

Syllabus for four years Under Graduate Programme for
NEP, 2020

Bodoland University

Hindustani Music Vocal (HMV)

5TH & 6TH
SEMESTER

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

Course structure for four year under graduate programme

B. Music Hindustani Music Vocal

Semester	Major	Minor	IDC	AEC	SEC	VAC	Internship	Dissertation/ Research/Project (ADL)	Total Credit
5 th	HMVMAJ3014 Theory History and Composition	HMVMIN3014 Theory-5 Practical Stage Performance & Viva -Voce							20
	HMVMAJ3024 Practical Stage performance								
	HMVMAJ3034 Practical Viva -voce								
	HMVMAJ3044 Practical Demonstrations								
6 th	HMVMAJ3054 Theory Historical study of the Musical terms	HMVMIN3024 Theory-6 Practical Stage Performance & Viva -Voce							20
	HMVMAJ3064 Practical Stage performance								
	HMVMAJ3074 Practical Viva -voce								
	HMVMAJ3084 Practical Demonstrations								

SYLLABUS FOR FOUR YEAR UNDER GRADUATE COURSE

SEMESTER – V

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3014	History and Composition	4	70	30	100
Major 3024	Stage performance	4	70	30	100
Major 3034	Viva -voce	4	70	30	100
Major 3044	Demonstrations	4	70	30	100
Minor 3014	Theory-5 Stage performance & Viva Voce	4	40 +30 = 70	30	100

SEMESTER – VI

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3054	Historical study of the Musical terms	4	70	30	100
Major 3064	Stage performance	4	70	30	100
Major 3074	Viva -voce	4	70	30	100
Major 3084	Demonstrations	4	70	30	100
Minor 3024	Theory-6 Stage performance & Viva Voce	4	40 +30 = 70	30	100

Learning Objectives and Learning Outcomes: Semester V & VI

Learning Objectives:

- * To teach the students 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 performing style in the field of Hindustani Classical Music that are most essential to perform.

Learning Outcome:

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

HMVMAJ3014

Theory:

1. Details Study of Shruti and Swara of Ancient , Medieval and Modern Writers.
2. Description of prescribed Ragas.
3. Notation of Ragas prescribed.(Compulsory)
4. Notation of Talas prescribed in the course.
5. Study of different kind of Murchanas.
6. Brief study of scales in Western Music.
7. Defination of following terms: a)Marg and Desi Sangit. b) Nayaki and Gayaki.
- c) Geet, Gandharva and Gana.

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. Basudev Shastri
6. Rag Sangit by Birendra Nath Phukan.
7. Sangit Sastra by Som Nath
8. Musicology of India- I part by V.S. Nigam.

Internal Assessment :

Marks : 30

Semester –V

Hindustani Music Vocal

Marks -70

HMVMAJ3024

Practical:1

1. Stage Performance of Vilambit and Drut Kheyal any one of the following Ragas.
2. Prescribed Ragas: Puriya Dhanashree, Jaijaiwanti, Gaud Mallhar, Durga.
3. One Thumri of any Ragas.

Internal Assessment :

Marks : 30

Semester –V

Hindustani Music Vocal

Marks -70

HMVMAJ3034

Credit-4

Practical :2

1. Viva Voice asked by the examiner.
2. Ability to perform Drut Kheyal in prescribed Ragas.
3. Ability to Perform of One Tarana in prescribed Ragas.
4. Knowledge of Oral Rendering of various Layas.

Internal Assessment :

Marks : 30

Semester –V

Hindustani Music Vocal

Marks -70

HMVMAJ3044

Credit-4

Practical :3

1. Ability to Perform Drut Kheyal in your course.
2. One Dhrupad or Dhamar to perform with Laya Karis.
3. Knowledge of Oral Rendering of various Layas.

Internal Assessment :

Marks : 30

Semester –V

Hindustani Music Vocal

Minor

Marks -40

HMVMIN3014

Credit-2

Theory:

1. Brief History of Indian Classical Music.
2. Description and comparison of Ragas prescribed.
3. Notation of Ragas prescribed.(Compulsory)
4. Notation of Talas prescribed.
5. Theory knowledge of Indian Classical Music on previous courses.

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. Basudev Shastri
6. Rag Sangit by Birendra NathPhukan.
7. Sangit Sastra by Somnath .

Internal Assessment :

Marks : 15

Semester –V

Hindustani Music Vocal

Minor

Marks -30

HMVMIN3014

Credit-2

Practical:

1. Complete knowledge of the prescribed Ragas: Vilambit and Drut Kheyals in each Ragas with Alap and Tans.
2. Prescribed Ragas: Puriya Dhanashree, Jaijaiwanti, Gaud Mallhar, Durga.
3. Knowledge of Oral Rendering of Talas with Layakari.
3. Any Light Classical Composition.

Internal Assessment :

Marks : 15

Semester –VI

Hindustani Music Vocal

Marks -70

HMVMAJ3054

Credit-4

Theory:

1. The calculation and fixation of suddha and Vikrita Swaras on the stretched wire according to Pt. Srinivas and Manjrikar.
2. Description of prescribed Ragas: Suddha Kalyan, Darbari Kanada, Multani, Vasant.
3. Notation of Ragas prescribed.(Compulsory)
4. Notation of Talas prescribed.
5. Study about the terms : Vaggeyakar, Gayak and Nayak.
6. Life history and Contributions of Pt. V.N.Bhatkhande, Pt. D.V.Paluskar.

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 bySarangadev
5. SangitSashatra by K. Basudeva Shastri
6. Rag Sangit by Birendra Nath Phukan.
7. Sangit Sastra by SomNath
8. Musicology of India- I part by V.S. Nigam

Internal Assessment :

Marks : 30

Semester –VI

Hindustani Music Vocal

Marks -70

HMVMAJ3064

Credit-4

Practical :1

1. Stage Performance of Vilambit and Drut Kheyal any one of the following Ragas.
2. Prescribed Ragas: Suddha Kalyan, Darbari Kanhada, Multani, Vasant.
3. One Thumri of any Raga.
4. One Tarana in any Raga.

Internal Assessment :

Marks :30

Semester –VI

Hindustani Music Vocal

Marks -70

HMVMAJ3074

Credit-4

Practical: 2

1. To demonstrate and Viva Voice asked by the examiner.
2. Ability to perform Drut Kheyal of prescribed Ragas
3. Knowledge of Oral Rendering of various Layas.
4. Ability to perform various Tanas(Pattern) in one Raga.(Aakar and Swargam)

Internal Assessment :

Marks : 30

Semester –VI

Hindustani Music Vocal

Marks -70

HMVMAJ3084

Credit-4

Practical:3

1. Ability to perform any Raga asked by the examiner.
2. Complete knowledge of previous ragas.
3. One Dhrupad or Dhamar to perform with Laya Karis.

Internal Assessment :

Marks : 30

Semester –VI

Hindustani Music Vocal

Minor

Marks -40

HMVMIN3024

Credit-2

Theory:

1. History of different composition of North Indian Music (Classical and Semi Classical).
2. Description of prescribed Ragas: Suddha Kalyan, Darbari Kanada, Multani, Basant .
3. Notation in prescribed Ragas and Talas.
4. Study about the terms : Kalawant, Gayak and Nayak.

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 by Sarangadev
5. Sangit Sashatra by K. Basudeva Shastri
6. Rag Sangit by Birendra Nath Phukan
7. Sangit Sashtra by Som Nath

Internal Assessment :

Marks :15

Semester –VI

Hindustani Music Vocal

Marks -30

HMVMIN3024

Credit-2

Practical:-

1. Stage Performance of Vilambit Kheyal in any one of the following Ragas.
2. Prescribed Ragas: Suddha Kalyan , Darbari Kanada, Multani, Marawa.
3. One Dhrupad / Dhamar with Layakari.
4. One Thumri of any Raga.
5. One Tarana in any Raga.

Internal Assessment :

Marks : 15

Syllabus for four years Under Graduate Programme for
NEP, 2020

Bodoland University

Kathak Dance (KD)

**5TH & 6TH
SEMESTER**

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

Course structure for four year under graduate programme

B. Music Kathak Dance.

Semester	Major	Minor	IDC	AEC	SEC	VAC	Internship	Dissertation/ Research/Project (ADL)	Total Credit
5 th	KATMAJ3014 Theory History and Composition	KATMIN3014 Theory-5 Practical Stage Performance & Viva -Voce							20
	KATMAJ3024 Practical Stage performance								
	KATMAJ3034 Practical Viva -voce								
	KATMAJ3044 Practical Demonstrations								
6 th	KATMAJ3054 Theory Historical study of the Musical terms	KATMIN3024 Theory-6 Practical Stage Performance & Viva -Voce							20
	KATMAJ3064 Practical Stage performance								
	KATMAJ3074 Practical Viva -voce								
	KATMAJ3084 Practical Demonstrations								

SYLLABUS FOR FOUR YEAR UNDER GRADUATE COURSE

SEMESTER – V

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3014	History and Composition	4	70	30	100
Major 3024	Stage performance	4	70	30	100
Major 3034	Viva -voce	4	70	30	100
Major 3044	Demonstrations	4	70	30	100
Minor 3014	Theory-5 Stage performance & Viva Voce	4	40 +30 = 70	30	100

SEMESTER – VI

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3054	Historical study of the Musical terms	4	70	30	100
Major 3064	Stage performance	4	70	30	100
Major 3074	Viva -voce	4	70	30	100
Major 3084	Demonstrations	4	70	30	100
Minor 3024	Theory-6 Stage performance & Viva Voce	4	40 +30 = 70	30	100

SEMESTER 5TH & 6TH

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 towards 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 :

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 :30

Semester –V

Kathak Dance

CORE

Marks -70

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

Semester –V

Kathak Dance

CORE

KATMAJ - 3034

Marks -70

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 paran
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

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 Masak
 - b) One Challan of Tatkar in bilambit lay
 - b) One parmelu
 - 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 rendering.

Internal Assessment :

Marks :30

Semester –V

Kathak Dance

MINOR
Marks -40

KATMIN -3014

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 Bindadin Maharaj, Pt. Shambhu Maharaj, and their contribution toward kathak dance.
4. Study on systematic development in a solo dance performance (kathak)
5. Comparative study of Kathak with sattriya dance.
6. Notation Writing.

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

KATMIN -3014

Credit – 2

Practical

Mark -30

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

Internal Assessment :

Marks :15

KATMAJ - 3054

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 (Costume 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 Vatsayan.
5. Kathak darpan- Pandit Tirath ram Azad

KATMAJ - 3064

Practical

Unit -1

1. Manch pradarshan in Dhamar tal with that, Amod, Tukda, paran, gat any thumri.
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 chaogun 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

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 paran in pancham sawari 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

Practical

Unit -1

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) Birhotkonthita 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

Theory

1. Detail knowledge of all technical terms (paribhashik Sabda) of Kathak Dance.
2. Knowledge of Astanayika and four Nayaka.
3. Abhinay and Kathak dance.
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 :

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

Practical

Marks -30

Credit-2

1. Manch pradarshan in Dhamar tal with that ,Aamod, Tukda, Paran, Gat.
2. Ability to perform tal pancham sawari (15 Matra), Barabar, dugun, chougun laya with tihai.
3. One Krishna kabit.
4. Ability to compose Tihai and tukda in any tala.
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

Tabla (TAB)

5TH & 6TH
SEMESTER

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

Course structure for four year under graduate programme

B. Music Tabla

Semester	Major	Minor	IDC	AEC	SEC	VAC	Internship	Dissertation/ Research/Project (ADL)	Total Credit
5 th	TABMAJ3014 Theory History and Composition	TABMIN3014 Theory-5 Practical Stage Performance & Viva -Voce							20
	TABMAJ3024 Practical Stage performance								
	TABMAJ3034 Practical Viva -voce								
	TABMAJ3044 Practical Demonstrations								
6 th	TABMAJ3054 Theory Historical study of the Musical terms	TABMIN3024 Theory-6 Practical Stage Performance & Viva -Voce							20
	TABMAJ3064 Practical Stage performance								
	TABMAJ3074 Practical Viva -voce								
	TABMAJ3084 Practical Demonstrations								

SYLLABUS FOR FOUR YEAR UNDER GRADUATE COURSE

SEMESTER – V

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3014	History and Composition	4	70	30	100
Major 3024	Stage performance	4	70	30	100
Major 3034	Viva -voce	4	70	30	100
Major 3044	Demonstrations	4	70	30	100
Minor 3014	Theory-5 Stage performance & Viva Voce	4	40 +30 = 70	30	100

SEMESTER – VI

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3054	Historical study of the Musical terms	4	70	30	100
Major 3064	Stage performance	4	70	30	100
Major 3074	Viva -voce	4	70	30	100
Major 3084	Demonstrations	4	70	30	100
Minor 3024	Theory-6 Stage performance & Viva Voce	4	40 +30 = 70	30	100

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.

TABLA

CORE

TABMAJ3014

Marks -70

Theory

1. Indian Music and its source of origin to philosophical significance.
2. Discussion of the word ‘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, Formaishi, Got, Paran.
8. Contribution of Bharat Muni, Sarangadev, Matanga 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 Lucknow gharana with salient features of styles on each.

Internal Assessment :

Marks :30

Semester –V

TABLA

CORE

TABMAJ3024

Marks -70

Practical

1. Manch Pradarshan on solo performance . Ektal,Rupak tal and previous tal Tintal and Jhaptal.
2. Simple knowledge of songot with instruments.
3. Ability to play : Jhumra, Deepchandi, Tilwara, Ektal in bilambit Laya (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

TABLA

CORE

TABMAJ3034

Marks -70

Practical

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

Internal Assessment :

Marks :30

Semester –V
TABMAJ3044

TABLA

CORE
Marks -70

Practical

1. Revision of previous course .
2. Play Thekas with Dugun, Tingun, Chougun : Rasstal, Pancham sawari, Gajajampa.
3. Knowledge of accompaniment with sugam sangit.
4. Solo performance on Ektal and Ada choutal.
5. Oral rendering of all composition.

Internal Assessment :

Marks :30

Semester –V

TABLA

MINOR

TABMIN3014

Marks -40

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 writing on the above mentioned layas.
4. Describe on Folk instrument.

Internal Assessment :

Marks :15

Semester –V

TABLA

MINOR

TABMIN3014

Marks - 30

Practical

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

Internal Assessment :

Marks :15

Semester –VI

TABLA

CORE

TABMAJ3054

Marks -70

Theory

1. Contribution of Ustad Abid Hussin Khalifa, Ustad Abid Hussin Khalifa, Ustad Habibudin Kha, Ustad Ahmedjan Therkuwa.
2. Tal knowledge : Rudra, Deep- Chandi, Swari, Mattatala, 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 text.
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 : Naty shastra, Sangit Ratnakar, Dattilom.
- 10.

Internal Assessment :

Marks :30

Semester –VI

TABLA

CORE

TABMAJ3064

Marks -70

Practical

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

Internal Assessment :

Marks :30

Semester –VI
TABMAJ3074

TABLA

CORE
Marks -70

Practical

1. Tabla solo – Tintal Rupak.
2. Adi Laya in Tintal, Jhaptal, Ektal.
3. Oral rendering :Tukda, Chakradar, Gat, Paran etc.
4. Ability to perform : Tishra jati composition.
5. Previous course revislon.
6. Compose, Tukda, Quida, Rela , Chakradhar.

Internal Assessment :

Marks :30

Semester –VI
TABMAJ3084

TABLA

CORE
Marks - 70

Practical

1. Solo performance Bisompodi tala (any tal)
2. Ability to perform few Boles of Kathak Dance.
3. Ability to play Got of Farukhabad Gharana (minimum 3)
4. Tehai in Dhamar, Rudra, Rupak, Laxmi
5. Oral rendering of all composed talas.

Internal Assessment :

Marks :30

Semester –VI
TABMIN3024

TABLA

MINOR
Marks - 40

Theory

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

Internal Assessment :

Marks :15

Semester –VI
TABMIN3024

TABLA

MINOR
Marks -30

Practical

1. Solo performance : Ada choutal, Rudra and Ektal.
2. Adi Laya in Jhaphtal, Tintal, Rupak.
3. Tishra Jati 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

Violin (VIO)

**5TH & 6TH
SEMESTER**

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

Course structure for four year under graduate programme

B. Music Violin

Semester	Major	Minor	IDC	AEC	SEC	VAC	Internship	Dissertation/ Research/Project (ADL)	Total Credit
5 th	VIOMAJ3014 Theory History and Composition	VIOMIN3014 Theory-5 Practical Stage Performance & Viva -Voce							20
	VIOMAJ3024 Practical Stage performance								
	VIOMAJ3034 Practical Viva -voce								
	VIOMAJ3044 Practical Demonstrations								
6 th	VIOMAJ3054 Theory Historical study of the Musical terms	VIOMIN3024 Theory-6 Practical Stage Performance & Viva -Voce							20
	VIOMAJ3064 Practical Stage performance								
	VIOMAJ3074 Practical Viva -voce								
	VIOMAJ3084 Practical Demonstrations								

SYLLABUS FOR FOUR YEAR UNDER GRADUATE COURSE

SEMESTER – V

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3014	History and Composition	4	70	30	100
Major 3024	Stage performance	4	70	30	100
Major 3034	Viva -voce	4	70	30	100
Major 3044	Demonstrations	4	70	30	100
Minor 3014	Theory-5 Stage performance & Viva Voce	4	40 +30 = 70	30	100

SEMESTER – VI

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3054	Historical study of the Musical terms	4	70	30	100
Major 3064	Stage performance	4	70	30	100
Major 3074	Viva -voce	4	70	30	100
Major 3084	Demonstrations	4	70	30	100
Minor 3024	Theory-6 Stage performance & Viva Voce	4	40 +30 = 70	30	100

Indian Music Violin

Semester V

Theory

VIOJMAJ3014

Marks -70

Internal Assessment – 30

Credit-4

Learning Objectives:

* To discuss the contribution of Hindustani Musician of the Medieval and modern eras.

* To study about the salient feature of the Bani system of Dhrupad.

* To discuss about the various musical forms of Hindustani music.

Laening Outcome:

*The students will know about the life and contribution of legend like Amir Khusrau and Tansen and how their works have shaped the present Hindustani music.

*The Student will come to know about the origin of many current musical forms of playing in Hindustani Music, such as Dhrupad, Dhamar and Khayal. This knowledge is useful for further study of musicology as well as for purpose of research.

*The Student will come to know about the various musical forms of Vocal Music, such as Khayal, Tarana and Thumri, This knowledge will help him to become a better stage performer of Hindustani Music.

Unit -1

Study of Hindustani Musical Form-

1. Dhrupad, Dhamar, Khayal, Sadra, Tarana, Chaturang, Trivat, Tappa, Thumri, Dadra.

Unit-2

1. Study of the following Ragas in details-
Shuddha Kalyan, Tilak Kaamod, Bahaar, Arana, Sohini.
2. Comparative study of the Ragas with each other.
3. Ability to right the notation of composition of prescribe ragas.

Unit-3

Study of the following Ragas in details-

1. Teevra and Deepchandi
2. Comparative study of talas with each other.
3. Ability to right the notation of the talas in Dugun, Tigun and Chaugun.

Unit-4

Life sketch and contribution of the following-

1. Jaidav , 2. Amir Khusro, 3. Tansen, 4. Sadarang- Adarang, 5. S.N Ratanjankar.6. Vilayat Hussain Khan, 8. Alloudin Khan, 9. Mushtaq Ali Khan. 10. Ravi Sankar.

Unit-5

History of Indian Classical Music from Vedic time to Present day.

Recommend Books:

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

Indian Music Violin

Semester V

Practical

VIOJMAJ3024

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. Prescribed Ragas -
Shuddha Kalyan, Tilak Kaamod, Bahaar, Arana, Sohini.

Unit-2

1. Stage performance in one of prescribed ragas with vilambit got and drut got with all elaborations of Alap, Tans, Jala and Tihai, Layakarish etc.
2. Demonstration with complete analysis comparisons of prescribed ragas of instrument explanation as asked by the board of examiners.
3. Notation of the basic ragas and light & Folk styles and creative music.
- 4.

Recommend Books:

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

Indian Music Violin

Semester V

Practical

VIOJMAJ3034

Marks -70

Internal Assessment – 30

Credit-4

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 Indian Music, that are essential for readinga composition.

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 playing music through regular practiceof the tonal exercises at home.

Unit-1

1. Prescribed Ragas -
Yaman, Bhupali, Kafi.
2. Two Razakhani Got in any of the prescribed ragas with elaborations.

Unit-2

1. 5Alongkars in Shudha swaras.
2. 5Alonkars in any of the describe ragas based on stroke pattern.

Unit-3

1. Knowledge of the following talas with dugun, Tigun and Chaugun along with demonstration-
(a) Tintal (b) Ektal.

Recommend Books:

- 1.A Historical study of Indian music by V.N. Bhatkhande
- 2.KramikPustakMalika by V.N. Bhatkhande
- 3.SangitParijat by Ahobal
- 4.Sangit Ratnakar by bySarangadev
- 5.Sangit Sashatra by K. Basudev Shastri
- 6.Rag Sangit by BirendraNathPhukan

Indian Music Violin

Semester V

Practical

VIOJMAJ3044

Marks -70

Internal Assessment – 30

Credit-4

Learning Objectives:

- * To study basic technique of opted instrument.
- * To study elementary technical terms.
- * To learn how to play different speeds.

Learning Outcome:

- *Students will able to hold opted instrument and its functions.
- * Students will demonstrate the different speeds through playing instruments.

Unit-1

Basic Technique of holding the instrument, plucking/bowing and fingering.

Unit-2

Knowledge of Swara sthanas.

Unit-3

Acquaintance with three major speeds- slow (Vilambit,),Medium (Madhya) , Dhrut (fast),

Simple Swara excercises- variation in the three speeds.

Unit- 4

1. Understanding of different parts of the Instrument.
2. Elementary knowledge of tuning violin.

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 by Sarangadev
- 5.SangitSashatra by K Basudev Shastri
- 6.RagSangit by BirendraNathPhukan

Indian Music Violin
Semester V
Theory

VIOMIN3014

Marks -40

Internal Assessment – 15

Credit-4

Learning Objectives:

* To discuss the contribution of Hindustani Musician of the Medieval and modern eras.

* To study about the salient feature of the Bani system of Dhrupad.

* To discuss about the various musical forms of Hindustani music.

* **Learning Outcome:**

*The students will know about the life and contribution of legend like Amir Khusrau and Tansen and how their works have shaped the present Hindustani music.

*The Student will come to know about the origin of many current musical forms of playing in Hindustani Music, such as Dhrupad, Dhamar and Khayal. This knowledge is useful for further study of musicology as well as for purpose of research.

*The Student will come to know about the various musical forms of Vocal Music, such as Khayal, Tarana and Thumri, This knowledge will help him to become a better stage performer of Hindustani Music.

Unit -1

Study of Hindustani Musical Form-

2. Dhrupad, Dhamar, Khayal, Sadra, Tarana, Chaturang, Trivat, Tappa, Thumri, Dadra.

Unit-2

4. Study of the following Ragas in details-
Shuddha Kalyan, Tilak Kaamod, Bahaar, Arana, Sohini.
5. Comparative study of the Ragas with each other.
6. Ability to write the notation of composition of prescribe ragas.

Unit-3

Study of the following Ragas in details-

4. Teevra and Deepchandi
5. Comparative study of talas with each other.
6. Ability to write the notation of the talas in Dugun, Tigun and Chaugun.

Unit-4

Life sketch and contribution of the following-

1. Jaidav , 2. Amir Khusro, 3. Tansen, 4. Sadarang- Adarang, 5. S.N Ratanjankar. 6. Vilayat Hussain Khan, 7. Alloudin Khan, 8. Mushtaq Ali Khan. 9 . Ravi Sankar.

Unit-5

History of Indian Classical Music from Vedic time to Present day.

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 bySarangadev
- 5.Sangit Sashatra by K Basudev Shastri
6. RagSangitbyBirendra nath Phukan.
7. Musicology of India (part-III) by V.S. Nigam

Indian Music Violin

Semester V

Practical

VIOMIN3014

Marks -30

Internal Assessment – 15

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

2. Prescribed Ragas -
Shuddha Kalyan, Tilak Kaamod, Bahaar, Arana, Sohini.

Unit-2

5. Stage performance in one of prescribed ragas with vilambit got and drut got with all elaborations of Alap, Tans, Jala and Tihai, Layakaris etc.
6. Demonstration with complete analysis comparisons of prescribed ragas of instrument explanation as asked by the board of examiners.
7. Notation of the basic ragas and light & Folk styles and creative music.
- 8.

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 Wasudev Shastri
6. Rag Sangit by Birendra Nath Phukan

Indian Music Violin

Semester VI

Theory

VIOMAJ3054

Marks -70

Internal Assessment – 30

Credit-4

Learning Objectives:

- * Having learnt the notation system in the Theory the student will be able to read and learn new composition in the prescribed ragas.
- * To initiate a relative beginner in to the world of Hindustani Music, Where he is made aware of the rich cultural heritage of Indian, that Indian Classical Music's.
- * 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.
- * He will grasp the various grammatical aspects of the prescribed ragas, like how they arise, what are the respective rules that govern these ragas, how do the notes move in the ragas. What are the performing times of the ragas etc.
- * He will learn the art of playing especially with regard to having the tabla as an accompanying instrument.
- * To Talk about the many works of famous western music composer.
- * To talk about the many works of famous Western Music Composers.

Learning Outcome:

- * He will be able to comprehend the magnitude of the many works and composition of the famous western composers like Beethoven and Mozart.
- * The student will come to know what the basic terminologies of Indian Music are which will help him in the proper understanding of not just Hindustani Music, but also Indian Music as a whole. Having understood the basic concept like Laya (Tempo), Tala (Rhythmic cycle), Alap (Tonal elaboration), the students will be on course to become a performing artist in Hindustani Music.
- * The Student will develop the ability to read and write the notation of composition according to a well defined notation system, which in turn, will help him in learning new compositions by various composers of Hindustani Music.
- * They will grasp the various artistic aspects of the prescribed ragas, like how they arise, what are the ragas in this course etc.
- * They come to understand the concept of Tala and the use of various talas in Hindustani Music.

Unit- 1

1. Sound, Frequency, Pitch, Intensity, Timber, Amplitude, Waves Transverse & Longitudinal,

Resonance, Echo, Reverberation.

Unit-2

1. Prescribe Ragas –Gaudsarang, Pooriya dhaneswari, chayanat, Todi.
2. Notation of composition in prescribed Ragas.
3. Theoretical knowledge of prescribed Ragas.

Unit-3

1. Voice Culture and its important in rendering the Indian Classical vocal music.
2. Study of Scale- Tempered scale, enharmonic scale and Chromatic scale, Major scale and Minor scale.
3. Forms of Indian Melody Patterns, Gran Raga, Moorchana, Jatis according to ancient theory of Indian Music.
4. Theory of Production & propagation of Sound measurement of musical intervals according to Indian as well as western theories of Tonality.

Unit-4

1. A brief study of sound acoustics for musical performance.

Unit-5

Life and contribution of Western Musicians-

1. Bach
2. Mozart
3. Beethoven
- 4.

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 by Sarangadev
5. Sangit Sashatra by K Basudev Shastri
6. Rag Sangit by Birendra Nath Phukan.
7. Musicology of India (part-III) by V.S. Nigam.
8. Bharatiya Sangeet ka Itihasa by Thakur jaidev Singh.

Indian Music Violin

Semester VI

Practical

VIOMAJ3064

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 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. Prescribed Ragas -
Gaudsarang, Pooriya dhaneswari, chayanat, Todi.

Unit-2

1. Stage performance in one of prescribed ragas with Maseetkhani got and razakhani got with all elaborations of Alap, Tans, Jala and Tihai, Layakaris etc.
2. Demonstration with complete analysis comparisons of prescribed ragas of instrument explanation as asked by the board of examiners.
3. Basic knowledge of Sooltal and Teevra tal .

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 by Sarangadev
- 5.SangitSashatra by K Basudev Shastri
- 6.RagSangit by Birendra Nath Phukan

Indian Music Violin
Semester VI
Practical

VIOMAJ3074

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 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. 5 Alonkars in Prescribed Ragas.
2. 5 advance alonkars in any of the describe ragas base on stroke pattern.

Unit-2

1. Prescribed ragas- Malkauns, Bhairav, Vrindavani sarang.
2. One Maseetkhani Gat in any of the prescribed ragas with elaboration.
3. Two Razakhani/Drut gats in any of the prescribed ragas with Todas and Jhala.
- 4.

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 Basudeva Shastri
6. RagSangit by Birendra Nath Phukan

Indian Music Violin
Semester VI
Practical

VIOMAJ3084

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 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. Ability to play basic technique of violin- Meed, Kan, Gamak, Kritan, Zamzama etc.

Unit-2

1. Prescribe ragas- Malkauns, Bhairav, Vrindavani Sarang.
2. One Maseetkhani Gat in any of the prescribed ragas with elaboration.
- 3.

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 Basudeva Shastri
6. Rag Sangit by Birendra Nath Phukan

Indian Music Violin
Semester VI
Theory

VIOMIN 3024

Marks -40
Internal Assessment – 15
Credit-4

Learning Objectives:

- * Having learnt the notation system in the Theory the student will be able to read and learn new composition in the prescribed ragas.
- * To initiate a relative beginner in to the world of Hindustani Music, Where he is made aware of the rich cultural heritage of Indian, that Indian Classical Music's.
- * To teach him the very basics of Indian music, such as sound, notes, scales, tempo, rhythm etc. So that a foundation can be made strong.
- * He will grasp the various grammatical aspects of the prescribed ragas, like how they arise, what are the respective rules that govern these ragas, how do the notes move in the ragas. What are the performing times of the ragas etc.
- * He will learn the art of playing especially with regard to having the tabla as an accompanying instrument.
- * To Talk about the many works of famous western music composer.
- * To talk about the many works of famous Western Music Composers.

Learning Outcome:

- * He will be able to comprehend the magnitude of the many works and composition of the famous western composers like Beethoven and Mozart.
- * The student will come to know what the basic terminologies of Indian Music are which will help him in the proper understanding of not just Hindustani Music, but also Indian Music as a whole. Having understood the basic concept like Laya (Tempo), Tala (Rhythmic cycle), Alap (Tonal elaboration), the students will be on course to become a performing artist in Hindustani Music.
- * The Student will develop the ability to read and write the notation of composition according to a well define notation system, which in term, will help him in learning new composing by various composers of Hindustani Music.
- * They will grasp the various important aspects of the prescribed ragas, like how arises, what are the ragas in this course etc.
- * They come to understand the concept of Tala and the use of various tala in Hindustani Music.

Unit- 1

1. Sound, Frequency, Pitch, Intensity, Timber, Amplitude, Waves Transverse & Longitudinal, Resonance, Echo, Reverberation.

Unit-2

4. Prescribe Ragas –Gaudsarang, Pooriya dhaneswari, chayanat, Todi.
5. Notation of composition in prescribed Ragas.
6. Theoretical knowledge of prescribed Ragas.

Unit-3

5. Voice Culture and its important in rendering the Indian Classical vocal music.
6. Study of Scale- Tempered scale, Enharmonics scale and Chromatic scale, Major scale and Minor scale.
7. Forms of Indian Melody Patterns, Gran Raga, Moorchana, Jatis according to ancient theory of Indian Music.
8. Theory of Production & propagation of Sound measurement of musical intervals according to Indian as well as western theories of Tonality.

Unit-4

1. A brief study of sound acoustics for musical performance.

Unit-5

Life and contribution of Western Musicians-

5. Bach
6. Mozart
7. Beethoven

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 Basudev Shastri
6. Rag sangit by Birendra Nath Phukan.
7. Musicology of India (part-III) by V.S. Nigam
8. Bharatiya Sangeet ka Itihasa by Thakur jaidev Singh

Indian Music Violin

Semester VI

Practical

VIOMIN3024

Marks -30

Internal Assessment – 15

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 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

2. Prescribed Ragas -
Gaudsarang, Pooriya dhaneswari, chayanat, Todi.

Unit-2

1. Stage performance in one of prescribed ragas with Maseetkhani got and razakhani got with all elaborations of Alap, Tans, Jala and Tihai, Layakaris etc.
2. Demonstration with complete analysis comparisons of prescribed ragas of instrument explanation as asked by the board of examiners.
3. Basic knowledge of Sooltal and Teevra tal .

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 Basudev Shastri
6. RagSangit by Birendra Nath Phukan

Syllabus for four years Under Graduate Programme for
NEP, 2020

Bodoland University

Sattriya Music Vocal (SMV)

5TH & 6TH
SEMESTER

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

Course structure for four year under graduate programme

B. Music Sattriya Music Vocal

Semester	Major	Minor	IDC	AEC	SEC	VAC	Internship	Dissertation/ Research/Project (ADL)	Total Credit
5 th	SMVMAJ3014 Theory History and Composition	SMVMIN3014 Theory-5 Practical Stage Performance & Viva -Voce							20
	SMVMAJ3024 Practical Stage performance								
	SMVMAJ3034 Practical Viva -voce								
	SMVMAJ3044 Practical Demonstrations								
6 th	SMVMAJ3054 Theory Historical study of the Musical terms	SMVMIN3024 Theory-6 Practical Stage Performance & Viva -Voce							20
	SMVMAJ3064 Practical Stage performance								
	SMVMAJ3074 Practical Viva -voce								
	SMVMAJ3084 Practical Demonstrations								

SYLLABUS FOR FOUR YEAR UNDER GRADUATE COURSE

SEMESTER – V

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3014	History and Composition	4	70	30	100
Major 3024	Stage performance	4	70	30	100
Major 3034	Viva -voce	4	70	30	100
Major 3044	Demonstrations	4	70	30	100
Minor 3014	Theory-5 Stage performance & Viva Voce	4	40 +30 = 70	30	100

SEMESTER – VI

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3054	Historical study of the Musical terms	4	70	30	100
Major 3064	Stage performance	4	70	30	100
Major 3074	Viva -voce	4	70	30	100
Major 3084	Demonstrations	4	70	30	100
Minor 3024	Theory-6 Stage performance & Viva Voce	4	40 +30 = 70	30	100

SEMESTER 5TH & 6TH

Learning Objective :

- Knowledge of the history and development of Assam in Sattriya Music.\
- Knowledge of different Sattriya Tala system.
- Knowledge of the performing style of Sattriya Music, Borgeet, Ankiya Git, Ankiya Bhaona.

Learning Outcome :

- Students who completed the course of B. Music can lead to employment in different sectors .
- The students will be enriched about the rich cultural heritage of the state.

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

SMVMAJ3014

Marks: 70
Credits: 4

THEORY

1. Study of the sculptures of temples etc. in context to music and dance of ancient Kamrup.
2. Contribution of King RudraSingha and King Shiva Singha in the field of music and other art forms.
3. Development of Sattriya music, dance and drama
4. Study of Prabandhgeet and Charjyyapada- their structure and language.
5. History of ancient music in Assam- Past and Present.
6. Views of Jyoti Prasad and Vishnu Prasad with reference to the article “Kamrupi Sangeet Paddhati” (Kamrupi School of music)

Internal Assessment

Marks: 30

PRACTICAL – I

SMVMAJ3024

Marks: 70
Credits: 4

1. Stage Performance of Bargeet(any 2 ragas)
2. Oral rendering of Talas of Bargeet

Internal Assessment

Marks: 30

PRACTICAL – II

SMVMAJ3034

Marks: 70
Credits: 4

1. Practical knowledge of Ragas: Ahir, Sindhura, Srigauri, Mallar
2. Revision of previous ragas from musical and literary viewpoint

Internal Assessment

Marks: 30

PRACTICAL – III

SMVMAJ3044

Marks: 70

Credits: 4

1. Stage performance of Jyoti Sangeet, BishnuRabha sangeet, BhupendraSangeet and Parbati Prasad Sangeet
2. Any creative composition on the ragas of Bargeet/ SattriyaSangeet and Folk music of Assam (two each)
3. Any questions of practical interest
4. Performance of previous ragas

Internal Assessment

Marks: 30

SEMESTER – V

Marks: 40

SMVMIN3014

Theory:

1. Life history of Mahapurush Srimanta Sankardev and Sri Sri Madhavdev; their unique contributions towards Sattriya music.
2. Life and contribution of the following: Dayal Chandra Sutradhar, Maniram Bayan Muktiyar, Narahari Burhabhakat.
3. Contribution of Barpeta, Bordowa, and Kamalabari Satra towards development of Bargeet and Ankiyageet in particular.
4. Study of traditional method of teaching Bargeet in Satras and institutional method of present day.

Internal Assessment:

Marks: 15

Marks: 30

SMVMIN3014

Practical:

1. Ability to perform Bargeet with Raga: Dhanashree, Kedar, Srigandhar, Mahurdhanashree
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. One Ankiyageet and Bhatima in any raga

Internal Assessment:

Marks: 15

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

SMVMAJ3054

Marks: 70
Credits: 4

THEORY

1. Descriptions of all prescribed ragas of Bargeet in Practical
2. Study of 14 Prasanga, Gunamala, Naamchanda and Saranchanda (Jugal-Patal)
3. Short study on Dihanaam, Thionaam, Prasanganaam
4. Notation writing of all talas applied with Bargeet and SattriyaSangeet
5. Role of Gayan-Bayan in AnkiyaNaat

Internal Assessment

Marks: 30

PRACTICAL:1

SMVMAJ3064

Marks: 70
Credits: 4

1. Stage demonstration of Bargeet- SrimantaSankardev and Sri Sri Madhabdev (one each)
2. Ability to perform Raga: Lalit, Kanada, Kamod, Sri
3. Simple knowledge of playing talas in khol
4. Ability to sing a Bargeet in Mela and Bandha raga, Mulsur and Bhangoni
5. Any question of practical interest

Internal Assessment

Marks: 30

PRACTICAL:2

SMVMAJ3074

Marks: 70
Credits: 4

1. Ability to perform Bargeet/ Songs based on Sattriya Raga applied with dance
2. Oral rendering of similar Hindustani and Sattriyatalas
3. Demonstration of Hindustani and Sattriya ragas similar by Swara, Chalan and Nam.
4. Ability to perform Aalap/ ragas of Bargeet in Aakar and Swargam

Internal Assessment

Marks: 30

PRACTICAL:3

SMVMAJ3084

Marks: 70
Credits: 4

- 1.The art of singing Bargeet in various talas including Thelabajana in complete Prasangiya style
2. Prescribe ragas Nat-mallar, Sarang, Karanya-Kedar
3. Any one Bargeet in the style of three 'thulas'
4. Songs of different folk: Bihu, Tokari, Zikir, Bodo, Mising, etc.

Internal Assessment

Marks: 30

SMVMIN3024

Marks:40

THEORY

1. Descriptions of all prescribed ragas of Bargeet.
2. . Short study on Dihanaam, Thionaam, Prasanganaam
3. Notation writing of all talas applied with Bargeet and SattriyaSangeet.
5. Role of Gayan-Bayan in Ankiya Naat.

Internal Assessment

Marks: 15

Marks: 30

SMVMIN3024

Practical:

1. Stage demonstration of Bargeet- SrimantaSankardev and Sri Sri Madhabdev (one each)
2. Ability to perform Raga: Lalit, Kanada, Kamod, Sri
3. Simple knowledge of playing talas in khol
4. Ability to sing a Bargeet in Mela and Bandha raga, Mulsur and Bhangoni
5. Any question of practical interest.

Internal Assessment

Marks: 15

Syllabus for four years Under Graduate Programme for
NEP, 2020

Bodoland University

Sattriya Dance (SDN)

5TH & 6TH
SEMESTER

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

Course structure for four year under graduate programme

B. Music Sattriya Dance

Semester	Major	Minor	IDC	AEC	SEC	VAC	Internship	Dissertation/ Research/Project (ADL)	Total Credit
5 th	SDNMAJ3014 Theory History and Composition	SDNMIN3014 Theory-5 Practical Stage Performance & Viva -Voce							20
	SDNMAJ3024 Practical Stage performance								
	SDNMAJ3034 Practical Viva -voce								
	SDNMAJ3044 Practical Demonstrations								
6 th	SDNMAJ3054 Theory Historical study of the Musical terms	SDNMIN3024 Theory-6 Practical Stage Performance & Viva -Voce							20
	SDNMAJ3064 Practical Stage performance								
	SDNMAJ3074 Practical Viva -voce								
	SDNMAJ3084 Practical Demonstrations								

SYLLABUS FOR FOUR YEAR UNDER GRADUATE COURSE

SEMESTER – V

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3014	History and Composition	4	70	30	100
Major 3024	Stage performance	4	70	30	100
Major 3034	Viva -voce	4	70	30	100
Major 3044	Demonstrations	4	70	30	100
Minor 3014	Theory-5 Stage performance & Viva Voce	4	40 +30 = 70	30	100

SEMESTER – VI

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3054	Historical study of the Musical terms	4	70	30	100
Major 3064	Stage performance	4	70	30	100
Major 3074	Viva -voce	4	70	30	100
Major 3084	Demonstrations	4	70	30	100
Minor 3024	Theory-6 Stage performance & Viva Voce	4	40 +30 = 70	30	100

SEMESTER 5TH & 6TH

Learning Objectives of the course :

- To impart the basic knowledge of different movements and skills.
- Demonstrate the dance movement along with rhythm, body awareness and timings.
- To encourage the student to undertake higher education in the field of Vaishnavite tradition of Assam.

Learning Outcomes:

- Students who completed the course will get the ability to perform sattriya dance and compositions in various talas.
- The students will be enriched about the rich cultural heritage of the state.

SEMESTER – V

Marks:70

SDNMAJ3014

THEORY

1. Detail of Aharjya Abhinaya in relation to Sattriya dance and Bhaona.
2. History of Bhortal Nritya and knowledge on Khol
3. Knowledge of hasta according to Natya shastra, Abhinaya Darpana and Srihasta muktavali.
4. Note the difference between folk dance, and classical dance.
5. Special knowledge of Chutkala, Khormaan, Rupak taal, Soru Bixom Rakta taal, Paritaal etc.
6. The divisions of ojalali in Assam Sattriya and Asomiy Ojalali. Divisions of Instrument.
7. Knowledge on local hand gesture in Sattriya Dance.
8. History of Indian dance.
9. Theoretical Study on prescribed Sattriya Dance: Bar Ramdani, Rajagharia Chali, Mela Nach in chali.

Internal Assessment

Marks- 30

SEMESTER – V

Marks:70

SDNMAJ3024

PRACTICAL

1. Knowledge of playing dance bols on khol and Singing of songs used in Dance
2. Practical knowledge of the Gitar Nach of chali Nach: Ektal.
3. No.1 Xoru Ramdani (Radattati dadattati dadattatita)
4. No. 2 Bor. Ramdani (tadheniti tadhinau)
5. Any one of Suddha chali Nach.

Internal Assessment

Marks- 30

SEMESTER – V

SDNMAJ3034

Marks:70

PRACTICAL

1. Practical knowledge of Nritya hasta.
2. Study Ramdani, Rajaghariya Nach 1-2 and Hajowalia Ramdani-2
3. Complete knowledge of Mati akhora and its application in Sattriya Dance,
4. Demonstration of folk dance - Karbi & deorei.
5. Knowledge of Gosai praveshar Nach.

Internal Assessment

Marks- 30

SEMESTER – V

SDNMAJ3044

Marks:70

PRACTICAL

Stage performance

1. Knowledge of the dance composition. of any Borgeet or Ankiya geet.
2. Rojaghoriya Ramdani No. 3 (any one)
3. Knowledge of Griva bheda, Drishti Bheda, Goti bheda.
4. Knowledge of the four parts of Sutradhari.
5. Knowledge of talas- Raktatal and Domani tal.

Internal Assessment

Marks- 30

SEMESTER – V

Marks:40

SDNMIN3014

THEORY

1. Study on Bharat Muni and Nandi keswar with special reference to their contribution to dance.
2. Study on Marga and Deshi Nritya.
3. Theoretical study on prescribed Sattriya dances: Nadubhangi, Krishna, Ramdani (chali).
4. Study on Rasa and Bhava according to ancient sastras.
5. Detailed study of the four Nayakas and Nayikas.

Internal Assessment

Marks- 15

SEMESTER – V

Marks: 30

SDNMIN3014

PRACTICAL

1. Knowledge of the Geetor Nach of chali
2. Demonstration of folk dance like Rabha, Missing and Bodo, Bihu (any one]
3. Showing on hand the taali, Khaali, matra, bhaag, Bibhag of the, following
tals:- Mishra taal, Brahma taal, Jaman tal.
4. No 1 Xoru Ramdani (Radattati dadattati dadattatita)

Internal Assessment

Marks- 15

SEMESTER – VI

Marks: 70

SDNMAJ3054

THEORY

1. Study on Ankiya Bhaona in context to Sattriya Dance.
2. Study on Chaturvingshati , Avatar (Dashavat).
3. Definition and Comparative analysis of Dhrupodi Nritya and Loka Nritya.
4. Knowledge of bhramari, sari, mandal and gati.
5. Knowledge on Ankiya Nat and Jhumura
6. Comparative Study of Sattriya Dance and other Classical dance of India.
7. Origin of dance according to the Natya Sastra of Mahamuni Bharata.
8. Knowledge of Talas used in dances.
9. Contribution of Sattriya painting and ancient sculpture towards the development of Sattriya Dance.
10. Knowledge of Rajagharia chali nach,
Gosain nach and bajaranas used in entrance dance of characters.

Internal Assessment

Marks- 30

SEMESTER – VI

Marks:70

SDNMAJ3064

PRACTICAL

1. Knowledge of Ramdani of bahar nach.
2. Simple knowledge of ojalali nritya.
3. Practical knowledge of one ramdani of Rojaghoriya chali nach.
4. Practical knowledge of Sutradhari Dance (4 parts),
 - Arambhani Nach
 - Geetar Nach
 - Ragar Nach
 - Slokar Nach.

Internal Assessment

Marks- 30

SEMESTER – VI

Marks:70

SDNMAJ3074

PRACTICAL

1. Practical knowledge of Ojapali Nritya.
2. knowledge of Bhab (sentiment) and Rasa, study of the different Natas (Drama) composed by Mahapurush Sankardev and Madhab deva.
3. Bhujan Behar Nach Ramdani and geetor nach.
4. Taals of xuddho sali nach and mela nach: Mishra taal, brikho taal Sutkola etc.

Internal Assessment

Marks- 30

PRACTICAL

1. Notation of Bajana: Mela nach and Geetar nach.
2. Greeva Bhedas and Dristi Bhedas used in Sattriya Dance.
3. Krishna Vandana and Abhinaya geet from Ankiya Nata.
4. Practical knowledge of Rukmini Harana Nata.
 - Dialogue
 - Sloka
 - Bhotima
 - Nandi geet.

SEMESTER – VI

SDNMIN3024

Marks:40

THEORY

1. Knowledge of the following topics-Hengul, haaital, dholmati: Neel, Mukha, Atha, history of Khanikori kaj.
2. Origin of Dance according to the Natya Sastra of Mahamuni Bharata
3. The place of Sattriya dance among the other major Indian dance forms.
4. Study on ancient texts: Sangit Ratnakar, Dattillam Silparijat, Sangit Parijat .
5. Study on post Sankardev development of Music and Dance.

Internal Assessment

Marks- 15

SEMESTER – VI

SDNMIN3024

Marks:30

PRACTICAL

1. Simple knowledge of ojpali nritya.
2. Practical knowledge of. one Ramdani of Rajaghoriya chali nach.
3. Bhojan Behar Nach Ramdani and geetor nach.
4. Taals of Suddha chali nach and mela nach : Mishra taal, Brikho, taals Chutkola etc.

Internal Assessment

Marks- 15

Syllabus for four years Under Graduate Programme for
NEP, 2020

Bodoland University

Sattriya Music Khol (KHL)

5TH & 6TH
SEMESTER

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

Course structure for four year under graduate programme

B. Music Khol (KHL)

Semester	Major	Minor	IDC	AEC	SEC	VAC	Internship	Dissertation/ Research/Project (ADL)	Total Credit
5 th	KHLMAJ3014 Theory History and Composition	KHLMIN3014 Theory-5 Practical Stage Performance & Viva -Voce							20
	KHLMAJ3024 Practical Stage performance								
	KHLMAJ3034 Practical Viva -voce								
	KHLMAJ3044 Practical Demonstrations								
6 th	KHLMAJ3054 Theory Historical study of the Musical terms	KHLMIN3024 Theory-6 Practical Stage Performance & Viva -Voce							20
	KHLMAJ3064 Practical Stage performance								
	KHLMAJ3074 Practical Viva -voce								
	KHLMAJ3084 Practical Demonstrations								

SYLLABUS FOR FOUR YEAR UNDER GRADUATE COURSE

SEMESTER – V

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3014	History and Composition	4	70	30	100
Major 3024	Stage performance	4	70	30	100
Major 3034	Viva -voce	4	70	30	100
Major 3044	Demonstrations	4	70	30	100
Minor 3014	Theory-5 Stage performance & Viva Voce	4	40 +30 = 70	30	100

SEMESTER – VI

Course Type	Course Title	Total Credits	Maximum marks		
			External	Internal	Total Marks
Major 3054	Historical study of the Musical terms	4	70	30	100
Major 3064	Stage performance	4	70	30	100
Major 3074	Viva -voce	4	70	30	100
Major 3084	Demonstrations	4	70	30	100
Minor 3024	Theory-6 Stage performance & Viva Voce	4	40 +30 = 70	30	100

SEMESTER 5th & 6th

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

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 .

Sattriya Music Khol

Semester (V)

Theory

Marks : 70

KHLMAJ -3014

1. Jati bichar in satriya talas - Misra ,Chatusra Tisra.
2. Talas used in accompaniment with songs tinimani, Charimani.
3. Knowledge of talas : Thekesajati, Khanjati, Jati, Unjati, Mathjati.
4. The legendary and historical accounts of the origin of Khol and its use.
5. Stroke on Khol: Tepachapor, Kholachapar Bulun (Bulani) Chapar, Rupahi :
6. Knowledge in percussion instruments of Khol.

Internal Assessment

Marks- 30

Sattriya Music Khol

Semester (V)

Practical : 1

Marks : 70

KHLMAJ - 3024

1. Soul of taal.
2. Two tals used in accompaniment with songs of chali dance.
3. Notation writing of following talas : Misra taal, Thela, Astala, Khora rupak taal, Arhoya taal.
4. Source of sattriya acting.
5. The creation of Naba Ras.
6. Indigenous or tribal elements in sattriya dance.

Internal Assessment

Marks- 30

Sattriya Music Khol

Semester (V)

Practical : 2

Marks :70

KHLMMAJ 3034

1. Dhemali Anga – thio- chahini, Bahachahini.
2. The legendary and historical accounts of the origin of khol and its use.
3. Stroke on khol : Tepachapar, Kholachapar, Rupahichapar.
4. Chinha Jatra.
5. Pani Paruwa.
6. Nabarasa : Sringar rasa, Hasya rasa, Karun rasa, Rudra rasa, Veera rasa, Bhayanak rasa, Advut rasa, Bibhatsa rasa, Shanta rasa

Internal Assessment

Marks- 30

Sattriya Music Khol

Semester (V)

Practical : 3

Marks : 70

KHLMMAJ -3044

1. Birup taal.
2. Chali dance.
3. Various type of Ankia bajana.
4. Complete knowledge of gitor nach.
5. Complete Bols of Nadubhangi, Gopi nach, Jhumura, Patra, Yuddhar nach.
6. Ganika or Gayan Bayan jora : Ga- maan, Bhangani, Sanchar, Recitations of bols of the talas.

Internal Assessment

Marks- 30

Sattriya Music Khol

Semester (V)

Theory

Marks : 40

KHLMIN -3014

1. Taal notation of khol used in dance : Sutradhari nach, Juddhar nach, Patra prabesh nach.
2. Sankardeva's school of music and dance.
3. History of Bargeet and Ankiya geet.
4. Revision of tala learned in previous year.
5. Types of sounds of the khol. The sound and playing of the khol.
6. Khol performance with Borgeet.

Internal Assessment

Marks- 15

Sattriya Music Khol

Semester (V)

Practical :

Marks : 30

KHLMIN -3014

1. Rojaghoriya chali dance.
2. Revision of tala learned in previous year.
3. Taal natation (Rhythm script) Rupak taal, porijaman taal, unjati, Pori taal Dowaj.
4. The dress of Gayan Bayan, Sutradhari nach, Rojaghoriya nach.
5. Taal description and taal script.
6. Solo performance of khol.

Internal Assessment

Marks- 15

Sattriya Music Khol

Semester (VI)

Theory

Marks : 70

KHLMAJ -3054

1. Parts of dhemali Bhangani sanchar, Gayan- Vayan.
2. Raga songs and other forms –Bhatima , Nam-ghosa, Kirtan.
3. Sankardeva’s school of music and dance.
4. Types of sounds of the khol. The sound and playing of the khol.
5. Producing bols or bajana in khol : Kholachapar, Ragar, tokari.
6. Recitations of bols.

Internal Assessment

Marks- 30

Sattriya Music Khol

Semester (VI)

Practical : 1

Marks : 70

KHLMAJ -3064

1. Accompaniment of the khol instrument with dance and song (Bargeet Ankiya-geet).
2. Birup taaal.
3. Chuta taal.
4. Method of producing bol or Bajana in a khol, righthand bols, left hand bols with both hands chapar, bulan.
5. Complete knowledge of gitor nach.
6. Tals used in accompaniment with songs kharman, chut kala.

Internal Assessment

Marks- 30

Sattriya Music Khol

Semester (VI)

Practical : 2

Marks : 70

KHLMMAJ -3074

1. Tals used in accompaniment with songs – kharman, chut kala.
2. Rajaghoriya chali dance.
3. Revision of tala learned in previous year.
4. Thorough Knowledge of taal in sattriya dance with ghat, sanchar.
5. Th three constituent parts of ramdani, mela- nach and gitor nach.
6. Knowledge of taals : chali naas (5 number ramdani) Chali naas (ramdani 1 and 3) geetor nass (Bajna).

Internal Assessment

Marks- 30

Sattriya Music Khol

Semester (VI)

Practical : 3

Marks : 70

KHLMAJ -3084

1. Pani poruwa.
2. Raag diya, Taal, Nritya , Mela nach, Gitor nach, Nritta.
3. Life history – Gopal Ata, Badula Ata.
4. Rasak taal, Kharman taal.
5. Description : Palas, Bibhag, Taal, Matra.
6. Comparative study of khol playing in Assam, Bengal and Manipur.

Internal Assessment

Marks- 30

Sattriya Music Khol

Semester (VI)

Theory

Marks : 40

KHLMIN -3024

1. Practice of identifying the sattriya instruments and playing them.
2. Knowledge of showing tali – khali and matras in playing the bjanas of parital, domani and rupganjal.
3. Practice of playing the bjanas of Rajagharia chali, shuddha nach and jhumura nach.
4. Practice of playing bjanas of Boha sahini, Ghosa dhemali and Ram dhemali with khol.
5. Practical experience of playing the bjanas mentioned in the theory part.

Internal Assessment

Marks- 15

Sattriya Music Khol

Semester (VI)

Practical

Marks : 30

KHLMIN -3024

1. Practice of writing taal lipi of sattriya taals. Knowledge of writing the bjanas of nadubhangi nach or shuddha chali nach No. 1 in Bhatkhande taal lipi.
2. Complete study of bjanas of Krishna prabesh (entrance) of gopis and sutradhari bajana.
3. Study of Saru Bisam, Bor- Bisham, Rupganjal, Aathtaal.
4. An introduction of karnataki taal composing system.
5. Knowledge about sattriya instrument .Comparative study of instruments of sattriya sangeet with other Indian instruments.

Internal Assessment

Marks- 15

