



OFFICE OF THE REGISTRAR :: DIBRUGARH UNIVERSITY :: DIBRUGARH

Ref. No. DU/DR-A/Syllabus(HVM, T&KD)/2024/018

Date: 04.01.2024

NOTIFICATION

As recommend by the 126th Meeting of the Under Graduate Board held on 23.11.2023, the 129th Meeting of the Academic Council, Dibrugarh University held on 08.12.2023 vide *Resolution No. 07* has approved the Course Structure and Syllabus of the Hindustani Vocal Music, Tabla and Kathak Dance for the Semesters – I, II and III in CBCS w.e.f. the academic session 2023-2024.

The Course Structure and Syllabus is enclosed herewith.

Issued with due approval.

Sadique Almasin

Deputy Registrar (Academic) i/c

Dibrugarh University

Almasin

Copy for kind information and necessary action to:

1. The Hon'ble Vice-Chancellor i/c, Dibrugarh University.
2. The Deans, Dibrugarh University.
3. The Registrar, Dibrugarh University.
4. The Chairperson, BoS in B. Music (Sattriya), Dibrugarh University.
5. The Controller of Examinations i/c, Dibrugarh University.
6. The Inspector of Colleges, Dibrugarh University.
7. The Director, IQAC, Dibrugarh University.
8. The Director i/c, DODL, Dibrugarh University.
9. The Principal, Asom Sattriya Sangit Mahavidyalaya, Jorhat.
10. The Joint / Deputy Controller of Examinations – 'B', 'C' & 'A', Dibrugarh University.
11. The Programmer, Dibrugarh University with a request to upload the notification in the Dibrugarh University Website.
12. File.

Sadique Almasin

Deputy Registrar (Academic) i/c

Dibrugarh University

Almasin

CHOICE BASED CREDIT SYSTEM (CBCS)

Course Structure

B. Music (Hindustani Vocal Music, (HVM) Tabla, (TB) Kathak Dance) (KD), Asom Sattriya Sangit Mahavidyalaya

Semester –I

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credits</u>
101	Core (Any one)	Basics of Hindustani Vocal Music (Theory) Basics of Kathak Dance (Theory) Basics of Tabla (Theory)	6
102	Core (Any one)	Basics of Hindustani Vocal Music (Practical) Basics of Kathak Dance (Practical) Basics of Tabla (Practical)	6
103	AECC	Communicative English	2
104	AECC (Any one)	Communicative Assamese Communicative Hindi Communicative Sanskrit	2
105	GE	Computer Application	6

Semester –II

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credits</u>
201	Core	Theory of Indian Classical Music (Theory)	6
202	Core	Basics of Hindustani Music (Practical II) Basics of Kathak Dance (Practical II) Basics of Tabla (Practical II)	6
203	AECC	Environmental Science	2
204	GE	Event Management	6

Semester –III

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credits</u>
301	Core (Common)	Traditional Theatre Art (Th.)	6
302	Core	Traditional Theatre Art Pract- I (HM/TB/KD)	6
303	Core	Basics of Sattriya Music	6
304	SEC	Maintenance and Repairing of Musical Instrument/ Makeup and Beautician	2
305	GE	Sound and Editing/ Graphics and Designing	6

Semester –IV

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credits</u>
401	Core	Knowledge of Hindustani Raga/ Tala/Dance (Theo)	6
402	Core	Knowledge of Hindustani Raga/ Tala/Dance (Pract)	6
403	Core	Traditional Theatre Art Pract- II	6
404	SEC (Any one)	Mask Making of Assam	2
405	GE (Any one)	Weaving cultural of Assam Photography and Videography Fine Arts & Craft	6

Semester –V

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credits</u>
501	Core	Folk music of different tribes of Assam (Bodo, Rabha, miching & karbi) Theory	6
502	Core	Folk music of different tribes of Assam Practical	6
503	DSE (Any one)	Mass Communication	6
504	DSE	Preparation of Manuscript Yoga and Physical Education	6

Semester –VI

<u>Course No</u>	<u>Type</u>	<u>Title</u>	<u>Credits</u>
601	Core	Study of Assamese Culture	6
602	Core	Traditional Dance Forms of Assam (Bihu, Ojapali, Deodhani & Kulabuhi Nac	6
603	DSE	Assamese Folk Songs	6
604	DSE	Preparation of Project	6

Broad Subject: Culture and ethnic groups of Assam

(Folk Music, Folk Dance, Folk Customs. Food &
Habits, Dress & ornaments Folk, Belief)

101: Core – Hindustani Vocal Music (HVM)

Basics of Hindustani Music

Credits: 6

Marks: (Theory: 80, Internal: 20)

Course objectives: This course will introduce the students with the basic knowledge of Hindustani Music.

Total Classes: 80

Unit- I

Marks: 25

Credits:2

- i) Introduction of Music & its different divisions
- ii) Definitions: Nada, Shruti, Swara, Saptaka, Aroha, Avaroha, Tal, Matra, Laya, Sthayee, Antara, That, Raga, Badi Swara, Sambadi Swara, Anubadi Swara, Bibadi Swara, Alankara.

Unit- II:

Marks: 30

Credits :2

- i) Introduction of Hindustani Music
- ii) Nibaddha and Anibaddha Sangita
- iii) Similarity & Differences between Nada-Shruti, Shruti-Swara, That-Raga
- iv) Dhrupad, Dhamar, Khyal

Unit – III

Marks: 15

Credit:1

- i) Notation system of Hindustani Music
- ii) Theoretical knowledge of following ragas.
Bilawal, Yaman, Bhupali & Alhiya Bilawal.

Unit- IV

Marks: 10

Credit:1

Theoretical knowledge of following talas.
Teentala, Ek Tala, Dadra Tala, & Kaharva Tala.

Course outcomes:

1. Students will acquire knowledge of Hindustani music.
2. Students will acquire the theoretical knowledge of Hindustani Ragas & Talas

Reference Books (HVM)

Core- 101(Theory)

- Baruah, Sudarshana:
guwahati, first
Bharatiya Raag Sangeet Tattva, Assam Book Trust, panbazar,
edition 2019.
- Bhatkhande, B.N:
Bhatkhande Sangit Sastra, Sangeet Karyalaya, Hathras, 1991
- Bhatkhande, B.N.:
Kramik Pustak Malika, Sangeet Karyalaya, Hathras.
- Brahma, Pradip Kr:
Uttar Bharatiya Shastriya Sangit Sikhya.Part- I, II, III, IV, Revati
Prakashan, Jorhat
- Barthakur, Dilip Ranjan: *Tabla Bigyan*, Author 1975.
- Goswami, Punyabrata: *Sangitanjali*, Nikamul Sattrra Prakashan Kendra, Tezpur, 2019.
- Phukan, Birendra Nath: *Raag Sangit*, Lawyer's Book stall, Guwahati, 1990
- Sharma, Indreswar: *Sangit Kalapika*, Author, 1979

101: Core – Kathak Dance (KD)
Basics of Hindustani Music (Kathak Dance)
Credits – 6
Marks-(Theory-80, Internal- 20)

Course Objectives: The students will acquire the knowledge of the origin and development of Kathak Dance with some of the basic ideas.

Total Classes: 80

Unit-I

Marks: 25

i) Origin of Indian classical Dance.

Credits:2

ii) Detailed study of Nritta, Natya, Nritya.

iii) Head gestures, Eye glances, Neck movement according to Abhinayadarpana.

Unit-II

Marks: 15

Credit:1

2. Basic knowledge of Hasta (Hand Gestures) and Definition.

i) Samyukta Hasta

ii) Asamyukta Hasta

iii) Nritta Hasta and Nritya Hasta

Unit-III

Marks 15

3. Life sketches and their Contribution in the field in Kathak Dance.

Credit:1

Pt. Bindadin, Pt. Kalka Prasad, Uday Shankar

Unit-IV

Marks: 25

Credits:2

1. Basic Concepts of Following:

Sam, Bibhag, Tatkar, Amad, Tukda, Paran, Laya, Palta, Tihai

2. Detailed study of the following Talas in Thah, Dogun and Chaugun.

Tritala, Jhaptala.

Course outcomes:

1. Students will gather knowledge of life Sketches and contributions of legendry person of Kathak Dance
2. Students `will gather basic concepts of Kathak Dance.

Reference Books
Core-101(KD)Theory

- Azad Tirath Ram : *Kathak Darpan*, Bhartiya Technical Publications, January, 2020
- Bhargav Vandana : *Kathak Nritya Vandan*, Blue Rose Publishers, 1st ed, 2017
- Dadhich Puru : *Kathak Nritya Shiksha Part 1 & 2*, Bindu Prakashan.
- Garg Lakshmi Narayan : *Kathak Nritya Sangeet Karyalaya, Hathras* 6th ed 1994
- Garg Lakshmi Narayan: *Kathak Pravesh, Sangeet Karyalaya, Hathras*, 2014
- Khare Alpana and Srivastava Satish Chandra : *Kathak Shastra Parichay*, Sangeet Shree Prakashan, January, 2021.
- Nagar Vidhi: *Kathak Nartan Part-I* BR Rhythm 2018.
- Srivastava Harish Chandra: *Kathak Nritya Parichay* Sangeet Sadan Prakashan Allahabad 19th December, 2022
- Srivastava Harish Chandra : *Kathak Nritya Parichay* (Nritya Prashnottari Sahit), Sangeet Sadan Prakashan Allahabad, 19th December, 2022.

101: Core: Tabla (TB)
Basics of Hindustani Music
Credits: 6
Marks: (Theory: 80, Internal: 20)

Course objectives: This course will introduce the students with the basic knowledge of Hindustani Music.

Total classes: 80

Unit- I

Marks: 20

Credits:2

- i) Introduction to Musical Instruments of India and their classification.
- ii) Notation system: Bhatkhande, Bishnudigambar.

Unit- II

Marks: 20

- (i) Origin and evolution of Pakhowaj and Tabla Credit:1
- (ii) Knowledge on different parts of Pakhawaj and Tabla with diagrammatic representation

Unit- III

Marks: 10

Credit:1

Knowledge on different terminologies of Hindustani music: Theka, Kaida, Tihai Tukda, Gat, Paran, Chakradar, Palta, Rela, Matra, Avartan, Sam, Tali, Khali, Bistar, Avagraha, Bibhag.

Unit- IV

Marks: 20

Credit:1

- (i) Different sounds of Tabla and Pakhawaj with the techniques to produce them.
- (ii) Knowledge of Talas: Tri tala or Tin tala, Kaharba and Dadra.

Unit- IV

Marks: 10

Credit:1

Life Sketch and contributions: Ahmadjan Thirkuwa, Anokhelal Misra, Ustad Allah Rakha, Pt. Samta Prasad, Khagen Das.

Course outcomes:

1. Students will acquire knowledge of different musical instruments of India.
2. Students will acquire knowledge of terminology of Hindustani Instrumental Music.

Reference Books:
Core- 101 (TB) Theory

- Bordoloi, Paban: *Tal Monikut*, Chandra Prakash, Ghy. 1993.
- Bandyopadhyay, Prasanta Kr: *Tablar Vyakaran*, 1974.
- Borthakur, Dilip Ranjan: *Tabla Bigyan*, Publish, Author: 1975.
- Changkakati, Keshav: *Taal Pradip*, Publish: Dutta Baruah & Co. 1975
- Deb, B.C: *Bharatiya Badyajantra* National Book Trust New Delhi 1977
- Sen. A. K: *Indian Concept of Rhythm*, Burmah K.L., Park Street, Calcutta, 1975

102: Core – Hindustani Vocal Music (HVM)
Basics of Hindustani Music (Pract-I)
Credits-6
Marks: (Pract: 80, Internal: 20)

Course objectives: This course will introduce the students with the Practical knowledge of different kinds of swaras and performance of swargam git, Lakhyan git, Drut khyal from selected ragas.

Total Classes: 130

Unit- I

Marks: 10

Credit:1

Practical Knowledge of swaras,
Paltas with Barabar and Dogun laya.

Unit- II

Marks:20

Credit:1

Swargam git & Lakhyan git of following ragas:
Bilawal, Alhiya Bilawal, Yaman & Bhupali.

Unit – IV

Marks: 30

Credits:2

Drut khyal of the following ragas:
Bilawal, Alhiya Bilawal, Yaman and Bhupali

Unit – IV

Marks: 20

Credits:2

Practical knowledge of following talas:
Teentala, Ektala, Dadratala & Kaharvatala.

Course outcomes:

1. Students will acquire knowledge on different swaras, alankaras, swargam git, Lakhyan git, Drut khyal from some selected ragas.
2. Students will acquire practical knowledge of talas used in the Hindustani Music.

Reference Books (HVM)
Core- 102 (Practical)

- Bhatkhande, B.N: *Bhatkhande Sangit Sastra*, Sangeet Karyalaya, Hathras, 1991
- Bhatkhande, B.N.: *Kramik Pustak Malika*, Sangeet Karyalaya, Hathras.
- Brahma, Pradip Kr: *Uttar Bharatiya Shastriya Sangit Sikhya*, I, II, III, IV, Revati Prakashan, Jorhat
- Borthakur, Dilip Ranjan: *Tabala Bigyan*, Author 1975.
- Goswami, Punyabrata: *Sangitanjali*, Nikamul Sattrra Prakashan Kendra, Tezpur, 2019.
- Phukan, Birendra Nath: *Raag Sangit*, Lawyer's Book stall, Guwahati, 1990

102: Core – Kathak Dance (KD)
Basics of Hindustani Music (Practical-I)
Credits – 6
Marks-(Practical -80, Internal- 20)

Course objectives: This Course intends to familiarise students with the practical knowledge on the basics of Kathak Dance.

Total Classes: 130

Unit-I

Marks: 30
Credits:2

1. Detailed study of following in Teen Tala:
 - i) Tatkar- Thah, Dogun and Chaugun
 - ii) Thaat, Amad.
 - iii) Tukda (3 Nos)
 - iv) Chakardar Tukada (2 Nos)
 - v) Tihai (2 Nos)
 - vi) Paran (1 Nos), Chakradar Paran (1 No)
 - vii) Gat Nikas (3 Nos) (Simple Gat, Mukut, Bansuri)

Unit-II

Marks: 15
Credit:1

- i) Practice of performing Chakra
- ii) Vandana (one)

Unit-III

Marks: 20
Credits:2

Basic knowledge on following Talas

Tin tala Dadra, Kaharba, Jhaptal, Rupak tala and Chul tala

Unit-IV

Marks: 15
Credit:1

Ability to write in notation all the talas and bols learnt.

Course outcomes:

1. Students will acquire the practical knowledge of kathak dance.
2. Students will acquire the practical knowledge of various talas used in the kathak dance

Reference Books
Core-102(KD)Practical

Dadich Puru: *Kathak Nritya Siksha* Part-I , Bindu Prakashan ed1, 2020.

Dadich Puru: *Kathak Nritya Siksha* Part-II , Bindu Prakashan ed1, 2018.

Dadich Puru: *Kathak Nritya Bhag I &II*, Bindu Prakashan ,

Gargi Balwant : *Folk Theatre of India*, Theatre Arts Book, New York City 1st edition January 1962.

Garg Laxmi Narayan:*Kathak Nritya* , Sangeet Karyalaya, Hathras 6th ed,1994.

Khokar Mohan: *Traditions of Indian Classical Dance*, Clarion Books Ed-2 1984

102: Core: Tabla (TB)
Basics of Hindustani Music (Practical)
Credits: 6
Marks: (Practical: 80, Internal: 20)

Course objectives: This course will introduce the students with the knowledge of different bols of Tabla with their producing techniques, style of playing and some tala patterns of Hindustani Music.

Total Practical Classes: 130

Unit- I

Marks: 20

Credit:1

- (i) Basic Bols (Varnas) of Tabla
- (ii) Knowledge of Producing single and combine Syllables

Unit- II

Marks: 15

Credits:2

Knowledge of Hat-tali with the playing on Tabla of Theka of Tri tala in Barabar, Dogun and Chaugun laya.

Unit- III

Marks: 30

Credits:2

Knowledge of two Kaydas with Paltas, Tihai, Rela, Tukda, Gat and one simple Chakradar in Tri or Tin tala.

Unit- IV

Marks: 15

Credit:1

Knowledge of Rupak tala, Kaharba tala, Jap tala, Ek-tala in Barabar, Dogun, & Chaugun.

Course outcomes:

1. Students will acquire the practical knowledge on different bols, producing techniques & finger settings.
2. Students will acquire the practical knowledge of Hindustani Instrumental music with reference to Tabla in barabar dogun & chaugun laya.

Reference Books
Core- 102 (TB) (Practical)

- Borthakur, Dilip Ranjan : *Tabala Bigyan*, Publish: Author: 1975
- Bandyopadhyay, Prasanta Kr: *Tablar Vyakaran*, 1974.
- Bordoloi, Paban: *Tal Monikut*, Chandra Prakash, Ghy. 1993
- Borthakur, Dilip Ranjan: *Bharatiya Sangit Sadhok*, Tabla Bigyan.
- Changkakati, Keshav: *Taal Pradip*, Publish : Dutta Baruah & Co. 1975
- Deb, B.C: *Bharatiya Badyajantra*. National Book Tnust New Delhi 1977
- Sen. A. K : *Indian Concept of Rhythm*, Barmah K.L., Park Street, Culcutta, 1975

201: Core - Hindustani Vocal Music (HVM)
Theory of Indian Classical Music
Credits:6

Marks: (Theory: 80, Internal 20)

Course objectives: This course will introduce the history of Indian music and its different divisions of Indian classical music.

Total Classes: 80

Unit I Marks: 15
Credit:1

- i) History of Indian classical music.
- ii) Divisions of Indian classical music.

Unit-II Marks: 25
Credits:2

- i) Abirbhava and Tirobhava.
- ii) Shruti- Swara division of ancient and modern musicians.
- iii) Carana catustaya of Bharata.

Unit- III Marks: 25
Credits:2

- i) Musical treatises of India:
Natyasastra, Sangitaratnakara, Sangitadamodara, & Sangitamakaranda
- ii) Life sketch & contributions:
Pandit Bishnu Narayan Bhatkhande, Pandit Bishnu Digambar Pulaskar, Amir Khushru, & Tansen
- iii) Jati of Raga

Unit- IV Marks: 15
Credit:1

- i) Theoretical knowledge & similarity & dissimilarities of the following ragas:
Ashawari, Jaunpuri, Kedar, Hameer, Kaphi, Bhairav, Bhairavi, Bageshree, Bridanvani Sarang & Behag.
- ii) Talalipi of following talas with barabar dogun & chaugun.
Tilowara, Dhamar, Jhaptala, Chautala & Sultala.

Course outcomes:

1. Students will acquire the theoretical knowledge of the history of Indian classical music.
2. Students will acquire knowledge of different musical treatises of India.
3. Students will gather knowledge of similarity and dissimilarity of selected ragas of Hindustani Music.

Reference Books (HVM)
Core- 201(Theory)

- Bhatkhande, B.N: *Bhatkhande Sangit Sastra*, Sangeet Karyalaya, Hathras, 1991
- Bhatkhande, B.N.: *Kromik Pustak Malika*, Sangeet Karyalaya, Hathras.
- Brahma, Pradip Kr: *Uttar Bharatiya Shastriya Sangit Sikhya*.Part- I, II, III, IV, Revati Prakshan, Jorhat.
- Borthakur, Dilip Ranjan: *Tabala Bigyan*, Author 1975.
- Goswami, Punyabrata: *Sangitanjali*, Nikamul Sattra Prakashan Kendra, Tezpur, 2019.
- Ghosh, M.M (Ed.): *Natyasastra*, vol.I Chowkhamba Sanskrit Series office, Varanasi,2012
- Ghosh, M.M (Ed.): *Natyasastra*, vol.II Chowkhamba Sanskrit Series office, Varanasi,2012
- Phukan, Birendra Nath: *Raag Sangit*, Lawyer's Book stall, Guwahati, 1990
- Sharma, Indreswar: *Sangit Kalapika*, Author, 1979

201: Core – Kathak Dance (KD)
Theory of Indian Classical Music
Credits – 6
Marks-(Theory-80, Internal- 20)

Course objectives: This Course will introduce the students with the knowledge of the history and development of classical Dance of India along with the different forms of Indian major dances.

Total Classes-80

Unit-I

Marks: 25

1.

Credits:2

- i) History and Development of Kathak Dance.
- ii) Basic knowledge on the techniques of Kathak Dance.

Unit-II

Marks: 20

Credit:1

Brief knowledge of the different schools (Gharana) of the Kathak Dance:
Jaipur Gharana, Lucknow Gharana, & Banaras Gharana

Unit-III

Marks: 15

Credit:1

3. Basic Concept

Anga, Pratyanga, Upanga, Desi, Margi, Loka, Sastriya, Chari, Gati, Bhramari, Utplaban, Tandava, Lasya, Kasak.

Unit-IV

Marks: 20

Credits:2

4. Detail study on Rasa & Abhinaya.

Course outcomes:

1. Students will get knowledge on history and development of Kathak Dance.
2. Students will acquire theoretical knowledge of hand gestures, Abhinaya and talas

Reference Books
Core-201(KD) Theory

- Azad Tirath Ram : *Kathak Darpan*, Bhartiya Technical Publications, January, 2020
- Bhargav Vandana : *Kathak Nritya Vandan*, Blue Rose Publishers, 1st ed, 2017
- Dadhich Puru : *Kathak Nritya Shiksha Part 1 & 2*, Bindu Prakashan.
- Devi Ragini : *Dance dialects of India*, Narendra Prakash Jain for Motilal Banarsidass Pub Private Ltd
3rd Edition, 2002.
- Garg Lakshmi Narayan: *Kathak Pravesh*, Sangeet Karyalaya, Hathras, 2014
- Khare Alpana and Srivastava Satish Chandra : *Kathak Shastra Parichay*, Sangeet Shree Prakashan,
January, 2021.
- Nagar Vidhi: *Kathak Nartan Part-I* BR Rhythm 2018.
- Sarabhai Mrinalini : *The Sacred Dance of India*, Bharatiya Vidya Bhavan 1979.
- Srivastava Harish Chandra: *Kathak Nritya Parichay* Sangeet Sadan Prakashan Allahabad 19th December,
2022
- Vatsyayana Kapila : *Indian Classical Dance*, Publications Division, Ministry of
Information & Broadcasting Govt of India 2014 edited January 1989

201: Core- Tabla (TB)
Theory of Indian Classical Music
Credits: 6
Marks: (Theory: 80, Internal: 20)

Course objectives: This course will introduce the practical knowledge of the history and of tala theory, different terminologies related to Indian classical Music.

Total classes: 80

Unit- I

Marks: 20
Credits:2

- i) History of Indian classical music and its Development
- ii) Study on different musical treatises: Natyasastra, Abhinayadarpana, Sangitamakaranda, Sangitadamodara, Sangitaratnakara, Sangitadarpana,.

Unit- II

Marks: 15
Credit:1

Different elements of Indian classical music: Chanda, Tala, Laya, Nada, Sruti, Swara, Raga, Sangit (Margi, Deshi, Sastriya, Loka), Rasa.

Unit- III

Marks: 25
Credits:2

- i) Theory of tala formation in Indian classical music and Hindustani music system.
- ii) Detailed study on Tala Dasaprana Laksana in different Musical elements of Hindustani music

Unit- IV

Marks: 20
Credit:1

Some terminologies of Hindustani music: Damdar Tihai, Bedam Tihai, Peskar, Rou, Langar, Gat (dupalli, Tripalli, Manjedar etc.), Chalan, Uthan, Laggi or Lodi etc.

Life Sketch of following Tabla players: Jnyanprakash Ghosh, Munne Khan, Afak Husen, Chaturlal, Abid Husen Khan, Keshab Sangkakoti.

Course outcomes:

1. Students will acquire the knowledge about the history of Indian tala theory.
2. Students will gather knowledge of Indian musical treatises.
3. Students will acquire knowledge of terminology of Indian classical music

Reference Books:
Core- 201 (TB) Theory

- Bordoloi, Paban *Tal Monikut*, Chandra Prakash, Ghy. 1993.
- Borthakur, Dilip Ranjan : *Tabla Bigyan*, Publish, Author: 1975.
- Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co.; 1973
- Deb, B.C: *Bharatiya Badyajantra* National Book Trust New Delhi ,1977
- Sen. A. K: *Indian Concept of Rhythm*, Barmah K.L., Park Street, Culcutta, 1975

202: Core- Hindustani Vocal Music (HVM)
Basics of Hindustani Music (Practical)
Credits: 6
Marks: (Practical: 80, Internal 20)

Course objectives: This course will give practical the knowledge of Vilambit khyal, Drut khyal, Dhrupad and Dhamar with talas.

Total classes: 130

Unit –I

Marks: 40
Credits:3

- i) Vilambit and Drut Khyal with alap and tanas of following ragas.
Ashawari, Jaunpuri, Kedar, Hameer, Kaphi, Bhairav, Bhairavi,
Bageshree, Brindavani Sarang, Behag.

Unit- II

Marks: 30
Credits:2

- i) Dhrupad & Dhamar of following ragas.
Kaphi, Bageshree, Hameer, kedar

Unit- III

Marks: 10
Credit:1

- i) Practical uses of following talas.
Tilowara, Dhamar, Jhaptala, chautala & Sultala with barabar & dagun layas.

Course outcomes:

1. Students will acquire the practical knowledge of khyal, Dhrupad and Dhamar.
2. Students will acquire the practical knowledge of different talas of Hindustani music.

**Reference Books (HVM)
Core- 202 (Practical)**

- Bhatkhande, B.N.: *Bhatkhande Sangit Sastra*. Sangeet Karyalaya, Hathras. 1991
- Bhatkhande, B.N.: *Kromik Pustak Malika*, Lucknow
- Brahma, Pradip Kr.: *Uttar Bharatiya Shastriya Sangit Sikha*. Part-I, II, III, IV, Revati
Prakshan, Jorhat
- Borthakur, Dilip Ranjan: *Tabala Bigyan*. Author 1975.
- Goswami, Punyabrata: *Sangitanjali*, Nikamul Sattrra Prakashan Kendra, Tezpur, 2019.
- Phukan, Birendra Nath: *Raag Sangit*, Lawyer's Book stall, Guwahati, 1990

202: Core – Kathak Dance (KD)
Basics of Hindustani Music (Practical)
Credits – 6
Marks-(Practical-80, Internal- 20)

Course objectives: This course tries to give a practical knowledge on the basic concepts of different elements of Hindustani Music from the prescribed course (Kathak Dance)

Total classes: 130

Unit-I

Marks: 35

Credits:2

1. Tin tala
 - i) Ath gun of the basic Tatkar with speed.
 - ii) One variety of Tatkar and ten variations of Palta.

2. Detailed study of following in Jhaptala:

- i) That
- ii) Amad (1 Nos)
- iii) Tukda (2 Nos)
- iv) Chakradar Tukda (1 Nos)
- v) Paran (1 Nos)
- vi) Chakkardar Paran (1 Nos)
- vii) Tihai (2 Nos)

Unit-II

Marks: 15

Credit:1

1. Knowledge of following talas: (Theka and Tatkar)
 - i) Dhamar tala
 - ii) Ek tala
 - iii) Chau tala

Unit-III

Marks: 10

Credit:1

3. Hasta and its Uses
 - i) Samyukta Hasta
 - ii) Asamyukta Hasta

Unit-IV

Marks: 20

Credits:2

4. Abhinaya
 - i) Kavita
 - ii) Bhajan

Course out comes:

1. Students will get practical knowledge on kathak dance.
2. Students will gather practical knowledge on tala and Abhinaya of kathak dance.

Reference Books
Core-202(KD)Practical

Dadich Puru: *Kathak Nritya Siksha* Part-I , Bindu Prakashan ed1, 2020.

Dadich Puru: *Kathak Nritya Siksha* Part-II , Bindu Prakashan ed1, 2018.

Dadich Puru: *Kathak Nritya Bhag* I &II, Bindu Prakashan ,

Gargi Balwant : *Folk Theatre of India*, Theatre Arts Book, New York City 1st edition January 1962.

Garg Laxmi Narayan:*Kathak Nritya* , Sangeet Karyalaya, Hathras 6th ed,1994.

Khokar Mohan: *Traditions of Indian Classical Dance*, Clarion Books Ed-2 1984

202: Core: Tabla (TB)
Basics of Hindustani Music (Practical)
Credits: 6
Marks: (Practical: 80, Internal: 20)

Course objectives: This course will give the practical knowledge of solo Performance and the style of accompaniment of Pakhowaj or Tabla with different kind of songs and other instruments.

Total Practical Classes: 130

Unit- I

Marks: 20

Credits:2

Practical knowledge of Ek-Tala, Rupak tala and Jhap tala in Barabar, Dogun, Trigun, Chaugun etc.

Unit- II

Marks: 25

Credits:2

Minimum three Kayadas with Paltas, Peskar, Tihai, Relas, Tukdas, Gat (Dupalli, Tripalli) Paran, Chakradar etc. in Tri tala accompanied with Nagma on stringed and airborne instruments.

Unit- III

Marks: 20

Credit:1

Minimum one kayadas with paltas and Tihai, two simple Tukdas, two Chakradar in Jhap tala and Rupak tala.

Unit- IV

Marks: 15

Credit:1

Practical knowledge of Accompaniment with Vocal Music (Chota, Khayal, Bara Khayal) and other instruments like Sarengi, Violin etc.

Course outcomes:

1. Students will acquire the knowledge of solo performance.
2. Students will acquire the knowledge of solo accompaniment.

Reference Books:
Core- 202 (TB) Practical

- Borthakur, Dilip Ranjan : *Khol Bigyan*, Chandra Prakesh, Pan Bazar, Ghy. 2004.
- Borthakur, Dilip Ranjan : *Tabla Bigyan*, Author: 1975.
- Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co.; 1973
- Neog, Maheswer & Changkakoti, Keshab (ed.) : *Sattriya Nritya Aru Sattriya Nrityar Tal*, Asom Prakashan Porishad, 1973.

301- Core Common (HVM, TB, KD)

Traditional theatre art (Theory)

Credits: 6

Marks: (Theo: 80, Internal 20)

Course objectives: This course is designed to make students familiar with the Indian theatre; it concentrates on classical and regional theatre form of India

(Total classes 80)

Unit- I Marks: 20
Credit: 1

History of Indian Theatre:

- i) Comparative study of Sanskrit drama & Ankiya drama
- ii) Classical Sanskrit Drama and Dramaturgy.

Unit- II Marks: 20
Credits :2

Traditional Indian Theatre

- i) Different kinds of traditional Indian theatre
- ii) Traditional theatre art of Assam

Unit- III Marks: 20
Credits :2

Ankiya drama and dramaturgy

- i) Origin and development of Ankiya drama
- ii) Salient features of an Ankiya drama

Unit- IV Marks: 20
Credit: 1

Musical aspects of an Ankiya drama

- i) Application of Raga & tala of Ankiya drama.
- ii) Different dances & costumes of Ankiya drama.

Course outcomes:

1. Students will acquire the theoretical knowledge of origin and History of Indian theatre.
2. Students will gather knowledge of traditional theatre of Assam with special reference to Ankiya Bhaona.

Reference Books
301- HVM, TB, KD

- Goswami, Keshavananda: *Ram Vijaya, Cordhara*, Students Emporium, Dibrugarh, 1993.
- Goswami, Keshavananda: *Ankia Bhaona*, Banalata, Ghy, 2000.
- Goswami, Suresh Chandra: *Sankari Natya Nritya Kala*, Banful Prakasahan, Ghy, 2014.
- Goswami, Keshavanada (Edit): *Ankamala*, Calcutta, 1979
- Goswami, Keshavananda: *Ankia Bhaona*,
- Hazarika, Chandra (ed): *Ankia Nat Rup Ras Aru Tatta*.
- Hazarika, Chandra: (Edit) *Ankia Nat: Rup, Rash aru Tattwa*, Bedakantha Books and Publications, 2011.
- Mahanta, Nirupama (ed.): *Bhaona Aru Sattriya Nrityar Aharya*, Dept. of Cultural Affairs, Govt. of Assam, Ghy, 2012.
- Medhi, Kaliram: *Ankawali*, Lawyer's Book stall, 1997
- Mahanta, Pona: *Sankardevar Nat, Bhaona*, Ranjan Sharma Bandhab, Pan Bazar, Ghy, 2017.
- Nath Sharma, Satyendra: *Asamiya Natya Sahitya*, Saumar Prakash, Guwahati, 1962
- Saikia, R.R & Bordoloi, M (Editor): *Bhaona Darpan*, Sankalan kosh Samiti, Jorhat, 2003.
- Sharma, Mukunda Madhab (ed.): *Bharatar Natya Sastra*, Asom Natya Sanmilian, 1991.

**302: Core: Common (HVM, TB, KD)
Traditional theatre Art (Practical)
Credits- 6**

Marks: (Pract: 80, Internal 20)

Course objectives: This Practical course aims at introduce the students to the application of Ankia dramas, Ojapali etc.

Total Practical Classes: 130

Unit – I

Marks: 20

Credits:2

Knowledge on Yatra, Raslila, Bhavoy, Ojapali, Putala Nac, Kushan Gan & Bhari Gan.

Unit – II

Marks: 20

Credits:2

Gitas, talas and dances of Arjuna Bhanjana of Madhavadeva.

Unit – III

Marks: 40

Credits:2

Gitas, talas and dances of Rukmini Harana Nat of Sankaradeva.

Course outcomes:

1. Students will acquire the knowledge of Loka Natya entertainment prevalent in the pre Sankardeva,s period.
2. Students will acquire the practical knowledge of songs and talas of Ankiya dramas and Jhumuras of Sankardeva & Madhavadevas.
3. They will get knowledge and ides how to chat the gitas keeping relationship with talas and abhinays of the plays.

Reference Books
302- HVM, TB, KD

- Bora, Mahim (ed.): *Sankardevar Nat*, Prakashan Parishad, Ghy, 2017.
- Goswami, Keshavananda: *Ram Vijaya, Cordhara*, Students Emporium, Dibrugarh, 1993.
- Goswami, Keshavananda: *Ankia Bhaona*, Banalata, Ghy, 2000.
- Goswami, Suresh Chandra: *Sankari Natya Nritya Kala*, Banful Prakasahan, Ghy, 2014.
- Goswami, Keshavanada (Edit) : *Ankamala*, Calcutta, 1979
- Goswami, Keshavananda: *Ankia Bhaona*,
- Hazarika, Chandra (ed) : *Ankia Nat Rup Ras Aru Tatta*.
- Hazarika, Chandra: (Edit) *Ankia Nat: Rup, Rash aru Tattwa*, Bedakantha Books and Publications, 2011.
- Mahanta, Nirupama (ed.): *Bhaona Aru Sattriya Nrityar Aharya*, Dept. of Cultural Affairs, Govt. of Assam, Ghy, 2012.
- Medhi, Kaliram: *Ankawali*, Lawyer's Book stall, 1997
- Mahanta, Pona: *Sankardevar Nat, Bhaona*, Ranjan Sharma Bandhab, Pan Bazar, Ghy, 2017.
- Nath Sharma, Satyendra: *Asamiya Natya Sahitya*, Saumar Prakash, Guwahati, 1962
- Saikia, R.R & Bordoloi, M (Editor): *Bhaona Darpan*, Sankalan kosh Samiti, Jorhat, 2003.
- Sharma, Mukunda Madhab (ed.): *Bharatar Natya Sastra*, Asom Natya Sanmilan, 1991.

303: Core- Hindustani Vocal Music (HVM)
Basics of Sattriya Music
Credits: 6
Marks: (Theory: 40, Pract: 40, Internal: 20)

Course objectives: This course will help the students to gather the knowledge of Sattriya Music.

Total classes: 20

Unit –I

Marks: 15
Credit :1

- i) Introduction of Sattriya Sangit
- ii) Study of Bargit and Ankyia gits.

Unit- II:

Marks: 15
Credits:2

- i) Definitions of Namghar, Sattr, Bhatima, Raag-Malita, Khol, Taal, Oja- pali
- ii) Theoretical knowledge of Ragas: Dhanasri, Ashowari, Basanta, Belowar

Unit- III

Marks: 10
Credit:1

Tallipi of following Talas
Paritala, Rupakatala, Ektala.

Practical (40 classes)

Marks: 40
Credits:2

Unit- I

Ghosa: Chabi, Dulari, Kakuti, Lechari and Pada Chanda.

Unit-II

Bargit: Raga: Dhanasri, Asowari, Belowar & Basanta

Unit III

Tala: Paritala, Rupakatala, Ekatala

Course out comes:

1. Students will acquire the theoretical knowledge of Sattriya Sanigit.
2. Students will acquire the practical knowledge of Sattriya Sangit.
3. Students will be acquainted to the adhered talas and ragas with their application.

Reference Books (HVM)

Core- 303

- Bordoloi, Jogeswar: *Tal Taranga*, First Edition, Jorhat, 1996.
- Dev Goswami, Kesabanada: *Sattrra Sangeetar Swararekha*, Publication board Assam, 1980
- Goswami, Pabitraran: *Bargitar Rag Bivaran aru Swaralipi*, Vol. I, Minarava India, Jorhat, 2004
- Goswami, Pabitraran: *Bargitar Swaralipi*, Vol. III, BAAK, 2019.
- Goswami, Nirmal (ed.): *Bargit Aru Swaralipi*, Sattriya Sanskritik Carcha Kendra, Asom Sattrra Mahasabha, 1984.
- Goswami, Punyabrata: *Sangitanjali*, Nikamul Sattrra Prakashan Kendra, Tezpur, 2019.
- Goswami, Jikumoni: *Sattriya Sangitar Arhi Path*, Sattriya Sanskritik Carcha Kendra, Asom Sattrra Mahasabha, Jorhat, 2012
- Mahanta, Golap: *Khol Anka*, Srimanta Sankardev Sangha, Nagaon, 2016.
- Mahanta, Golap: *Bargit Mukur*, Srimanta Sankardev Sangha, Nagaon, 2016.
- Neog, Maheswar: *Kirtana Ghosa aru Nam Ghosa*, Jyoti Prakashan, Guwahati, 1989
- Neog, Maheshwar: *Swararekhat Bargit*, Assam Prakshan Parishad, 2008
- Phukan, Birendra Nath: *Raag Sangit*, Lawyer's Book stall, Guwahati, 1990

303: Core – Kathak Dance (KD)
Basics of Sattriya Music
Credits – 6
Marks-(Theory-40, Pract.-40 Internal- 20)

Course Objectives: The objective of this course is to acquire the students with the origin and development of Sattriya dance and also with some of the basic ideas involved with its practice.

Total classes: 20

Unit-I

Marks: 10

Credit:1

1. The Origin and evolution of Sattriya Dance

- i) Dress and Costume
- ii) Music and Musical instruments.

Unit-II

Marks: 10

Credit:1

2. Basics knowledge of Hastas and 32 Matiakharas:

Samyukta Hasta, Asamyukta Hasta, Nritya Hasta, Traditional Hasta.

b) 32 different types of Matiakhara:

Khasaka, Ora, Harbhanga, Orat BahaUtha, Gerowasowa, Pachala Tola, Panisicha, Bagh Jaap, Sanmukhaloi Jaap, Bhkola Jaap, Hat Pakowa, Hatsalowa, Jalak, Athua, Chitika, Purush Pak, Prakriti Pak, Etiya Bharir Pak, Akal Pak, Etiya Pak, Sari Pak, Katichata, Athulan, Thiachata, Katipak, Teltupi, Kamitana, Tamalmochara, Mourai pani khowa, Kachai Pani Khowa, Katikhar, Ketela.

Unit-III

Marks: 20

Credit:2

a) Basic Concept

Sattra, Than, Bibhag, Hali, Khali, Ga-man, Ghat, Chok, Ramdani, Gurubhatima, Rangiyalgraha, Kirtanghar, Karapat, Amohi-ghar, Guru Asana.

b) Basic knowledge of following Talas:

- i) Ektala
- ii) Chuta tala
- iii) Rupaktala
- iv) Paritala.

Course outcome:

1. Students will acquire the knowledge of the origin and evolution of Sattriya Dance.
2. Students will get both theoretical and practical knowledge of Sattriya Dance and Sattriya Musical Instruments.

Practicals

Total Classes: 40

Unit-I

Marks: 15

Practical Knowledge of 32 Matiakharas :

Khasaka, Ora, Harbhanga, Orat BahaUtha, Gerowasowa, Pachala Tola, Panisicha, Bagh Jaap, Sanmukhaloi Jaap, Bhekola Jaap, Hat Pakwa, Hatsalowa, Jalak, Athua, Chitika, Purush Pak, Prakriti Pak, Etiya Bharir Pak, Akal Pak, Etiya Pak, Sari Pak, Katichata, Athulan, Thiachata, Katipak, Teltupi, Kamitana, Tamalmochara, Mourai pani khwa, Kachai Pani Khwa, Katikhar, Ketela.

Practical Knowledge on Hasta Samyukta, Asamyukta and Nritta.

Unit-II

Marks: 10

Credits:1

Ramdani of Jhumura & Nadubhangi

Unit-III

Marks: 15

Credits:1

1. Ramdani of Chali Hajowalia-1Nos
2. Practical knowledge of Talas used in Sattriya Dance
Thukoni tala, Ektala, Chuta tala, Rupaktala.

Reference Book
Core-303 (KD)

- Borah, Karuna: *Sattriya Nritya Rpudarshan*, Grantha Sanskriti,2006.
- Bora Karuna: *Ankia Natar pora Sattriya Nasoloi*, Granth Sanskriti, 2022.
- Bordoloi, Jogeswer: *Tala Taranga*, 1st Edition 1996. Jorhat.
- Bezboruah, Lakhminath: *Sri Sri Sankardev aru Sri Sri Madhav dev*, Jyoti Prakashan, Guwahati,1914
- Changkakati, Keshav: *Taal Pradip*, Publish: Dutta Baruah & Co.: 1973
- Chandra Goswami, Narayan: *Sattriya Sanskriti Swarnarekha*, Bidya Bhawan, Jorhat, 1984
Coomaraswamy Ananda & Duggirala G.K Translator: *The Mirror of Gesture. Being the Abhinaya Darpana of Nandikesvara*” Harvard University Press, London, 1917.
Bharatiya Nrityakala, Archana Buka stala, 1963
- Goswami, Suresh:
- Ghosh, M.M (Ed.): *Natyasastra*, vol.I Chowkhamba Sanskrit Series office, Varanasi,2012
- Ghosh, M.M (Ed.): *Natyasastra*, vol.II Chowkhamba Sanskrit Series office, Varanasi,2012
- Kothari, Sunil: *Sattriya Classical Dance of Assam*, Marg Publication 16 June 2013
- Kandali, Mallika: *Sattriya*, The Living dance tradition of Assam.Published by Publication Board Assam.2014
- Kandali Malika: *Nrityakala Prasanga Aru Sattriya Nritya*, Published by Kaushik Thakur. Guwahti 2005
- Khound, G.C: *Sangeet Ratnakar*, CilaraiCompany, Jorhat, 1955.
- Medhi kaliram: *Ankawali*, Lawyer’s Book stall, Guwahati,1997
- Mahanta, Jagannath: *Sattriya Nritya aru geet Badyar Hatputhi*, Bhavani offset Pvt. Lts.2012
- Mahanta, Jagannath: *Sattriya Nritya Duti Maula*, Pada aru Hasta”, Author, 2008
- Mahanta, Jagannath: *Sattriya Nritya Hasta*.,Edited- Prodip Jyoti Mahanta. Published Sankardeva Adhyanyana Khetra, 2000.
- Neog, Moheswar: *Sri Sri Madhav Deva*, Chandre Prakash
- Neog, Moheswar: Changkakati, Keshav, *Sattriya Nritya aru Sattriya Nritya Taal*,Publish by Asam Prakashan Parishad, 1973
- Subhanakara: *Sri- Hasta – Muktavali*, Publication Board, Assam, Guwahati1964.

303: Core: Tabla (TB)
Basics of Sattriya Music
Credits: 6

Marks: (Theory: 40 Practical: 40 Internal: 20)

Course objectives: This course will introduce the students with the basic knowledge of Sattriya Instrumental music with its importance.

Total classes: 20

Unit- I

Marks: 20

Credits:2

- (i) Origin and evolution of Khol and Mridanga.
- (ii) Knowledge of different parts of Khol and Mridanga with their diagrammatic representation

Unit- II

Marks: 20

Credits:2

- (i) Different sounds of Khol and Mridanga with the techniques to produce them.
- (ii) Life Sketches and contributions of Sankaradeva and Madhabadeva to Sattriya music.
- (iii) Theoretical knowledge of some principal talas of Sattriya Music: Rupak tala, Pariatala and Eka tala

Practical

Total classes: 40

Unit- I

Marks: 20

Credit:1

- (i) Fingering setting on Khol.
- (ii) Knowledge on techniques to produce different sound syllables on Khol and Mridanga.

Unit- II

Marks: 20

Credit:1

Practical knowledge of some principal talas of Sattriya music and their application with Bargit, and Sattriya dances: Rupak tala, Pari tala & Eka tala.

Course outcomes:

1. The students will get the knowledge on the principal instruments of Sattriya music.
2. Students will gather knowledge of the life sketches and contribution of Sankaradeva and Madhavdeva.

Reference Books
Core- 303 (TB)

- Bordoloi, Paban: *Tal Monikut*, Chandra Prakash, Ghy. 1993.
- Bandyopadyay, Prasanta Kr: *Tablar Vyakaran*, 1974.
- Borthakur, Dilip Ranjan: *Tabla Bigyan*. Publish, Author: 1975.
- Changkakati, Keshav: *Taal Pradip*, Publish : Dutta Baruah & Co. 1975
- Deb, B.C: *Bharatiya Badyajantra* National Book Tnust New Delhi, 1977
- Sen. A. K : *Indian Concept of Rhythm*, Barmah K.L., Park Street, Culcutta, 1975