowledge on Bathou & kherai music -II (P)	4	70	30	100
4.	Minor	BFDMIN202	General Knowledge on Bathou & kherai music - I (T+P)	4	70	30	100
5.	AEC	BFDAEC202	Communicative English/Hindi/MIL	2	50	0	50
6.	Internship	BFDINT1	Dance Internship	2	0	0	50
			Total	20	330	120	500

**SEMESTER - IV**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFDMAJ - 203 (4)**  
**Total Marks = 100**

**GENERAL KNOWLEDGE ON BATHOU & KHERAI MUSIC-1 (T)**

**Learning object :**

- \* To teach the general knowledge on Bathou and Kherai music.
- \* To give the students the introductory knowledge of terms and terminology arised in Bathou, kherai, and Garja worship.
- \* To teach the students the knowledge of philosophy of the music of kherai.
- \* To teach the students how to follow and write notation of the music of kherai.
- \* To teach the students how to follow and write the symbols of bodo dance.

**Learning Outcome :**

- \* The studnets can earn a Vast knowledge on Bathou and kherai worship as well as music used to same.
- \* In the same time the students will be able to learn about the philosophy of the items prescribed.
- \* The students will be able to get the technique how to expand the Deheg of Kham Prescribed.

**Theory = 70**

*Internal = 30*

*Credit = 4*

**UNIT - I**

- (a) बाथौनि आयजेंफोर। (b) खेराइनि बाहागोफोर।  
(c) खेराइ सिफुं गुदुनि मुं आरो रिबुनि बाहागोफोर। (d) फाथालिनि बाहागोफोर।  
(e) बर' देहेगफोरनि बिसान आरो खबनि गियान। (f) आखाय फावथिनानि सिनायथि।

**UNIT - II**

रायगन, जाथ्रासि, दौरि, दाहाल, हिबुसि, गावरेमा, खान्थिफ्रामारि (Semi Classical dance)  
जानागुरु, जाथा, दौदिनि, थुंग्रि, फाथालि, बाथौसालि, खेराइसालि, आवासि।

**UNIT - III**

- (क) गारजा, सालामि, बासानि।  
(ख) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - आग्रां देहेग, बासमुथि देहेग, गुथाल देहेग।  
(ग) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - दाहाल - बेत सिबनाय, खोजेमा फनाय, गराय दाब्रायना।  
(घ) खेराइ गोलाव, खेराइ गुसुं, बोराय बाथौ, बाथौ बोराय।  
(ङ) खेराइआव दौदिनि आरो जानागुरुनि बिफाव।  
(च) खेराइ सोदोबनि बिजिरथि, खेराइसालि बानायनाय आरो खेराइ खुंनायनि गोनांथि।

**UNIT - IV**

- (क) बोराय बाथौनि गोहोफोर। (ख) खेराइआव दौदिनिनि गाननाय-जोमनाय आरो देलाइनाय  
(ग) खेराइ फोरबो आरो बेनि बाहागोफोर। (घ) खेराइ मोसामुनि बाहागो आरो फाथालिफोरनि मुं।  
(ङ) मोसामुनि सानथौ लिरनाय - (i) दाहाल-बेत सिबनाय, (ii) खोजेमा फनाय,  
(च) खेराइनि दामजुफोर। (iii) गराय दाब्रायनाय।

**UNIT - V**

- (क) जिउखौरां लिरनाय - (i) नात्य सम्राट द्वारेन्द्र नाथ बसुमतारि, (ii) सतिश चन्द्र' बसुमतारी  
(iii) खनिन बड'सा।  
(ख) बाथौनि सानथौ बिजिरनाय।  
(ग) मोसामुनि आबुं लिरखान्थि लिरनाय - (i) दाहाल-बेत सिबनाय, (ii) खोजेमा फनाय,  
(iii) गराय दाब्रायनाय।

**SEMESTER - IV**  
**INDIAN MUSIC, BODO FOLK DANCE**

**BFDMAJ - 204 (4)**

*Full Mark = 70*

**Practical**

*Internal = 30*

**Total Marks = 100**

*Credit = 4*

**GENERAL KNOWLEDGE ON BATHOU & KHERAI MUSIC-1 (P)**

---

---

**Learning object :**

- \* To teach the whole forms of Gasari and Mwdwmsadinai along with Baonai and Thukr-Fao in Mwnsing-sing deheg and Dowri deheg.
- \* To teach the art of stage performance the prescribed items of dance.
- \* To teach the Sanbung khob of the dehegs prescribed.

**Learning outcome :**

- \* The students will be able to show the whole forms of Gasari and Mwdwmsadinai through Mwnsingsing deheg and Douri deheg.
  - \* The students can show expertness in the items prescribed.
  - \* The Students may get exit after completion of this semester with a honour of Diploma which will help the candidate when or wherever applicable.
- 

**VIVA-VOCE = 20**

**1. UNIT-(i) and UNIT-(ii) of the Major Theory**

**Stage Performance = 50**

<b>UNIT - I</b>	मोनसिसि देहेगनि बाउनाय आरो थुखाफाव दिन्धिफुनाय ।	20
<b>UNIT - II</b>	मोदोमनि गुदि आरो दालाय फावफोरनि दिन्धिफुनाय ।	10
<b>UNIT - III</b>	देहेगनि सानबुंखब दिन्धिफुनाय आग्रां देहेग, बासमुथि देहेग, गुथाल देहेग ।	10
<b>UNIT - IV</b>	आबुं मोसामु दिन्धिफुनाय- दाहाल-बेत सिबनाय, खोजोमा फनाय, गराय दाब्रायनाय ।	10

**SEMESTER - IV**  
**INDIAN MUSIC, BODO FOLK DANCE**

**BFDMAJ - 205 (4)**

*Full Mark = 70*

**Practical**

*Internal = 30*

**Total Marks = 100**

*Credit = 4*

**GENERAL KNOWLEDGE ON BATHOU & KHERAI MUSIC-II (P)**

---

---

**Learning object :**

- \* To teach the whole forms of Gasari and Mwdwmsadinai along with Baonai and Thukr-Fao in Mwnsingsing deheg and Dowri deheg.
- \* To teach the art of stage performance the prescribed items of dance.
- \* To teach the Sanbung khob of the dehegs prescribed.

**Learning outcome :**

- \* The students will be able to show the whole forms of Gasari and Mwdwmsadinai through Mwnsingsing deheg and Douri deheg.
  - \* The students can show expertness in the items prescribed.
  - \* The Students may get exit after completion of this semester with a honour of Diploma which will help the candidate when or wherever applicable.
- 

**VIVA-VOCE = 20**

**1. UNIT-(i) and UNIT-(ii) of the Major Theory**

**Stage Performance = 50**

<b>UNIT - I</b>	दौरि देहेगनि बाउनाय आरो थुख्राफाव दिन्थिफुंनाय ।	20
<b>UNIT - II</b>	महरमु एबा आखाय भावथिना दिन्थिफुंनाय – बिबार, अखां, हाथरखि, दैनि गुथाल, अरगें, हाजो, दाव, माइ गाइनाय, ना गुरनाय, माइ हानाय) ।	10
<b>UNIT -III</b>	देहेगनि सानबुंखब दिन्थिफुंनाय – दौरि देहेग, ददेरे देहेग, आग्रां देहेग ।	10
<b>UNIT - IV</b>	SEM-II आरो SEM-III नि मोसानाय आयदाफोरखौ मोसाना दिन्थिफुंनाय ।	10

**SEMESTER - IV**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFDMIN - 202 (4)**  
**Total Marks = 100**

**GENERAL KNOWLEDGE ON BODO & KHERAI MUSIC- 1 (T+P)**

**Learning object :**

- \* To teach the general knowledge on Bathou and Kherai music.
- \* To give the students the introductory knowledge of terms and terminology arised in Bathou, kherai, and Garja worship.
- \* To teach the students the knowledge of philosophy of the music of kherai.
- \* To teach the students how to follow and write notation of the music of kherai.
- \* To teach the students how to follow and write the symbols of bodo dance.

**Learning Outcome :**

- \* The studnets can earn a Vast knowledge on Bathou and kherai worship as well as music used to same.
- \* In the same time the students will be able to learn about the philosophy of the items prescribed.
- \* The students will be able to get the technique how to expand the Deheg of Kham Prescribed.

**Theory = 35**

*Internal = 15*

*Credit = 2*

- UNIT - I** (a) बाथौनि आइजेंफोर। (b) खेराइनि बाहागोफोर।  
(c) खेराइ सिफुं गुर्दुनि मुं आरो रिबुंनि बाहागोफोर। (d) फाथालिनि बाहागोफोर।  
(e) बर' देहेगफोरनि बिसान आरो खबनि गियान। (f) आखाय फावथिनानि सिनायथि।
- UNIT - II** (a) रायगन, जाश्रासि, दौरि, दाहाल, हिबुसि, गावरेमा, जानागुरु, जाथा, दौदिनि, थुंग्रि, फाथालि, बाथौसालि  
खेराइसालि, आवासि।
- UNIT - III** (a) गारजा, सालामि, बासानि।  
(b) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - आग्रां देहेग, बासमुथि देहेग, गुथाल देहेग।  
(c) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - दाहाल - बेत सिबनाय, खोजेमा फनाय, गराय दाब्रायना।  
(d) खेराइ गोलाव, खेराइ गुसुं, बोराय बाथौ, बाथौ बोराय।  
(e) खेराइआव दौदिनि आरो जानागुरुनि बिफाव।  
(f) खेराइ सोदोबनि बिजिरथि, खेराइसालि बानायनाय आरो खेराइ खुंनायनि गोनांथि।
- UNIT - IV** (a) बोराय बाथौनि गोहोफोर। (b) खेराइआव दौदिनिनि गाननाय-जोमनाय आरो देलाइनाय।  
(c) खेराइ फोरबो आरो बेनि बाहागोफोर। (d) खेराइ मोसामुनि बाहागो आरो फाथालिफोरनि मुं।  
(e) मोसामुनि सानथौ लिरनाय - (क) दाहाल-बेत सिबनाय, (ख) खोजेमा फनाय, (ग) गराय दाब्रायनाय।  
(f) खेराइनि दामजुफोर।

**Practical = 35**

**VIVA-VOCE = 10**

*Internal = 15*

*Credit = 2*

**1. UNIT-(i) and UNIT-(ii) of the Major Theory = 10**

**Stage Perfomance = 25**

- UNIT - I** मोदोमनि गुदि आरो दालाय फावफोरनि दिन्थिफुंनाय 5
- UNIT - II** देहेगनि सानबुंखब दिन्थिफुंनाय - दौरि देहेग, ददेरे देहेग, आग्रां देहेग। 10
- UNIT - III** आबुं मोसामु दिन्थिफुंनाय -दाहाल -बेत सिबनाय, खोजेमा फनाय, गराय दाब्रायनाय। 10



**INDIAN MUSIC**  
**KHAM**  
**SEMESTER-I, II, III & IV**

## Course structure for Four Years BFM in Kham

SEM	Type	Core Course (20)	Minor Course (8)	IDC (3)	AEC (4)	SEC (3)	VAC (2)	Internship (1)	ADL
		Credit- 20x4=80	8x4=32	3x3=9	4x2=8	3x3=9	2x4=8	1x2=2	3x4=12
1 <sup>st</sup>		KAM MAJ 101 (4): Basic Knowledge on music (T+P) I	KAM MIN 101 (4): Basic Knowledge on music (T+P) I	KAM IDC 1 (3): Basic Knowledge on cultural affairs -I	--	KAM SEC 1 (3): Skill in performance of dance	KAM VAC 1 (4): Basic knowledge of drama & acting-I	--	--
2 <sup>nd</sup>		KAM MAJ 102 (4): General Knowledge on Bodo folk music (T+P) II	KAM MIN 102 (4): General Knowledge on Bodo folk music (T+P) II	KAM IDC 2 (3): Basic Knowledge on Bodo folk music -II	--	KAM SEC 2 (3): Skill in performance of Kham-II	KAM VAC 2 (4): Basic knowledge of drama & acting-II	--	--
3 <sup>rd</sup>		KAMMAJ201 (4): General Knowledge on Bodo folk instrument Kham (T) I	KAM MIN 201 (4): General Knowledge on Bodo folk instrument Kham (T+P) I	KAM IDC 3 (3): Basic Knowledge on Bodo folk instrument Kham -III	--	KAM SEC 3 (3): Hands on training, soft skills -III	--	--	--
		BFDMAJ 202 (4): General Knowledge on Bodo folk instrument Kham (P) I							
4 <sup>th</sup>		KAM MAJ 203 (4): General Knowledge on Bathou & Kherai music (T) I	KAM MIN 202 (4): General Knowledge on Bathou & Kherai music (T+P) I	--	--	--	--	KAM DINT 1 (2): Kham playing Internship	--
		KAMMAJ204 (4): General Knowledge on Bathou & Kherai music (P) I							
		KAM MAJ 205 (4): General Knowledge on Bathou & Kherai music (P) II							

**Four Year under Graduate Programme  
Contents of Courses for Bachelor of Music  
I Semester-B.Music. 1st Year  
Subject- Kham**

Sl. of	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	KAMMAJ101	Basic Knowledge on Bodo folk music-I	4	70	30	100
2.	Minor	KAMMIN101	Basic Knowledge on Bodo folk music-I	4	70	30	100
3.	IDC	KAMIDC1	Basic Knowledge on Bodo folk music-I	3	50	0	50
4.	AEC	KAMAEC101	Communicative English/Hindi/MIL	2	50	0	50
5.	SEC	KAMSEC1	Performance of Bodo Folk instrument Kham -I	3	50	0	50
6.	VAC	KAMVAC1	Basic Knowledge of Drama & Acting-I	4	70	30	100
			Total	20	360	90	450

## Recommended Books

### Semester - I

#### **For KAMC-101(4)**

- (i) खाम - दु.ब.हा.आ (ii) मोसामुनि सानथौ - दु.ब.हा.आ

#### **For KAMM-101(4)**

- (i) खाम - दु.ब.हा.आ (ii) मोसामुनि सानथौ - दु.ब.हा.आ

#### **For KAMIDC-1(3)**

- (i) Kham Swlwngthai - Dhiren Ramchiary.  
(ii) Dengkhwmu - DBHA.

#### **For DRAVAC-102(4)**

- (i) Natyasastra - Bharatamuni.  
(ii) Constantin Stanislavski.  
(iii) Architecture of the Theatre - Grigory Barkhin.

### Semester - I I

#### **For KAMC-101(4)**

- (i) खाम - दु.ब.हा.आ (ii) मोसामुनि सानथौ - दु.ब.हा.आ

#### **For KAMM-101(4)**

- (i) खाम - दु.ब.हा.आ (ii) मोसामुनि सानथौ - दु.ब.हा.आ

#### **For KAMIDC-2(3)**

- (i) Kham Swlwngthai - Dhiren Ramchiary.  
(ii) Dengkhwmu - DBHA.

#### **For DRAVAC-102(4)**

- (i) Natyasastra - Bharatamuni.  
(ii) Constantin Stanislavski.  
(iii) Architecture of the Theatre - Grigory Barkhin.

### Semester - III

#### **For KAMC-202(4)**

- (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद। (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर' ।  
(iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद। (iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।  
(v) खाम सोल्लोथाइ - धीरेन रामसियारि। (vi) हारिमु अलंबार - दुलाराय बर' हारिमु आफाद।

***For KAMM-201(4)***

- (i) खेराइ मोसामु - दुलाराय बर' हरिमु आफाद।  
(iii) खेराइ सानथौ - दुलाराय बर' हरिमु आफाद।  
(v) खाम सोल्लोँथाइ - धीरेन रामसियारि।
- (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर' ।  
(iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।  
(vi) हरिमु अलंबार - दुलाराय बर' हरिमु आफाद।

***For KAMIDC-3(3)***

- (i) Denkhwmu - DBHA.  
(ii) Nileswar Denkhw - DBHA.

**Semester - IV**

***For KAMC-202(4)***

- (i) खेराइ मोसामु - दुलाराय बर' हरिमु आफाद।  
(iii) खेराइ सानथौ - दुलाराय बर' हरिमु आफाद।  
(v) खाम सोल्लोँथाइ - धीरेन रामसियारि।
- (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर' ।  
(iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।  
(vi) हरिमु अलंबार- दुलाराय बर' हरिमु आफाद।

***For KAMM-202(4)***

- (i) खेराइ मोसामु - दुलाराय बर' हरिमु आफाद।  
(iii) खेराइ सानथौ - दुलाराय बर' हरिमु आफाद।  
(v) खाम सोल्लोँथाइ - धीरेन रामसियारि।
- (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर' ।  
(iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।  
(vi) हरिमु अलंबार- दुलाराय बर' हरिमु आफाद।

**SEMESTER - I**  
**INDIAN MUSIC, KHAM**  
**KAMMAJ - 101 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE ON MUSIC-I (T+P)**

---

---

**Learning objects:**

- \* To initiate the beginners to know about the basic knowledge on kham instrument.
- \* To teach the students the terms and terminology of Bodo music.
- \* To initiate the beginners into the deheg (Tala) system of kham.

**Learning outcomes:**

- \* A student will be able to exercise the beating method of kham.
  - \* A student will be expert in writing the Gwmbung (Bole) of kham.
  - \* A student can fit him/her self for demonstration of kham beat in the stage.
- 

**Theory = 35**

*Internal = 15*  
*Credit = 2*

- UNIT - I**
- |                              |                        |
|------------------------------|------------------------|
| (a) खामनि सिनायथि            | (b) खामनि जोनोम        |
| (c) खामफ्रिनि गोमबुं सिनायथि | (d) देहेगनि गुदि गियान |
| (e) लायलोनि गुदि गियान       | (f) मोसामुनि आखुथाइ    |
| (g) मोसामुनि रोखोम           |                        |

- UNIT - II**
- (a) गोमबुंनि बुंफुरलु आरो बेनि बाहागो
  - (b) आखाय सादिनायनि गोनांथि
  - (c) बिसान, बिथा, देंलो, खब गार, जुरि, फिनजुरि, बोखावथि रावै।

- UNIT - III**
- (a) देंखोमुनि बिजिरथि,
  - (b) खामानि बाहागोफोर।
  - (c) मोसामुनि गुमुर आरो बिजिरथि लिरनाय – मोसाग्लानाय आरो सथ्र 'लि।
  - (d) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय – मोनसिसिं देहेग, दौरि देहेग, ददेर देहेग।
  - (e) बुसारिनि बिजिरथि
  - (f) लायलोनि बिजिरथि।

- UNIT - IV**
- (a) देहेगखौ फान खालामनायनि गियान।
  - (b) मोसामुनि सानथौ लिरनाय- मोसाग्लानाय आरो सथ्र 'लि।
  - (c) खाम गोमबुंफोरनि बिजिरथि।
  - (d) बर' दामजुफोरनि सिनायथि।

*Internal = 15*  
*Credit = 2*

**PRACTICAL = 35**

- |                          |  |    |
|--------------------------|--|----|
| <b><u>UNIT - I</u></b>   | खामफ्रिखौ ब्रैफानसिम दामनाय।   | 5  |
| <b><u>UNIT - II</u></b>  | आखाय सादिनाय आरो देहेगनि बिथा दामनाय।                                | 10 |
| <b><u>UNIT - III</u></b> | देहेगनि सानबुंखब दिन्थिनाय (मोनसिसिं देहेग, दौरि देहेग, ददेर देहेग)। | 10 |
| <b><u>UNIT - IV</u></b>  | मोसामुनि आबुं गोमबुं दामनाय – मोसाग्लानाय, सथ्र 'लि।                 | 10 |

**SEMESTER - I**  
**INDIAN MUSIC, KHAM**  
**KAMMIN - 101 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE ON MUSIC-I (T+P)**

---

**Learning objects:**

- \* To initiate the beginners to know about the basic knowledge on kham instrument.
- \* To teach the students the terms and terminology of Bodo music.
- \* To initiate the beginners into the deheg (Tala) system of kham.

**Learning outcomes:**

- \* A student will be able to exercise the beating method of kham.
  - \* A student will be expert in writing the Gwmbung (Bole) of kham.
  - \* A student can fit him/her self for demonstration of kham beat in the stage.
- 

**Theory = 35**

*Internal = 15*  
*Credit = 2*

**UNIT - I**

- |                              |                        |
|------------------------------|------------------------|
| (a) खामनि सिनायथि            | (b) खामनि जोनोम        |
| (c) खामफ्रिनि गोमबुं सिनायथि | (d) देहेगनि गुदि गियान |
| (e) लायलोनि गुदि गियान       | (f) मोसामुनि आखुथाइ    |
| (g) मोसामुनि रोखोम           |                        |

**UNIT - II**

- |  |                            |
|--|----------------------------|
| (a) गोमबुंनि बुंफुरलु आरो बेनि बाहागो                        | (b) आखाय सादिनायनि गोनांथि |
| (c) बिसान, बिथा, देंलो, खब गार, जुरि, फिनजुरि, बोखावथि रावै। |                            |

**UNIT - III**

- |   |                       |
|---|-----------------------|
| (a) देंखोमुनि बिजिरथि,  | (b) खामानि बाहागोफोर। |
| (c) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - मोसाग्लानाय आरो सथ्र 'लि।                   |                       |
| (d) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - मोनसिसिं देहेग, दौरि देहेग, ददेर देहेग। |                       |
| (e) बुसारिनि बिजिरथि  | (f) लायलोनि बिजिरथि।  |

**UNIT - IV**

- |  |
|--|
| (a) देहेगखौ फान खालामनायनि गियान।                    |
| (b) मोसामुनि सानथौ लिरनाय- मोसाग्लानाय आरो सथ्र 'लि। |
| (c) खाम गोमबुंफोरनि बिजिरथि।                         |
| (d) बर' दामजुफोरनि सिनायथि।                          |

**PRACTICAL = 35**

*Internal = 15*  
*Credit = 2*

**UNIT - I**

खामफ्रिखौ ब्रैफानसिम दामनाय।

5

**UNIT - II**

आखाय सादिनाय आरो देहेगनि बिथा दामनाय।

10

**UNIT - III**

देहेगनि सानबुंखब दिन्थिनाय (मोनसिसिं देहेग, दौरि देहेग, ददेर देहेग।

10

**UNIT - IV**

मोसामुनि आबुं गोमबुं दामनाय - मोसाग्लानाय, सथ्र 'लि।

10

**SEMESTER - I**  
**INDIAN MUSIC, KHAM**  
**KAMIDC - 1 (3)**

*Credit = 3*

*Practical*

**Total Marks = 50**

**BASIC KNOWLEDGE ON MUSIC-I (P)**

---

---

**Learning object:**

\* To make the beginners learn the basic knowledge of beating method on kham.

**Learning outcomes:**

\* A student will be expert in exercising the basic formula of kham beating.

---

<b><u>UNIT - I</u></b>	(a) Khamfri	(b) Akhai Sadinai	(c) Deheg
	(d) Lailw (Laya)	(e) Damju	(f) Gwmbung
	(g) Busari	(h) Methai (Geet)	(i) Bwkhaothi

**UNIT - II** खामफ्रिखौ ब्रैफानसिम दामनाय ।

**UNIT - III** आखाय सादिनाय आरो देहेगनि बिथा दामनाय ।

**UNIT - IV** देहेगनि सानबुंखब दिन्थिनाय ( मोनसिसिं देहेग, दौरि देहेग, ददेर देहेग ।

**UNIT - V** मोसामुनि आबुं गोमबुं दामनाय - मोसाग्लानाय, सथ्र 'लि ।



**SEMESTER - I**  
**INDIAN MUSIC, KHAM**  
**KAMSEC - 1 (3)**  
**Total Marks = 50**

*Credit = 3*

**PERFORMANCE ON BODO FOLK INSTRUMENT KHAM- I**

---

**Learning objects:**

- \* To make the students expert with skill in playing on kham.
- \* To teach learners the artful exercise for stage performance.

**Learning outcomes:**

- \* The students will have outcome as a skilled artiste in kham.
  - \* A student will be able to create him/herself more and more skills which stands as a career of life.
- 

**Practical**

**Viva-Voce = 20**

**Stage Performance = 30**

UNIT-(i) and UNIT -(ii) of the Major Theory

<b><u>UNIT - I</u></b>	मोनसिसिं देहेगनि गोमबुंख्रौ नैफानसिम दामना दिन्थिफुंनाय ।	10
<b><u>UNIT - II</u></b>	सानबुंखब दिन्थिफुंनाय – दौरि गेदेग, ददेरे देहेग, मोनसिसिं देहेग ।	10
<b><u>UNIT - III</u></b>	जायखिजाया बर' सुबुं मोसानायनि आबुं गोमबुं दामना दिन्थिफुंनाय ।	10

**SEMESTER - I**  
**INDIAN MUSIC, DRAMA & ACTING**  
**KHAMVAC - 1 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE ON DRAMA & ACTING - I**

---

**Learning objects :**

- \* To Teach a learner the basic knowledge of the dramatical terms Prescribed.
- \* To make a student know about the acting like classical and stylist acting, Realistic acting, mime Acting, clowning etc.

**Learning outcomes :**

- \* A students will be to know the dramatical terms like makeup, Navaras, Mudra etc.
  - \* A students will be able to make him/her self as an expert actor in the field of drama.
- 

**Theory = 35**

***Internal = 15***

***Credit = 2***

**UNIT-I:- INTRODUCTION OF DRAMA -**

- (a) Origin of drama,
- (b) Different form of drama.

**UNIT-II :- TYPES OF ACTING -**

- (a) Classical and stylist acting,
- (b) Realistic acting.
- (c) Mime acting.
- (d) Clowning.

**UNIT-III :- THEORY OF RASA -**

- (a) Nava rasa.
- (b) Mudra.
- (c) Asana.
- (d) Pranayama.

**UNIT-IV :- THEATRE MUSIC -**

- (a) Folk dance.
- (b) Folk song.
- (c) Folk music instruments.

**PRACTICAL = 35**

***Internal = 15***

***Credit = 2***

**UNIT - I**      YOGA : Asana, Mudra, Pranyama and Rasa.      10

**UNIT - II**      DANCE:- Folk, Classical, Modern and Western.      10

**UNIT - III**      IMPROVISATION:- Realistic, Mime, Clowning and Classic.      15

**Four Year under Graduate Programme  
Contents of Courses for Bachelor of Music  
II Semester-B.Music. 1st Year  
Subject- Kham**

Sl. of	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	KAMMAJ102	Basic Knowledge on Bodo folk music-II	4	70	30	100
2.	Minor	KAMMIN102	Basic Knowledge on Bodo folk music-II	4	70	30	100
3.	IDC	KAMIDC2	Basic Knowledge on Bodo folk music-II	3	50	0	50
4.	AEC	KAMAEC102	Communicative English/Hindi/MIL	2	50	0	50
5.	SEC	KAMSEC2	Performance of Bodo Folk instrument Kham -II	3	50	0	50
6.	VAC	KAMVAC2	Basic Knowledge of Drama & Acting-II	4	70	30	100
			Total	20	360	90	450

**SEMESTER - II**  
**INDIAN MUSIC, KHAM**  
**KAMMAJ -102 (4)**  
**Total Marks = 100**  
**GENERAL KNOWLEDGE ON MUSIC-II (T+P)**

---

**Learning objects:**

- \* To initiate the beginners to know about the basic knowledge on kham instrument.
- \* To teach the students the terms and terminology of Bodo music.
- \* To initiate the beginners into the deheg (Tala) system of kham.

**Learning outcomes:**

- \* A student will be able to exercise the beating method of kham.
  - \* A student will be expert in writing the Gwmbung (Bole) of kham.
  - \* A student can fit him/her self for demonstration of kham beat in the stage.
- 

**Theory = 35**

*Internal = 15*  
*Credit = 2*

- UNIT-I** (a) सेथाइ गोमबुंनि बाहागो (b) जथाइ गोमबुंनि बाहागो  
(c) बर'नि फोरबो (d) बर' मोसामुनि बाहागोफोर  
(e) देहेगसिननि सिनायथि (f) लायलोनि बाहागो
- UNIT-II** (a) बालाब गुबै, बालाब बायदि, दन्द्रा, फिनजाब, मैदाम, द्रुं, द्राब, श्रा, हाल', मोखां गोसोम, गावरेमा, देहेगसिन।
- UNIT-III** (a) बर' सुबुं मेथाइफोरनि बिजिरथि।  
(b) बर' देहेगफोरनि रोखोम।  
(c) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - आइल्लों देहेग, सान्दो देहेग।  
(d) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - बागुरुम्बा, खामाव बारखोनाय।  
(e) बर'नि हाबायाव बैराथि आरो बार'लाम्फानि बिफाव।  
(F) देंखोमुनि बिजिरथि।
- UNIT-IV** (a) मोसामुनि सानथौ लिरनाय - बागुरुम्बा, खामाव बारखोनाय।  
(b) दामजु आरो बेनि बाहागोफोर  
(c) मोसामुनि गोमबुं लिखान्थि लिरनाय - बागुरुम्बा, खामाव बारखोनाय।

**PRACTICAL = 35**

*Internal = 15*  
*Credit = 2*

- |                 |  |    |
|-----------------|--|----|
| <b>UNIT-I</b>   | खामनि बुसारि दामना दिन्थिफुंनाय।                           | 5  |
| <b>UNIT-II</b>  | मोनसिसिं देहेगनि गुमबुं, आखाय सादिनाय, थामखन दिन्थिफुंनाय। | 10 |
| <b>UNIT-III</b> | आबुं मोसामु दिन्थिफुंनाय - बागुरुम्बा, खामाव बारखोनाय।     | 10 |
| <b>UNIT-IV</b>  | खाम देहेगनि रोखोम दामनाय - आइल्लें देहेग, सान्दो देहेग।    | 10 |

**SEMESTER - II**  
**INDIAN MUSIC, KHAM**  
**KAMMIN -102 (4)**  
**Total Marks = 100**  
**GENERAL KNOWLEDGE ON MUSIC-II (T+P)**

---

**Learning objects:**

- \* To initiate the beginners to know about the basic knowledge on kham instrument.
- \* To teach the students the terms and terminology of Bodo music.
- \* To initiate the beginners into the deheg (Tala) system of kham.

**Learning outcomes:**

- \* A student will be able to exercise the beating method of kham.
  - \* A student will be expert in writing the Gwmbung (Bole) of kham.
  - \* A student can fit him/her self for demonstration of kham beat in the stage.
- 

**Theory = 35**

*Internal = 15*  
*Credit = 2*

**UNIT-I**

- |                           |                            |
|---------------------------|----------------------------|
| (a) सेथाइ गोमबुंनि बाहागो | (b) जथाइ गोमबुंनि बाहागो   |
| (c) बर'नि फोरबो           | (d) बर' मोसामुनि बाहागोफोर |
| (e) देहेगसिननि सिनायथि    | (f) लायलोनि बाहागो         |

**UNIT-II**

- (a) बालाब गुबै, बालाब बायदि, दन्द्रा, फिनजाब, मैदाम, द्रुं, द्राब, श्रा, हाल', मोखां गोसोम, गावरेमा, देहेगसिन।

**UNIT-III**

- (a) बर' सुबुं मेथाइफोरनि बिजिरथि।  
(b) बर' देहेगफोरनि रोखोम।  
(c) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - आइलें देहेग, सान्दो देहेग।  
(d) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - बागुरुम्बा, खामाव बारखोनाय।  
(e) बर'नि हाबायाव बैराथि आरो बार'लाम्फानि बिफाव।  
(f) देंखोमुनि बिजिरथि।

**UNIT-IV**

- (a) मोसामुनि सानथौ लिरनाय - बागुरुम्बा, खामाव बारखोनाय।  
(b) दामजु आरो बेनि बाहागोफोर  
(c) मोसामुनि गोमबुं लिरखान्थि लिरनाय - बागुरुम्बा, खामाव बारखोनाय।

**PRACTICAL = 35**

*Internal = 15*  
*Credit = 2*

**UNIT-I**

खामनि बुसारि दामना दिन्थिफुंनाय।

5

**UNIT-II**

मोनसिंसिं देहेगनि गुमबुं, आखाय सादिनाय, थामखन दिन्थिफुंनाय।

10

**UNIT-III**

आबुं मोसामु दिन्थिफुंनाय - बागुरुम्बा, खामाव बारखोनाय।

10

**UNIT-IV**

खाम देहेगनि रोखोम दामनाय - आइलें देहेग, सान्दो देहेग।

10

**SEMESTER - II**  
**INDIAN MUSIC, KHAM**  
**KAMIDC - 2 (3)**

*Credit = 3*

*Practical*

**Total Marks = 50**

**GENERAL KNOWLEDGE ON MUSIC-II (P)**

---

**Learning objects:**

- \* To initiate the beginners to know about the basic knowledge on kham instrument.
- \* To teach the students the terms and terminology of Bodo music.
- \* To initiate the beginners into the deheg (Tala) system of kham.

**Learning outcomes:**

- \* A student will be able to exercise the beating method of kham.
  - \* A student will be expert in writing the Gwmbung (Bole) of kham.
  - \* A student can fit him/her self for demonstration of kham beat in the stage.
- 

**UNIT-I**

- |              |                 |                 |
|--------------|-----------------|-----------------|
| (a) Bitha    | (b) Balab gubwi | (c) Balab baidi |
| (d) Thamkhon | (e) Juri        | (f) Fin juri    |
| (g) Finjab   | (h) Mwidam      | (i) Gab.        |

**UNIT- II**

खामनि बुसारि दामना दिन्थिफुंनाय ।

**UNIT- III**

मोनसिंसिं देहेगनि गुमबुं, आखाय सादिनाय, थामखन दिन्थिफुंनाय ।

**UNIT- IV**

आबुं मोसामु दिन्थिफुंनाय - बागुरुम्बा, खामाव बारखोनाय ।

**UNIT-V**

खाम देहेगनि रोखोम दामनाय - आइलें देहेग, सान्दो देहेग ।

**Stage Performance = 20**

**UNIT - I**

- |  |   |
|--|---|
| (a) Ability to Play the Notation of the Item - | (i) Mwshaglangnai<br>(ii) Satrali.  |
| (b) Ability to Play the Item of Song -         | (i) Aroj methai.<br>(ii) Bokhali methai.<br>(iii) Bagrumba methai.<br>(iv) Nileswar methai. |

**SEMESTER - II**  
**INDIAN MUSIC, KHAM**  
**KAMSEC - 2 (3)**

*Practical*

**Total Marks = 50**

**PERFORMANCE ON BODO FOLK INSTRUMENT KHAM = BI**

---

---

**Learning objects:**

- \* To make the students expert with skill in playing on kham.
- \* To teach learners the artful exercise for stage performance.

**Learning outcomes:**

- \* The students will have outcome as a skilled artiste in kham.
  - \* A student will be able to create him/herself more and more skills which stands as a career of life.
- 

**Viva-Voce = 20**

UNIT-(i) and UNIT-(ii) of the Major Theory

**Stage Performance = 30**

<b><u>UNIT-I</u></b>	मोनसिसिं देहेगनि बिथाखौ ब्रैफानसिम दामना दिन्थिफुंनाय ।	10
<b><u>UNIT-II</u></b>	सानबुंखब दिन्थिफुंनाय - आइलों देहेग, सान्दो देहेग, माइनाव देहेग ।	10
<b><u>UNIT-III</u></b>	जायखिजाया बर' सुबुं मेथाइजों दामना दिन्थिफुंनाय ।	10

**SEMESTER - II**  
**INDIAN MUSIC, DRAMA & ACTING**  
**KAMVAC - 2 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE ON DRAMA & ACTING-II**

---

---

**Learning objects :**

- \* To Teach a learner the basic knowledge of the dramatical terms Prescribed.
- \* To make a student know about the acting like classical and stylist acting, Realistic acting, mime Acting, clowing etc.

**Learning outcomes :**

- \* A students will be to know the dramatical terms like makeup, Navaras, Mudra etc.
  - \* A students will be able to make him/her self as an expert actor in the field of drama.
- 

**Theory = 35**

***Internal = 15***  
***Credit = 2***

**UNIT-I:- INTRODUCTION OF DRAMA -**

- (a) Origin of drama,
- (b) Different form of drama.

**UNIT-II :- TYPES OF ACTING -**

- (a) Classical and stylist acting,
- (b) Realistic acting.
- (c) Mime acting.
- (d) Clowning.

**UNIT-III :- THEORY OF RASA -**

- (a) Nava rasa.
- (b) Mudra.
- (c) Asana.
- (d) Pranayama.

**UNIT-IV :- THEATRE MUSIC -**

- (a) Folk dance.
- (b) Folk song.
- (c) Folk music instruments.

**PRACTICAL = 35**

***Internal = 15***  
***Credit = 2***

<b><u>UNIT - I</u></b>	YOGA : Asana, Mudra, Pranyama and Rasa.	10
<b><u>UNIT - II</u></b>	DANCE:- Folk, Classical, Modern and Western.	10
<b><u>UNIT - III</u></b>	IMPROVISATION:- Realistic, Mime, Clowning and Classic.	15



**Four Year under Graduate Programme**  
**Contents of Courses for Bachelor of Music**  
**III Semester-B.Music. 2nd Year**  
**Subject- Kham**

Sl. No.	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	KAMMAJ201	General Knowledge on B. folk instrument Kham -I (T)	4	70	30	100
2.	Major	KAMMAJ201	General Knowledge on B. folk instrument Kham -I (P)	4	70	30	100
3.	Minor	KAMMIN201	General Knowledge on Bodo folk instrument Kham - I (T+P)	4	70	30	100
4.	IDC	KAMIDC3	Basic Knowledge on Bodo folk instrument Kham-III	3	50	0	50
5.	AEC	KAMAEC201	Communicative English/Hindi/MIL	2	50	0	50
6.	SEC	KAMSEC3	Performance on Bodo Folk instrument Kham -III	3	50	0	50
			Total	20	360	90	450

**SEMESTER - III**  
**INDIAN MUSIC, KHAM**  
**KAMMAJ -201 (4)**  
**Total Marks = 100**

*Theory=70*  
*Internal = 30*  
*Credit = 4*

**GENERAL KNOWLEDGE ON BODO FOLK INSTRUMENT KHAM-I (T)**

---

**Learning objects:**

- \* To make the learners know about the general knowledge on Bodo folk music.
- \* To Teach the students the technique of playing deheg (Tala) on kham.
- \* To give the methods how to expand the Gasari dehegs of kham.

**Learning outcomes:**

- \* The learners will have perfect ability for playing on kham through academic system.
  - \* The learners will be able to make themselves fit for stage performance.
  - \* The learners can earn the perfect knowledge and techniques how to use the kham deheg in expanded form.
- 

**UNIT - I**

- |                                  |                              |
|----------------------------------|------------------------------|
| (a) खामनि बाहागो फोर             | (b) जथाय गोमबुं              |
| (c) बर' देखोमु बिखान्थि          | (d) बर'देहेग हांखोनि सिनायथि |
| (e) बर'बिसान आरो बोखावथिनि गियान | (f) फाथालिनि बाहागोफोर       |
| (g) सेरजा दुरुंफोरनि मुं         | (h) आसिफोरनि मुं।            |

**UNIT - II**

गोमहाब, आजोरोम, रिबुं, जथा, जाबसिं, खसाब, आवराय देखो, मोखां गोसोम, खुगा गोलाव, बाउनाय, देंलो, खामस्त्रोन, गोमबुं थुख्रा, थामखन, दिंखन।

**UNIT - III**

- (a) फावथाइ, सुबुं फावथाइ आरो बर'फावथाइनि बोहैथि दाहार।
- (b) बैसागु आरो देमसि मोसामुनि फुंखा।
- (c) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - बारदै देहेग, जैसाद देहेग आरो चौद्रि देहेग।
- (d) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - बाथैलौनाय, गानदौला बोननाय आरो दावसि देलाइ।
- (e) बैदासि देखो, सिफुं, बैराथि, बारलाम्फा।
- (f) बर' सुबुं मेथाइआव खामनि गोहोमथि।

**UNIT - IV**

- (a) बर' सुबुं मोसामु आरो बेनि बाहागोफोर।
- (b) मोसामुनि सानथौ लिरनाय - बाथै लौनाय, गानदौला बोननाय आरो दावसि देलाइ।
- (c) सुबुं सल' आरो बर' सुबुं सल'नि बिजिरथि।
- (d) मोनगु बिदै (नवरस) आरो मोनगु भावनि बिजिरथि आरो बाहायथि।

**UNIT - V**

- (a) जिउखौरां लिरनाय - (क) अस्ताद कामिनि कुमार नार्जारि, (ख) उत्तम चन्द्र खेरखाटारि, (ग) नारद चन्द्र ब्रह्म।
- (b) जाराफाग्लानि सल', आलि दामब्रानि सल'।
- (c) मोसामुनि आबुं गोमबुं लिरखान्थि लिरनाय - (क) बाथै लौनाय, (ख) गानदौला बोननाय, (ग) दावसि देलाइ।

**SEMESTER - III**  
**INDIAN MUSIC, KHAM**  
**KAMMAJ -202 (4)**

*Practical*

**Total Marks = 100**

*Practical = 70*

*Internal = 30*

*Credit = 4*

**GENERAL KNOWLEDGE ON BODO INSTRUMENT KHAM-I (P)**

---

---

**Learning objects:**

- \* To make the learners know about the general knowledge on Bodo folk music.
- \* To Teach the students the technique of playing deheg (Tala) on kham.
- \* To give the methods how to expand the Gasari dehegs of kham.

**Learning outcomes:**

- \* The learners will have perfect ability for playing on kham trough academic system.
  - \* The learners will be able to make themselves fit for stage performance.
  - \* The learners can earn the perfect knowledge and techniques how to use the kham deheg in expanded form.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of the Major Theory = 20

**Stage Perfomance = 50**

<b><u>UNIT - I</u></b>	दौरि देहेगनि गोमबुंखौ थाम फानसिम दामना दिन्थिफुंनाय ।	10
<b><u>UNIT - II</u></b>	खामफ्रिनि गोमबुं फोरखौ दामना दिन्थिफुंनाय ।	10
<b><u>UNIT - III</u></b>	देहेगनि सानबुंखब दिन्थिफुंनाय-बारदै देहेग, जैसाद देहेग, चैन्द्रि देहेग ।	10
<b><u>UNIT - IV</u></b>	आबुं मोसामुनि गोमबुं फोरखौ दामना दिन्थिफुंनाय-दावथै लॉनाय, गानदौला बोननाय आरो दावस्त्रि देलाइ ।	10
<b><u>UNIT - V</u></b>	SEM-I आरो SEM-II नि मोसानाय आयादाफोरनि गोमबुंखौ दामना दिन्थिफुंनाय ।	10

**SEMESTER - III**  
**INDIAN MUSIC, KHAM**  
**KAMMIN -201 (4)**

**Total Marks = 100**

**GENERAL KNOWLEDGE ON BODO FOLK INSTRUMENT KHAM-I (T+P)**

**Learning objects:**

- \* To make the learners know about the general knowledge on Bodo folk music.
- \* To Teach the students the technique of playing deheg (Tala) on kham.
- \* To give the methods how to expand the Gasari dehegs of kham.

**Learning outcomes:**

- \* The learners will have perfect ability for playing on kham through academic system.
- \* The learners will be able to make themselves fit for stage performance.
- \* The learners can earn the perfect knowledge and techniques how to use the kham deheg in expanded form.

**Theory = 35**

*Internal = 15*

*Credit = 2*

- UNIT - I** (a) खामनि बाहागोफोर (b) जथाय गोमबुं  
(c) बर' देखोमु बिखान्थि (d) बर'देहेग हांखोनि सिनायथि  
(e) बर'बिसान आरो बोखावथिनि गियान (f) फाथालिनि बाहागोफोर  
(g) सेरजा दुरुंफोरनि मुं (h) आसिफोरनि मुं।
- UNIT - II** गोमहाब, आजोरोम, रिबुं, जथा, जाबसिं, खसाब,आवराय देखो, मोखां गोसोम, खुगा गोलाव,  
बाउनाय, देंलो, खामसोन, गोमबुं थुखा, थामखन, दिंखन।
- UNIT - III** (a) फावथाइ, सुबुं फावथाइ आरो बर'फावथाइनि बोहैथि दाहार।  
(b) बैसागु आरो देमसि मोसामुनि फुंखा।  
(c) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - बारदै देहेग, जैसाद देहेग आरो चौद्रि देहेग।  
(d) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - बाथैलौनाय, गानदौला बोननाय आरो दावसि देलाइ।  
(e) बैदासि देंखो, सिफुं, बैराथि, बारलाम्फा।  
(f) बर' सुबुं मेथाइआव खामनि गोहोमथि।
- UNIT - IV** (a) बर' सुबुं मोसामु आरो बेनि बाहागोफोर।  
(b) मोसामुनि सानथौ लिरनाय - बाथै लौनाय, गानदौला बोननाय आरो दावसि देलाइ।  
(c) सुबुं सल' आरो बर' सुबुं सल'नि बिजिरथि।  
(d) मोनगु बिदै (नवरस) आरो मोनगु भावनि बिजिरथि आरो बाहायथि।

**Practical = 35**

*Internal = 15*

**VIVA-VOCE = 10**

*Credit = 2*

UNIT-(i) and UNIT-(ii) of the Minor Theory = 20

**Stage Performance = 25**

- |                 |  |    |
|-----------------|--|----|
| <b>UNIT-I</b>   | आखाय सादिनाय फारि दामना दिन्थिफुंनाय।  | 5  |
| <b>UNIT-II</b>  | देहेगनि सानबुंखब दिन्थिफुंनाय - बारदै देहेग, जैसाद देहेग, चौद्रि देहेग।            | 10 |
| <b>UNIT-III</b> | मोसामुनि आबुं गोमबुं दामना दिन्थिफुंनाय - दावथैलौनाय, गानदौला बोननाय, दावसि देलाइ। | 10 |

**SEMESTER - III**  
**INDIAN MUSIC, KHAM**  
**KAMIDC - 3 (3)**

*Credit = 3*

***Practical***

**Total Marks = 50**

**GENERAL KNOWLEDGE ON BODO FOLK INSTRUMENT KHAM-I (P)**

**Learning objects:**

- \* To initiate the beginners to know about the basic knowledge on kham instrument.
- \* To teach the students the terms and terminology of Bodo music.
- \* To initiate the beginners into the deheg (Tala) system of kham.

**Learning outcomes:**

- \* A student will be able to exercise the beating method of kham.
- \* A student will be expert in writing the Gwmbung (Bole) of kham.
- \* A student can fit him/her self for demonstration of kham beat in the stage.

**VIVA- VOCE = 30**

- UNIT - I**
- |                   |                   |            |
|-------------------|-------------------|------------|
| (a) Dengkhwmu     | (b) Aorai Dengkhw | (c) Halo   |
| (d) Gumhab        | (e) Damju         | (f) Denglw |
| (g) Bisan         | (h) Khob          | (i) Gar    |
| (j) Mwkhang gswm. |                   |            |

**UNIT-II** आखाय सादिनाय फारि दामना दिन्थिफुंनाय ।

**UNIT-III** देहेगनि सानबुंखब दिन्थिफुंनाय – बारदै देहेग, जैसाद देहेग, चौद्रि देहेग ।

**UNIT-IV** मोसामुनि आबुं गोमबुं दामना दिन्थिफुंनाय – दावथैलौनाय, गानदौला बोननाय, दावस्त्रि देलाइ ।

**Stage Performance = 20**

- UNIT - I**
- |  |                        |
|--|------------------------|
| (a) Ablity to spell the Sanbungkhob of the deheg (Tala). | (i) Mwnsingsing Deheg. |
|  | (ii) Agrang Deheg.     |
|  | (iii) Kob-brui Deheg.  |
| (b) Abllity to Play the Item of Dance -                  | (i) Khamao Barkhwnai.  |
|  | (ii) Gandoula Bwnnai.  |
| (c) Ablity to Play the folk song -                       | (i) Abadari methai.    |
|  | (ii) Badari methai.    |
|  | (iii) Laokhar methai.  |

**SEMESTER - III**  
**INDIAN MUSIC, KHAM**  
**KAMSEC - 3 (3)**

*Credit = 3*

*Practical*

**Total Marks = 50**

**PERFORMANCE ON BODO FOLK INSTRUMENT KHAM - III**

---

**Learning objects:**

- \* To make the students expert with skill in playing on kham.
- \* To teach learners the artful exercise for stage performance.

**Learning outcomes:**

- \* The students will have outcome as a skilled artiste in kham.
  - \* A student will be able to create him/herself more and more skills which stands as a career of life.
- 

**Hands On Training = 30**

- |                                 |    |
|---------------------------------|----|
| * खाम बानायनायना दिन्थिफुंनाय । | 30 |
|---------------------------------|----|

**Soft Skills = 20**

- |                |  |    |
|----------------|--|----|
| <b>UNIT-I</b>  | खामस्रोनि खसाब आरो गहेनानि सोमोन्दै दिन्थिफुंनाय । | 10 |
| <b>UNIT-II</b> | खाम गोमबुंनि जायगाफोरखौ फामाव दामना दिन्थिफुंनाय । | 10 |

**Four Year under Graduate Programme**  
**Contents of Courses for Bachelor of Music**  
**IV Semester-B.Music. 2nd Year**  
**Subject- Kham**

Sl. No.	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	KAMMAJ203	General Knowledge on Bathou and Kherai music -I (T)	4	70	30	100
2.	Major	KAMMAJ204	General Knowledge on Bathou and Kherai music -I (P)	4	70	30	100
3.	Major	KAMMAJ205	General Knowledge on Bathou and Kherai music -I (P)	4	70	30	100
4.	Minor	KAMMIN202	General Knowledge on Bathou and Kherai music - I (T+P)	4	70	30	100
5.	AEC	KAMAEC202	Communicative English/Hindi/MIL	2	50	0	50
6.	Intern ship	KAMINT1	Kham Internship	2	0	0	50
			Total	20	360	120	500

**SEMESTER - IV**  
**INDIAN MUSIC, KHAM**  
**KAMMAJ -203 (4)**  
**Total Marks = 100**

*Theory = 70*  
*Internal = 30*  
*Credit = 4*

**GENERAL KNOWLEDGE ON BATHOU & KHERAI MUSIC-I(T)**

**Learning objects:**

- \* To make the learner know about the general knowledge on Bathou and Kherai music.
- \* To give the techniques how to accompany kham will folk song, folk music and folk dance.
- \* To make the learners expert in kham playing for stage performance.

**Learning outcomes:**

- \* The learner will have perfect ability for playing on kham with kherai musics prescribed.
- \* The learner will be able to make themselves fit for stage performance.
- \* The learner can earn the perfect knowledge and technique how to use the kham deheg in expanded forms.

- UNIT - I** (a) देहेग बिसान आरो खबनि गियान। (f) बाथौनि आयजेंफोर।  
(b) बर' सुबुं मेथायनि बाहागोफोर। (g) खेराइनि बाहागोफोर।  
(c) स्निख 'नि बाहागोफोर। (h) फाथालिनि बाहागोफोर।  
(d) खामनि गोम्बुंनि बाहागोफोर।  
(e) खामनि बाहागोफोर।
- UNIT - II** (a) जानागुरु (b) जाथा (c) राइगन  
(d) दौदिनि (e) जाथ्रासि (f) थुंग्रि  
(g) इमफि (थुंग्रि) (h) सि बसि (i) दौरि  
(j) गावरेमा (k) दाहाल (l) फाथालि  
(m) बाथौसालि (n) खेराइसालि (o) आवासि।
- UNIT - III** (a) गारजा, (b)सालामि, (c) बासानि,  
(d) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - आग्रां देहेग, बासमुथि देहेग, गुथाल देहेग।  
(e) मोसामुनि गुमुर आरो बिजिरथि लिरनाय- (क) दाहाल बेद सिबनाय, (ख) खोजोना फनाय,  
(ग) गराय दाब्रायनाय,  
(f) खेराइ गोलाव, खेराइ गुसुं, बोराय बाथौ, बाथौ बोराय।  
(g) खेराइआव दौदिनि आरो जानागुरुनि बिफाव।  
(h) खेराइ सोदोबनि बिजिरथि, खेराइसालि बानायनाय आरो खेराइ खुंनायनि गोनांथि।
- UNIT - IV** (a) बोराय बाथौनि गोहोफोर।  
(b) खेराइआव दौदिनिनि गान्नाय जोमनाय देलायनाय।  
(c) खेराइ फोरबो आरो बेनि बाहागोफोर।  
(d) खेराय मोसामुनि सान्थौ लिरनाय - (क) दाहाल-बेद सिबनाय, (ख) खोजेमा फनाय,  
(ग) गराय दाब्रायनाय।  
(e) खेराइनि दामजुफोर।
- UNIT - V** (a) जिउखौरां लिरनाय - (क) नात्य सम्राट दारेन्द्र नाथ बसुमतारी, (ख) चतिश चन्द्र बसुमतारी,  
(ग) खनिन बड'सा,  
(b) बाथौनि सानथौ बिजिरनाय।  
(c) मोसामुनि आबुं गोमबुं लिरखान्थि लिरनाय - (क) दाहाल बेद सिबनाय,  
(ख) खोजोमा फनाय,  
(ग) गराय दाब्रायनाय।



**SEMESTER - IV**  
**INDIAN MUSIC, KHAM**  
**KAMMAJ - 204 (4)**

*Practical = 70*  
*Internal = 30*  
*Credit = 4*

*Practical*

**Total Marks = 100**

**GENERAL KNOWLEDGE ON BATHOU & KHERAI MUSIC-I (P)**

---

**Learning objects:**

- \* To make the learner know about the general knowledge on Bathou and Kherai music.
- \* To give the techniques how to accompany kham will folk song, folk music and folk dance.
- \* To make the learners expert in kham playing for stage performance.

**Learning outcomes:**

- \* The learner will have perfect ability for playing on kham with kherai musics prescribed.
  - \* The learner will be able to make themselves fit for stage performance.
  - \* The learner can earn the perfect knowledge and technique how to use the kham deheg in expanded forms.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of the Major Theory

**Stage Performance = 50**

<b>UNIT - I</b>	आखाय सादिनाय फारि दामना दिन्धिफुंनाय ।	10
<b>UNIT - II</b>	आर'ज मेथाइजों खाम दामना दिन्धिफुंनाय ।	10
<b>UNIT - III</b>	देहेगनि सानबुंखब दिन्धिफुंनाय-आग्रां देहेग, बासमुथि देहेग, गुथाल देहेग ।	10
<b>UNIT - IV</b>	आबुं मोसामुनि गोमबुं दामना दिन्धिफुंनाय- दाहाल-बेत सिबनाय, खोजोमा फनाय, गराय दाब्रायनाय ।	10
<b>UNIT - V</b>	मोनसिसिं देहेगनि थुखा गोमबुं दामना दिन्धिफुंनाय ।	10

**SEMESTER - IV**  
**INDIAN MUSIC, KHAM**  
**KAMMAJ - 205 (4)**

*Practical*

**Total Marks = 100**

*Practical = 70*

*Internal = 30*

*Credit = 4*

**GENERAL KNOWLEDGE ON BATHOU & KHERAI MUSIC-I (P)**

---

**Learning objects:**

- \* To make the learner know about the general knowledge on Bathou and Kherai music.
- \* To give the techniques how to accompany kham will folk song, folk music and folk dance.
- \* To make the learners expert in kham playing for stage performance.

**Learning outcomes:**

- \* The learner will have perfect ability for playing on kham with kherai musics prescribed.
  - \* The learner will be able to make themselves fit for stage performance.
  - \* The learner can earn the perfect knowledge and technique how to use the kham deheg in expanded forms.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of the Major Theory

**Stage Performance = 50**

<b>UNIT - I</b>	दौरि देहेगनि बिथा आरो थुखा गोमबुं दामना दिन्थिफुंनाय ।	10
<b>UNIT - II</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - दौरि देहेग, ददेरे देहेग, आग्रां देहेग ।	10
<b>UNIT -III</b>	मोसामुनि आबुं गोमबुं दामना दिन्थिफुंनाय - बागुरुम्बा, दावस्त्रि देलाय, रुमबां ।	10
<b>UNIT - IV</b>	SEM-II आरो SEM-III नि मोसानाय आयदाफोरनि आबुं गोमबुं दामना दिन्थिफुंनाय ।	10
<b>UNIT - V</b>	गावनि गोसो बादियै जायखि-जाया सुबुं मोसामुनि आबुं गोमबुं दामना दिन्थिफुंनाय ।	10

**SEMESTER - IV**  
**INDIAN MUSIC, KHAM**  
**KAMMIN - 202 (4)**  
**Total Marks = 100**

**GENERAL KNOWLEDGE ON BATHOU & KHERAI MUSIC-I (T+P)**

**Learning objects:**

- \* To make the learner know about the general knowledge on Bathou and Kherai music.
- \* To give the techniques how to accompany kham will folk song, folk music and folk dance.
- \* To make the learners expert in kham playing for stage performance.

**Learning outcomes:**

- \* The learner will have perfect ability for playing on kham with kherai musics prescribed.
- \* The learner will be able to make themselves fit for stage performance.
- \* The learner can earn the perfect knowledge and technique how to use the kham deheg in expanded forms.

**Theory = 35**

**Internal = 15**  
**Credit = 2**

<b>UNIT - I</b>	(a) देहेग बिसान आरो खबनि गियान (c) स्त्रिख 'नि बाहागोफोर (e) खामनि बाहागोफोर (g) खेराइनि बाहागोफोर	(b) बर' सुबुं मेथायनि बाहागोफोर (d) खामनि गोम्बुंनि बाहागोफोर (f) बाथौनि आयजेंफोर (h) फाथालिनि बाहागोफोर।		
<b>UNIT - II</b>	(a) जानागुरु (e) जाथ्रासि (i) दौरि (n) फाथालि	(b) जाथा (f) थुंग्रि (j) गावरेमा (o) खेराइसालि	(c) राइगन (g) इमफि ( थुंग्रि) (k) दाहाल (p) आवासि।	(d) दौदिनि (h) सि बसि (m) बाथौसालि
<b>UNIT - III</b>	(a) गारजा, (d) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - आग्रां देहेग, बासमुथि देहेग, आरो गुथाल देहेग। (e) मोसामुनि गुमुर आरो बिजिरथि लिरनाय-दाहाल बेद सिबनाय, खोजोना फनाय, गराय दाब्रायनाय। (f) खेराइ गोलाव, खेराइ गुसुं, बोराय बाथौ, बाथौ बोराय। (g) खेराइआव दौदिनि आरो जानागुरुनि बिफाव। (h) खेराइ सोदोबनि बिजिरथि, खेराइसालि बानायनाय आरो खेराइ खुंनायनि गोनांथि।	(b) सालामि, (c) बासानि, (क) दाहाल-बेद सिबनाय, (ख) खोजेमा फनाय, (ग) गराय दाब्रायनाय।		
<b>UNIT - IV</b>	(a) बोराय बाथौनि गोहोफोर। (b) खेराइआव दौदिनिनि गान्नाय जोमनाय देलायनाय। (c) खेराइ फोरबो आरो बेनि बाहागोफोर। (d) खेराइ मोसामुनि सान्थौ लिरनाय - (e) खेराइनि दामजुफोर।	(क) दाहाल-बेद सिबनाय, (ख) खोजेमा फनाय, (ग) गराय दाब्रायनाय।		

**Practical = 35**

**Internal = 15**  
**Credit = 2**

**VIVA-VOCE = 10**

UNIT-(i) and UNIT-(ii) of the Major Theory

**Stage Performance = 25**

<b>UNIT - I</b>	देहेगनि रोखोम दामना दिन्थिफुंनाय।	5
<b>UNIT - II</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - दौरि देहेग, ददेरे देहेग, आग्रां देहेग।	10
<b>UNIT - III</b>	आबुं मोसामुनि गोमबुं दामना दिन्थिफुंनाय -दाहाल -बेत सिबनाय, खोजोमा फनाय, गराय दाब्रायनाय।	

**INDIAN MUSIC**  
**SERJA**

**SEMESTER-I, II, III & IV**

## Course structure for Four Years BFM in Serja

SEM	Type	Core Course (20)	Minor Course (8)	IDC (3)	AEC (4)	SEC (3)	VAC (2)	Internship (1)	ADL
		Credit- 20x4=80	8x4=32	3x3=9	4x2=8	3x3=9	2x4=8	1x2=2	3x4=12
1 <sup>st</sup>		SRJ MAJ 101 (4): Basic Knowledge on Bodo folk music (T+P) I	SRJ MIN 101 (4): Basic Knowledge on Bodo folk music (T+P) I	SRJ IDC 1 (3): Basic Knowledge on Bodo folk music-1	--	SRJ SEC 1 (3): Skill in performance of Serja	SRJ VAC 1 (4): Basic knowledge of drama & acting-1	--	--
2 <sup>nd</sup>		SRJ MAJ 102 (4): General Knowledge on Bodo folk music (T+P) II	SRJ MIN 102 (4): General Knowledge on Bodo folk music (T+P) II	SRJ IDC 2 (3): Basic Knowledge on Bodo folk music-II	--	SRJ SEC 2 (3): Skill in performance of Serja-II	SRJ VAC 2 (4): Basic knowledge of drama & acting-II	--	--
3 <sup>rd</sup>		SRJ MAJ 201 (4): General Knowledge on bodo folk instrument Serja (T) I	SRJ MIN 201 (4): General Knowledge on bodo folk instrument Serja (T+P) I	SRJ IDC 3 (3): General Knowledge on bodo folk instrument Serja-III	--	SRJ SEC 201 (3): Hands on Training, Soft skills	--	--	--
		SRJ MAJ 202 (4): General Knowledge on bodo folk instrument Serja (P) I							
4 <sup>th</sup>		SRJ MAJ 203 (4): General Knowledge on Bathou & Kherai music (T) I	SRJ MIN 202 (4): General Knowledge on Bathou & Kherai music (T+P) I	--	--	--	--	SRJINT 201 (2): Serja playing Internship	--
		SRJ MAJ 204 (4): General Knowledge on Bathou & Kherai music (P) I							
		SRJ MAJ 205 (4): General Knowledge on Bathou & Kherai music (P) II							

**Four Year under Graduate Programme  
Contents of Courses for Bachelor of Music  
I Semester-B.Music. 1st Year  
Subject- Serja**

Sl. No.	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	SRJMAJ101	Basic Knowledge on Bodo folk music-I	4	70	30	100
2.	Minor	SRJMIN101	Basic Knowledge on Bodo folk music-I	4	70	30	100
3.	IDC	SRJIDC1	Basic Knowledge on Bodo folk music-I	3	50	0	50
4.	AEC	SRJAEC101	Communicative English/Hindi/MIL	2	50	0	50
5.	SEC	SRJSEC1	Performance of Bodo Folk instrument Serja -I	3	50	0	50
6.	VAC	SRJVAC1	Basic Knowledge of Drama & Acting-I	4	70	30	100
			Total	20	360	90	450

## Recommended Books

### Semester - I

#### **For SRJC-101(4)**

- (i) सेरजा- (दु.ब.हा.आ) (ii) मोसामुनि सानथौ - (दु.ब.हा.आ)

#### **For SRJM-101(4)**

- (i) सेरजा- (दु.ब.हा.आ) (ii) मोसामुनि सानथौ - (दु.ब.हा.आ)

#### **For SRJIDC-1(3)**

- (i) Dengkhwmu - DBHA. (iii) Serja - DBHA.  
(iv) Kherai Mwsamu - DBHA.

#### **For DRAVAC-102 (4)**

- (i) *Natyasastra- Bharatmuni.*  
(ii) *Constantin Salnislavski.*  
(iii) *Archetecture of the Theatre - Grigory barkhin.*

### Semester - II

#### **For SRJC-102(4)**

- (i) सेरजा- (दु.ब.हा.आ) (ii) मोसामुनि सानथौ - (दु.ब.हा.आ)

#### **For SRJM-102(4)**

- (i) सेरजा- (दु.ब.हा.आ) (ii) मोसामुनि सानथौ - (दु.ब.हा.आ)

#### **For SRJIDC-1(3)**

- (i) Dengkhwmu - DBHA.  
(ii) Serja - DBHA.  
(iii) Kherai Mwsamu - DBHA.

#### **For DRAVAC-102 (4)**

- (i) *Natyasastra- Bharatmuni.*  
(ii) *Constantin Salnislavski.*  
(iii) *Archetecture of the Theatre - Grigory barkhin.*

### Semester - III

#### **For SRJC-201(4)**

- (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर'  
(iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद। (iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।  
(v) खाम सोल्लोथाइ - धीरेन रामसियारि। (vi) हारिमु अलंबार - दुलाराय बर' हारिमु आफाद।

#### **For SRJM-201(4)**

- (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर'  
(iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद। (iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।  
(v) खाम सोल्लोथाइ - धीरेन रामसियारि। (vi) हारिमु अलंबार - दुलाराय बर' हारिमु आफाद।

***For SRJDC-1(3)***

- (i) Dengkhwmu - DBHA.
- (ii) Serja - DBHA.
- (iii) Kherai Mwsamu - DBHA.

***Semester - IV***

***For SRJC-203(4)***

- (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद
- (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर'
- (iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद।
- (iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।
- (v) खाम सोल्लोथाइ - धीरेन रामसियारि।
- (vi) हारिमु अलंबार - दुलाराय बर' हारिमु आफाद।

***For SRJM-203(4)***

- (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद
- (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर'
- (iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद।
- (iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।
- (v) खाम सोल्लोथाइ - धीरेन रामसियारि।
- (vi) हारिमु अलंबार - दुलाराय बर' हारिमु आफाद।



**SEMESTER - I**  
**INDIAN MUSIC, SERJA**  
**SRJMAJ - 101 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE ON MUSIC-I (T+P)**

---

---

**Learning objects :**

- \* To initiate the beginners to know about the basic knowledge on music as well as serja instrument.
- \* To teach the students the terms and terminologies of Serja .
- \* To initiate the beginner to exercise the fingering and bowing method of serja.

**Learning outcomes:**

- \* The students will be able to exercise the technique of fingering and bowing on serja.
  - \* A students will be expert in tuning serja stringes.
  - \* A students can fit him/herself for demonstration of serja play in the stage.
- 

**Theory = 35**

*Internal = 15*

*Credit = 2*

<b>UNIT -I</b>	(क) सोदोब (ड) दामजु (ज) आखाइ आसिनि मुंफोर	(ख) देंखो (च) गासं (झ) रिबुं।	(ग) देहेग (छ) सेरजानि बाहागोफोर (ज) बोरला।
<b>UNIT -II</b>	(क) मिलौदो सोदोब (ग) दामजुनि आखुथायारि मुंफोर (ड) स्निख' (छ) खब, गार, जुरि, फिनजुरि, बोखावथि, बिसान (ज) सेरजानि रिंदै फेनाय (ट) आसि गेलेफारि एबा हायगाफारि जौगाफारिनि सिनायथि	(ख) मिथिंगायारि सोदोब (घ) बर' देहेगनि सिनायथि (च) देंलो (झ) दौरि (ज) रैसुम	
<b>UNIT -III</b>	(क) देंखोमुनि बिजिरथि। (ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय-मोनसिसि देहेग, दौरि देहेग आरो ददेरे देहेग। (घ) खाम गोमबुंनि बिजिरथि। (ड) लायलोनि बिजिरथि। (च) सेरजानि बानजाथाव आरो बानजाथावयै आखुथाइफोर।		
<b>UNIT -IV</b>	(क) मोसामुनि देंखो लिरखाथि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ख) बर' दामजुफोरनि सिनायथि। (ग) सेरजानि जोनोम सल'। (घ) मोसामुनि सानथौ लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ड) सेरजा बानायनायनि ज'खाथि आरो सेरजानि दिरुंनिफ्राय सोमजिनाय रिबुंनि सिनायथि।		

**Practical = 35**

**VIVA-VOCE = 10**

**Stage Performance = 25**

*Internal = 15*

*Credit = 2*

<b>UNIT -I</b>	रिबुं हुदाफारि दामनाय।	5
<b>UNIT -II</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - मोनसिसि देहेग, दौरि देहेग आरो ददेरे देहेग।	10
<b>UNIT -III</b>	देहेगनि देंलो दामनाय - मोनसिसि देहेग, दौरि देहेग आरो ददेरे देहेग।	10
<b>UNIT -IV</b>	मोसामुनि आबुं देंखो दामनाय - मोसाग्लानाय आरो सथ्रलि।	10

**SEMESTER - I**  
**INDIAN MUSIC, SERJA**  
**SRJMIN - 101 (4)**  
**Total Marks = 100**

**BASIC KNOWLEDGE ON MUSIC-I (T+P)**

**Learning objects :**

- \* To initiate the beginners to know about the basic knowledge on music as well as serja instrument.
- \* To teach the students the terms and terminologies of Serja .
- \* To initiate the beginner to exercise the fingering and bowing method of serja.

**Learning outcomes:**

- \* The students will be able to exercise the technique of fingering and bowing on serja.
- \* A students will be expert in tuning serja stringes.
- \* A students can fit him/herself for demonstration of serja play in the stage.

**Theory = 35**

*Internal = 15*

*Credit = 2*

<b>UNIT -I</b>	(क) सोदोब (च) गारं (झ) रिबुं।	(ख) देंखो (छ) सेरजानि बाहागोफोर (ज) आखाइ आसिनि मुंफोर (ञ) बोरला।	(ग) देहेग (घ) लायलो (ङ) दामजु
<b>UNIT -II</b>	(क) मिलौदो सोदोब (घ) बर' देहेगनि सिनायथि (छ) खब, गार, जुरि, फिनजुरि, बोखावथि, बिसान (झ) दौरि (ट) आसि गेलेफारि एबा हायगाफारि जौगाफारिनि सिनायथि	(ख) मिथिंगायारि सोदोब (ङ) स्निख' (ज) सेरजानि रिंदै फेनाय (ञ) रैसुम	(ग) दामजुनि आखुथायारि मुंफोर (च) देंलो
<b>UNIT -III</b>	(क) देंखोमुनि बिजिरथि। (ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - मोनसिसि देहेग, दौरि देहेग आरो ददेरे देहेग। (घ) खाम गोमबुंनि बिजिरथि। (ङ) लायलोनि बिजिरथि। (च) सेरजानि बानजाथाव आरो बानजाथावयै आखुथाइफोर।		
<b>UNIT -IV</b>	(क) मोसामुनि देंखो लिरखान्थि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ख) बर' दामजुफोरनि सिनायथि। (ग) सेरजानि जोनोम सल'। (घ) मोसामुनि सानथौ लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ङ) सेरजा बानायनायनि ज'खाथि आरो सेरजानि दिरुंनिफ्राय सोमजिनाय रिबुंनि सिनायथि।		

**Practical = 35**

**VIVA-VOCE = 10**

**Stage Performance = 25**

*Internal = 15*

*Credit = 2*

<b>UNIT -I</b>	रिबुं हुदाफारि दामनाय।	5
<b>UNIT -II</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - मोनसिसि देहेग, दौरि देहेग आरो ददेरे देहेग।	10
<b>UNIT -III</b>	देहेगनि देंलो दामनाय - मोनसिसि देहेग, दौरि देहेग आरो ददेरे देहेग।	10
<b>UNIT -IV</b>	मोसामुनि आबुं देंखो दामनाय - मोसाग्लानाय आरो सथ्रलि।	10

**SEMESTER - I**  
**INDIAN MUSIC, SERJA**  
**SRJIDC - 1 (3)**

*Credit = 3*

*Practical*

**Total Marks = 50**

**BASIC KNOWLEDGE ON MUSIC-I (P)**

---

---

**Learning object :**

\* To teach basic knowledge of music in connection with serja instrument.

**Learning outcomes :**

\* A students will be expert in excercising the basic formula of serja playing.

---

<b>UNIT - I</b>	(a) Swdwb (sound)	(b) Denkhw (Music)	(c) Deheg
	(d) Lailw (Laya)	(e) Damju	(f) Garang (Swara)
	(g) Snikho (Saptak)	(h) Methai (Geet)	(i) Dwiring (Naad)

**UNIT - II** रिंबुं हुदाफारि दामनाय ।

**UNIT - III** देहेगनि सानबुंखब दिन्धिफुंनाय - मोनसिसिं देहेग, दौरि देहेग आरो ददरे देहेग ।

**UNIT - IV** देहेगनि देंलो दामनाय - मोनसिसिं देहेग, दौरि देहेग आरो ददरे देहेग ।

**UNIT - V** मोसामुनि आबुं देंखो दामनाय - मोसाग्लानाय आरो सथ्रलि ।

**SEMESTER - I**  
**INDIAN MUSIC, SERJA**  
**SRJSEC - 1 (3)**  
*Practical*  
**Total = 50**

*Credit = 3*

**PERFORMANCE ON BODO FOLK INSTRUMENT SERJA-I**

---

---

**Learning objects :**

- \* To develop the skill of the students in serja playing.
- \* To teach the learners the artful exercise of serja playing in the stage performance.

**Learning outcomes:**

- \* The students will have outcome as a skilled artiste in Serja.
  - \* The students will be to create them selves more and more skills which will stand as a career of life for them.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 30**

<b>UNIT -I</b>	सेरजा रिबुंनि हायगाफारि-जौगाफारि दामनाय ।	10
<b>UNIT -II</b>	सानबुंखब दिन्थिफुंनाय - दौरि देहेग, ददरे देहेग, मोनसिसिं देहेग ।	10
<b>UNIT -III</b>	जायखि-जाया बर' सुबुं मोसामुनि देंखो दामनाय ।	10

**SEMESTER - I**  
**INDIAN MUSIC, DRAMA & ACTING**  
**SRJVAC -1 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE OF DRAMA & ACTING-I**

---

---

**Learning objects :**

- \* To Teach a learner the basic knowledge of the dramatical terms Prescribed.
- \* To make a student know about the acting like classical and stylist acting, Realistic acting, mime Acting, clowning etc.

**Learning outcomes :**

- \* A students will be to know the dramatical terms like makeup, Navaras, Mudra etc.
  - \* A students will be able to make him/her self as an expert actor in the field of drama.
- 

**Theory = 35**

<u>UNIT-I:-</u>	<b>INTRODUCTION OF DRAMA -</b> (a) Origin of drama, (b) Different form of drama.	<i>Internal = 15</i> <i>Credit = 2</i>
<u>UNIT-II:-</u>	<b>TYPES OF ACTING-</b> (a) Classical and stylist acting, (c) Mime acting.	 (b) Realistic acting. (d) Clowning.
<u>UNIT-III:-</u>	<b>THEORY OF RASA -</b> (a) Nava rasa. (c) Asana.	 (b) Mudra. (d) Pranayama.
<u>UNIT-IV:-</u>	<b>THEATRE MUSIC -</b> (a) Folk dance. (b) Folk song. (c) Folk music instruments.	

**PRACTICAL = 35**

*Internal = 15*  
*Credit = 2*

<u>UNIT - I</u>	YOGA : Asana, Mudra, Pranyama and Rasa.	10
<u>UNIT - II</u>	DANCE:- Folk, Classical, Modern and Western.	10
<u>UNIT - III</u>	IMPROVISATION:- Realistic, Mime, Clowning and Classic.	15

- \* Recomendated Books :** Natyasastra - Bharatamuni.  
Constantin Slanislavski.  
Archetecture of the Theatre - Grigory Barkhin.

**Four Year under Graduate Programme**  
**Contents of Courses for Bachelor of Music**  
**II Semester-B.Music. 1st Year**  
**Subject- Serja**

Sl. No.	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	SRJMAJ102	Basic Knowledge on Bodo folk music-II	4	70	30	100
2.	Minor	SRJMIN102	Basic Knowledge on Bodo folk music-II	4	70	30	100
3.	IDC	SRJIDC2	Basic Knowledge on Bodo folk music-II	3	50	0	50
4.	AEC	SRJAEC102	Communicative English/Hindi/MIL	2	50	0	50
5.	SEC	SRJSEC2	Performance of Bodo Folk instrument Serja -II	3	50	0	50
6.	VAC	SRJVAC2	Basic Knowledge of Drama & Acting-II	4	70	30	100
			Total	20	360	90	450

**SEMESTER - II**  
**INDIAN MUSIC, SERJA**  
**SRJMAJ -102 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE OF MUSIC-II (T+P)**

---

---

**Learning objects :**

- \* To initiate the beginners to know about the basic knowledge on music as well as serja instrument.
- \* To teach the students the terms and terminologies of Serja .
- \* To initiate the beginner to exercise the fingering and bowing method of serja.

**Learning outcomes:**

- \* The students will be able to exercise the technique of fingering and bowing on serja.
  - \* A students will be expert in tuning serja stringes.
  - \* A students can fit him/herself for demonstration of serja play in the stage.
- 

**Theory = 35**

*Internal = 15*

*Credit = 2*

<b>UNIT -I</b>	(क) जुरि (ड) गार	(ख) गोमबु (च) बोखावथि	(ग) बिसान (छ) सेरजा दिरुनि मुंफोर।	(घ) खब
<b>UNIT -II</b>	(क) बिथा (ड) गारांख' (झ) लावजाब रिबुं	(ख) बालाब गुबै (च) फेंखा रिबुं (ज) हाल'	(ग) बालाब बायदि (छ) सरजाब रिबुं (ट) आजरोम।	(घ) थामखन (ज) दिंखन (ठ) आवराय देंखो
<b>UNIT -III</b>	(क) सुबुं मेथायाव सेरजानि गोहोमथि। (ख) मोसामुनि गुमुर् आरो बिजिरथि लिरनाय - बागुरुम्बा आरो खामाव बारखोनाय। (ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - आइलें देहेग, सान्दो देहेग आरो माइनाव देहेग। (घ) बर'नि हाबायाव बैरथि आरो बार'लाम्फानि बिफाव। (ड) बैदासि देंखोनि बिजिरथि। (च) देमसि मोसामुनि बिजिरथि। (छ) देंखोमुनि बिजिरथि।			
<b>UNIT -IV</b>	(क) मोसामुनि सानथौ लिरनाय - बागुरुम्बा आरो खामाव बारखोनाय। (ख) दामजु आरो बिनि बाहागोफोर। (ग) सेरजानि सावगारि आखिना बेनि बाहागोफोरखौ दिन्थिनाय। (घ) मोसामुनि देंखो लिरखान्थि लिरनाय - बागुरुम्बा आरो खामाव बारखोनाय।			

**Practical=35**

**VIVA-VOCE = 10**

**Stage Proformance = 25**

*Internal = 15*

*Credit = 2*

<b>UNIT - I</b>	आवराय देंखो दामनाय - बागुरुम्बा आरो खामाव बारखनाय।	5
<b>UNIT - II</b>	रिबुं हुदाफारि दामनाय।	10
<b>UNIT - III</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - आइलें देहेग, सान्दो देहेग आरो माइनाव देहेग।	10
<b>UNIT - IV</b>	मोसामुनि आबुं देंखो दामनाय - बागुरुम्बा आरो खामाव बारखनाय।	10

**SEMESTER - II**  
**INDIAN MUSIC, SERJA**  
**SRJMIN -102 (4)**  
**Total Marks = 100**

**BASIC KNOWLEDGE OF MUSIC-II (T+P)**

**Learning objects :**

- \* To initiate the beginners to know about the basic knowledge on music as well as serja instrument.
- \* To teach the students the terms and terminologies of Serja .
- \* To initiate the beginner to exercise the fingering and bowing method of serja.

**Learning outcomes:**

- \* The students will be able to exercise the technique of fingering and bowing on serja.
- \* A students will be expert in tuning serja stringes.
- \* A students can fit him/herself for demonstration of serja play in the stage.

**Theory = 35**

*Internal = 15*

*Credit = 2*

<b>UNIT -I</b>	(क) जुरि (ड) गार	(ख) गोमबु (च) बोखावथि	(ग) बिसान (छ) सेरजा दिरुंनि मुंफोर।	(घ) खब
<b>UNIT -II</b>	(क) बिथा (ड) गारांख' (झ) लावजाब रिंबुं	(ख) बालाब गुबै (च) फेंखा रिंबुं (ज) हाल'	(ग) बालाब बायदि (छ) सरजाब रिंबुं (ट) आजोरोम।	(घ) थामखन (ज) दिंखन (ठ) आवराय देंखो
<b>UNIT -III</b>	(क) सुबुं मेथायाव सेरजानि गोहोमथि। (ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - बागुरुम्बा आरो खामाव बारखोनाय। (ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - आइल्लें देहेग, सान्दो देहेग आरो माइनाव देहेग। (घ) बर'नि हाबायाव बैराथि आरो बार'लाम्फानि बिफाव। (ड) बैदासि देंखोनि बिजिरथि। (च) देमसि मोसामुनि बिजिरथि। (छ) देंखोमुनि बिजिरथि।			
<b>UNIT -IV</b>	(क) मोसामुनि सानथौ लिरनाय - बागुरुम्बा आरो खामाव बारखोनाय। (ख) दामजु आरो बिनि बाहागोफोर। (ग) सेरजानि सावगारि आखिना बेनि बाहागोफोरखौ दिन्थिनाय। (घ) मोसामुनि देंखो लिरखान्थि लिरनाय - बागुरुम्बा आरो खामाव बारखोनाय।			

**Practical**

**VIVA-VOCE = 10**

**Stage Proformance = 25**

*Internal = 15*

*Credit = 2*

<b>UNIT -I</b>	आवराय देंखो दामनाय - बागुरुम्बा आरो खामाव बारखनाय।	5
<b>UNIT -II</b>	रिंबुं हुदाफारि दामनाय।	10
<b>UNIT -III</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - आइल्लें देहेग, सान्दो देहेग आरो माइनाव देहेग।	10
<b>UNIT -IV</b>	मोसामुनि आबुं देंखो दामनाय - बागुरुम्बा आरो खामाव बारखनाय।	10



**SEMESTER - II**  
**INDIAN MUSIC, SERJA**  
**SRJIDC - 2 (3)**

*Credit = 3*

***Practical***

**Total Marks = 50**

**BASIC KNOWLEDGE OF MUSIC-II (P)**

---

**Learning object :**

\* To teach basic knowledge of music in connection with serja instrument.

**Learning outcomes :**

\* A students will be expert in excercising the basic formula of serja playing.

---

**VIVA - VOCE = 30**

<b><u>UNIT - I</u></b>	(a) Ringbung	(b) Ringguthal	(c) Ringhub
	(d) Ringtha	(e) Didwm Ringguthal	(f) Dwrwdlu Ringguthal
	(g) Dairing	(h) Name of fingers	(i) Name of String of Serja.

**UNIT - II** आवराय देंखो दामनाय - बागुरुम्बा आरो खामाव बारखनाय ।

**UNIT - III** रिबुं हुदाफारि दामनाय ।

**UNIT - IV** देहेगनि सानबुंखब दिन्थिफुंनाय - आइलों देहेग, सान्दो देहेग आरो माइनाव देहेग ।

**UNIT - V** मोसामुनि आबुं देंखो दामनाय - बागुरुम्बा आरो खामाव बारखनाय ।

**Stage Performance = 20**

<b>UNIT - I</b>	(a) Ablity to Play the Notation of the Item -	(i) Mwshaglangnai (ii) Satrali.
	(b) Abllity to Play the Item of Song -	(i) Aroj methai. (ii) Bokhali methai. (iii) Bagrumba methai. (iv) Nileswar methai.

**SEMESTER - II**  
**INDIAN MUSIC, SERJA**  
**SRJSEC - 2 (3)**  
***Practical***

*Practical = 50*  
*Credit = 3*

**PERFORMANCE ON BODO FOLK INSTRUMENT SERJA-II**

---

---

**Learning objects :**

- \* To develop the skill of the students in serja playing.
- \* To teach the learners the artful exercise of serja playing in the stage performance.

**Learning outcomes:**

- \* The students will have outcome as a skilled artiste in Serja.
  - \* The students will be to create them selves more and more skills which will stand as a career of life for them.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 30**

<b>UNIT -I</b>	मोनसिसिं देहेगनि देंलो दामनाय ।	10
<b>UNIT -II</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - आइलों देहेग, सान्दो देहेग आरो माइनाव देहेग ।	10
<b>UNIT -III</b>	जायखि जाया बर' सुबुं देंखो दामनाय ।	10

**SEMESTER - II**  
**INDIAN MUSIC, DRAMA & ACTING**  
**SRJVAC -2 (4)**

**Total Marks = 100**

**BASIC KNOWLEDGE OF DRAMA & ACTING-II**

---

---

**Learning objects :**

- \* To Teach a learner the basic knowledge of the dramatical terms Prescribed.
- \* To make a student know about the acting like classical and stylist acting, Realistic acting, mime Acting, clowning etc.

**Learning outcomes :**

- \* A students will be to know the dramatical terms like makeup, Navaras, Mudra etc.
  - \* A students will be able to make him/her self as an expert actor in the field of drama.
- 

**Theory = 35**

***Internal = 15***  
***Credit = 2***

**UNIT-I:- INTRODUCTION OF DRAMA -**

- (a) Origin of drama,
- (b) Different form of drama.

**UNIT-II:- TYPES OF ACTING-**

- (a) Classical and stylist acting,
- (b) Realistic acting.
- (c) Mime acting.
- (d) Clowning.

**UNIT-III :- THEORY OF RASA -**

- (a) Nava rasa.
- (b) Mudra.
- (c) Asana.
- (d) Pranayama.

**UNIT-IV :- THEATRE MUSIC -**

- (a) Folk dance.
- (b) Folk song.
- (c) Folk music instruments.

**PRACTICAL = 35**

***Internal = 15***  
***Credit = 2***

**UNIT - I** YOGA : Asana, Mudra, Pranyama and Rasa. 10

**UNIT - II** DANCE:- Folk, Classical, Modern and Western. 10

**UNIT - III** IMPROVISATION:- Realistic, Mime, Clowning and Classic. 15

**Four Year under Graduate Programme  
Contents of Courses for Bachelor of Music  
III Semester-B.Music. 2nd Year  
Subject- Serja**

Sl. No.	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	SRJMAJ201	General Knowledge on Bodo folk instrument Serja -I (T)	4	70	30	100
2.	Major	SRJMAJ202	General Knowledge on B. folk instrument Serja -I (P)	4	70	30	100
3.	Minor	SRJMIN201	General Knowledge on Bodod folk instrument Serja - I (T+P)	4	70	30	100
4.	IDC	SRJIDC3	Basic Knowledge on Bodo folk instrument Serja -III	3	50	0	50
5.	AEC	SRJAEC201	Communicative English/Hindi/MIL	2	50	0	50
6.	SEC	SRJSEC3	Performance on Bodo Folk instrument Serja -III	3	50	0	50
			Total	20	360	90	450

**SEMESTER - III**  
**INDIAN MUSIC, SERJA**

**SRJMAJ - 201 (4)**

**Theory = 70**

**Total Marks = 100**

*Internal = 30*

*Credit = 4*

**GENERAL KNOWLEDGE ON BODO FOLK INSTRUMENT SERJA-I (T)**

**Learning objects :**

- \* To make the learners know the general knowledge on bodo folk music.
- \* To teach the students the technique of playing serja.
- \* To give the methods how to play on serja the music's of the kherai item as prescribed.

**Learning outcomes:**

- \* A student will be able to exercise the methods of playing serja.
- \* A student will be expert n writing notation of music.
- \* Students can fit themselves for demonstration of serja in the stage.
- \* A student will have a outcome to take serja as a career of life.

- 
- UNIT -I** (क) सुबुं मेथाइ (ख) बर' दामजु (ग) देहेग  
(घ) बर' देहेग हांखो सिनायथि (ङ) बर' देहेगनि बिसान आरो बोखावथिनि गियान  
(च) सेरजा दुरुंफोरनि मुं (छ) फाथालिनि बाहागोफोर (ज) गोमबुं
- UNIT -II** (क) सेरजा (ख) खाम  
(ग) सिफुं (घ) जथा  
(ङ) थरखा (च) लाइग्रित  
(छ) जेनज्रेंगा (ज) जाबस्रिं  
(झ) गंगोना (ञ) बंब्लै
- UNIT -III** (क) फावथाइ, सुबुं फावथाइ आरो बर' फावथाइनि बोहौथि दाहार।  
(ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - दावथै लौनाय, गान्दौला लौनाय आरो दावस्रि देलाय।  
(ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - बारदै देहेग, जैसाद देहेग आरो चौद्रि देहेग।  
(घ) बैदासि देंखोनि बिजिरथि।  
(ङ) बर' सुबुं मेथाइ फोरनि बिजिरथि।  
(च) सेरजास्रोन, सिफुंस्रोन आरो खामस्रोननि बिजिरथि।  
(छ) बर' सुबुं मेथाइआव सेरजानि गोहोमथि।
- UNIT -IV** (क) मोसामुनि आबुं देंखो लिखान्थि लिरनाय-दावथै लौनाय, गान्दौला बोननाय आरो दावस्रि देलाय।  
(ख) बर' सुबुं मोसामु आरो बेनि बाहागोफोर।  
(ग) सुबुं सल' आरो बर' सुबुं सल'नि बिजिरथि।  
(घ) मोसामुनि सानथौ लिरनाय - दावथै लौनाय, गान्दौला बोननाय आरो दावस्रि देलाय।
- UNIT -V** (a) जिउखौरां लिरनाय - (क) जोहोलाव निलेश्वर ब्रह्म, (ख) उत्तम चन्द्र खेरखाटारि,  
(ग) अस्ताद कामिनि कुमार नार्जारी।  
(b) आलि दामब्रानि सल', जाराफाग्लानि सल'।  
(c) मोसामुनि आबुं रिबुं लिखान्थि लिरनाय - दावथै लौनाय, गान्दौला बोननाय आरो दावस्रि देलाय।

**SEMESTER - III**  
**INDIAN MUSIC, SERJA**  
**SRJMAJ - 202 (4)**  
**Practical**  
**Total Marks = 100**

*Practical = 70*  
*Internal = 30*  
*Credit = 4*

**GENERAL KNOWLEDGE ON BODO FOLK INSTRUMENT SERJA-I (P)**

---

---

**Learning objects :**

- \* To make the learners know the general knowledge on bodo folk music.
- \* To teach the students the technique of playing serja.
- \* To give the methods how to play on serja the music's of the kherai item as prescribed.

**Learning outcomes:**

- \* A student will be able to exercise the methods of playing serja.
  - \* A student will be expert n writing notation of music.
  - \* Students can fit themselves for demonstration of serja in the stage.
  - \* A student will have a outcome to take serja as a career of life.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 50**

<b>UNIT -I</b>	रिबुं हुदाफारि दामनाय ।	10
<b>UNIT -II</b>	आवराय देंखो दामनाय – दावथै लॉनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय ।	10
<b>UNIT -III</b>	देहेगनि सानबुंखब दिन्थिनाय – बारदै देहेग, जौसाद देहेग आरो चौद्रि देहेग ।	10
<b>UNIT -IV</b>	मोसामुनि आबुं देंखो दामनाय – दावथै लॉनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय ।	10
<b>UNIT -V</b>	SEM-I आरो SEM-II नि मोसानाय आयदाफोरनि आबुं देंखो दामनाय ।	10

**SEMESTER - III**  
**INDIAN MUSIC, SERJA**  
**SRJMIN - 201 (2)**  
**Total Marks = 100**

**GENERAL KNOWLEDGE ON BODO FOLK INSTRUMENT SERJA-I (T+P)**

**Learning objects :**

- \* To make the learners know the general knowledge on bodo folk music.
- \* To teach the students the technique of playing serja.
- \* To give the methods how to play on serja the music's of the kherai item as prescribed.

**Learning outcomes:**

- \* A student will be able to exercise the methods of playing serja.
- \* A student will be expert n writing notation of music.
- \* Students can fit themselves for demonstration of serja in the stage.
- \* A student will have a outcome to take serja as a career of life.

**Theory = 35**

*Internal = 15*  
*Credit = 2*

- UNIT - I** (क) सुबुं मेथाइ (ख) बर' दामजु (ग) देहेग  
(घ) बर' देहेग हांखो सिनायथि (ङ) बर' देहेगनि बिसान आरो बोखावथिनि गियान  
(च) सेरजा दुरुंफोरनि मुं (छ) फाथालिनि बाहागोफोर (ज) गोमबुं
- UNIT - II** (क) सेरजा (ख) खाम (ग) सिफुं (घ) जथा (ङ) थरखा  
(च) लाइग्रित (छ) जेनज्रंगा (ज) जाबस्त्रिं (झ) गंगोना (ञ) बंब्लं
- UNIT - III** (क) फावथाइ, सुबुं फावथाइ आरो बर' फावथाइनि बोहौथि दाहार।  
(ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - दावथै लौनाय, दान्दौला लौनाय आरो दावस्त्रि देलाय।  
(ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - बारदै देहेग, जैसाद देहेग आरो चौद्रि देहेग।  
(घ) बैदासि देंखोनि बिजिरथि।  
(ङ) बर' सुबुं मेथाइ फोरनि बिजिरथि।  
(च) सेरजास्त्रोन, सिफुंस्त्रोन आरो खामस्त्रोननि बिजिरथि।  
(छ) बर' सुबुं मेथाइआव सेरजानि गोहोमथि।
- UNIT - IV** (क) मोसामुनि आबुं देंखो लिस्त्रान्थि लिरनाय-दावथै लौनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय।  
(ख) बर' सुबुं मोसामु आरो बेनि बाहागोफोर।  
(ग) सुबुं सल' आरो बर' सुबुं सल'नि बिजिरथि।  
(घ) मोसामुनि सानथौ लिरनाय - दावथै लौनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय।

**Practical = 35**

**VIVA-VOCE = 10**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 25**

*Internal = 15*  
*Credit = 2*

- UNIT - I** आसि गेलेफारि दामना दिन्थिफुंनाय। 5
- UNIT - II** देहेगनि सानबुंखब दिन्थिफुंनाय- बारदै देहेग, जौसाद देहेग आरो चौद्रि देहेग। 10
- UNIT - III** मोसामुनि आबुं देंखो दामनाय - दावथै लौनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय। 10

**SEMESTER - III**  
**INDIAN MUSIC, SERJA**  
**SRJIDC - 3 (3)**

*Practical*

**Total Marks = 50**

*Credit = 3*

**GENERAL KNOWLEDGE ON BODO FOLK INSTRUMENT SERJA-I (P)**

---

**Learning objects :**

\* To make the students learn notes lailw, Deheg etc, used in playing on serja.

**Learning outcomes :**

\* A student will be expert in exercising the basic formula of Serja playing.

---

**VIVA- VOCE = 30**

**UNIT -I** (a) Ringbung (b) Fungkha Ringbung (c) Garang kho  
(d) Sorjab Ringbung (e) Laojab Ringbung (f) Halo  
(g) Deheg (h) Juri (i) Gaar  
(j) Bisan (k) Bwkhouthi.

**UNIT -II** आसि गेलेफारि दामना दिन्थिफुंनाय ।

**UNIT -III** देहेगनि सानबुंखब दिन्थिफुंनाय- बारदै देहेग, जौसाद देहेग आरो चौद्रि देहेग ।

**UNIT -IV** मोसामुनि आबुं देंखो दामनाय - दावथै लौनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय ।

**Stage Performance = 20**

**UNIT -I** (a) Ablity to Play on Serja the Aorai Dengkhw of the Items -  
(i) Daothwi Lwngnai (ii) Gandoula Bonnai  
(iii) Daoshri Delai.

(b) Abllity to Play on Serja the full music of the Items -  
(i) Daothwi Lwngnai (ii) Gandoula Bonnai  
(iii) Daoshri Delai.

(c) Ablity to Show the Sanbungkhoib of the Deheg -  
(i) Dowri Deheg. (ii) Bardwi Deheg.  
(iii) Khobbrai Deheg.



**SEMESTER - III**  
**INDIAN MUSIC, SERJA**  
**SRJSEC - 3 (3)**  
***Practical***  
**Total Marks = 50**

*Credit = 3*

**HANDS ON TRAINING, SOFT SKILLS**

---

**Learning object :**

- \* To teach the skill of making a Serja and bamboo percussions used in bodo folk music.
- \* To teach the learners the artful exercise of serja for stage performance.

**Learning outcomes :**

- \* The students will have outcomes as a skilled artisite in Serja.
  - \* The student will be able to create themselves more and more skills which will stand as a career of life.
- 

**Hands on Training = 30**

**UNIT -I**      सेरजा दानना दिन्थिफुंनाय ।      30

**Soft Skills = 20**

**UNIT -I**      जौसांनि गुदि गियान आरो बाहागो दिन्थिनाय ।      10

**UNIT -II**      सेरजास्त्रोननि खसाब आरो गहेनानि सोमोन्दै फोरमायथिनाय ।      10

**Four Year under Graduate Programme**  
**Contents of Courses for Bachelor of Music**  
**IV Semester-B.Music. 2nd Year**  
**Subject- Serja**

Sl. No.	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	SRJMAJ203	General Knowledge on Bathou and Kherai music -I (T)	4	70	30	100
2.	Major	SRJMAJ204	General Knowledge on Bathou and Kherai music -I (P)	4	70	30	100
3.	Major	SRJMAJ205	General Knowledge on Bathou and Kherai music -I (P)	4	70	30	100
4.	Minor	SRJMIN202	General Knowledge on Bathou and Kherai music - I (T+P)	4	70	30	100
5.	AEC	SRJAEC202	Communicative English/Hindi/MIL	2	50	0	50
6.	Internship	SRJINT1	Serja Internship	2	0	0	50
			Total	20	360	120	500

**SEMESTER - IV**  
**INDIAN MUSIC, SERJA**  
**SRJMAJ - 203 (4)**

*Theory= 70*  
*Internal = 30*  
*Credit = 4*

*Theory*

**Total Marks = 100**

**GENERAL KNOWLEDGE ON BATHOU & KHERAI MUSIC- I (T)**

---

---

**Learning objects :**

- \* To teach the learners the general knowledge on Bathou & kherai music.
- \* To make the students know about the terms and terminologies used in bathou and kherai music.
- \* To make the students learn how to write the deheg (Tala) and the notation of the music prescribed in the syllabus.

**Learning outcomes:**

- \* The students will get the detail knowledge of Bathou and Kherai music.
  - \* The students will become expert to follow and write the notation of kherai and other bodo folk music.
  - \* After completion of this semester the student may have exit with diploma in Serja which may help the students when and wherever applicable in job.
- 

**UNIT -I** (क) देहेग, बिसान आरो खबनि गियान (ख) बर' सुबुं मेथाइनि बाहागोफोर  
(ग) स्निख 'नि बाहागोफोर (घ) बाथौनि आइजेफोर  
(ङ) सेरजा मोदोमनि बाहागोफोर (च) खेराइनि बाहागोफोर  
(छ) फाथालिनि बाहागोफोर।

**UNIT -II** (क) जानागुरु (ख) जाश्रासि (ग) इमफि (घ) दौरि  
(ङ) दाहाल (च) जाथा (छ) दौदिनि (ज) थुंग्रि  
(झ) बाथौसालि (ञ) सिबुसि (ट) खेराइसालि (ठ) आवासि।

**UNIT -III** (क) खेराइ सोदोबनि बिजिरथि, खेराइसालि बानायनाय आरो खेराइ खुंनायनि गोनांथि।  
(ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय।  
(ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - आग्रां देहेग, बासमुथि देहेग आरो गुथाल देहेग।  
(घ) खेराइआव दौदिनि आरो जानागुरुनि बिफाव।  
(ङ) खेराइ गोलाव आरो खेराइ गुसुं, बोराय बाथौ, बाथौ बिफाव।  
(च) गारजा, सालामि, बासनि।

**UNIT -IV** (क) मोसामुनि सानथौ लिरनाय- दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय।  
(ख) बोराय बाथौनि गोहोफोर।  
(ग) खेराइयाव दौदिनिनि गाननाय जोमनाय आरो देलायनाय।  
(घ) खेराइ फोरबो आरो बेनि बाहागोफोर।  
(ङ) खेराइनि दामजुफोर।

**UNIT -V** (a) जिउखौरां लिरनाय- (क) नात्य सम्राट द्वारेन्द्र नाथ बसुमतारी, (ख) शतिस चन्द्र बसुमतारी,  
(ग) खनिन बड'सा।  
(b) बाथौनि सानथौ बिजिरनाय।  
(c) मोसामुनि आबुं देंखो लिरखान्थि लिरनाय - दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय।

**SEMESTER - IV**  
**INDIAN MUSIC, SERJA**  
**SRJMAJ - 204 (4)**  
***Practical***  
**Total Marks = 100**

***Practical = 70***  
***Internal = 30***  
***Credit = 4***

**GENERAL KNOWLEDGE ON BATHOU & KHERAI MUSIC-I (P)**

---

**Learning objects :**

- \* To teach the learners the general knowledge on Bathou & kherai music.
- \* To make the students know about the terms and terminologies used in bathou and kherai music.
- \* To make the students learn how to write the deheg (Tala) and the notation of the music prescribed in the syllabus.

**Learning outcomes:**

- \* The students will get the detail knowledge of Bathou and Kherai music.
  - \* The students will become expert to follow and write the notation of kherai and other bodo folk music.
  - \* After completion of this semester the student may have exit with diploma in Serja which may help the students when and wherever applicable in job.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 50**

<b>UNIT -I</b>	आसि गेलेफारि दामना दिन्धिफुंनाय ।	10
<b>UNIT -II</b>	आवराय देंखो दामनाय – दौदिनि अनस्नानाय, दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय ।	10
<b>UNIT -III</b>	देहेगनि सानबुंखब दिन्धिफुंनाय – आग्रां देहेग, बासमुधि देहेग आरो गुथाल देहेग ।	10
<b>UNIT -IV</b>	मोसामुनि आबुं देंखो दामनाय – दौदिनि अनस्नानाय, दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय ।	10
<b>UNIT -V</b>	जायखि-जाया आर 'ज मेथाइजों सेरजा दामना दिन्धिफुंनाय ।	10

**SEMESTER - IV**  
**INDIAN MUSIC, SERJA**  
**SRJMAJ - 205 (4)**  
***Practical***

***Practical = 70***  
***Internal = 30***  
***Credit = 4***

**Total Marks = 100**

**GENERAL KNOWLEDGE ON BATHOU & KHERAI MUSIC-II (P)**

---

---

**Learning objects :**

- \* To teach the learners the general knowledge on Bathou & kherai music.
- \* To make the students know about the terms and terminologies used in bathou and kherai music.
- \* To make the students learn how to write the deheg (Tala) and the notation of the music prescribed in the syllabus.

**Learning outcomes:**

- \* The students will get the detail knowledge of Bathou and Kherai music.
  - \* The students will become expert to follow and write the notation of kherai and other bodo folk music.
  - \* After completion of this semester the student may have exit with diploma in Serja which may help the students when and wherever applicable in job.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) Recapitulation of Major Theory

**Stage Performance = 50**

<b>UNIT -I</b>	बारग 'नाय Semsemter फोरनि आसि गेलेफारि दामना दिन्थिफुंनाय ।	10
<b>UNIT -II</b>	बारग 'नाय Semsemter फोरनि आवराय देंखो दामनाय ।	10
<b>UNIT -III</b>	बारग 'नाय Semsemter फोरनि देहेगनि सानबुंखब दिन्थिफुंनाय ।	10
<b>UNIT -IV</b>	बारग 'नाय Semsemter फोरनि मोसामुनि आबुं देंखो दामनाय ।	10
<b>UNIT -V</b>	जायखि-जाया बैसागु मेथाइजों सेरजा दामना दिन्थिफुंनाय ।	10

**SEMESTER - IV**  
**INDIAN MUSIC, SERJA**  
**SRJMIN - 202 (4)**  
**Total Marks = 100**

**GENERAL KNOWLEDGE ON BATHOU & KHERAI MUSIC-I (T+P)**

**Learning objects :**

- \* To teach the learners the general knowledge on Bathou & kherai music.
- \* To make the students know about the terms and terminologies used in bathou and kherai music.
- \* To make the students learn how to write the deheg (Tala) and the notation of the music prescribed in the syllabus.

**Learning outcomes:**

- \* The students will get the detail knowledge of Bathou and Kherai music.
- \* The students will become expert to follow and write the notation of kherai and other bodo folk music.
- \* After completion of this semester the student may have exit with diploma in Serja which may help the students when and wherever applicable in job.

**Theory = 35**

*Internal = 15*  
*Credit = 2*

- UNIT -I** (क) देहेग, बिसान आरो खबनि गियान (ख) बर' सुबुं मेथाइनि बाहागोफोर  
(ग) स्त्रिख 'नि बाहागोफोर (घ) बाथौनि आइजेंफोर  
(ङ) सेरजा मोदोमनि बाहागोफोर (च) खेराइनि बाहागोफोर  
(छ) फाथालिनि बाहागोफोर।
- UNIT -II** (क) जानागुरु (ख) जाश्रासि (ग) इमफि (घ) दौरि  
(ङ) दाहाल (च) जाथा (छ) दौदिनि (ज) थुंग्रि  
(झ) बाथौसालि (ञ) सिबुसि (ट) खेराइसालि (ठ) आवासि।
- UNIT -III** (क) खेराइ सोदोबनि बिजिरथि, खेराइसालि जानायनाय आरो खेराइ खुंनायनि गोनांथि।  
(ख) मोसामुनि गुमुर आरो बिजिरथि लिस्नाय - दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय।  
(ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिस्नाय - आग्रं देहेग, बासमुथि देहेग आरो गुथाल देहेग।  
(घ) खेराइआव दौदिनि जानागुरुनि बिफाव। (ङ) खेराइ गोलाव आरो खेराइ गुसुं, बोराय बाथौ, बाथौ बोराय।  
(च) गारजा, सालामि, बासानि।
- UNIT -IV** (क) मोसामुनि सानथौ लिस्नाय- दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय।  
(ख) बोराय बाथौनि गोहोफोर।  
(ग) खेराइयाव दौदिनिनि गाननाय जोमनाय आरो देलायनाय।  
(घ) खेराइ फोरबो आरो बेनि बाहागोफोर।  
(ङ) खेराइनि दामजुफोर।

**Practical = 35**

**VIVA-VOCE = 10**

*Internal = 15*  
*Credit = 2*

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 25**

- UNIT -I** आसि गेलेफारि दामना दिन्थिफुंनाय। 10
- UNIT -II** आवराय देंखो दामनाय - दौदिनि अनस्त्रानाय, दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय। 10
- UNIT -III** मोसामुनि आबु देंखो दामनाय - दौदिनि अनस्त्रानाय, दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय। 10

**INDIAN MUSIC  
SIFUNG**

**SEMESTER: I, II, III & IV**

## Course structure for Four Years BFM in Sifung

SEM	Type	Core Course (20)	Minor Course (8)	IDC (3)	AEC (4)	SEC (3)	VAC (2)	Intern ship (1)	ADL
		Credit- 20x4=80	8x4=32	3x3=9	4x2=8	3x3=9	2x4=8	1x2=2	3x4=12
1 <sup>st</sup>		SIF MAJ 101 (4): Basic Knowledge on Bodo folk music (T+P)I	SIF MIN 101 (4): Basic Knowledge on Bodo folk music (T+P)I	SIF IDC 1 (3): Basic Knowledge on Bodo folk music-1	--	SIF SEC 1 (3): Skill in performance of Sifung	SIF VAC 1 (4): Basic knowledge of drama & acting-1	--	--
2 <sup>nd</sup>		SIF MAJ 102 (4): General Knowledge on Bodo folk music (T+P) II	SIF MIN 102 (4): General Knowledge on Bodo folk music (T+P) II	SIF IDC 2 (3): Basic Knowledge on Bodo folk music-II	--	SIF SEC 2 (3): Skill in performance of Sifung -II	SIF VAC 2 (4): Basic knowledge of drama & acting-II	--	--
3 <sup>rd</sup>		SIF MAJ 201 (4): General Knowledge on bodo folk instrument Sifung (T) I	SIF MIN 201 (4): General Knowledge on bodo folk instrument Sifung (T+P) I	SIF IDC 3 (3): Basic Knowledge on cultural affairs-III	--	SIF SEC 3 (3): Skill in performance of Sifung -III	--	--	--
		SIF MAJ 202 (4): General Knowledge on bodo folk instrument Sifung (P) I							
4 <sup>th</sup>		SIF MAJ 203 (4): General Knowledge on Bathou in kherai music (T) I	SIF MIN 202 (4): General Knowledge on Bathou in kherai music (T+P) I	--	--	--	--	SIF INT 1 (2): Sifung playing Intern ship	--
		SIF MAJ 204 (4): General Knowledge on Bathou in kherai music (P) I							
		SIF MAJ 205 (4): General Knowledge on Bathou in kherai music (P) II							



**Four Year under Graduate Programme**  
**Contents of Courses for Bachelor of Music**  
**I Semester-B.Music. 1st Year**  
**Subject- Sifung**

Sl. No.	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	SIFMAJ101	Basic Knowledge on Bodo folk music-I	4	70	30	100
2.	Minor	SIFMIN101	Basic Knowledge on Bodo folk music-I	4	70	30	100
3.	IDC	SIFIDC1	Basic Knowledge on Bodo folk music-I	3	50	0	50
4.	AEC	SIFAEC101	Communicative English/Hindi/MIL	2	50	0	50
5.	SEC	SIFSEC1	Performance of Bodo Folk instrument Sifung -I	3	50	0	50
6.	VAC	SIFVAC1	Basic Knowledge of Drama & Acting-I	4	70	30	100
			Total	20	360	90	450

## Recommended Books

### Semester - I

#### **For SIFC-101(4)**

(i) सिफुं - (दु.ब.हा.आ)

(ii) मोसामुनि सानथौ - (दु.ब.हा.आ)

#### **For SIFM-101(4)**

i) सिफुं - (दु.ब.हा.आ)

(ii) मोसामुनि सानथौ - (दु.ब.हा.आ)

#### **For SIFIDC-1(3)**

(i) Dengkhwmu - DBHA.

(iii) सिफुं - DBHA.

(ii) Kherai mwsamu - DBHA.

#### **For DRAVAC-102 (4)**

(i) Natyasastra- Bharatmuni.

(ii) Constantin Salnislavski.

(iii) Architecture of the Theatre - Grigory barkhin.

### Semester - II

#### **For SIFC-102(4)**

(i) सिफुं - (दु.ब.हा.आ)

(ii) मोसामुनि सानथौ - (दु.ब.हा.आ)

#### **For SIFM-102(4)**

(i) सिफुं - (दु.ब.हा.आ)

(ii) मोसामुनि सानथौ - (दु.ब.हा.आ)

#### **For SIFIDC-1(3)**

(i) Dengkhwmu - DBHA.

(ii) सिफुं - DBHA.

(iii) Kherai Mwsamu - DBHA.

#### **For DRAVAC-102 (4)**

(i) Natyasastra- Bharatmuni.

(ii) Constantin Salnislavski.

(iii) Architecture of the Theatre - Grigory barkhin.

### Semester - III

#### **For SIFC-201(4)**

(i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद

(ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर'

(iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद।

(iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।

(v) खाम सोल्लोथाइ - धीरेन रामसियारि।

(vi) हारिमु अलंबार- दुलाराय बर' हारिमु आफाद।

***For SIFM-201(4)***

- (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद  
(iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद।  
(v) खाम सोल्लोथाइ - धीरेन रामसियारि।
- (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर'  
(iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।  
(vi) हारिमु अलंबार - दुलाराय बर' हारिमु आफाद।

***For SIFIDC-1(3)***

- (i) Dengkhwmu - DBHA.  
(ii) सिफुं - DBHA.  
(iii) Kherai Mwsamu - DBHA.

**Semester - IV**

***For SIFC-203(4)***

- (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद  
(iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद।  
(v) खाम सोल्लोथाइ - धीरेन रामसियारि।
- (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर'  
(iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।  
(vi) हारिमु अलंबार - दुलाराय बर' हारिमु आफाद।

***For SIFM-203(4)***

- (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद  
(iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद।  
(v) खाम सोल्लोथाइ - धीरेन रामसियारि।
- (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर'  
(iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।  
(vi) हारिमु अलंबार - दुलाराय बर' हारिमु आफाद।

**SEMESTER - I**  
**INDIAN MUSIC, SIFUNG**  
**SIFMAJ - 101 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE ON MUSIC- I (T+P)**

---

---

**Learning objects:**

- \* to initiate the beginners to know about the basic knowledge on music as well as Sifung instrument.
- \* to teach the students the terms and terminologies of Sifung.
- \* to initiate the beginners the fingering methods and pushing technique of mouth air on the hole of Sifung.

**Learning outcomes:**

- \* The students will be able to exercise the techniques of fingering on Sifung.
  - \* The learners will be expert in playing notes on Sifung.
  - \* A student can fit him/her self for demonstration of Sifung play in the stage.
- 
- 

**Theory = 35**

***Internal = 15***  
***Credit = 2***

<b>UNIT -I</b>	(क) सोदोब (ड) दामजु (ज) रिबुं।	(ख) देंखो (च) स्निख' गारां (छ) खेराइ सिफुं	(ग) देहेग (ज) खेराइ सिफुंनि गुदुं जखाथि,	(घ) लायलो
<b>UNIT -II</b>	(क) मिलौदो सोदोब (ग) दामजुनि आखुथायारि मुंफोर (ड) स्निख', देंलो, खब, गार, जुरि, फिनजुरि, (च) सेरजानि रिंदे फेनाय (ज) आसि गेलेफारि एबा हायगाफारि जौगाफारिनि सिनायथि।	(ख) मिथिंगायारि सोदोब (घ) बर' देहेगनि सिनायथि (छ) दौरिं, रैसुम		
<b>UNIT -III</b>	(क) देंखोमुनि बिजिरथि। (ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ग) देहेगनि बिजिरथि लिरनाय - मोनसिसिं देहेग, दौरिं देहेग आरो ददेरे देहेग। (घ) खाम गोमबुंनि बिजिरथि। (ड) लायलोनि बिजिरथि। (च) सेरजानि बानजाथाव आरो बानजाथावयै आखुथाइफोर।			
<b>UNIT -IV</b>	(क) मोसामुनि देंखो लिरखान्थि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ख) बर' दामजुफोरनि सिनायथि। (घ) मोसामुनि सानथौ लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ड) सेरजा बानायनायनि ज'खाथि आरो सेरजानि दिरुंनिफ्राय सोमजिनाय रिबुंनि सिनायथि।	(ग) सेरजानि जोनोम सल'।		

**Practical = 35**

***Internal = 15***  
***Credit = 2***

<b>UNIT -I</b>	रिबुं हुदाफारि दामनाय।			
<b>UNIT -II</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - मोनसिसिं देहेग, दौरिं देहेग आरो ददेरे देहेग।			5
<b>UNIT -III</b>	देहेगनि देंलो दामनाय - मोनसिसिं देहेग, दौरिं देहेग आरो ददेरे देहेग।			10
<b>UNIT -IV</b>	मोसामुनि आबुं देंखो दामनाय - मोसाग्लानाय आरो सथ्रलि।			10

**SEMESTER - I**  
**INDIAN MUSIC, SIFUNG**  
**SIFMIN - 101 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE ON MUSIC-I (T+P)**

---

---

**Learning objects:**

- \* to initiate the beginners to know about the basic knowledge on music as well as Sifung instrument.
- \* to teach the students the terms and terminologies of Sifung.
- \* to initiate the beginners the fingering methods and pushing technique of mouth air on the hole of Sifung.

**Learning outcomes:**

- \* The students will be able to exercise the techniques of fingering on Sifung.
  - \* The learners will be expert in playing notes on Sifung.
  - \* A student can fit him/her self for demonstration of Sifung play in the stage.
- 
- 

**Theory = 35**

*Internal = 15*

*Credit = 2*

<b>UNIT -I</b>	(क) सोदोब (घ) लायलो (छ) खेराइ सिफुं	(ख) देंखो (ङ) दामजु (ज) खेराइ सिफुंनि गुदुं जखाथि	(ग) देहेग (च) स्त्रिख' गारां (झ) रिबुं।
<b>UNIT -II</b>	(क) मिलौदो सोदोब (ग) दामजुनि आखुथायारि मुंफोर (ङ) देंलो (छ) सुफुंनि मोदोम बाहागोफोर (झ) दौरिं (ट) आसि गेलेफारि एबा हायगाफारि जौगाफारिनि सिनायथि।	(ख) मिथिंगायारि सोदोब (घ) बर' देहेगनि सिनायथि (च) खब, गार, जुरि, फिनजुरि, बोखावथि, बिसान (ज) सेरजानि रिंदै फेंनाय (ञ) रैसुम	
<b>UNIT -III</b>	(क) देंखोमुनि बिजिरथि। (ख) मोसामुनि गुमुर् आरो बिजिरथि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ग) देहेगनि बिजिरथि ब्रैफानसिम लिरनाय - मोनसिसि देहेग, दौरि देहेग आरो ददेरे देहेग। (घ) खाम गोमबुंनि बिजिरथि। (ङ) लायलोनि बिजिरथि। (च) खेराइ सिफुंनि बानजाथाव आरो बानजाथावयै आखुथाइफोर।		
<b>UNIT -IV</b>	(क) मोसामुनि देंखो लिरखान्थि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ख) बर' दामजुफोरनि सिनायथि। (ग) बर' सिफुंनि जोनोम सल'। (घ) मोसामुनि सानथौ लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ङ) सिफुंनि बानायनायनि ज'खाथि आरो सिफुंनि गुदुंनिफ्राय सोमजिनाय रिबुंनि सिनायथि।		

**Practical = 35**

*Internal = 15*

*Credit = 2*

<b>UNIT -I</b>	रिबुं हुदाफारि दामनाय।		5
<b>UNIT -II</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - मोनसिसिं देहेग, दौरि देहेग आरो ददेरे देहेग।		10
<b>UNIT -III</b>	देहेगनि देंलो दामनाय - मोनसिसिं देहेग, दौरि देहेग आरो ददेरे देहेग।		10
<b>UNIT -IV</b>	मोसामुनि आबुं देंखो दामनाय - मोसाग्लानाय आरो सथ्रलि।		10

**SEMESTER - I**  
**INDIAN MUSIC, SIFUNG**  
**SIFIDC - 1 (3)**

*Credit = 3*

*Practical*

**Total Marks = 50**

**BASIC KNOWLEDGE ON MUSIC-I (P)**

---

---

**Learning objects:**

\* To tech basic knowledge of music in connection with Sifung instrument.

**Learning outcomes:**

\* A student will be expert in exercising the basic formula of Sifung playing.

---

**UNIT - I**      (a) Swdwb (sound)      (b) Denkhw (Music)      (c) Deheg  
                  (d) Lailw (Laya)      (e) Damju      (f) Garang (Swara)  
                  (g) Snikho (Saptak)      (h) Methai (Geet)      (i) Dwiring (Naad)

**UNIT -I**      रिबुं हुदाफारि दामनाय ।

**UNIT -II**      देहेगनि सानबुंखब दिन्थिफुंनाय - मोनसिसिं देहेग, दौरि देहेग आरो ददेरे देहेग ।

**UNIT -III**      देहेगनि देंलो दामनाय - मोनसिसिं देहेग, दौरि देहेग आरो ददेरे देहेग ।

**UNIT -IV**      मोसामुनि आबुं देंखो दामनाय - मोसाग्लानाय आरो सथ्रलि ।

**SEMESTER - I**  
**INDIAN MUSIC, SIFUNG**  
**SIFSEC - 1 (3)**  
***Practical***  
**Total = 50**

*Credit = 3*

**PERFORMANCE ON BODO FOLK INSTRUMENT SIFUNG - I (P)**

---

---

**Learning objects:**

- \* To develop the skill of the students in Sifung playing.
- \* To teach learners the skilful exercise.

**Learning outcomes:**

- \* The students will have outcome as a skilled artiste in Sifung.
  - \* The students will be able to create themselves more and more skills which will stand as a career of life.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 30**

<b>UNIT -I</b>	सिफुं रिबुंनि हायगाफारि-जौगाफारि दामनाय ।	10
<b>UNIT -II</b>	सानबुंखब दिन्थिफुंनाय - दौरि देहेग, ददेरे देहेग, मोनसिसिं देहेग ।	10
<b>UNIT -III</b>	जायखि-जाया बर' सुबुं मोसामुनि देंखो दामनाय ।	10

**SEMESTER - I**  
**INDIAN MUSIC, DRAMA & ACTING**  
**SIFVAC -1 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE OF DRAMA & ACTING - I**

---

---

**Learning objects :**

- \* To Teach a learner the basic knowledge of the dramatical terms Prescribed.
- \* To make a student know about the acting like classical and stylist acting, Realistic acting, mime Acting, clowning etc.

**Learning outcomes :**

- \* A students will be to know the dramatical terms like makeup, Navaras, Mudra etc.
  - \* A students will be able to make him/her self as an expert actor in the field of drama.
- 

**Theory = 35**

***Internal = 15***

***Credit = 2***

**UNIT-I:- INTRODUCTION OF DRAMA -**

- (a) Origin of drama,
- (b) Different form of drama.

**UNIT-II :- TYPES OF ACTING -**

- (a) Classical and stylist acting,
- (b) Realistic acting.
- (c) Mime acting.
- (d) Clowning.

**UNIT-III :- THEORY OF RASA -**

- (a) Nava rasa.
- (b) Mudra.
- (c) Asana.
- (d) Pranayama.

**UNIT-IV :- THEATRE MUSIC -**

- (a) Folk dance.
- (b) Folk song.
- (c) Folk music instruments.

**PRACTICAL = 35**

***Internal = 15***

***Credit = 2***

<b><u>UNIT - I</u></b>	YOGA : Asana, Mudra, Pranyama and Rasa.	10
<b><u>UNIT - II</u></b>	DANCE:- Folk, Classical, Modern and Western.	10
<b><u>UNIT - III</u></b>	IMPROVISATION:- Realistic, Mime, Clowning and Classic.	15



**Four Year under Graduate Programme  
Contents of Courses for Bachelor of Music  
II Semester-B.Music. 1st Year  
Subject- Sifung**

Sl. No.	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	SIFMAJ102	Basic Knowledge on Bodo folk music-II	4	70	30	100
2.	Minor	SIFMIN102	Basic Knowledge on Bodo folk music-II	4	70	30	100
3.	IDC	SIFIDC2	Basic Knowledge on Bodo folk music-II	3	50	0	50
4.	AEC	SIFAEC102	Communicative English/Hindi/MIL	2	50	0	50
5.	SEC	SIFSEC2	Performance of Bodo Folk Instrument Sifung -II	3	50	0	50
6.	VAC	SIFVAC2	Basic Knowledge of Drama & Acting-II	4	70	30	100
			Total	20	360	90	450

**SEMESTER - II**  
**INDIAN MUSIC, SIFUNG**  
**SIFMAJ - 102 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE ON MUSIC-II (T+P)**

---

---

**Learning objects:**

- \* to initiate the beginners to know about the basic knowledge on music as well as Sifung instrument.
- \* to teach the students the terms and terminologies of Sifung.
- \* to initiate the beginners the fingering methods and pushing technique of mouth air on the hole of Sifung.

**Learning outcomes:**

- \* The students will be able to exercise the techniques of fingering on Sifung.
  - \* The learners will be expert in playing notes on Sifung.
  - \* A student can fit him/her self for demonstration of Sifung play in the stage.
- 
- 

**Theory = 35**

*Internal = 15*  
*Credit = 2*

<b>UNIT -I</b>	(क) जुरि (घ) खब (छ) खेराइ सिफुनि बाहागोफोर (झ) रिबुं	(ख) गोमबुं (ङ) गार (ज) खेराइ सिफुनि गुदुं जखाथि, (ञ) आखाइ आसिनि मुंफोर	(ग) बिसान (च) बोखावथि
<b>UNIT -II</b>	(क) गारांख (घ) हाल' (छ) मिलौदो सोदोब (ज) बर' देहेगनि सिनायथि (ङ) बालाब बायदि	(ख) फेंखा रिबुं (ङ) लावजाब रिबुं (ज) मिथिंगायारि सोदोब (ट) बिथा (ढ) आवराय देंखो।	(ग) सरजाब रिबुं (च) आजरोम (झ) दामजुनि आखुथायारि मुंफोर (ठ) बालाब गुबै
<b>UNIT -III</b>	(क) देंखोमुनि बिजिरथि। (ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ग) देहेगनि बिजिरथि लिरनाय - मोनसिसि देहेग, दौरि देहेग आरो ददेरे देहेग। (घ) खाम गोमबुंनि बिजिरथि। (ङ) बर' सिफुं बिखान्थि। (च) सेरजानि बानजाथाव आरो बानजाथावयै आखुथाइफोर।		
<b>UNIT -IV</b>	(क) मोसामुनि देंखो लिरखान्थि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ख) बर' दामजुफोरनि सिनायथि। (ग) सेरजानि जोनोम सल'। (घ) मोसामुनि सानथौ लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ङ) सेरजा बानायनायनि ज'खाथि आरो सेरजानि दिरुंनिफ्राय सोमजिनाय रिबुंनि सिनायथि।		

**Practical = 35**

<b>UNIT -I</b>	रिबुं हुदाफारि दामनाय।	5
<b>UNIT -II</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - मोनसिसि देहेग, दौरि देहेग आरो ददेरे देहेग।	10
<b>UNIT -III</b>	देहेगनि देंलो दामनाय - मोनसिसि देहेग, दौरि देहेग आरो ददेरे देहेग।	10
<b>UNIT -IV</b>	मोसामुनि आबुं देंखो दामनाय - मोसाग्लानाय आरो सथ्रलि।	10

**SEMESTER - II**  
**INDIAN MUSIC, SIFUNG**  
**SIFMIN - 102 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE ON MUSIC-II (T+P)**

**Learning objects:**

- \* To initiate the beginners to know about the basic knowledge on music as well as Sifung instrument.
- \* To teach the students the terms and terminologies of Sifung.
- \* To initiate the beginners the fingering methods and pushing technique of mouth air on the hole of Sifung.

**Learning outcomes:**

- \* The students will be able to exercise the techniques of fingering on Sifung.
- \* The learners will be expert in playing notes on Sifung.
- \* A student can fit him/her self for demonstration of Sifung play in the stage.

**Theory = 35**

*Internal = 15*  
*Credit = 2*

<b>UNIT -I</b>	(क) जुरि (घ) खब (छ) खेराइ सिफुंनि बाहागोफोर (ज) आखाइ आसिनि मुंफोर	(ख) गोमबुं (ड) गार (ज) खेराइ सिफुंनि गुदुं जखाथि,	(ग) बिसान (च) बोखावथि (झ) रिबुं
<b>UNIT -II</b>	(क) गारांख (घ) हाल' (छ) मिलौदो सोदोब (ज) बर' देहेगनि सिनायथि (ड) बालाब बायदि	(ख) फेंखा रिबुं (ड) लावजाब रिबुं (ज) मिथिंगायारि सोदोब (ट) बिथा (ढ) आवराय देंखो।	(ग) सरजाब रिबुं (च) आजोरोम (झ) दामजुनि आखुथायारि मुंफोर (ठ) बालाब गुबै
<b>UNIT -III</b>	(क) देंखोमुनि बिजिरथि। (ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ग) देहेगनि बिजिरथि लिरनाय - मोनसिसिं देहेग, दौरि देहेग आरो ददेरे देहेग। (घ) खाम गोमबुंनि बिजिरथि। (ड) बर' सिफुं बिखान्थि। (च) ....नि बानजाथाव आरो बानजाथावयै आखुथाइफोर।		
<b>UNIT -IV</b>	(क) मोसामुनि देंखो लिखान्थि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ख) बर' दामजुफोरनि सिनायथि। (ग) सेरजानि जोनोम सल'। (घ) मोसामुनि सानथौ लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ड) ..... बानायनायनि ज'खाथि आरो .....नि दिरुंनिफ्राय सोमजिनाय रिबुंनि सिनायथि।		

**Practical = 35**

<b>UNIT -I</b>	रिबुं हुदाफारि दामनाय।	5
<b>UNIT -II</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - मोनसिसिं देहेग, दौरि देहेग आरो ददेरे देहेग।	10
<b>UNIT -III</b>	देहेगनि देंलो दामनाय - मोनसिसिं देहेग, दौरि देहेग आरो ददेरे देहेग।	10
<b>UNIT -IV</b>	मोसामुनि आबुं देंखो दामनाय - मोसाग्लानाय आरो सथ्रलि।	10

**SEMESTER - II**  
**INDIAN MUSIC, SIFUNG**  
**SIFIDC - 2 (3)**

*Credit = 3*

***Practical***

**Total Marks = 50**

**BASIC KNOWLEDGE ON MUSIC-II (P)**

---

---

**Learning objects:**

\* To tech basic knowledge of music in connection with Sifung instrument.

**Learning outcomes:**

\* A student will be expert in exercising the basic formula of Sifung playing.

---

**VIVA - VOCE = 30**

**UNIT -I** (a) Ringbung (b) Ringguthal (c) Ringhub  
(d) Ringtha (e) Didwm Ringguthal (f) Dwrwdu Ringguthal  
(g) Dairing (h) Name of fingers (i) Name of String of Serja.

**UNIT -I** रिंबुं हुदाफारि दामनाय ।

**UNIT -II** देहेगनि सानबुंखब दिन्थिफुंनाय - मोनसिंसिं देहेग, दौरि देहेग आरो ददेरे देहेग ।

**UNIT -III** देहेगनि देंलो दामनाय - मोनसिंसिं देहेग, दौरि देहेग आरो ददेरे देहेग ।

**UNIT -IV** मोसामुनि आबुं देंखो दामनाय - मोसाग्लानाय आरो सथ्रलि ।

**Stage Performance = 20**

**UNIT -I** (a) Ablity to Play the Aarai Dengkhwu of the Item -  
(i) Mwshaglangnai  
(ii) Satrali.  
(b) Abllity to Play the Item of Song - (i) Bagrumba.  
(ii) Mwshaglangnai.  
(iii) Satali.  
(iv) Khamao Barkhwnai.  
(c) Ability to Show Sanbungkhob of - (i) Mwnsingsing Deheg.  
(ii) Agrang Deheg.  
(iii) Sandw Deheg.

**SEMESTER - II**  
**INDIAN MUSIC, SIFUNG**  
**SIFSEC - 2 (3)**

*Practical*

*Credit = 3*

**Total Mark = 50**

**PERFORMANCE ON BODO FOLK INSTRUMENT SIFUNG-II**

---

---

**Learning objects:**

- \* To develop the skill of the students in Sifung playing.
- \* To teach learners the skilful exercise.

**Learning outcomes:**

- \* The students will have outcome as a skilled artiste in Sifung.
  - \* The students will be able to create themselves more and more skills which will stand as a career of life.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 30**

<b><u>UNIT -I</u></b>	मोनसिसिं देहेगनि देंलो दामनाय ।	10
<b><u>UNIT -II</u></b>	देहेगनि सानबुंखब दिन्थिफुंनाय - आइलों देहेग, सान्दो देहेग आरो माइनाव देहेग ।	10
<b><u>UNIT -III</u></b>	जायखि जाया-बर' सुबुं देंखो दामनाय ।	10

**SEMESTER - II**  
**INDIAN MUSIC, DRAMA & ACTING**  
**SIFVAC -2 (4)**

**Total Marks = 100**

**BASIC KNOWLEDGE OF DRAMA & ACTING-II**

---

---

**Learning objects :**

- \* To Teach a learner the basic knowledge of the dramatical terms Prescribed.
- \* To make a student know about the acting like classical and stylist acting, Realistic acting, mime Acting, clowning etc.

**Learning outcomes :**

- \* A students will be to know the dramatical terms like makeup, Navaras, Mudra etc.
  - \* A students will be able to make him/her self as an expert actor in the field of drama.
- 

**Theory = 35**

***Internal = 15***

***Credit = 2***

**UNIT-I:- INTRODUCTION OF DRAMA -**

- (a) Origin of drama,
- (b) Different form of drama.

**UNIT-II :- TYPES OF ACTING -**

- (a) Classical and stylist acting,
- (b) Realistic acting.
- (c) Mime acting.
- (d) Clowning.

**UNIT-III :- THEORY OF RASA -**

- (a) Nava rasa.
- (b) Mudra.
- (c) Asana.
- (d) Pranayama.

**UNIT-IV :- THEATRE MUSIC -**

- (a) Folk dance.
- (b) Folk song.
- (c) Folk music instruments.

**PRACTICAL = 35**

***Internal = 15***

***Credit = 2***

<b><u>UNIT - I</u></b>	YOGA : Asana, Mudra, Pranyama and Rasa.	10
<b><u>UNIT - II</u></b>	DANCE:- Folk, Classical, Modern and Western.	10
<b><u>UNIT - III</u></b>	IMPROVISATION:- Realistic, Mime, Clowning and Classic.	15

**Four Year under Graduate Programme**  
**Contents of Courses for Bachelor of Music**  
**III Semester-B.Music. 2nd Year**  
**Subject- Sifung**

Sl. No.	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	SIFMAJ201	General Knowledge on Bodo folk instrument Sifung -I (T)	4	70	30	100
2.	Major	SIFMAJ202	General Knowledge on Bodo folk instrument Sifung -I (P)	4	70	30	100
3.	Minor	SIFMIN201	General Knowledge on Bodo folk instrument Sifung - I (T+P)	4	70	30	100
4.	IDC	SIFIDC3	General Knowledge on Bodo folk instrument Sifung-III	3	50	0	50
5.	AEC	SIFAEC201	Communicative English/Hindi/MIL	2	50	0	50
6.	SEC	SIFSEC3	Hands of training, soft skills-III	3	50	0	50
			Total	20	360	90	450

**SEMESTER - III**  
**INDIAN MUSIC, SIFUNG**  
**SIFMAJ - 201 (4)**

*Theory = 70*  
*Internal = 30*  
*Credit = 4*

*Theory*

**Total Marks = 100**

**GENERAL KNOWLEDGE ON BODO FOLK INSTRUMENT SIFUNG-I (T)**

**Learning objects:**

- \* To make the students to learn the general knowledge on bodo folk music.
- \* To teach the students the technique of playing Sifung.
- \* To give the methods how to play on Sifung the music of Kherai items prescribed.

**Learning outcomes:**

- \* A student will be able to exercise methods of playing Sifung.
- \* A student will be expert in writing notation of music.
- \* Students can fit themselves for demonstration of Sifung playing in the stage.
- \* A student will have a outcome to take Sifung as a career of life.

- 
- UNIT - I** (क) सुबुं मेथाइ (ख) बर' दामजु (ग) देहेग  
(घ) बर' देहेग हांखो सिनायथि (ङ) बर' देहेगनि बिसान आरो बोखावथिनि गियान  
(च) सिफुं गुदुंफोरनि मुं (छ) फाथालिनि बाहागोफोर (ज) गोमबुं
- UNIT - II** (क) सेरजा (ख) खाम  
(ग) सिफुं (घ) ज'था  
(ङ) थरखा (च) लाइग्रित  
(छ) जेनज्रेंगा (ज) जाबस्त्रिं  
(झ) गंगोना (ञ) बंब्लं
- UNIT - III** (क) फावथाइ, सुबुं फावथाइ आरो बर' फावथाइनि बोहैथि दाहार।  
(ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - दावथै लौनाय, गान्दौला लौनाय आरो दावस्त्रि देलाय।  
(ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - बारदै देहेग, जैसाद देहेग आरो चौद्रि देहेग।  
(घ) बैदासि देंखोनि बिजिरथि।  
(ङ) बर' सुबुं मेथाइ फोरनि बिजिरथि।  
(च) सेरजास्त्रोन, सिफुंस्त्रोन आरो खामस्त्रोननि बिजिरथि।  
(छ) बर' सुबुं मेथाइआव सिफुंनि गोहोमथि।
- UNIT -IV** (क) मोसामुनि आबुं देंखो लिस्खान्थि लिरनाय-दावथै लौनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय।  
(ख) बर' सुबुं मोसामु आरो बेनि बाहागोफोर।  
(ग) सुबुं सल' आरो बर' सुबुं सल'नि बिजिरथि।  
(घ) मोसामुनि सानथौ लिरनाय - दावथै लौनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय।
- UNIT -V** (a) जिउखौरां लिरनाय - (क) जोहोलाव निलेश्वर ब्रह्म, (ख) उत्तम चन्द्र खेरखाटारि,  
(ग) अस्ताद कामिनि कुमार नार्जारी।  
(b) आलि दामब्रानि सल', जाराफाग्लानि सल'।  
(c) मोसामुनि आबुं रिबुं लिस्खान्थि लिरनाय - दावथै लौनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय।



**SEMESTER - III**  
**INDIAN MUSIC, SIFUNG**  
**SIFMAJ - 202 (4)**  
***Practical***

*Practical = 70*  
*Internal = 30*  
*Credit = 4*

**Total Marks = 100**

**GENERAL KNOWLEDGE ON BODO FOLK INSTRUMENT SIFUNG-I (P)**

---

**Learning objects:**

- \* To make the students to learn the general knowledge on bodo folk music.
- \* To teach the students the technique of playing Sifung.
- \* To give the methods how to play on Sifung the music of Kherai items prescribed.

**Learning outcomes:**

- \* A student will be able to exercise methods of playing Sifung.
  - \* A student will be expert in writing notation of music.
  - \* Students can fit themselves for demonstration of Sifung playing in the stage.
  - \* A student will have an outcome to take Sifung as a career of life.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 50**

<b>UNIT -I</b>	रिबुं हुदाफारि दामनाय ।	10
<b>UNIT -II</b>	आवराय देंखो दामनाय - दावथै लॉनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय ।	10
<b>UNIT -III</b>	देहेगनि सानबुंखब दिन्थिनाय - बारदै देहेग, जौसाद देहेग आरो चौद्रि देहेग ।	10
<b>UNIT -IV</b>	मोसामुनि आबुं देंखो दामनाय - दावथै लॉनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय ।	10
<b>UNIT -V</b>	SEM-I आरो SEM-II नि मोसानाय आयदाफोरनि आबुं देंखो दामनाय ।	10

**SEMESTER - III**  
**INDIAN MUSIC, SIFUNG**  
**SIFMIN - 201 (4)**  
**Total Marks = 100**

**GENERAL KNOWLEDGE ON BODO FOLK INSTRUMENT SIFUNG- I(T+P)**

**Learning objects:**

- \* To make the students to learn the general knowledge on bodo folk music.
- \* To teach the students the technique of playing Sifung.
- \* To give the methods how to play on Sifung the music of Kherai items prescribed.

**Learning outcomes:**

- \* A student will be able to exercise methods of playing Sifung.
- \* A student will be expert in writing notation of music.
- \* Students can fit themselves for demonstration of Sifung playing in the stage.
- \* A student will have a outcome to take Sifung as a career of life.

**Theory = 35**

*Internal = 15*  
*Credit = 2*

<b>UNIT - I</b>	(क) सुबुं मेथाइ (घ) बर' देहेग हांखो सिनायथि (च) सिफुं गुदुंफोरनि मुं	(ख) बर' दामजु (ङ) बर' देहेगनि बिसान आरो बोखावथिनि गियान (छ) फाथालिनि बाहागोफोर	(ग) देहेग (ज) गोमबुं
<b>UNIT - II</b>	(क) सेरजा (ङ) थरखा (झ) गंगोना	(ख) खाम (च) लाइग्रित (ञ) बंल्लं	(ग) सिफुं (छ) जेनज्रेंगा (ज) जाबस्त्रिं
<b>UNIT - III</b>	(क) फावथाइ, सुबुं फावथाइ आरो बर' फावथाइनि बोहैथि दाहार। (ख) मोसामुनि गुमुर आरो बिजिरथि लिस्नाय - दावथै लॉनाय, दान्दौला लॉनाय आरो दावस्त्रि देलाय। (ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिस्नाय - बारदै देहेग, जैसाद देहेग आरो चौद्रि देहेग। (घ) बैदासि देंखोनि बिजिरथि। (ङ) बर' सुबुं मेथाइ फोरनि बिजिरथि। (च) सेरजास्त्रोन, सिफुंस्त्रोन आरो खामस्त्रोननि बिजिरथि। (छ) बर' सुबुं मेथाइआव सिफुंनि गोहोमथि।		
<b>UNIT - IV</b>	(क) मोसामुनि आबुं देंखो लिस्त्रान्थि लिस्नाय-दावथै लॉनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय। (ख) बर' सुबुं मोसामु आरो बेनि बाहागोफोर। (ग) सुबुं सल' आरो बर' सुबुं सल'नि बिजिरथि। (घ) मोसामुनि सानथौ लिस्नाय - दावथै लॉनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय।		

**Practical = 35**

**VIVA-VOCE = 10**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 25**

*Internal = 15*  
*Credit = 2*

<b>UNIT - I</b>	आसि गेलेफारि दामना दिन्थिफुंनाय।	5
<b>UNIT - II</b>	देहेगनि सानबुंखब दिन्थिफुंनाय- बारदै देहेग, जौसाद देहेग आरो चौद्रि देहेग।	10
<b>UNIT - III</b>	मोसामुनि आबुं देंखो दामनाय - दावथै लॉनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय।	10

**SEMESTER - III**  
**INDIAN MUSIC, SIFUNG**  
**SIFIDC - 3 (3)**  
***Practical***

*Credit = 3*

**Total Marks = 50**

**GENERAL KNOWLEDGE ON BODO FOLK INSTRUMENT SIFUNG-I (P)**

---

**Learning objects:**

- \* To make the students learn the basic knowledge of musical terms in connection with the playing on Sifung.

**Learning outcomes:**

- \* A student will be expert in exercising the basic formula of Sifung playing.
- 

**VIVA- VOCE = 30**

- UNIT - I** (a) Ringbung (b) Fungkha Ringbung (c) Garang kho  
(d) Sorjab Ringbung (e) Laojab Ringbung (f) Halo  
(g) Deheg (h) Juri (i) Gaar  
(j) Bisan (k) Bwkhouthi.

**UNIT - II** आसि गेलेफारि दामना दिन्थिफुंनाय ।

**UNIT -III** देहेगनि सानबुंखब दिन्थिफुंनाय- बारदै देहेग, जौसाद देहेग आरो चौद्रि देहेग ।

**UNIT -IV** मोसामुनि आबुं देखो दामनाय - दावथै लॉनाय, गान्दौला बोननाय आरो दावस्रि देलाय ।

**Stage Performance = 20**

- UNIT - I** (a) Ablity to Play on Serja the Aorai Dengkhw of the Items -  
(i) Daothwi Lwngnai  
(ii) Gandoula Bonnai  
(iii) Daoshri Delai.
- (b) Ablity to Play on Serja the full music of the Items -  
(i) Daothwi Lwngnai  
(ii) Gandoula Bonnai  
(iii) Daoshri Delai.
- (c) Ablity to Show the Sanbungkhoib of the Deheg -  
(i) Dowri Deheg.  
(ii) Bardwi Deheg.  
(iii) Khobbrai Deheg.

**SEMESTER - III**  
**INDIAN MUSIC, SIFUNG**  
**SIFSEC - 3 (3)**  
***Practical***  
**Total Marks = 50**  
**HANDS ON TRAINING, SOFT SKILLS** *Credit = 3*

---

---

**Learning objects:**

- \* To teach the skill of making bamboo flute used in Bodo folk music and kherai.
- \* To teach the learners the skilful exercise of Sifung for stage performance.

**Learning outcomes:**

- \* The students will have outcomes as a skilled artiste in Sifung.
  - \* The students will be able to create themselves more and more skills which will stand as a career of life.
- 

**Hands on Training = 30**

**UNIT -I**      सिफुं बानायना दिन्थिफुंनाय ।

**Soft Skills = 20**

**UNIT -I**      जौसांनि गुदि गियान आरो बाहागो दिन्थिनाय । 10

**UNIT -II**      सिफुंस्त्रोननि खसाब आरो गहेनानि सोमोन्दै फोरमायथिनाय । 10

**Four Year under Graduate Programme**  
**Contents of Courses for Bachelor of Music**  
**IV Semester-B.Music. 2nd Year**  
**Subject- Sifung**

Sl. of	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	SIFMAJ203	General Knowledge on Bathou & Kherai music -I (T)	4	70	30	100
2.	Major	SIFMAJ204	General Knowledge on Bathou & Kherai music -I (P)	4	70	30	100
3.	Major	SIFMAJ205	General Knowledge on Bathou & Kherai music -I (P)	4	70	30	100
4.	Minor	SIFMIN202	General Knowledge on Bathou & Kherai music - I (T+P)	4	70	30	100
5.	AEC	SIFAEC202	Communicative English/Hindi/MIL	2	50	0	50
6.	Internship	SIFINT1	Sifung Internship	2	0	0	50
			Total	20	360	120	500

**SEMESTER - IV**  
**INDIAN MUSIC, SIFUNG**  
**SIFMAJ - 203 (4)**  
**Theory**  
**Total Marks = 100**

*Theory=70*  
*Internal = 30*  
*Credit = 4*

**GENERAL KNOWLEDGE ON BATHOU AND KHERAI MUSIC - I (T)**

---

**Learning objects:**

- \* To initiate the students learn the general knowledge on Bathou and Kherai music.
- \* To make the students know about the terms and terminologies used in Bathou and Kherai music.
- \* To make the students learn how to write the deheg (tala) and the notations of the music prescribed in this syllabus.

**Learning outcomes:**

- \* The students will get the detail knowledge of Bathou and Kherai music.
  - \* The students will become expert to follow and write the notation of Kherai and other bodo folk music.
  - \* After completion of this semester the students may have exit with Diploma in Sifung which may help the student when and wherever applicable in job.
- 

**UNIT -I**

- |                                 |                                 |
|---------------------------------|---------------------------------|
| (क) देहेग, बिसान आरो खबनि गियान | (ख) बर' सुबुं मेथाइनि बाहागोफोर |
| (ग) स्त्रिख 'नि बाहागोफोर       | (घ) बाथौनि आइजेफोर              |
| (ङ) सिफुं मोदोमनि बाहागोफोर     | (च) खेराइनि बाहागोफोर           |
| (छ) फाथालिनि बाहागोफोर।         |                                 |

**UNIT -II**

- |               |              |
|---------------|--------------|
| (क) जानागुरु  | (ख) जाश्रासि |
| (ग) इमफि      | (घ) दौरि     |
| (ङ) दाहाल     | (च) जाथा     |
| (छ) दौदिनि    | (ज) थुंग्रि  |
| (झ) बाथौसालि  | (ञ) हिबुसि   |
| (ट) खेराइसालि | (ठ) आवासि।   |

**UNIT -III**

- (क) खेराइ सोदोबनि बिजिरथि, खेराइसालि बानायनाय आरो खेराइ खुंनायनि गोनांथि।  
(ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय – दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय।  
(ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय – आग्रां देहेग, बासमुथि देहेग आरो गुथाल देहेग।  
(घ) खेराइआव दौदिनि आरो जानागुरुनि बिफाव।  
(ङ) खेराइ गोलाव आरो खेराइ गुसुं, बोराय बाथौ, बाथौ बोराय।  
(च) गारजा, सालामि, बासानि।

**UNIT -IV**

- (क) मोसामुनि सानथौ लिरनाय- दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय।  
(ख) बोराय बाथौनि गोहोफोर।  
(ग) खेराइयाव दौदिनिनि गाननाय जोमनाय आरो देलायनाय।  
(घ) खेराइ फोरबो आरो बेनि बाहागोफोर।  
(ङ) गारजा, सालामि, बासानि।

**UNIT -V**

- (a) जिउखौरां लिरनाय – (क) नात्य सम्राट द्वारेन्द्र नाथ बसुमतारी, (ख) शतिस चन्द्र बसुमतारी,  
(ग) खनिन बड'सा।  
(b) बाथौनि सानथौ बिजिरनाय।  
(c) मोसामुनि आबुं देखो लिखान्थि लिरनाय – दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय।

**SEMESTER - IV**  
**INDIAN MUSIC, SIFUNG**  
**SIFMAJ- 204 (4)**  
***Practical***  
**Total Marks = 100**

*Practical = 70*  
*Internal = 30*  
*Credit = 4*

**GENERAL KNOWLEDGE ON BATHOU AND KHERAI MUSIC-I (P)**

---

---

**Learning objects:**

- \* To initiate the students learn the general knowledge on Bathou and Kherai music.
- \* To make the students know about the terms and terminologies used in Bathou and Kherai music.
- \* To make the students learn how to write the deheg (tala) and the notations of the music prescribed in this syllabus.

**Learning outcomes:**

- \* The students will get the detail knowledge of Bathou and Kherai music.
  - \* The students will become expert to follow and write the notation of Kherai and other bodo folk music.
  - \* After completion of this semester the students may have exit with Diploma in Sifung which may help the student when and wherever applicable in job.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 50**

<b>UNIT -I</b>	आसि गेलेफारि दामना दिन्थिफुंनाय ।	10
<b>UNIT -II</b>	आवराय देंखो दामनाय - दौदिनि अनस्रानाय, दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय ।	10
<b>UNIT -III</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - आग्रां देहेग, बासमुथि देहेग आरो गुथाल देहेग ।	10
<b>UNIT -IV</b>	मोसामुनि आबुं देंखो दामनाय - दौदिनि अनस्रानाय, दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय ।	10
<b>UNIT -V</b>	जायखि-जाया आर'ज मेथाइजों सेरजा दामना दिन्थिफुंनाय ।	10

**SEMESTER - IV**  
**INDIAN MUSIC, SIFUNG**  
**SIFMAJ - 205 (4)**

*Practical*  
**Total Marks = 100**

*Practical = 70*  
*Internal = 30*  
*Credit = 4*

**GENERAL KNOWLEDGE ON BATHOU AND KHERAI MUSIC-II (P)**

---

**Learning objects:**

- \* To initiate the students learn the general knowledge on Bathou and Kherai music.
- \* To make the students know about the terms and terminologies used in Bathou and Kherai music.
- \* To make the students learn how to write the deheg (tala) and the notations of the music prescribed in this syllabus.

**Learning outcomes:**

- \* The students will get the detail knowledge of Bathou and Kherai music.
  - \* The students will become expert to follow and write the notation of Kherai and other bodo folk music.
  - \* After completion of this semester the students may have exit with Diploma in Sifung which may help the student when and wherever applicable in job.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) Recapitulation of Major Theory

**Stage Performance = 50**

<b>UNIT -I</b>	बाराग 'नाय Semsemter फोरनि आसि गेलेफारि दामना दिन्थिफुंनाय ।	10
<b>UNIT -II</b>	बाराग 'नाय Semsemter फोरनि आवराय देंखो दामनाय ।	10
<b>UNIT -III</b>	बाराग 'नाय Semsemter फोरनि देहेगनि सानबुंखब दिन्थिफुंनाय ।	10
<b>UNIT -IV</b>	बाराग 'नाय Semsemter फोरनि मोसामुनि आबुं देंखो दामनाय ।	10
<b>UNIT -V</b>	जायखि-जाया बैसागु मेथाइजों सेरजा दामना दिन्थिफुंनाय ।	10



**SEMESTER - IV**  
**INDIAN MUSIC, SIFUNG**  
**SIFMIN - 202 (4)**  
**Total Marks = 100**

**GENERAL KNOWLEDGE ON BATHOU AND KHERAI MUSIC-I (T+P)**

**Learning objects:**

- \* To initiate the students learn the general knowledge on Bathou and Kherai music.
- \* To make the students know about the terms and terminologies used in Bathou and Kherai music.
- \* To make the students learn how to write the deheg (tala) and the notations of the music prescribed in this syllabus.

**Learning outcomes:**

- \* The students will get the detail knowledge of Bathou and Kherai music.
- \* The students will become expert to follow and write the notation of Kherai and other bodo folk music.
- \* After completion of this semester the students may have exit with Diploma in Sifung which may help the student when and wherever applicable in job.

**Theory = 35**

*Internal = 15*

*Credit = 2*

<b>UNIT -I</b>	(क) देहेग, बिसान आरो खबनि गियान (ग) स्निख 'नि बाहागोफोर (ङ) सिफुं मोदोमनि बाहागोफोर (छ) फाथालिनि बाहागोफोर।	(ख) बर' सुबुं मेथाइनि बाहागोफोर (घ) बाथौनि आइजेंफोर (च) खेराइनि बाहागोफोर
<b>UNIT -II</b>	(क) जानागुरु (ख) जाथ्रासि (ग) इमफि (घ) दौरि (ङ) दाहाल (च) जाथा (छ) दौदिनि (ज) थुंग्रि (झ) बाथौसालि (ञ) हिवुसि (ट) खेराइसालि (ठ) आवासि।	
<b>UNIT -III</b>	(क) खेराइ सोदोबनि बिजिरथि, खेराइसालि बानायनाय आरो खेराइ खुंनयनि गोनांथि। (ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय। (ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - आग्रां देहेग, बासमुथि देहेग आरो गुथाल देहेग। (घ) खेराइआव दौदिनि आरो जानागुरुनि बिफाव। (ङ) खेराइ गोलाव आरो खेराइ गुसुं, बोराय बाथौ, बाथौ बोराय। (च) गारजा, सालामि, बासानि।	
<b>UNIT -IV</b>	(क) मोसामुनि सानथौ लिरनाय- दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय। (ख) बोराय बाथौनि गोहोफोर। (ग) खेराइयाव दौदिनिनि गाननाय जोमनाय आरो देलायनाय। (घ) खेराइ फोरबो आरो बेनि बाहागोफोर। (ङ) खेराइनि दामजुफोर।	

**Practical = 35**

**VIVA-VOCE = 10**

*Internal = 15*

*Credit = 2*

UNIT-(i) and UNIT-(ii) of Minor Theory

**Stage Performance = 25**

<b>UNIT -I</b>	आसि गेलेफारि दामना दिन्थिफुंनय।	5
<b>UNIT -II</b>	आवराय देंखो दामनाय - दौदिनि अनस्रानाय, दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय।	10
<b>UNIT -III</b>	मोसामुनि आबुं देंखो दामनाय - दौदिनि अनस्रानाय, दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय।	

**INDIAN MUSIC**  
**BODO FOLK SONG**

**SEMESTER- I, II, III & IV**

## Course structure for Four Years BFM in Bodo Folk Song

SEM	Type	Core Course (20)	Minor Course (8)	IDC (3)	AEC (4)	SEC (3)	VAC (2)	Internship (1)	ADL
		Credit- 20x4=80	8x4=32	3x3=9	4x2=8	3x3=9	2x4=8	1x2=2	3x4=12
1 <sup>st</sup>		BFS MAJ 101 (4): Basic Knowledge on Bodo folk music (T+P) I	BFS MIN 101 (4): Basic Knowledge on Bodo folk music (T+P) I	BFS IDC 1 (3): Basic Knowledge on Bodo folk music -I	--	BFS SEC 1 (3): Skill in performance of B. folk song	BFS VAC 1 (4): Basic knowledge of drama & acting-I	--	--
2 <sup>nd</sup>		BFS MAJ 102 (4): General Knowledge on Bodo folk music (T+P) II	BFS MIN 102 (4): General Knowledge on Bodo folk music (T+P) II	BFS IDC 2 (3): Basic Knowledge on Bodo folk music-II	--	BFS SEC 2 (3): Skill in performance of B. folk song -II	BFS VAC 2 (4): Basic knowledge of drama & acting-II	--	--
3 <sup>rd</sup>		BFS MAJ 201 (4): General Knowledge on Bodo folk song (T) I	BFS MIN 201 (4): General Knowledge on bodo folk song (T+P) I	BFS IDC 3 (3): Basic Knowledge on cultural affairs-III	--	BFS SEC 3 (3): Skill in performance of B. folk song -III	--	--	--
		BFS MAJ 202 (4): General Knowledge on B. folk song (P) I							
4 <sup>th</sup>		BFS MAJ 203 (4): General Knowledge on Bathou in kherai music (T) I	BFS MIN 202 (4): General Knowledge on Bathou in kherai music (T+P) I	--	--	--	--	BFS INT 201 (2): B. folk song singing Internship	--
		BFS MAJ 204 (4): General Knowledge on Bathou in kherai music (P) I							
		BFS MAJ 205 (4): General Knowledge on Bathou in kherai music (P) II							

**Four Year under Graduate Programme  
Contents of Courses for Bachelor of Music  
I Semester-B.Music. 1st Year  
Subject- Bodo Folk Song**

Sl. No.	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	BFSMAJ101	Basic Knowledge on Bodo folk music-I	4	70	30	100
2.	Minor	BFSMIN101	Basic Knowledge on Bodo folk music-I	4	70	30	100
3.	IDC	BFSIDC1	Basic Knowledge on Bodo folk music-I	3	50	0	50
4.	AEC	BFSAEC101	Communicative English/Hindi/MIL	2	50	0	50
5.	SEC	BFSSEC1	Performance of Bodo Folk Song -I	3	50	0	50
6.	VAC	BFSVAC1	Basic Knowledge of Drama & Acting-I	4	70	30	100
			Total	20	360	90	450

## Recommended Books

### Semester - I

#### **For BFSC-101(4)**

- (i) रोजाबमु - (दु.ब.हा.आ) (ii) मोसामुनि सानथौ - (दु.ब.हा.आ)

#### **For BFSM-101(4)**

- (i) रोजाबमु - (दु.ब.हा.आ) (ii) मोसामुनि सानथौ - (दु.ब.हा.आ)

#### **For BFSIDC-1(3)**

- (i) Dengkhwmu - DBHA.  
(ii) रोजाबमु - DBHA.  
(iii) Kherai Mwsamu - DBHA.

#### **For DRAVAC-102 (4)**

- (i) Natyasastra- Bharatmuni.  
(ii) Constantin Salnislavski.  
(iii) Archetecture of the Theatre - Grigory barkhin.

### Semester - II

#### **For BFSC-102(4)**

- (i) रोजाबमु (दु.ब.हा.आ) (ii) मोसामुनि सानथौ - (दु.ब.हा.आ)

#### **For BFSM-102(4)**

- (i) रोजाबमु (दु.ब.हा.आ) (ii) मोसामुनि सानथौ - (दु.ब.हा.आ)

#### **For BFSIDC-1(3)**

- (i) Dengkhwmu - DBHA.  
(ii) रोजाबमु - DBHA.  
(iii) Kherai Mwsamu - DBHA.

#### **For DRAVAC-102 (4)**

- (i) Natyasastra- Bharatmuni.  
(ii) Constantin Salnislavski.  
(iii) Archetecture of the Theatre - Grigory barkhin.

### Semester - III

#### **For BFSC-201(4)**

- (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर'  
(iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद। (iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।  
(v) खाम सोलौंथाइ - धीरेन रामसियारि। (vi) हारिमु अलंबार - दुलाराय बर' हारिमु आफाद।

***For BFSM-201(4)***

- (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद  
(iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद।  
(v) खाम सोल्लोथाइ - धीरेन रामसियारि।

- (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर'  
(iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।  
(vi) हारिमु अलंबार- दुलाराय बर' हारिमु आफाद।

***For BFSIDC-1(3)***

- (i) Dengkhwmu - DBHA.  
(ii) रोजाबमु - DBHA.  
(iii) Kherai Mwsamu - DBHA.

**Semester - IV**

***For BFSC-203(4)***

- (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद  
(iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद।  
(v) खाम सोल्लोथाइ - धीरेन रामसियारि।

- (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर'  
(iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।  
(vi) हारिमु अलंबार- दुलाराय बर' हारिमु आफाद।

***For BFSM-203(4)***

- (i) खेराइ मोसामु - दुलाराय बर' हारिमु आफाद  
(iii) खेराइ सानथौ - दुलाराय बर' हारिमु आफाद।  
(v) खाम सोल्लोथाइ - धीरेन रामसियारि।

- (ii) राइथाइ बिहुं - पाब्लिकेसन बर्ड, बर'  
(iv) बर'फावथाइ थुनलाइ - तुलन मसाहारि।  
(vi) हारिमु अलंबार- दुलाराय बर' हारिमु आफाद।

**SEMESTER - I**  
**INDIAN MUSIC, BODO FOLK SONG**  
**BFSMAJ - 101 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE ON MUSIC-I (T+P)**

---

**Learning objects :**

- \* To initiate the beginners to know about the basic knowledge on music.
- \* To teach the students the terms and terminologies of bodo folk music.
- \* To initiate the beginners garang (Tone) exercise for singing song.
- \* To learn to sing bodo folk songs.

**Learning outcomes :**

- \* The students will be able to exercise the tones and notes.
  - \* The learner will be expert in singing bodo folk song as well as other songs.
  - \* The students can make themselves fit for demonstration of bodo folk song.
- 

**Theory = 35**

**Internal = 15**  
**Credit = 3**

<b>UNIT -I</b>	(क) सोदोब (ड) दामजु (झ) मेथाइ	(ख) देंखो (च) गारां (ज) रेसुम।	(ग) देहेग (छ) स्त्रिख' (ग) गेबें गारां (च) फेंखा गारां (झ) गारां हान्जा (ठ) आवराय देंखो।	(घ) लायलो (ज) दैरि
<b>UNIT -II</b>	(क) मिलौदो सोदोब (घ) बर' दामजु (छ) रुइदब गारां (ज) गारांख'	(ख) मिथिंगायारि सोदोब (ड) देंलो (ज) रादब गारां (ट) सुबुं मेथाइ	(ग) गेबें गारां (च) फेंखा गारां (झ) गारां हान्जा (ठ) आवराय देंखो।	
<b>UNIT -III</b>	(क) देंखोमुनि बिजिरथि। (ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ग) देहेगनि बिजिरथि आरो नैफानसिम लिरनाय - मोनसिसिं देहेग, दौरि देहेग आरो ददेरे देहेग। (घ) रोजाबमु, दाममु, मोसामु। (ड) रिनि बाहागो, रिबुं, गोमबुं। (च) दामजुनि आखुथायारिनि मुं। (छ) देहेग हांखोनि मुं।			
<b>UNIT -IV</b>	(क) मोसामुनि सानथौ लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ख) बर' दामजुफोरनि सिनायथि। (ग) लायलोनि बाहागोफोर। (घ) देहेगनि फान खालामनायनि गियान।			

**Practical = 35**

**Internal = 15**  
**Credit = 2**

<b>UNIT -I</b>	गारां हुदाफारि रोजाबनाय।	5
<b>UNIT -II</b>	आवराय देंखो रोजाबनाय - मोसाग्लानाय आरो सथ्रलि।	10
<b>UNIT -III</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - मोनसिसिं देहेग, दौरि देहेग आरो ददेरे देहेग।	10
<b>UNIT -IV</b>	सुबुं मेथाइ रोजाबनाय - आर'ज मेथाइ आरो ब'खालि मेथाइ।	10

**SEMESTER - I**  
**INDIAN MUSIC, BODO FOLK SONG**  
**BFSMIN - 101 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE ON MUSIC-I (T+P)**

---

**Learning objects :**

- \* To initiate the beginners to know about the basic knowledge on music.
- \* To teach the students the terms and terminologies of bodo folk music.
- \* To initiate the beginners garang (Tone) exercise for singing song.
- \* To learn to sing bodo folk songs.

**Learning outcomes :**

- \* The students will be able to exercise the tones and notes.
  - \* The learner will be expert in singing bodo folk song as well as other songs.
  - \* The students can make themselves fit for demonstration of bodo folk song.
- 

**Theory = 35**

***Internal = 15***  
***Credit = 2***

<b>UNIT -I</b>	(क) सोदोब (घ) लायलो (छ) रैसुम	(ख) दैरि (ङ) दामजु (ज) स्निख'	(ग) देहेग (च) गारां (झ) मेथाइ।
<b>UNIT -II</b>	(क) खाब्रां सोदोब (घ) मिथिंगायारि सोदोब (ज) रुइदब गारां	(ख) गिख्रंथाव सोदोब (ङ) बर' दामजा (झ) रदाब गारां	(ग) मिलौदो सोदोब (च) गेबें गारां (छ) फेंखा गारां (ज) सुबुं मेथाइ।
<b>UNIT -III</b>	(क) देंखोमुनि बिजिरथि। (ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - मोसाग्लानाय आरो सथ्रलि। (ग) देहेगनि बिजिरथि आरो नैफानसिम लिरनाय - मोनसिसि देहेग, दौरि देहेग आरो ददेरे देहेग। (घ) रोजाबमु, दाममु, मोसामु। (ङ) बर' देहेग आरो बर' देहेगनि गोमबुंफोर। (च) सेरजा, सिफुं, जाबसिं आरो जथानि रिबुंफोर।		
<b>UNIT -IV</b>	(क) मेथाइ लिरनाय - ब'खालि मेथाइ आरो आर'ज मेथाइ। (ख) बर' दामजुफोरनि सिनायथि। (ग) लायलोनि बाहागोफोर। (घ) देहेगखौ फान खालामनायनि गियान।		

**Practical = 35**

***Internal = 15***  
***Credit = 2***

<b>UNIT -I</b>	गारां हुदाफारि रोजाबनाय।	5
<b>UNIT -II</b>	आवराय देंखो रोजाबनाय - मोसाग्लानाय आरो सथ्रलि।	10
<b>UNIT -III</b>	देहेगनि सानबुंखब दिन्थिफुंनाय - मोनसिसि देहेग, दौरि देहेग आरो ददेरे देहेग।	10
<b>UNIT -IV</b>	सुबुं मेथाइ रोजाबनाय - आर'ज मेथाइ आरो ब'खालि मेथाइ।	10



**SEMESTER - I**  
**BODO FOLK SONG**  
**BFSIDC - 1 (3)**

*Credit = 3*

***Practical***

**Total Marks = 50**

**BASIC KNOWLEDGE ON MUSIC-I (P)**

---

---

**Learning objects :**

\* To teach the basic knowledge of music.

**Learning outcomes :**

\* A students will be expert in exercising the tone and note in connection with bodo folk song.

---

<b>UNIT - I</b>	(a) Swdwb (sound)	(b) Denkhw (Music)	(c) Deheg
	(d) Lailw (Laya)	(e) Damju	(f) Garang (Swara)
	(g) Snikho (Saptak)	(h) Methai (Geet)	(i) Dwiring (Naad)

**UNIT - II** गारां हुदाफारि रोजाबनाय ।

**UNIT - III** आवराय देंखो रोजाबनाय - मोसाग्लानाय आरो सथ्रलि ।

**UNIT - IV** देहेगनि सानबुंखब दिन्थिफुंनाय - मोनसिसिं देहेग, दौरि देहेग आरो ददेरे देहेग ।

**UNIT - V** सुबुं मेथाइ रोजाबनाय - आर'ज मेथाइ आरो ब'खालि मेथाइ ।

**SEMESTER - I**  
**INDIAN MUSIC, BODO FOLK SONG**  
**BFSSEC - 1 (3)**  
***Practical***  
**Full Marks = 50**  
**PERFORMANCE OF BODO FOLK SONG - I**

*Credit= 3*

**Learning object :**

- \* To develop the student's skills in singing song.
- \* To make the students expert in skillful demonstration in stage performance.

**Learning outcomes :**

- \* The students will have outcomes as skilled Artistes in song.
- \* The students will be able to create themselves more and more skills which will stand as a career of life.

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 30**

<b>UNIT -I</b>	मोनजि (10) गारां हुदाफारि रोजाबनाय ।	5
<b>UNIT -II</b>	गारां हांखोजों आवराय देंखो रोजाबनाय- मोसाग्लानाय आरो सश्रलि ।	5
<b>UNIT -III</b>	सानबुंखब दिन्थिफुंनाय - दौरि देहेग, ददेरे देहेग, मोनसिंसिं देहेग ।	10
<b>UNIT -IV</b>	जायखि-जाया बर' सुबुं मोसामुनि देंखो दामनाय ।	10

**SEMESTER - I**  
**INDIAN MUSIC, DRAMA & ACTING**  
**BFSAVAC - 1 (4)**  
**Total Marks = 100**  
**BASIC KNOWLEDGE OF DRAMA & ACTING - I**

---

---

**Learning objects :**

- \* To Teach a learner the basic knowledge of the dramatical terms Prescribed.
- \* To make a student know about the acting like classical and stylist acting, Realistic acting, mime Acting, clowning etc.

**Learning outcomes :**

- \* A students will be to know the dramatical terms like makeup, Navaras, Mudra etc.
  - \* A students will be able to make him/her self as an expert actor in the field of drama.
- 

**Theory = 35**

***Internal = 15***  
***Credit = 2***

**UNIT-I:- INTRODUCTION OF DRAMA -**

- (a) Origin of drama,
- (b) Different form of drama.

**UNIT-II:- TYPES OF ACTING -**

- (a) Classical and stylist acting,
- (b) Realistic acting.
- (c) Mime acting.
- (d) Clowning.

**UNIT-III :- THEORY OF RASA -**

- (a) Nava rasa.
- (b) Mudra.
- (c) Asana.
- (d) Pranayama.

**UNIT-IV :- THEATRE MUSIC -**

- (a) Folk dance.
- (b) Folk song.
- (c) Folk music instruments.

**PRACTICAL = 35**

***Internal = 15***  
***Credit = 2***

<b><u>UNIT - I</u></b>	YOGA : Asana, Mudra, Pranyama and Rasa.	10
<b><u>UNIT - II</u></b>	DANCE:- Folk, Classical, Modern and Western.	10
<b><u>UNIT - III</u></b>	IMPROVISATION:- Realistic, Mime, Clowning and Classic.	15

**Four Year under Graduate Programme  
Contents of Courses for Bachelor of Music  
II Semester-B.Music. 1st Year  
Subject- Bodo Folk Song**

Sl. No.	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	BFSMAJ102	Basic Knowledge on Bodo folk music-II	4	70	30	100
2.	Minor	BFSMIN102	Basic Knowledge on Bodo folk music-II	4	70	30	100
3.	IDC	BFSIDC2	Basic Knowledge on Bodo folk music-II	3	50	0	50
4.	AEC	BFSAEC102	Communicative English/Hindi/MIL	2	50	0	50
5.	SEC	BFSSEC2	Performance of Bodo Folk Song -II	3	50	0	50
6.	VAC	BFSVAC2	Basic Knowledge of Drama & Acting-II	4	70	30	100
			Total	20	360	90	450

**SEMESTER - II**  
**INDIAN MUSIC, BODO FOLK SONG**  
**BFSMAJ -102 (4)**  
**Total Marks = 100**  
**GENERAL KNOWLEDGE ON MUSIC-II (T+P)**

---

---

**Learning objects :**

- \* To initiate the beginners to know about the basic knowledge on music.
- \* To teach the students the terms and terminologies of bodo folk music.
- \* To initiate the beginners garang (Tone) exercise for singing song.
- \* To learn to sing bodo folk songs.

**Learning outcomes :**

- \* The students will be able to exercise the tones and notes.
  - \* The learner will be expert in singing bodo folk song as well as other songs.
  - \* The students can make themselves fit for demonstration of bodo folk song.
- 

**Theory = 35**

*Internal = 30*  
*Credit = 2*

<b>UNIT -I</b>	(क) खु-दौरि (ड) दामजु (झ) मेथाइ	(ख) देहेग हांखो (च) गारां हांखो (ज) रैसुम।	(ग) गोरबो दौरि (छ) स्निख'	(घ) लायलो (ज) दौरि
<b>UNIT -II</b>	(क) देंखोनि फुंखा (ड) रिं गुथाल (झ) नांदेर गारां	(ख) स्निख' (च) दौरिनि फुंखा (ज) गासारि।	(ग) गारांख' (छ) सरजाब गारां	(घ) सानबुंखब (ज) लावजाब गारां
<b>UNIT -III</b>	(क) देंखोमुनि बिजिरथि। (ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - बागुरुम्बा आरो खामाव बारखनाय। (ग) देहेगनि बिजिरथि आरो नैफानसिम लिरनाय - आइलें देहेग, सान्दौ देहेग आरो माइनाव देहेग। (घ) रोजाबमु, मेथाइ, सुबुं मेथाइ, बैराथि, बार'लाम्फा। (ड) जुरि, खब, फिनजुरि आरो गार। (च) सुबुं मेथाइ लिरनाय - बैसागु आरो बागुरुम्बा।			
<b>UNIT -IV</b>	(क) मोसामुनि सानथौ लिरनाय - बागुरुम्बा आरो खामाव बारखोनाय। (ख) मोसामुनि देंखो लिरखान्थि लिरनाय - बागुरुम्बा आरो खामाव बारखोनाय। (ग) दामजु आरो बेनि बाहागोफोर। (घ) बर' सुबुं मेथाइ सोरजिनायनि फुंखा।			

**Practical = 35**

*Internal = 15*  
*Credit = 2*

<b>UNIT -I</b>	गारां हुदाफारि रोजाबनाय।	5
<b>UNIT -II</b>	आवराय देंखो रोजाबनाय - बागुरुम्बा आरो खामाव बारखनाय।	10
<b>UNIT -III</b>	देहेगनि सानबुंखब दिन्थिफुंनाय- आइलें देहेग, सान्दो देहेग आरो माइनाव देहेग।	10
<b>UNIT -IV</b>	मेथाइ रोजाबनाय- बागुरुम्बा मेथाइ, बैसागु मेथाइ आरो हाबा मेथाइ।	10

**SEMESTER - II**  
**INDIAN MUSIC, BODO FOLK SONG**  
**BFSMIN -102 (4)**  
**Total Marks = 100**  
**GENERAL KNOWLEDGE ON MUSIC-II (T+P)**

---

**Learning objects :**

- \* To initiate the beginners to know about the basic knowledge on music.
- \* To teach the students the terms and terminologies of bodo folk music.
- \* To initiate the beginners garang (Tone) exercise for singing song.
- \* To learn to sing bodo folk songs.

**Learning outcomes :**

- \* The students will be able to exercise the tones and notes.
  - \* The learner will be expert in singing bodo folk song as well as other songs.
  - \* The students can make themselves fit for demonstration of bodo folk song.
- 

**Theory = 35**

*Internal = 30*  
*Credit = 2*

<b>UNIT -I</b>	(क) खु-दौरि (ड) दामजु (झ) मेथाइ	(ख) देहेग हांखो (च) गारां हांखो (ज) रैसुम।	(ग) गोखो दौरि (छ) स्निख'	(घ) लायलो (ज) दौरि
<b>UNIT -II</b>	(क) देंखोनि फुंखा (ड) रिं गुथाल (झ) नांदेर गारां	(ख) स्निख' (च) दौरिनि फुंखा (ज) गासारि।	(ग) गारांख' (छ) सरजाब गारां	(घ) सानबुंखब (ज) लावजाब गारां
<b>UNIT -III</b>	(क) देंखोमुनि बिजिरथि। (ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - बागुरुम्बा आरो खामाव बारखनाय। (ग) देहेगनि बिजिरथि आरो नैफनसिम लिरनाय - आइलें देहेग, सान्दौ देहेग आरो माइनाव देहेग। (घ) रोजाबमु, मेथाइ, सुबुं मेथाइ, बैराथि, बार'लाम्फा। (ड) जुरि, खब, फिनजुरि आरो गार। (च) सुबुं मेथाइ लिरनाय - बैसागु आरो बागुरुम्बा।			
<b>UNIT -IV</b>	(क) मोसामुनि सानथौ लिरनाय - बागुरुम्बा आरो खामाव बारखोनाय। (ख) मोसामुनि देंखो लिरखान्थि लिरनाय - बागुरुम्बा आरो खामाव बारखोनाय। (ग) दामजु आरो बेनि बाहागोफोर। (घ) बर' सुबुं मेथाइ सोरजिनायनि फुंखा।			

**Practical = 35**

*Internal = 15*  
*Credit = 2*

<b>UNIT -I</b>	गारां हुदाफारि रोजाबनाय।	5
<b>UNIT -II</b>	आवराय देंखो रोजाबनाय - बागुरुम्बा आरो खामाव बारखनाय।	10
<b>UNIT -III</b>	देहेगनि सानबुंखब दिन्थिफुंनाय- आइलें देहेग, सान्दो देहेग आरो माइनाव देहेग।	10
<b>UNIT -IV</b>	मेथाइ रोजाबनाय- बागुरुम्बा मेथाइ, बैसागु मेथाइ आरो हाबा मेथाइ।	10

**SEMESTER - II**  
**INDIAN MUSIC, BODO FOLK DANCE**  
**BFSIDC - 2 (3)**  
***Practical***  
**Total Marks = 50**  
**GENERAL KNOWLEDGE ON MUSIC-II (P)**

---

---

*Credit = 3*

**Learning objects :**

- \* To teach the basic knowledge of music.

**Learning outcomes :**

- \* A student will be expert in exercising the tone and note in connection with bodo folk song.
- 

**VIVA - VOCE = 30**

<b>UNIT - I</b>	(a) Swdwb (sound)	(b) Denkhw (Music)	(c) Deheg
	(d) Lailw (Laya)	(e) Damju	(f) Garang (Swara)
	(g) Snikho (Saptak)	(h) Methai (Geet)	(i) Dwiring (Naad)

**UNIT - II** गारां हुदाफारि रोजाबनाय ।

**UNIT - III** आवराय देंखो रोजाबनाय - बागुरुम्बा आरो खामाव बारखनाय ।

**UNIT - IV** देहेगनि सानबुंखब दिन्थिफुंनाय- आइलों देहेग, सान्दो देहेग आरो माइनाव देहेग ।

**UNIT - V** मेथाइ रोजाबनाय- बागुरुम्बा मेथाइ, बैसागु मेथाइ आरो हाबा मेथाइ ।

**Stage Performance = 20**

<b>UNIT - I</b>	(a) Ability to Sing the Notation of the Item -	(i) Mwshaglangnai
		(ii) Satrali.
	(b) Ability to Sing the Item of Song -	(i) Aroj methai.
		(ii) Bokhali methai.
		(iii) Bagrumba methai.
		(iv) Nileswar methai.

**SEMESTER - II**  
**INDIAN MUSIC, BODO FOLK SONG**  
**BFSSEC - 2 (3)**  
*Practical*

*Practical = 50*  
*Credit = 3*

**PERFORMANCE OF BODO FOLK SONG-II**

---

**Learning object :**

- \* To develop the student's skills in singing song.
- \* To make the students expert in skillful demonstration in stage performance.

**Learning outcomes :**

- \* The students will have outcomes as skilled Artistes in song.
  - \* The students will be able to create themselves more and more skills which will stand as a career of life.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 30**

<b>UNIT -I</b>	मोनजि ( 10 ) गारां हुदाफारि रोजाबनाय ।	5
<b>UNIT -II</b>	आवराय देंखोजों लिरखान्थि रोजाबनाय- बागुरुम्बा आरो खामाव बारखोनाय ।	5
<b>UNIT -III</b>	सानबुंखब दिन्थिफुंनाय - आइलों देहेग, सान्दो देहेग, माइनाव देहेग ।	10
<b>UNIT -IV</b>	मेथाइ रोजाबनाय - बागुरुम्बा मेथाइ, बैसागु मेथाइ आरो हाबा मेथाइ ।	10



**SEMESTER - II**  
**INDIAN MUSIC, DRAMA & ACTING**  
**BFSVAC - 2 (4)**  
**Total Marks = 100**

**BASIC KNOWLEDGE OF DRAMA & ACTING - II**

---

**Learning objects :**

- \* To Teach a learner the basic knowledge of the dramatical terms Prescribed.
- \* To make a student know about the acting like classical and stylist acting, Realistic acting, mime Acting, clowning etc.

**Learning outcomes :**

- \* A students will be to know the dramatical terms like makeup, Navaras, Mudra etc.
  - \* A students will be able to make him/her self as an expert actor in the field of drama.
- 

**Theory = 35**

***Internal = 15***  
***Credit = 2***

**UNIT-I:- INTRODUCTION OF DRAMA -**

- (a) Origin of drama,
- (b) Different form of drama.

**UNIT-II :- TYPES OF ACTING -**

- (a) Classical and stylist acting,
- (b) Realistic acting.
- (c) Mime acting.
- (d) Clowning.

**UNIT-III :- THEORY OF RASA -**

- (a) Nava rasa.
- (b) Mudra.
- (c) Asana.
- (d) Pranayama.

**UNIT-IV :- THEATRE MUSIC -**

- (a) Folk dance.
- (b) Folk song.
- (c) Folk music instruments.

**PRACTICAL = 35**

***Internal = 15***  
***Credit = 2***

<b><u>UNIT - I</u></b>	YOGA : Asana, Mudra, Pranyama and Rasa.	10
<b><u>UNIT - II</u></b>	DANCE:- Folk, Classical, Modern and Western.	10
<b><u>UNIT - III</u></b>	IMPROVISATION:- Realistic, Mime, Clowning and Classic.	15

- \* Recomanded Books :** Natyasastra - Bharatamuni.  
Constantin Stanislavski.  
Archetecture of the Theatre - Grigory Barkhin.

**Four Year under Graduate Programme  
Contents of Courses for Bachelor of Music  
III Semester-B.Music. 2nd Year  
Subject- Bodo Folk Song**

Sl. No.	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	BFSMAJ201	General Knowledge on Bodo folk song -I (T)	4	70	30	100
2.	Major	BFSMAJ202	General Knowledge on B. folk song -I (P)	4	70	30	100
3.	Minor	BFSMIN201	General Knowledge on Bodo folk song - I (T+P)	4	70	30	100
4.	IDC	BFSIDC3	General Knowledge on Bodo folk song-III	3	50	0	50
5.	AEC	BFSAEC201	Communicative English/Hindi/MIL	2	50	0	50
6.	SEC	BFSSEC3	Hands on training, soft skills-III	3	50	0	50
			Total	20	360	90	450

**SEMESTER - III**  
**INDIAN MUSIC, BODO FOLK SONG**  
**BFSMAJ - 201 (4)**  
**Total Marks = 100**

*Theory = 70*  
*Internal = 30*  
*Credit = 4*

**GENERAL KNOWLEDGE ON BODO FOLK SONG-I (T)**

**Learning objects :**

- \* To teach the learners the basic knowledge on bodo folk music.
- \* To teach the students the technique of singing the kherai music and other folk songs.
- \* To make the students expert in demonstration for stage performance.

**Learning outcomes:**

- \* A students will be able to excercise the tone and notes of music.
- \* A students will be expert in writing notation of the songs prescribe.
- \* The students can make themselves fit for stage performance.
- \* A students will have an outcomes to take the singing sons as a career of life.

<b>UNIT -I</b>	(क) खु-दौरि (घ) देंखो (छ) देहेगनि फुंखा	(ख) रैसुमनि फुंखा (ङ) देंखोनि फुंखा (ज) मेथाइनि फुंखा	(ग) गोरबो दौरि (च) लाइलोनि रोखोम (झ) बाथौनि मुवाफोर।
<b>UNIT -II</b>	(क) मेथाइनि खोन्दो (घ) सुबुं दामजु (छ) राडि स्निख 'नि गेबें गारांफोर	(ख) सुबुं मेथाइनि बाहागो (ङ) बर 'नि खब दामजु (ज) हाल',	(ग) सुबुं मेथाइनि गारां हाखो (च) रदा स्निख 'नि गेबें गारांफोर (झ) आजोरोम।
<b>UNIT -III</b>	(क) मेथाइनि आखुथाय। (ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - (ग) देहेगनि बिजिरथि आरो नैफानसिम लिरनाय - (घ) रोजाबगिरिनि आखुथाय। (ङ) र'दा, गेजेर, राडि - मोनथाम स्निख 'नि गेबें गारांफोरनि सिनायथि। (च) हाल' आरो आजोरोमनि फारागथि।	गान्दौला बोननाय, दावथौ लौनाय आरो दावस्नि देलाय। बारदै देहेग, जैसाद देहेग आरो चौद्रि देहेग।	
<b>UNIT -IV</b>	(क) मोसामुनि सानथौ लिरनाय - गान्दौला बोननाय, दावथौ लौनाय आरो दावस्नि देलाय। (ख) बर' सुबुं मोसामु आरो बेनि बाहागोफोर। (ग) मोसामुनि गारां लिरखान्थि लिरनाय - गान्दौला बोननाय, दावथौ लौनाय आरो दावस्नि देलाय। (घ) मेथाइ लिरनाय - देमसि मेथाइ, आबादारि मेथाइ आरो लावखार मेथाइ। (ङ) सुबुं सल' आरो बर' सुबुं सल'नि बिजिरथि।		
<b>UNIT -V</b>	(a) जिउखौरां लिरनाय - (क) जोहोलाव निलेश्वर ब्रह्म, (ख) खबाम राजा उत्तम चन्द्र खेरखाटारि, (ग) सतिस चन्द्र बसुमतारी। (b) आलि दामब्रानि सल', जाराफाग्लानि सल'। (c) मोसामुनि आबुं रिबुं लिरखान्थि लिरनाय - गान्दौला बोननाय, दावथौ लौनाय आरो दावस्नि देलाय।		

**SEMESTER - III**  
**INDIAN MUSIC, BODO FOLK SONG**  
**BFSMAJ - 202 (4)**

***Practical***  
**Total Marks = 100**

*Practical* = 70  
*Internal* = 30  
*Credit* = 4

**GENERAL KNOWLEDGE ON BODO FOLK SONG-I (P)**

---

---

**Learning objects :**

- \* To teach the learners the basic knowledge on bodo folk music.
- \* To teach the students the technique of singing the kherai music and other folk songs.
- \* To make the students expert in demonstration for stage performance.

**Learning outcomes:**

- \* A students will be able to excercise the tone and notes of music.
  - \* A students will be expert in writing notation of the songs prescribe.
  - \* The students can make themselves fit for stage performance.
  - \* A students will have an outcomes to take the singing sons as a career of life.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Perfomance = 50**

<b>UNIT -I</b>	गहेनाजों लोगोसे गारां हुदाफारि रोजाबनाय ।	10
<b>UNIT -II</b>	आवराय देंखो रोजाबनाय - दावथै लोंनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय ।	10
<b>UNIT -III</b>	देहेगनि सानबुंखब दिन्थिनाय - बारदै देहेग, जौसाद देहेग आरो चौद्रि देहेग ।	10
<b>UNIT -IV</b>	मेथाइ रोजाबनाय - देमसि मेथाइ, आबादारि मेथाइ आरो बादारि मेथाइ ।	10
<b>UNIT -V</b>	निलेस्वर मेथाइ रोजाबनाय ।	10

**SEMESTER - III**  
**INDIAN MUSIC, BODO FOLK SONG**  
**BFSMIN - 201 (4)**  
**Total Marks = 100**

**GENERAL KNOWLEDGE ON BODO FOLK SONG- I (T+P)**

**Learning objects :**

- \* To teach the learners the basic knowledge on bodo folk music.
- \* To teach the students the technique of singing the kherai music and other folk songs.
- \* To make the students expert in demonstration for stage performance.

**Learning outcomes:**

- \* A students will be able to excercise the tone and notes of music.
- \* A students will be expert in writing notation of the songs prescribe.
- \* The students can make themselves fit for stage performance.
- \* A students will have an outcomes to take the singing sons as a career of life.

**Theory = 35**

*Internal = 15*  
*Credit = 2*

<b>UNIT -I</b>	(क) खु-दौरि (घ) देंखो (छ) देहेगनि फुंखा	(ख) रैसुमनि फुंखा (ङ) देंखोनि फुंखा (ज) मेथाइनि फुंखा	(ग) गोरबो दौरि (च) लाइलोनि रोखोम (झ) बाथौनि मुवाफोर।
<b>UNIT -II</b>	(क) मेथाइनि खोन्दो (घ) सुबुं दामजु (छ) राडि-स्त्रिख 'नि गेबें गारांफोर	(ख) सुबुं मेथाइनि बाहागो (ङ) बर 'नि खब दामजु (ज) हाल',	(ग) सुबुं मेथाइनि गारां हाखो (च) र्दा स्त्रिख 'नि गेबें गारांफोर (झ) आजोरोम।
<b>UNIT -III</b>	(क) मेथाइनि आखुथाय। (ख) मोसामुनि गुमुर् आरो बिजिरथि लिरनाय - गान्दौला बोननाय, दाव थै लॉनाय आरो दावस्त्रि देलाय। (ग) देहेगनि बिजिरथि आरो नैफानसिम लिरनाय - बारदै देहेग, जैसाद देहेग आरो चौद्रि देहेग। (घ) रोजाबगिरिनि आखुथाय। (ङ) र'दा, गेजेर, राडि - मोनथाम स्त्रिख 'नि गेबें गारांफोरनि सिनायथि। (च) हाल' आरो आजोरोमनि फारागथि।		
<b>UNIT -IV</b>	(क) मोसामुनि सानथौ लिरनाय - गान्दौला बोननाय, दावथौ लॉनाय आरो दावस्त्रि देलाय। (ख) बर' सुबुं मोसामु आरो बेनि बाहागोफोर। (ग) मोसामुनि गारां लिरखान्थि लिरनाय - गान्दौला बोननाय, दावथौ लॉनाय आरो दावस्त्रि देलाय।। (घ) मेथाइ लिरनाय - देमसि मेथाइ, आबादारि मेथाइ आरो लावखार मेथाइ। (ङ) सुबुं सल' आरो बर' सुबुं सल'नि बिजिरथि।		

**Practical**

**VIVA-VOCE = 10**

*Internal = 15*  
*Credit = 2*

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Perfomance = 25**

<b>UNIT -I</b>	गहेनाजों लोगोसे गारां हुदाफारि रोजाबनाय।	5
<b>UNIT -II</b>	आवराय देंखो रोजाबनाय - दावथै लॉनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय।	10
<b>UNIT -III</b>	मेथाइ रोजाबनाय - देमसि मेथाइ, आबादारि मेथाइ आरो बादारि मेथाइ।	10

**SEMESTER - III**  
**BODO FOLK SONG**  
**BFSIDC - 3 (3)**

*Credit = 3*

***Practical***

**Total Marks = 50**

**GENERAL KNOWLEDGE ON BODO FOLK SONG- I (P)**

---

---

**Learning objects :**

\* To make the students learn the basic knowledge of musical terms of bodo folk song.

**Learning outcomes :**

\* The students will be expert in exercising the basic formula of bodo folk music.

---

**VIVA- VOCE = 30**

<b>UNIT -I</b>	(a) Ring bung	(b) Ring guthal	(c) Ring-hab
	(d) Ring tha	(e) Didwn Ring guthal	(f) Dwewdlu Ring guthal
	(g) Gwmbung	(h) Bitha	(i) Anthwr
	(j) Sorjab Garang	(k) Laojab Garang	(l) Halo
	(m) Juri	(n) Gaar	(o) Bisan
	(p) Bwkhuothi		

**UNIT -I** गहेनाजों लोगोसे गारां हुदाफारि रोजाबनाय ।

**UNIT -II** आवराय देंखो रोजाबनाय - दावथै लॉनाय, गान्दौला बोननाय आरो दावस्त्रि देलाय ।

**UNIT -III** मेथाइ रोजाबनाय - देमसि मेथाइ, आबादारि मेथाइ आरो बादारि मेथाइ ।

**Stage Performance = 20**

<b><u>UNIT -I</u></b>	(a) Ablity to spell the Sanbungkhob of the deheg (Tala). (i) Mwnsingsing Deheg. (ii) Agrang Deheg. (iii) Kob-brui Deheg.
	(b) Abllity to Sing the Item of Song - (i) Khamao Barkhwnai. (ii) Gandoula Bwnnai.
	(c) Ablity to sing the folk song - (i) Abadari methai. (ii) Badari methai. (iii) Laokhar methai.

**SEMESTER - III**  
**INDIAN MUSIC, BODO FOLK SONG**  
**BFSSEC - 3 (3)**

*Practical*

**Total Marks = 50**

*Credit = 3*

**PERFORMANCE ON BODO FOLK SONG - III**

---

---

**Learning object :**

- \* To teach the skill of making bamboo percussions of bodo folk music.
- \* To teach the learners the skilful exercise of singing song in the stage.

**Learning outcomes :**

- \* The students will have outcomes as a skilled artiste for song demonstration.
  - \* The students will be able to create themselves more and more skills which will stand as a career of life.
- 

**Hands on Training = 30**

<b>UNIT -I</b>	(क) थरखा बानायनाय।	-	10
	(ख) लाइग्रिद बानायनाय।		10
	(ग) जेनज्रेंगा बानायनाय।		10

**Soft Skills = 20**

<b>UNIT -I</b>	गोलाव हां मोनसेनि सममसिम मोनबा गारंख्रौ दिदोमै बोहाबनाय।	10
<b>UNIT -II</b>	(क) गथ' थैनाय समाव गाव हारसिंङै बेरखांनाय सासे बिमानि बैदासि मेथाइ।	10
	एबा	
	(ख) बाथौ फोथारनाय समाव आज्जा रायनाय बैदासि मोन्थोर।	10

**Four Year under Graduate Programme**  
**Contents of Courses for Bachelor of Music**  
**IV Semester-B.Music. 2nd Year**  
**Subject- Bodo Folk Song**

Sl. No.	Nature Course	Course Type	Title	Total Credit	Maximum MarksNo.		
					External	Internal	Total Marks
1.	Major	BFSMAJ203	General Knowledge on Bathou & Kherai music -I (T)	4	70	30	100
2.	Major	BFSMAJ204	General Knowledge on Bathou & Kherai music -I (P)	4	70	30	100
3.	Major	BFSMAJ205	General Knowledge on Bathou & Kherai music -I (P)	4	70	30	100
4.	Minor	BFSMIN202	General Knowledge on Bathou & Kherai music - I (T+P)	4	70	30	100
5.	AEC	BFSAEC202	Communicative English/Hindi/MIL	2	50	0	50
6.	Internship	BFSINT1	Bodo folk song Internship	2	0	0	50
			Total	20	360	120	500



**SEMESTER - IV**  
**INDIAN MUSIC, BODO FOLK SONG**  
**BFSMAJ - 203 (4)**  
**Theory**  
**Total Marks = 100**

**Theory = 70**  
**Internal = 30**  
**Credit = 4**

**GENERAL KNOWLEDGE ON BATHOU AND KHERAI MUSIC- I (T)**

**Learning objects:**

- \* To make the students learn the general knowledge on Bathou and kherai music.
- \* To make the students know about the Terms and terminologies used in Bathou and kherai music.
- \* To make the students learn how to write deheg (tala) and notations of the music prescribed in this syllabus.

**Learning outcomes :**

- \* The students will get the detail knowledge of Bathou and kherai music.
- \* The students will become expert to follow and write the notations of kherai and other folk music.
- \* After completion of this semester the students may have exit with Diploma in bodo folksong which may help the students when and wherever applicable in something job.

<b>UNIT -I</b>	(क) खामनि गोमबुं (ग) स्निख 'नि बाहागोफोर (ङ) जथानि रिबुं (छ) लाइग्रितनि रिबुं (झ) जेनज्रेगानि रिबुं।	(ख) बर' सुबुं मेथाइनि बाहागोफोर (घ) सिफुनि रिबुं (च) थरखानि रिबुं (ज) जाबखिनि रिबुं
<b>UNIT -II</b>	(क) रायगन (ग) इमफि (ङ) दाहाल (छ) गावरेमा (झ) जानागुरु	(ख) जाथ्रासि (घ) थुलुंसि (च) लाइग्रित (ज) थुंग्रि (ञ) हिलुसि।
<b>UNIT -III</b>	(क) खेराइ सोदोबनि बिजिरथि, खेराइसालि बानायनाय आरो खेराइ खुंनायनि गोनांथि। (ख) मोसामुनि गुमुर आरो बिजिरथि लिस्नाय - दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय। (ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिस्नाय - आग्रां देहेग, बासमुथि देहेग आरो गुथाल देहेग। (घ) खेराइआव दौदिनि आरो जानागुरुनि बिफाव। (ङ) मेथाइनि सान्दोब लिस्नाय - मैहुर मेथाइ आरो बादारि मेथाइ। (च) बोराइ बाथौ, बाथौ बोराइ, गारजा, सालामि, बासानि।	
<b>UNIT -IV</b>	(क) मोसामुनि सानथौ लिस्नाय- दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय। (ख) खेराइ फोरबो आरो बेनि बाहागोफोर। (ग) बोराइ बाथौनि गोहोफोर। (घ) खेराइयाव दौदिनिनि गाननाय जोमनाय आरो देलायनाय। (ङ) मेथाइ लिस्नाय - मैहुर मेथाइ आरो बादारि मेथाइ। (च) खेराइनि दामजुफोर।	
<b>UNIT -V</b>	(a) जिउखौरां लिस्नाय - (क) नात्य सम्राट द्वारेन्द्र नाथ बसुमतारी, (ख) खनिन बड'सा, (ग) हेमार ब्रह्म। (b) बाथौनि सानथौ बिजिरनाय। (c) खेराइ देंखोनि लिस्खान्थि लिस्नाय - दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय।	

**SEMESTER - IV**  
**INDIAN MUSIC, BODO FOLK SONG**

**BFSMAJ - 204 (4)**

***Practical***

**Total Marks = 100**

*Practical = 70*

*Internal = 30*

*Credit = 4*

**GENERAL KNOWLEDGE ON BATHOU AND KHERAI MUSIC-I (P)**

---

**Learning objects:**

- \* To make the students learn the general knowledge on Bathou and kherai music.
- \* To make the students know about the Terms and terminologies used in Bathou and kherai music.
- \* To make the students learn how to write deheg (tala) and notations of the music prescribed in this syllabus.

**Learning outcomes :**

- \* The students will get the detail knowledge of Bathou and kherai music.
  - \* The students will become expert to follow and write the notations of kherai and other folk music.
  - \* After completion of this semester the students may have exit with Diploma in bodo folksong which may help the students when and wherever applicable in something job.
- 

**VIVA-VOCE = 20**

UNIT-(i) and UNIT-(ii) of Major Theory

**Stage Performance = 50**

<b>UNIT -I</b>	गहेना गारां हुदाफारि रोजाबनाय ।	10
<b>UNIT -II</b>	आवराय देंखो रोजाबनाय ( गारां हांखोजों) – दाहाल-बेत सिबनाय, खोजेमा फनाय, गराय दान्नायनाय ।	10
<b>UNIT -III</b>	देहेगनि सानबुंखब दिन्थिफुंनाय – आग्रां देहेग, बासमुथि देहेग आरो गुथाल देहेग ।	10
<b>UNIT -IV</b>	बर' सुबुं मेथाइ रोजाबनाय – मेहरु मेथाइ आरो बादारि मेथाइ ।	10
<b>UNIT -V</b>	खेराइ देंखो रोजाबनाय – दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दान्नायनाय ।	10

**SEMESTER - IV**  
**INDIAN MUSIC, BODO FOLK SONG**

**BFSMAJ - 205 (4)**

***Practical***

**Total Marks = 100**

***Practical = 70***

***Internal = 30***

***Credit = 4***

**GENERAL KNOWLEDGE ON BATHOU AND KHERAI MUSIC- I (P)**

---

**Learning objects:**

- \* To make the students learn the general knowledge on Bathou and kherai music.
- \* To make the students know about the Terms and terminologies used in Bathou and kherai music.
- \* To make the students learn how to write deheg (tala) and notations of the music prescribed in this syllabus.

**Learning outcomes :**

- \* The students will get the detail knowledge of Bathou and kherai music.
  - \* The students will become expert to follow and write the notations of kherai and other folk music.
  - \* After completion of this semester the students may have exit with Diploma in bodo folksong which may help the students when and wherever applicable in something job.
- 

**VIVA-VOCE = 20**

- UNIT -I** (क) सोदोबनि बाहागोफोरनि मुं। (ख) दैरि आरो बेनि बाहागोफोरनि मुं।  
(ग) रैसुम आरो बेजों लेब्बा थानाय दैरि। (घ) देंखोजों रैसुमनि सोमोन्दै।  
(ङ) देंखो सोमजिहोनो हायै सोदोब।

- UNIT -II** गाहायाव होनाय मेथाइ आयदाखौ उनदिन्थि महरै रोजाबनाय –  
आरज मेथाइ, बखालि मेथाइ,  
बैसागु मेथाइ, बादारि मेथाइ आरो हाबा मेथाइ।

**Stage Performance = 50**

- |                  |   |    |
|------------------|---|----|
| <b>UNIT -I</b>   | आबुं मेथाइ रोजाबनाय – आरज मेथाइ आरो बखालि मेथाइ।                      | 10 |
| <b>UNIT -II</b>  | सानबुंखब दिन्थिफुंनाय – आग्रां देहेग, बासमुथि देहेग आरो गुथाल देहेग।  | 10 |
| <b>UNIT -III</b> | मोनजि (10) गारां हुदाफारि रोजाबनाय ।                                  | 10 |
| <b>UNIT -IV</b>  | लिरखान्थि बादियै खेराइ देंखो रोजाबनाय –मोसाग्लानाय आरो खामाव बारखनाय। | 10 |
| <b>UNIT -V</b>   | जाथ्रा गाउननि मेथाइ रोजाबनाय।   | 10 |

**SEMESTER - IV**  
**INDIAN MUSIC, BODO FOLK SONG**  
**BFSMIN - 202 (4)**  
**Total Marks = 100**

**GENERAL KNOWLEDGE ON BATHOU AND KHERAI MUSIC-I (T+P)**

**Learning objects:**

- \* To make the students learn the general knowledge on Bathou and kherai music.
- \* To make the students know about the Terms and terminologies used in Bathou and kherai music.
- \* To make the students learn how to write deheg (tala) and notations of the music prescribed in this syllabus.

**Learning outcomes :**

- \* The students will get the detail knowledge of Bathou and kherai music.
- \* The students will become expert to follow and write the notations of kherai and other folk music.
- \* After completion of this semester the students may have exit with Diploma in bodo folksong which may help the students when and wherever applicable in something job.

**Theory = 35**

***Internal = 15***  
***Credit = 2***

<b>UNIT -I</b>	(क) खामनि गोमबुं (घ) सिफुंनि रिबुं (छ) लाइग्रितनि रिबुं	(ख) बर' सुबुं मेथाइनि बाहागोफोर (ड) जथानि रिबुं (ज) जाबस्त्रिनि रिबुं	(ग) स्निख 'नि बाहागोफोर (च) थरखानि रिबुं (झ) जेनज्रेगानि रिबुं।
<b>UNIT -II</b>	(क) रायगन (ड) दाहाल (झ) जानागुरु	(ख) जाश्रासि (च) लाइग्रित (ज) हिबुसि।	(ग) इमफि (छ) गावरेमा (घ) थुलुंसि (ज) थुंग्रि
<b>UNIT -III</b>	(क) खेराइ सोदोबनि बिजिरथि, खेराइसालि बानायनाय आरो खेराइ खुंनायनि गोनांथि। (ख) मोसामुनि गुमुर आरो बिजिरथि लिरनाय - दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय। (ग) देहेगनि बिजिरथि आरो ब्रैफानसिम लिरनाय - आग्रां देहेग, बासमुथि देहेग आरो गुथाल देहेग। (घ) खेराइआव दौदिनि आरो जानागुरुनि बिफाव। (ड) मेथाइनि सान्दोब लिरनाय - मैहुर मेथाइ आरो बादारि मेथाइ। (च) बोराइ बाथौ, बाथौ बोराइ, गारजा, सालामि, बासानि।		
<b>UNIT -IV</b>	(क) मोसामुनि सानथौ लिरनाय- दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय। (ख) खेराइ फोरबो आरो बेनि बाहागोफोर। (ग) बोराइ बाथौनि गोहोफोर। (घ) खेराइयाव दौदिनिनि गाननाय जोमनाय आरो देलायनाय। (ड) मेथाइ लिरनाय - मैहुर मेथाइ आरो बादारि मेथाइ। (च) खेराइनि दामजुफोर।		

**Practical = 35**

**VIVA-VOCE = 10**

***Internal = 15***  
***Credit = 2***

**UNIT-(i) and UNIT-(ii) of Major Theory**  
**Stage Performance = 25**

<b>UNIT -I</b>	गहेना गारां हुदाफारि रोजाबनाय।	5
<b>UNIT -II</b>	बर' सुबुं मेथाइ रोजाबनाय - मेहुर मेथाइ आरो बादारि मेथाइ।	10
<b>UNIT -III</b>	खेराइ देंखो रोजाबनाय - दाहाल-बेत सिबनाय, खोजेमा फनाय आरो गराय दाब्रायनाय।	10