

FOUR YEAR UNDERGRADUATE PROGRAMME (FYUGP)

IN B. MUSIC COURSE

OF DIBRUGARH UNIVERSITY

FOR

KHOL

THE PREAMBLE

Art is a profound expression of human creativity and imagination, encompassing a vast range of forms such as painting, sculpture, music, dance, theatre, literature, and more. It serves as a means of communication, allowing individuals to convey emotions, ideas, and perspectives that transcend language barriers. Art has the power to evoke strong emotions, provoke critical thinking, challenge societal norms, and inspire change.

Importance and relevance of art lie in its ability to foster cultural understanding and unity. It reflects the diversity of human experiences, providing a platform for marginalized voices to be heard. Art encourages empathy, broadens perspectives, and promotes dialogue on social, political, and environmental issues. It serves as a mirror to society, reflecting the beauty, complexities, and contradictions of the world we inhabit.

Performing art comprises dance, theatre, and music, hold immense importance and relevance in human civilization and continue to play a vital role in the present day. Dance is a universal language that transcends boundaries, enabling individuals to convey emotions, narratives, and cultural traditions through movement. It celebrates diversity, preserves cultural heritage, and fosters unity and understanding among people of different background.

Dance and Music, often considered the universal language of emotions, has the power to evoke feelings, create connections, and unite people. It transcends cultural barriers, instills a sense of identity, and fosters a shared human experience. Music therapy is also utilized to promote healing, emotional well-being, and personal growth.

Artistic expression is essential for personal well-being and mental health. Engaging with art can alleviate stress, enhance self-awareness, and promote mindfulness. It stimulates creativity, encourages innovation, and nurtures critical thinking skills. Art education plays a crucial role in fostering cognitive development, fostering emotional intelligence, and nurturing individuality.

In the present day, these performing arts forms are essential for entertainment, education, and cultural preservation. They provide avenues for creativity, self-expression, and personal growth. Performing arts

contribute to the economy through tourism and cultural industries, and they bring communities together by providing shared experiences and promoting social cohesion.

The main purpose of the Four Year Undergraduate Programme in Performing Arts (Khol) is to develop and disseminate skill-based knowledge and values through a scientific approach of innovative teaching-learning processes, field-based training, and research relevant for promoting, preserving, and popularising various classical, folk, and modern art forms in our society.

The curriculum for Performing Arts (Khol) has incorporated certain new components of learning in order to make it relevant to the contemporary society and modern practices. It is expected that the prepared LOCF for Performing Arts at FYUGP level will be of immense relevance to the prospective graduates having interest in this area of study. It will be very advantageous to make students of Performing Arts more dynamic and adaptable by enhancing their skills leading to their increased prospect of self-employability. The discipline will also help in shaping the students' overall personalities to take on the challenges of an emerging competitive society. It has incremental learning experiences that will enhance the abilities of students as a performer or artist who come from diverse backgrounds. It will also provide opportunities to develop individual potentialities and to produce a pool of better professionals in the cultural industry each year.

INTRODUCTION:

Higher Education in India is considered as a critical core in the development and growth strategy of the nation. According to NEP 2020, Higher Education should put an emphasis on recognizing, identifying, and fostering each student's unique strengths by educating teachers and parents about the need of encouraging each student's holistic development in both curricular and co-curricular areas. It must be flexible enough to allow students to select their learning paths and programmes and, in turn, pick their own life choices based on their talents and interests. For a pluralistic world, there should be a focus on multidisciplinary and a comprehensive education in the sciences, social sciences, arts, humanities, and sports to ensure the unity and integrity of all knowledge.

Ancient Indian education described a good education as knowledge of 64 Kalas, or arts, which leads to the very idea of liberal arts in the present time and thus focuses on the vital importance of performing arts as an academic discipline in the context of the transformation of higher education towards multidisciplinary and holistic.

The present Four Year Undergraduate Programme (FYUGP) on performing arts (Khol) of Dibrugarh University has been designed to reflect and represent the overall cultural scenario of Assam as well as that of the North Eastern region within the broad domain of Indian and world context.

The FYUGP on Performing Arts (Khol) of Dibrugarh University adapted as per the recommendations of NEP 2020 will provide a great ‘Academic flexibility’. ‘Academic Flexibility’ is the provision for innovative and inter-changeable curricular structures to enable creative combinations of Courses/ Programmes in disciplines of study leading to Certificate/ Diploma/ Degree of study offering multiple entry and multiple exit facilities removing the rigid curricular boundaries and creating new possibilities of lifelong learning. The FYUGP in Performing Arts (Khol) will allow the student an opportunity to experience the full range of holistic and multidisciplinary education, along with the chosen Major and Minor choices of the students.

AIMS OF FOUR YEAR UNDERGRADUATE PROGRAMME (FYUGP) IN PERFORMING ARTS:

The aims of Four Year Undergraduate Programme (FYUGP) in Performing Arts (Khol) are:

1. To introduce the students with major trends of life and culture of humanity by providing holistic and skill-based education as per National Education Policy 2020.
2. To provide quality education, both theoretically and practically on Performing Arts (Khol)
3. Adoption and development of a proper scientific and methodical approach (within the context of the traditional approach) to provide quality training in the aforementioned art form.
4. To undertake extensive research on various aspects of Indian culture, particularly the various classical and folk indigenous Performing Art forms of the North-East.
5. To recognize safeguard to the endangered indigenous culture of the different tribes in the North-East through practice and research.
6. To generate self-employment opportunities by developing professional artist/performer.

GRADUATE ATTRIBUTES OF THE FYIPGP IN PERFORMING ARTS (KHOL)

Graduate attributes include both disciplinary knowledge related to the particular discipline and generic attributes that the graduates of all the disciplines of study should acquire and demonstrate. Graduate attributes of the FYUGP in Performing Arts (Khol) are:

Disciplinary Knowledge: The Graduate Attributes (GAs) reflect particular qualities and abilities of an individual learner including gaining knowledge, application of obtained knowledge, professional and life skills, acquiring attitudes and human values that are necessary for Performing Arts graduate at the Higher Educational institutions (HEIs).

They should be able to demonstrate the attribute of understanding the foundations of the Khol —their philosophical, mythical, and ritualistic cultural roots in the development of human civilization. They should have the ability to demonstrate the attributes of understanding about personal development, exploration of their own path of creativity, being respectful towards all other indigenous folk art forms and cultures, maintaining peace and harmony through cultural exchange, having better communication skills and leadership qualities, and so on.

The graduate attributes include capabilities to strengthen one's professional abilities for widening current knowledge and employability/ self –employability skills, undertake future studies for local and global application, performing creatively and professionally in a chosen career, and ultimately playing a constructive role as a socially responsible human being.

Any Performing Art (Khol) graduate should be a learning thinker with an understanding of the core concepts in the arts and a responsibility towards society.

Graduate Attribute includes:

Continuous Learning: To engage in self-reflection and lifelong – learning through the arts, while keeping social awareness intact.

Artistic Skill: To acquire all the necessary skills needed to make one's performance and practice credible.

Experimentation: a) To experiment with the medium, form, structure, colour, tone and texture, methods, and materials of the particular Performing art. b) To enhance aesthetic sensibility in everyday life.

Interpretative Skills: To study and analyze the textual and performing traditions and practices as well as to critically interpret and enhance appreciation of beauty and utility.

Social Awareness: To be aware of the diversity, complexity, and contestations of the past and present socio-cultural milieu of the country during the process of art-making.

Social – Responsibility: To build up the capacity to take up social and civic responsibilities relating to the environment and society.

Communication Skills: To inculcate transferable skills including team building & leadership skills, creative & critical skills, and problem –solving skills suitable for a variety of fields of employment/ self –employment.

Introspection: To constantly introspect and assess oneself in the never-ending artistic journey.

Critical Thinking: Analytic thoughts and critical thinking are expected to be reflected in the creative art works of the graduates of the performing arts (Khol), which may highlight certain socio-political issues and problems

of contemporary society, global crisis, complex human relationships, and so on. All their art raises questions on those fundamental issues, which goes against humanity.

Research related Skills: The graduates should have the ability to demonstrate the attribute of scientific enquiry for research in Performing Arts (Khol) so as to find solutions to some issues related to Art.

PROGRAMME OUTCOMES

After completing the FYUGP in Performing Arts (Khol), a learner of **Performing Arts (Khol)** should be able to:

1. Demonstrate a comprehensive understanding of:
 - a) The basic elements of Khol as well as of Sattriya music (Musical Instruments, Talas, Gaman, Ghat, Cok, Cahini-Dhemalis etc.)
 - b) The performing styles of Khol (Solo, Accompaniment, Group etc.)
 - c) The performing characteristics of the art form.
 - d) Principles of Performing Art with a specific detail on Sattriya music special reference to Khol.
2. Comparative knowledge on Indian classical music (Sastra based) with Hindustani music system, Carnatic music system, Sattriya music system and medieval music systems of North-East India.
3. Demonstrate the basic skills in Khol and its different performing styles (Solo, Accompaniment, Group etc.).
4. Demonstrate control over tala and laya and rasa and concentration required for music.
5. Appreciate and analyze various programmes and events.
6. Conceptualize, visualize and present musical performances in the field of Sattriya music.
7. Uphold musica as well as socio-cultural values in the practice of Sattriya music.
8. Recognize employment and self-employment opportunities in various professions related to music such as performing, teaching, writing, production and management of musical events.
9. Use digital media and other technologies in a theatrical experience or practice.

Teaching Learning Process

The programme allows using varied pedagogical methods and techniques both within classroom and beyond.

- Lecture
- Practical Demonstration
- Riyaj, Rehearsal and Practice of the Practical works
- Tutorial
- Power point presentation
- Documentary film on related topic
- Event organization
- Stage presentation

- Student Production
- Project Work/Dissertation
- Group Discussion
- Seminars/workshops/conferences
- Field visits and Report/Excursions
- Mentor/Mentee

Teaching Learning Tools

- Projector
- Smart Television for Documentary related topic
- LCD Monitor
- White/Green/Black Board
- Musical Instruments (Harmonium, Tabla, Manual Tanpura, Electronic Tanpura, Electronic Taalmala, Dhol, Khol, Flute, Pepa, Bor-tal, Khuti-tal and so on)
- Music system
- Sound system
- Video and Audio recording tools and editing software.
- Online Platforms like Google Classroom, Google Meet, You Tube etc.

Assessment

- Home assignment
- Project Report
- Class Presentation: Oral/Power point
- Group Discussions
- Event organization
- Stage presentation
- Student Production
- Involvement while participating in a day/ week/ month long workshop.
- In semester examinations
- End Semester examinations

**FOURYEAR UNDER GRADUATE PROGRAMME IN
BACHELOR OF MUSIC (B. MUS)
KHOL
DIBRUGARH UNIVERSITY**

Year	Semester	Course Code	Title of the Course	Number Courses	Remarks	Total Credit
1st Year	1st Semester	Core-1	Basics of Khol-I	1		4
		Minor-1	Introduction to Acting/ Introduction to Sattriya Vocal Music/ Introduction to Khol /Introduction to Sattriya Dance(Theo+Pract)-I	1	Any One	4
		AEC-1	MIL	1		4
		GEC-1	Sound and Editing (Theo+Pract)	1		3
		VAC-1	Understanding India	1		2
		SEC-1	Computer Application (Theo+Pract)	1		3
						20
	2nd Semester	Core-2	Basics of Khol-II	1		4
		Minor-2	Voice and Speech/ Introduction to Sattriya Vocal Music/ Introduction to Khol / Introduction to Sattriya Dance(Theo+Pract)-II	1	Any One	4
		GEC-2	Event Management (Theo+Pract)	1		3
		AEC-2	English Language and Communicative Skills	1		4
		VAC-2	Environmental Science	1		2
		SEC-2	Maintenance and Application of Musical Instruments	1	Any One	3
						20
2nd Year	3rd Semester	Core-3	Traditional Theatre Art (Ankiya Bhaona)-I (Theo) [Common for All students]	1		4
		Core-4	Traditional Theatre Art (Ankiya Bhaona)-I (Pract) [Common for All the students]	1		4
		Minor-3	Theatre Design/Basics of Sattriya Vocal Music/ Basics of Khol / Basics of Sattriya Dance(Theo+Pract)-I	1	Any One	4
		GEC-3	Mass Communicative and Media Studies (Theo+Pract)	1		3
		VAC-3	Yoga (Theo+Pract)	1		2
		SEC-3	Mask Making (Theo+Pract)	1		3
						20
	4th Semester	Core-5	Knowledge of Sattriya Talas (Theo) I	1		4
		Core-6	Knowledge of Sattriya Talas (Practical) I	1		4
		Core-7	Traditional Theatre Art (Theo)-II (Jhumura of Madhavadeva) [Common for All students]	1		4
		Core-8	Traditional Theatre Art (Pract)-II	1		4

			(Jhumura of Madhavadeva) [Common for All students]			
		Minor-4	Scene Work Presentation/ Basics of Sattriya Vocal Music/ Basics of Khol / Basics of Sattriya Dance(Theo+Pract)-II	1	Any One	4
						20
3 rd Year	5 th Semester	Core-9	Knowledge of Sattriya Talas (Theo)-II	1		4
		Core-10	Knowledge of Sattriya Talas (Pract)-II	1		4
		Core-11	Knowledge of Light Sattriya Music and Instrumental Application	1		4
		Minor-5	Basic History of Theatre/Knowledge of Sattriya Vocal Music/ Knowledge of Khol / Knowledge of Sattriya Dance(Theo+Pract)-I	1	Any One	4
			Internship Community Engagement	1	Any One	4
						20
	6 th Semester	Core-12	Knowledge of Sattriya Talas (Theo)-III	1		4
		Core-13	Knowledge of Sattriya Talas (Pract)-III	1		4
		Core-14	Folk Music of Assam (Theo)-I	1		4
		Core-15	Folk Music of Assam (Pract)-I	1		4
		Minor-6	Basic Dramatic Literature/ Knowledge of Sattriya Vocal Music/ Knowledge of Khol / Knowledge of Sattriya Dance(Theo+Pract)-II	1	Any One	4
						20
4 th Year	7 th Semester	Core-16	Knowledge of Hindustani Talas (Theo)	1		4
		Core-17	Knowledge of Hindustani Talas (Pract)	1		4
		Core-18	Folk Music of Assam (Pract)-II	1		4
		Minor-7	Advance Theatre Theories/Advance Study of Sattriya Vocal Music/Advance Study of Khol / Advance Study of Sattriya Dance(Theo+Pract)-I	1	Any One	4
			Research Methodology (RM)	1		4
						20
	8 th Semester	Core-19	Comparative Study on Khol and Tabal (Theo)	1		4
		Core-20	Comparative Study on Khol and Tabla (Pract)	1		4
		Minor-8	Advance Acting Technique /Advance Study of Sattriya Vocal Music/Advance Study of Khol / Advance Study of Sattriya Dance(Theo+Pract)-II	1	Any One	4
		DSE-1	Understanding of Oratory Skills	1		4
		DSE-2	Cultural Tourism of Assam	1		4
						20

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
KHOL

Title of the Course : Basics of Khol -I
(Theory + Practical)

Course code : C-1

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 30 (Th) + 30 (Pr) (End Sem) + 40 (In-Sem)

Preamble

This course introduces students to the rich tradition of Indian musical instruments with special emphasis on the Khol, an integral component of Sattriya performance tradition. It covers the classification of Indian instruments, structural knowledge, and practical techniques of playing the khol. Students are trained in fingering techniques, production of basic bols such as Khit, Tak, Dhei, and Dao, and rhythmic patterns like Tokar and Ragar. The course aims to develop both theoretical understanding and practical proficiency, enabling learners to appreciate the rhythmic foundation of Indian performing arts.

Indian Knowledge System (IKS)

The syllabus reflects the Indian Knowledge System through its grounding in traditional musicology and performance practice. The classification of instruments aligns with ancient frameworks described in texts like the Natyashastra, which categorizes instruments based on sound production. The khol, widely used in Neo-Vaishnavite traditions propagated by Srimanta Sankaradeva, represents the synthesis of rhythm, devotion, and community performance. Practical training in bols, fingering, and coordination reflects indigenous pedagogical methods rooted in the Guru-Shishya parampara, promoting experiential and holistic learning.

Course Objectives

1. To introduce the classification and basic knowledge of Indian musical instruments.
2. To provide detailed understanding of the structure and parts of the khol.
3. To develop practical skills in fingering techniques and production of basic bols.
4. To train students in coordinated playing of khol using both hands.

Course Outcomes with ILOs

CO 1: Understand the classification and structure of Indian musical instruments.

- ILO 1.1: Explain the classification system of Indian musical instruments.
- ILO 1.2: Identify and describe the parts of the khol with diagrammatic understanding.

CO 2: Demonstrate knowledge of basic rhythmic patterns and terminology.

- ILO 2.1: Define and explain bols such as Khit, Tak, Dhei, and Dao.
- ILO 2.2: Describe concepts of Tokar and Ragar in khol playing.

CO 3: Apply practical skills in khol playing techniques.

- ILO 3.1: Demonstrate correct fingering techniques on the khol.
- ILO 3.2: Produce basic bol patterns with clarity and coordination.

CO 4: Perform rhythmic patterns using coordinated hand techniques.

- ILO 4.1: Play main bols using left hand, right hand, and both hands.
- ILO 4.2: Demonstrate rhythmic control and synchronization in performance.

UNITS	CONTENTS	IKS	L	T	P	Total hours
I Theory (15 Marks)	1.1 Introduction of musical Instruments of India and their Classification.	1.1	14	01	-	15
II Theory (15 Marks)	2.1 Knowledge and Diagrammatic representation of khol and its Different Parts.	2.1	14	01	-	15
Practical III (15 Marks)	3.1 Fingering setting on Khol 3.2 Techniques of Producing the 3.3 Basic bolpetterns :Khit , Tak, Dhei , Dao 3.4 Knowledge on Tokar and Ragar	3.1 3.2 3.3 3.4	-	-	30	30
Practical IV (15 Marks)	4.1 Ability to playing the main bols on khol by left hand, right hand and both hands.	4.1	-	-	30	30
	Total		28	02	60	90

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM’S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
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FACTUAL KNOWLEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			
PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			
METACOGNITIVE KNOWLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

SUGGESTED READINGS:

Borthakur, Dilip Ranjan : *Khol Bigyan*, Chandra Prakash, Pan Bazar, Ghy. 2004.

Borthakur, Dilip Ranjan : *Tabala Bigyan*, Author: 1975.

Bordoloi, Jogeswar : *Tal Taranga*, First Edition, Jorhat, 1996.

Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co.; 1973

Dev, B. C. : *BharatiyaBadyajantra*1977, Assamese Translator: Birendra Kumar Phukan, National Book Trust Published: 1985.

Duwarah, Dharmeswar: : *AsomorBadyajantra*,Bani Prakash

Mahanta, Golap : *Khol Anka*, Srimanta Sankardev Sangha, Nagaon, 2016

Mahanta, Jagannath : *Sattriya Nrityar Nritya Git Badyar Hatputhi*, Bhabani Offset Pvt. Ltd. 2012

Mahanta, Nirupama : *Sattria Sanskritir Rup Chya*, BarKhatpar Sattria, Sibsagar, 2001.

Neog, Maheswer& :*Sattriya Nritya Aru Sattriya NrityarTal*, Asom
Changkakati, Keshab (ed) Prakashan Parishad, 1973

**DRAFT SYLLABUS OF
FOUR YEAR UNDERGRADUATE PROGRAMME IN
BACHELOR OF MUSIC (B. MUS)
(KHOL)**

**Title of the Course : Introduction to Khol
(Theory + Practical)**

Course code : Minor-1

Nature of Course : Minor Course

Course Credit : 4

Distribution of Marks : 30 (Th) + 30 (Pr) (End Sem) + 40 (In-Sem)

Preamble

This course is designed to provide both theoretical and practical knowledge of the Khol, an essential rhythmic instrument in the Sattriya tradition. It introduces students to the structural aspects of the khol through diagrammatic representation and detailed study of its parts. Alongside theoretical understanding, the course emphasizes practical training in playing basic bols using left hand, right hand, and coordinated hand techniques. The objective is to develop technical proficiency, rhythmic awareness, and a deeper appreciation of percussion in Indian performing arts.

Indian Knowledge System (IKS)

The syllabus reflects the Indian Knowledge System by integrating traditional musicological knowledge with hands-on practice. The study of instruments like the khol is rooted in ancient frameworks described in the Natyashastra, where instruments are classified and understood scientifically. The khol holds a significant place in the Neo-Vaishnavite cultural practices established by Srimanta Sankaradeva. The teaching approach follows experiential learning and Guru-Shishya parampara, where rhythmic knowledge, coordination, and discipline are cultivated through continuous practice and observation.

Course Objectives

1. To impart knowledge of the structure and parts of the khol through diagrammatic representation.
2. To develop understanding of the functional aspects of different parts of the khol.
3. To train students in basic playing techniques using left and right hands.
4. To develop coordination and rhythmic control in playing bols on the khol.

Course Outcomes with ILOs

CO 1: Understand the structure and components of the khol.

- ILO 1.1: Identify and label the parts of the khol through diagrammatic representation.
- ILO 1.2: Explain the function of different parts of the khol.

CO 2: Demonstrate knowledge of basic playing techniques.

- ILO 2.1: Describe the role of left and right hand techniques in khol playing.
- ILO 2.2: Explain the production of basic bols in theory.

CO 3: Apply practical skills in khol performance.

- ILO 3.1: Play basic bols using left hand and right hand separately.
- ILO 3.2: Demonstrate coordination while playing with both hands.

CO 4: Develop rhythmic control and performance ability.

- ILO 4.1: Perform bols with clarity, timing, and consistency.
- ILO 4.2: Demonstrate synchronization and control in practical performance.

UNITS	CONTENTS	IKS	L	T	P	Total Hours
I Theory (15Marks)	1.1 Origin of Khol. 1.2 Evolution of Khol.	1.1 1.2	14	01	-	15
II Theory (15Marks)	2.1 Diagrammatic representation of Khol. 2.2 Different parts of Khol.	2.1 2.2	14	01	-	15
III Practical (15)	3.1 Fingering setting on Khol 3.2 Techniques for producing the basic <i>Bol</i> patterns: <i>Khit</i> , <i>Tak</i> , <i>Dhei</i> , <i>Dao</i>	3.1 3.2	-	-	30	30
IV Practical (15)	4.1 Ability to playing the main Bols on <i>Khol</i> by left hand, right hand and both hands.	4.1	-	-	30	30
	Total		28	02	60	90

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODES OF IN-SEMESTER ASSESSMENT:

(40Marks)

- Two Sessional Examinations - 10+10=20 Marks
- Attendance - 5 Marks
- Home Assignment / Practical Note Book - 10 Marks
- Performance / Activity (Inside & Outside of the College)- 5 Marks

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOWLEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			
PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			
METACOGNITIVE KNOWLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

Suggested Readings

Bezbarua, Lakhminath :*Mahapuris Sri SriSankardevaru Sri Sri*

Madhavdev, Jyoti Prakashan,Guwahati,2023.

Bora ,Ghanakanta :*Khol Badyakosh*, Sattriya Kalakendra,Guwahati,2021.

Bora , Mahim (Ed.) : *Sankardevar Naat*, Asom Prakashan Parishad, Ghy, 2017.

Borthakur, Dilip Ranjan : *Khol Bigyan*, Chandra Prakash, Pan Bazar, Ghy. 2004.

Bordoloi, Jogeswar : *Tal Taranga*, First Edition, Jorhat, 1996.

Boruah, Rinumoni

& Sharma, Chandrasekhar: *Barluitar Barbaibhav*, Barbaibhav Production, Jorhat, 2012.

Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co.; 1973

Dev Goswami, Keshavananda : *Ankiya Bhaona*, Banalata, Guwahati, 1984.

Dev Goswami, Keshavanand : *Ankamala*, Banalata, Guwahati, 2022.

Dev, B. C. : *Bharatiya Badyajantra*, National Book Trust , 1985.

Duwarah, Dharmeswar: : *Asomor Badyajantra*, Bani Mandir, Ghy, 2009.

Mahanta, Golap : *Khol Anka*, Srimanta Sankardev Sangha, Nagaon, 2016

Mahanta, Jagannath : *Sattriya Nrityar Git Badyar Hatputhi*, Bhabani Offset Pvt. Ltd. 2012

Mahanta, Nirupama : *Sattr Sanskritir Rup Chaya*, Barkhatpar Sattr, Sibsagar, 2001.

Mahanta, Ranjit : *Sattrar Sanskritik Adhar*, Nirmali Mahanta, Satramandali Batadraba, Nagaon, 2026.

Neog, Maheswer & Changkakati, Keshab (ed.) : *Sattriya Nritya Aru Sattriya Nrityar Tal*, Asom Prakashan Parishad, 1973.

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SOUND AND EDITING

Title of the Course : Sound and Editing

Course code : GEC-1

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Course Objectives:

This course will introduced the students with the knowledge of audio editing. It will also gives the students to the knowledge of studio recording.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• Music, Sound wave Creation, Characteristics of sound waves, Amplitude, Frequency, Different types of music, frequencies of Musical notes, • Types of Recording, Live stereo Recording, Recording with severalmic and mixer, Multi back Recording.	14	01	-	15
II Theory (15 Marks)	• Different types of microphones & Basics frequencies, • Polar Patterns, frequencies, Response. (Studio Equipments) • Different types of Equipments Monitors ,Software	14	01	-	15
III Practical (15 Marks)	• Live Recording • Live sound Production	-	-	30	30
IV Practical (15 Marks)	• Digital audio Recording • Mixing and Mastering	-	-	30	30

Mode of In –Semester Assessment: (40 marks)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- . The students will get knowledge of sound wave.
- .From this knowledge students will become a full performar.
- . Student will be Digitaly expert of music field.

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
KHOL

Title of the Course : Basics of Khol- II
(Theory + Practical)

Course code : C-2

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Preamble

This course introduces students to the rich rhythmic traditions of Assam through the study of Khol and Mridanga, focusing on their origin, evolution, and role in Sattriya music and performance. It integrates theoretical knowledge of Indian classical music terminologies with practical training in *Hasta Sadhana* and rhythmic syllables (bols). The syllabus emphasizes the development of technical proficiency, coordination, and rhythmic sensitivity required for Khol playing. By combining conceptual understanding with hands-on practice, the course aims to cultivate a deep appreciation of percussion as both a musical and spiritual discipline within Sattriya tradition.

Indian Knowledge System (IKS)

The course reflects the Indian Knowledge System through its foundation in traditional rhythmic sciences and devotional practices. Concepts such as *Tala*, *Laya*, *Swara*, *Nada*, and *Shruti* are rooted in ancient Indian treatises like the *Natyashastra* and other classical music traditions. The practice of Khol playing in Sattriya is deeply linked with Neo-Vaishnavite culture propagated by Srimanta Sankardeva, where music and rhythm serve as mediums of devotion (*bhakti*). The embodied training of *Hasta Sadhana* represents the guru-shishya parampara, emphasizing experiential learning, discipline, and the integration of mind, body, and rhythm.

Course Objectives

1. To introduce the origin, evolution, and cultural significance of Mridanga and Khol.
2. To develop understanding of fundamental terminologies of Indian classical and Sattriya music.
3. To impart practical knowledge of *Hasta Sadhana* and different bols used in Khol playing.
4. To train students in producing sound syllables and performing basic rhythmic compositions like Foli Cahini and Baha Cahini.

Course Outcomes with ILOs

CO 1: Understand the historical development and significance of Khol and Mridanga.

- ILO 1.1: Describe the origin and evolution of Khol and Mridanga.

- ILO 1.2: Explain their role in Sattriya music and devotional practices.

CO 2: Demonstrate knowledge of theoretical concepts of Indian classical and Sattriya music.

- ILO 2.1: Define terminologies such as Tala, Laya, Matra, Swara, Nada, Shruti, Tali, and Khali.
- ILO 2.2: Explain concepts like Ga-maan, Ghat, Cok, and Swara Saponi in context.

CO 3: Apply practical skills in executing *Hasta Sadhana* and bols.

- ILO 3.1: Demonstrate different bols using correct hand techniques.
- ILO 3.2: Coordinate hand movements to maintain rhythm and clarity in execution.

CO 4: Perform basic Khol compositions with rhythmic accuracy.

- ILO 4.1: Produce distinct sound syllables on Khol using proper techniques.
- ILO 4.2: Perform Foli Cahini and Baha Cahini with correct tempo and structure.

UNITS	CONTENTS	IKS	L	T	P	Total hours
I Theory (15 Marks)	1.1 Origin and evolution of Mridanga and Khol..	1.1	14	01	-	15
II Theory (15 Marks)	2.1 Knowledge on different terminologies of Indian classical music and Sattriya Music, viz, <i>Tala, Laya, Matra, Swara, Dhani, Nada, Swruti, Tali, Khali, Swara Saponi, Hali, Ga-Maan, Ghat and Cok.</i>	2.1	14	01	-	15
Practical III (15 marks)	3.1 Knowledge and techniques of different bols of <i>Hasta sadhana.</i> 3.2 Knowledge on Techniques to produce different sound syllables on Khol..	3.1 3.2	- -	- -	30	30
Practical IV (15 marks)	4.1 <i>Foli Cahini</i> 4.2 Baha Cahini 1 Nos.	4.1 4.2	- -	- -	30	30
	Total		28	02	60	90

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM’S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOWLEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			
PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			
ACQUISITIVE KNOWLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

SUGGESTED READINGS:

Borthakur, Dilip Ranjan : *Khol Bigyan*, Chandra Prakesh, Pan Bazar, Gh. 2004.

Borthakur, Dilip Ranjan : *Tabala Bigyan*, Publish: Author: 1975.

Bordoloi, Jogeswar : *Tal Taranga*, First Edition, Jorhat, 1996.

Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co.; 1973

Mahanta, Jagannath : *Sattriya Nrityar Nritya Git Badyar Hatputhi*,
Published by Bhabani Offset Pvt. Ltd. 2012

Mahanta, Golap : *Khol Anka*, Srimanta Sankardev Sangha, Nagaon, 2016.

Neog, Maheswer & : *Sattriya Nritya Aru Sattriya Nrityar Tal*
Changkakoti, Keshab (ed.) Published by Asom Prakashan Parishad, 1973

**DRAFT SYLLABUS OF
FOUR YEAR UNDERGRADUATE PROGRAMME IN
BACHELOR OF MUSIC (B. MUS)
(KHOL)**

**Title of the Course : Introduction to Khol-II
(Theory + Practical)**

Course code : Minor-2

Nature of Course : Minor Course

Course Credit : 4

Distribution of Marks : 30 (Th) + 30 (Pr) (End Sem) + 40 (In-Sem)

Preamble

This course is designed to introduce students to the rich diversity of Indian musical instruments and their systematic classification, along with the foundational principles of Indian classical and Sattriya music. It combines theoretical knowledge of musical terminologies with practical training in rhythmic techniques such as *Hasta Sadhana* and *Bajana*. The course emphasizes the development of rhythmic understanding, coordination, and technical skill, particularly in performing compositions like *Fali Cahini*. Through this integrated approach, students gain both conceptual clarity and practical proficiency in the musical traditions associated with Sattriya performance.

Indian Knowledge System (IKS)

The syllabus reflects the Indian Knowledge System through its grounding in traditional musicology and performance practices. The classification of musical instruments is rooted in ancient texts like the *Natyashastra*, which categorizes instruments into *Tat*, *Avanaddha*, *Sushira*, and *Ghana*. Concepts such as *Tala*, *Laya*, *Matra*, *Tali*, and *Khali* form the core of Indian rhythmic science (*Taal Shastra*). The practical training of *Hasta Sadhana* and *Bajana* represents the embodied knowledge tradition passed through the guru-shishya parampara. In the Sattriya context, these practices are closely associated with the Neo-Vaishnavite devotional culture initiated by Srimanta Sankardeva, where music serves as a medium of spiritual expression and cultural continuity.

Course Objectives

1. To introduce students to various musical instruments of India and their classification.
2. To develop understanding of fundamental terminologies of Indian classical and Sattriya music.
3. To impart practical knowledge of *Hasta Sadhana* and rhythmic bols.
4. To train students in performing *Bajana* of *Fali Cahini* with proper technique and rhythm.

Course Outcomes with ILOs

CO 1: Understand the classification and characteristics of Indian musical instruments.

- ILO 1.1: Identify different types of Indian musical instruments.
- ILO 1.2: Explain their classification based on traditional systems.

CO 2: Demonstrate knowledge of theoretical concepts of Indian classical and Sattriya music.

- ILO 2.1: Define terminologies such as Tala, Laya, Matra, Tali, and Khali.

UNITS	CONTENTS	IK S	L	T	P	Total Hours
I Theory (15Marks)	1.1 Musical Instruments of India. 1.2 Classification of Musical Instruments.	1.1 1.2	14	01	-	15
II Theory (15 marks)	2.1 Different terminologies of Indian Classical Music and Sattriya Music viz. <i>Tala, Laya, Matra, Tali, Khali, Capari, Ga-man, Ghat and Cok</i> .	2.1	14	01	-	15
III Practical (15 Marks)	3.1 Techniques of different Bols of Hasta Sadhana.	3.1	-	-	30	30
IV Practical (15 marks)	4.1 <i>Bajana of Fali Cahini</i> .	4.1	-	-	30	30
	<i>Total</i>		28	02	60	90

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practical skills in performing *Hasta Sadhana* techniques.

- ILO 3.1: Demonstrate different bols with correct hand techniques.
- ILO 3.2: Maintain coordination and rhythm while executing bols.

CO 4: Perform basic rhythmic compositions with accuracy and expression.

- ILO 4.1: Perform *Bajana of Fali Cahini* with proper tempo.
- ILO 4.2: Apply rhythmic concepts effectively in performance.

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODES OF IN-SEMESTER ASSESSMENT:

(40Marks)

- Two Sessional Examinations - 10+10=20 Marks
- Attendance - 5 Marks
- Home Assignment / Practical Note Book - 10 Marks
- Performance / Activity (Inside & Outside of the College)- 5 Marks

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOWLEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			
PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			
PSYCHOLOGICAL KNOWLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

Reference Books

Bezbarua, Lakhminath : *Mahapurush Sri SriSankardevaru Sri Sri*

Madhavdev, Jyoti Prakashan,Guwahati,2023.

Bora ,Ghanakanta : *Khol Badyakosh*, Sattriya Kalakendra,Guwahati,2021.

Bora , Mahim (Ed.) : *Sankardevar Naat*, Asom Prakashan Parishad, Ghy, 2017.

Borthakur, Dilip Ranjan : *Khol Bigyan*, Chandra Prakash, Pan Bazar, Ghy. 2004.

Bordoloi, Jogeswar

: *Tal Taranga*, First Edition, Jorhat, 1996.

Boruah, Rinumoni

& Sharma, Chandrasekhar : *Barluitar Barbaibhav*, Barbaibhav Production, Jorhat, 2012.

Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co.; 1973

Dev Goswami, Keshavananda : *Ankiya Bhaona*, Banalata, Guwahati, 1984.

Dev Goswami, Keshavanand : *Ankamala*, Banalata, Guwahati, 2022.

Dev, B. C. : *Bharatiya Badyajantra*, National Book Trust , 1985.

Duwarah, Dharmeswar: : *Asomor Badyajantra*, Bani Mandir, Ghy, 2009.

Mahanta, Golap : *Khol Anka*, Srimanta Sankardev Sangha, Nagaon, 2016

Mahanta, Jagannath : *Sattriya Nrityar GitBadyar Hatputhi*, Bhabani Offset Pvt. Ltd. 2012

Mahanta, Nirupama : *Sattria Sanskritir Rup Chaya*, Barkhatpar Sattria, Sibsagar, 2001.

Mahanta, Ranjit : *Sattrar Sanskritik Adhar*, Nirmali Mahanta, Satramandali
Batadraba, Nagaon, 2026.

Neog, Maheswer& : *Sattriya Nritya Aru Sattriya Nrityar Tal*, Asom

BACHELOR OF MUSIC (B. MUS)**FYUGP SYLLABUS OF
EVENT MANAGEMENT**

**Title of the Course : Event Management
(Theory+ Practical)**

Course code : GEC-2

Nature of Course : Degree

Course Credit : 3

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Course Objectives:

: Basic knowledge of Management

: Over view of the Event Management

: Importance of Management Skills

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• Management : Meaning , objectives principal of management (planning , organizing , staffing , Directing , Controlling) • Introduction to Event Management: Meaning, Definitions Types of Events. • An over view of the Event management industry: Event management as an industry and career.	14	01	-	15
II Theory (15 Marks)	• Event planning : Meaning and importance • Event marketing and advertisement: meaning and importance • Team management in Event: Meaning and importance				
III Practical (15 Marks)	• Prepare Budget • Time management • Waste management, light sound, Decoration, power backup	-	-	-	30
IV Practical (15 Marks)	• Hospitality and transportation • Event stationary items. • Refreshment • Financial control system.	-	-	-	30

MODE OF IN –SEMESTER ASSESSMENT:**(40 MARKS)**

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the completion of this course learner will be able to :

- Will get the knowledge about the management of an event
- Understand the financial part of an event
- Will get scope for event manager on varieties event.

BACHELOR OF MUSIC (B. MUS)**FYUGP SYLLABUS OF
MAINTENANCE & APPLICATION OF MUSICAL INSTRUMENTS**

Title of the Course : Maintenance & Application of Musical Instruments

Course code : SEC-2
 Nature of Course : Degree
 Course Credit : 3
 Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Course Objectives:

: To introduce the students about the theoretical & knowledge and practical application of latter & string instruments.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	- Introduction to Instruments and their uses, size, material used in Instruments. - Classification of Indian instruments in brief.	14	01	-	15
II Theory (15 Marks)	- Elementary knowledge of tuning of instruments, Elementary study of sound, tone and frequencies - Historical development of some musical instruments	14	01	-	15
III Practical (15 Marks)	- Tools, required for making and repairing various instruments . - String instruments: Sarendar, Dotara, Bin, Tokari Leather instruments: Khol, Dhol, Nagera, Dagar, Daba. - Percussion: Ektara, Anandalahari, Manjira, Gagana	-	-	30	30
IV Practical (15 Marks)	- Temporary repairing of instruments. - Preparation and making of Instruments. Tuning of various instruments. Technique of instruments.	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the completion of this course learner will be able to :

- Get knowledge about skill based course & get opportunities of employment.
- Theoretical & Practical knowledges about folk instruments.
- Application of letter & String instruments

BACHELOR OF MUSIC (B. MUS)

FYUGP SYLLABUS OF MAKEUP AND BEAUTICIAN

Title of the Course : Makeup and Beautician

Course code : SEC-2
 Nature of Course : Degree
 Course Credit : 3
 Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Course Objectives:

: This course will introduce the students about modern and traditional Makeup.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	Basic knowledge of Makeup, uses of Makeup, colours of Makeup, importance & scope of Makeup.	14	01	-	15
II Theory (15 Marks)	Makeup of different characters, Theatre Makeup and traditional Makeup	14	01	-	15
III Practical (15 Marks)	Preparation of Makeup, colour introduction, colour mixing, Application of Equipments and Accessories.	-	-	30	30
IV Practical (15 Marks)	Techniques of different types of Makeup.	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:**(40 MARKS)**

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the completion of this course learner will be able to :

- Get knowledge about skill based course & get opportunities of employment.
- Theoretical & Practical knowledges about folk instruments.
- Application of letter & String instruments.

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
Traditional Theatre Art-I
(Common for all the students)
(Ankiya Bhaona) Theory

Title of the Course : Traditional Theatre Art-I

Course code : C-3

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

: This course will be designed to make students familiar with the introduction of Ankiya Bhaona, its importance and its songs, dances etc.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	Introduction of Ankiya Bhaona. Definition: Gayan-Bayan, Purbaranga, Nandi, Ariya, Agnigarh.	14	01	-	15
II Theory (15 Marks)	- Importance of Sutradhar in Ankiya Bhaona, - Make up and costumes of Ankiya Bhaona.	14	01	-	15
III Theory (15 Marks)	- Characters of Ankiya Bhaona. - Centiments and emotions of Ankiya git	-	-	-	30
IV Theory (15 Marks)	- Story of Rukmini Harana. - Dramatic Contribution of post Sankari Gurus to Sattriya music.	-	-	-	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Introduce of an Ankiya Bhaona with same definition.
- Detailed knowledge on gitas, talas, Costumes.
- Get knowledge of traditional theatre Art.
- Get knowledge on the importance of Sutradhara & other Characters of Ankiya drama.

Reference Books:

Core-3

Traditional Theatre Art-I (Theory)

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

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
Traditional Theatre Art-I
(Ankiya Bhaona) Practical
(Common for all the students)

Title of the Course : Traditional Theatre Art-I
Course code : C-4
Nature of Course : Degree
Course Credit : 4
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

: This practical course aims at introduce the students to the application of Ankiya Gitas, Bhatimas, talas etc,. This course will involve the students practically to carry on an Ankiya Bhaona.

UNITS	CONTENTS	L	T	P	Total hours
I Practical (15 Marks)	Practical knowledge on Gayana -Bayana.	14	01	15	15
II Practical (15 Marks)	Practical Knowledge on Nandi sloka, Nandi gita, Sindhura gita (According to Rukmini Harana Nat)	-	01	15	15
III Practical (15 Marks)	Practical knowledge on bajanas :Sutradharinac, Gosai prabeshnac and Gopi prabeshnac.	-	-	30	30
IV Practical (15 Marks)	- Practical knowledge on prabeshabhangi, prasthanabhagni, yudhabhangi in different characters of Rukmini Harana nat. - Abhinaya and sanglaap in different characters of Rukmini Harana nat.	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Get the knowledge of practical application on slokas, gits, Abhinaya and dances.
- Introduce the bajanas of khol&varities talas of AnkiyaBhona.

Reference Books:

Core-4

Traditional Theatre Art-I (Practical)

Goswami, Keshabananda : *Ankamala*, Banalata, Dib. 1979.

Mahanta, Jagannath : *Sattriya Nrityar Nritya Git Badyar Hatputhi*, Bhabani Offset Pvt. Ltd. 2012

Medhi, Kaliram : *Ankawali*, Lawyer's Book Stall, 1997

Neog, Moheswer & Changkakoti, Keshab (ed.) : *Sattriya Nritya Aru Sattriya Nrityar Tal*
Asom Prakashan Porishad, 1973

Saikia, Raktim Ranjan : *Bhaona Darpan*,
Bordoloi, Manoranjan (ed.) Sankalan Kosh Samiti, Jorhat, 2003.

**DRAFT SYLLABUS OF
FOUR YEAR UNDERGRADUATE PROGRAMME IN
BACHELOR OF MUSIC (B. MUS)
(KHOL)**

**Title of the Course : Basics of Khol-I
(Theory + Practical)**

Course code : Minor-3

Nature of Course : Minor Course

Course Credit : 4

Distribution of Marks : 30 (Th) + 30 (Pr) (End Sem) + 40 (In-Sem)

Preamble

This course is designed to develop a comprehensive understanding of the rhythmic framework and notation system of Sattriya music. It focuses on the study of important tala patterns such as *Eka-tala*, *Cuta-tala*, *Rupaka-tala*, and *Pari-tala*, along with their structural and practical applications. The syllabus also introduces key terminologies related to Sattriya institutions and musical practices, enabling students to connect theoretical knowledge with cultural context. Through the practice of *Bajana*—particularly *Baha Cahini*—students will acquire rhythmic precision, coordination, and interpretative skills essential for Sattriya performance traditions.

Indian Knowledge System (IKS)

The syllabus reflects the Indian Knowledge System through its emphasis on traditional rhythmic science, notation practices, and the socio-religious framework of Neo-Vaishnavism. Concepts such as *Tala*, *Sam*, and *Bibhag* are grounded in classical treatises like the *Natyashastra*, which systematizes rhythm and performance

theory. The study of institutions such as *Sattr* and *Namghar* highlights the cultural and devotional practices established by Srimanta Sankardeva. The practical training in *Bajana* follows the guru-shishya parampara, representing experiential learning where rhythm, discipline, and spirituality are integrated into a holistic educational approach.

Course Objectives

1. To introduce students to the notation system of Sattriya tala patterns.
2. To develop understanding of key terminologies related to Sattriya music and institutions.
3. To impart knowledge of the structure and application of tala patterns such as Eka-tala, Cuta-tala, Rupaka-tala, and Pari-tala.
4. To train students in performing *Bajana* of *Baha Cahini* with rhythmic accuracy and coordination.

Course Outcomes with ILOs

CO 1: Understand the notation and structural framework of Sattriya tala patterns.

- ILO 1.1: Identify and write notations of Eka-tala, Cuta-tala, Rupaka-tala, and Pari-tala.
- ILO 1.2: Explain the components of tala such as *Sam* and *Bibhag*.

CO 2: Demonstrate knowledge of Sattriya-related terminologies and institutional concepts.

- ILO 2.1: Define terms such as *Sattr*, *Namghar*, *Than*, and *Guruashana*.
- ILO 2.2: Explain musical and technical terms like *Ragar*, *Tokar*, and *Abagraha*.

CO 3: Apply practical understanding of tala patterns in rhythmic exercises.

- ILO 3.1: Demonstrate tala patterns through clapping and recitation.
- ILO 3.2: Maintain correct tempo (*Laya*) and rhythmic divisions during practice.

CO4: Perform Sattriya musical compositions with precision and coordination.

- ILO 4.1: Perform *Bajana* of *Baha Cahini* with correct tala and tempo.
- ILO 4.2: Integrate theoretical knowledge of notation into practical performance

UNITS	CONTENTS	IKS	L	T	P	Total hours
I Theory (15Marks)	1.1 Notations of some tala patterns of Sattriya music viz : <i>Eka-tala, Cuta-tala, Rupaka-tala</i> and <i>Pari-tala</i> .	1.1	14	01	-	15
II Theory (15 marks)	2.1 Different terminologies: <i>Sattr</i> , <i>Than</i> , <i>Namghar</i> , <i>Batcara</i> , <i>Agnigarh</i> , <i>Hati</i> , <i>Baha</i> , <i>Guruashana</i> , <i>Abagraha</i> , <i>Sam</i> , <i>Bibhag</i> , <i>Ragar</i> , <i>Tokar</i> .	2.1	14	01	-	15

k s)						
III Practical (15 a r k s)	3.1 Some tala patterns of Sattriya music: viz : <i>Eka-tala, Cuta-tala, Rupaka-tala</i> and <i>Pari-tala</i> .	3.1			30	30
IV Practical (15 a r k s)	4.1 Bajan of <i>Baha Cahini</i> .	4.1	-	-	30	30
	<i>Total</i>		28	02	60	90

MODES OF IN-SEMESTER ASSESSMENT:

(40Marks)

- Two Sessional Examinations - 10+10=20 Marks
- Attendance - 5 Marks
- Home Assignment / Practical Note Book - 10 Marks
- Performance / Activity (Inside & Outside of the College)- 5 Marks

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOWLEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			
PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			
PSYCHOLOGICAL KNOWLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

Reference Books

(

Bora ,Ghanakanta : Khol Badyakosh, Sattriya Kalakendra,Guwahati,2021.

Bora , Mahim (Ed.) :*Sankardev Naat*, Asom Prakashan Parishad,Ghy,2017.

Borthakur, Dilip Ranjan : *Khol Bigyan*, Chandra Prakash, Pan Bazar, Ghy. 2004.

Bordoloi, Jogeswar

: *Tal Taranga*, First Edition, Jorhat, 1996.

Boruah,Rinumoni

&Sharma,Chandrasekhar :*Barluitar Barbaibhav*, BarbaibhavProduction,Jorhat,2012.

Changkakoty, Keshab :*Tal Pradip*, Dutta Baruah & Co.; 1973

Dev Goswami, Keshavananda : *Ankiya Bhaona*,Banalata,Guwahati,1984.

Dev Goswami, Keshavanand : *Ankamala*,Banalata,Guwahati,2022.

Dev, B. C. :*BharatiyaBadyajantra*, National Book Trust, 1988.

Duwarah, Dharmeswar : *Asomor Badyajantra*, Bani Mandir,2009.

Mahanta, Golap : *Khol Anka*, Srimanta Sankardev Sangha, Nagaon, 2016

Mahanta, Jagannath : *Sattriya Nrityar GitBadyar Hatputhi*, Bhabani Offset Pvt.

Ltd. 2012

Mahanta, Nirupama : *Sattr Sanskritir Rup Chaya*, Barkhatpar Sattr, Sibsagar, 2001.

Mahanta, Ranjit : *Sattrar Sanskritik Adhar*,Nirmali Mahanta,Satramandali

Batadraba,Nagaon,2026.

Neog, Maheswer& : *Sattriya Nritya Aru Sattriya Nrityar Tal*, Asom

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
MASS COMMUNICTIVE & MEDIA STUDIES

Title of the Course : Mass Communicative & Media Studies

Course code : GEC-3

Nature of Course : Degree

Course Credit : 3

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Course Objectives:

:This course will introduce to the students on media studies students will acquire knowledge about mass communication.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• Introduction to mass communication • Journalism • Advertising	14	01	-	15
II Theory (15 Marks)	• Electronic media • Traditional media	14	01	-	15
III Practical (15 Marks)	• Practical for journalism	-	-	30	30
IV Practical (15 Marks)	• Practical for electronic media (visitingto audio -video studio, radio, • Electronic media house, film shooting etc.)	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Will get knowledge about traditional media and electronic media.
- Will get opportunities as journalist.

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
MASK MAKING

Title of the Course : Mask Making

Course code : SEC-3

Nature of Course : Degree

Course Credit : 3

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

Course Objectives:

:This course will introduce to the students about the mask culture of Assam. Students will get knowledge about different types of mask.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	- History of Mask in Assam - Different types of Mask - Traditional Mask of Assam and its application	14	01	-	15
II Theory (15 Marks)	- Techniques of Bhaona Mask Making - Materials for Traditional Mask Making - Techniques of Traditional Mask Making - Applied colour and their application	14	01	-	15
III (15 Marks)	Preparation of Mask with Bamboo	-	-	30	30
IV (15 Marks)	Preparation of Mask with Paper pulp	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Will get knowledges about the techniques to making different types of mask.
- Understand to p
- reparation of traditional mask and paper pulp mask.

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
KHOL

Title of the Course : Knowledge of Sattriya Talas (Theory)

Course code : C-5

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Preamble

This course is designed to provide students with a comprehensive understanding of Sattriya talas, their origin, development, and application within the broader framework of Indian classical music. It introduces learners to important tala patterns such as *Rupak tala*, *Eka tala*, *Pari tala*, and *Domani tala*, along with the theoretical principles governing tala formation. The syllabus integrates conceptual learning with practical exposure to *bajanas* associated with Sattriya dance forms like *Jhumura Nach* and *Nadubhangi Nach*. Through this, students will develop rhythmic sensitivity, analytical understanding, and performance skills essential for mastering Sattriya music traditions.

Indian Knowledge System (IKS)

The syllabus reflects the Indian Knowledge System through its emphasis on rhythmic science (*Tala Shastra*) and its application in devotional and performative traditions. The theory of tala formation, including structure, time cycles, and divisions, is rooted in classical texts such as the *Natyashastra*. Sattriya talas are deeply connected with the Neo-Vaishnavite tradition established by Srimanta Sankardeva, where music and rhythm are integral to spiritual expression. The practice of *bajana* follows the guru-shishya parampara, emphasizing experiential learning, discipline, and the integration of theory and practice in a holistic educational framework.

Course Objectives

1. To introduce students to the development and structure of Sattriya talas.
2. To develop understanding of tala patterns such as *Rupak tala*, *Eka tala*, *Pari tala*, and *Domani tala*.
3. To impart basic theoretical knowledge of tala formation in Indian classical music.
4. To train students in performing *bajanas* related to Sattriya dance traditions.

Course Outcomes with ILOs

CO 1: Understand the development and characteristics of Sattriya talas.

- **ILO 1.1:** Explain the evolution and significance of Sattriya talas.

- **ILO 1.2:** Identify different tala patterns used in Sattriya music.

CO 2:Demonstrate knowledge of tala patterns and their structure.

- **ILO 2.1:** Describe the structure of Rupak tala, Eka tala, Pari tala, and Domani tala.
- **ILO 2.2:** Illustrate the divisions and rhythmic cycles within these talas.

CO3:Apply theoretical concepts of tala formation in practice.

- **ILO 3.1:** Explain the basic principles of tala formation in Indian classical music.
- **ILO 3.2:** Demonstrate tala patterns through clapping and recitation.

CO 4:Perform Sattriya *bajanas* with rhythmic accuracy and coordination.

- **ILO 4.1:** Perform *Ramdani* of Jhumura Nach and Nadubhangi Nach with correct tala.
- **ILO 4.2:** Maintain proper tempo (*Laya*) and synchronization during performance.

UNITS	CONTENTS	IKS	L	T	P	Total hours
I Theory (15 Marks)	1.1 Sattriya Talas and its development.	1.1	14	01	-	15
II Theory (15 Marks)	2.1 Knowledge on some tala patterns of Sattriya music,viz Rupak tal,Eka tala, pari tala and Domani tala	2.1	08	01	-	10
III Theory (15 Marks)	3.1 Basics Knowledge of theory of Tala formation in Indian classical music	3.1	16	02		20
IV Theory (15 Marks)	4.1 Knowledge of different bajanas related to Sattriya Dance viz, Ramdani of Jhumura nac, Ramdani of Nadubhangi nac.	4.1	16 -	02		20
	Total		54	06		60

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM’S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
COURSE OUTCOME	CO1	CO1				

CEPTUAL WLEDGE		CO1	CO1			
CEDURAL WLEDGE		CO2 CO3	CO2 CO3			
ACOGNITIVE WLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

SUGGESTED READINGS:

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

Mahanta, Jagannath : *Sattriya Nrityar Nritya Git Badyar Hatputhi*, Bhabani Offset Pvt. Ltd. 2012

Neog, Maheswer & : *Sattriya Nritya Aru Sattriya Nrityar Tal*, Asom Prakashan

Changkakoti, Keshab (ed.) Porishad, 1973

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
KHOL

Title of the Course : Knowledge of Sattriya Talas (Practical)

Course code : C-6

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Preamble

This course is designed to develop students' practical and theoretical understanding of Sattriya rhythmic structures and their application in performance. It focuses on important tala patterns such as *Rupak tala*, *Eka tala*, *Pari tala*, and *Domani tala*, along with their execution in Sattriya *bajanas*. The syllabus emphasizes hands-on training in playing compositions like *Ramdani of Jhumura Nach* and *Nadubhangi Nach*, as well as *Baha Cahini* and *Thiya Cahini* of *Na Dhemali*. Through this integration of rhythm, technique, and performance, the course aims to build coordination, precision, and a deeper appreciation of Sattriya musical traditions.

Indian Knowledge System (IKS)

The syllabus reflects the Indian Knowledge System through its foundation in rhythmic science (*Tala Shastra*) and its application in devotional and performative practices. The structure of talas such as *Rupak* and *Eka tala* is rooted in classical frameworks described in texts like the *Natyashastra*. Sattriya music and *bajana* traditions are closely associated with the Neo-Vaishnavite culture established by Srimanta Sankardeva, where rhythm and music serve as mediums of devotion. The training process follows the guru-shishya parampara, emphasizing experiential learning, discipline, and the harmonious integration of theory and practice.

Course Objectives

1. To introduce students to important tala patterns used in Sattriya music.
2. To develop practical skills in performing *bajanas* related to Sattriya dance.
3. To train students in executing *Baha Cahini* and *Thiya Cahini* of *Na Dhemali*.
4. To enhance rhythmic accuracy, coordination, and performance ability in Sattriya musical practice.

Course Outcomes with ILOs

CO 1: Understand the structure and application of Sattriya tala patterns.

- ILO 1.1: Identify and describe tala patterns such as *Rupak*, *Eka*, *Pari*, and *Domani tala*.
- ILO 1.2: Explain their role in Sattriya musical compositions.

CO 2:Demonstrate practical knowledge of Sattriya *bajanas*.

- ILO 2.1: Perform *Ramdani* of Jhumura Nach and Nadubhangi Nach with correct rhythm.
- ILO 2.2: Maintain proper tempo (*Laya*) and synchronization while performing.

CO 3:Apply skills in performing *Na Dhemali* compositions.

- ILO 3.1: Play *Baha Cahini* of Na Dhemali with clarity and coordination.
- ILO 3.2: Demonstrate *Thiya Cahini* with *Bharimaan* accurately.

CO 4:Develop proficiency in rhythmic performance and coordination.

- ILO 4.1: Integrate tala knowledge into practical execution of compositions.
- ILO 4.2: Exhibit control, precision, and consistency in performance

UNITS	CONTENTS	IKS	L	T	P	Total hours
I Practical (15 Marks)	1.1 Some tala patterns of Sattriya music, viz. Rupak tal, Eka tal, Pari tal and Domani tala.	1.1		01	29	30
II Practical (15 Marks)	2.1 Knowledge of playing different bajanas related to Sattriya Dances viz. Ramdani of Jhumura nac, Ramdani of Nadubhangi nac.	2.1		01	29	30
III Practical (15 Marks)	3.1 Ability to Play Baha cahini of Na dhemali.	3.1	-	-	30	30
IV Practical (15 Marks)	4.1 Thiya cahini of Na dhemali with Bharimaan.	4.1	-	-	30	30
	Total			02	118	120

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM’S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOWLEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			

PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			
ACCOGNITIVE KNOWLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

SUGGESTED READINGS:

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

Mahanta, Jagannath : *Sattriya Nrityar Nritya Git Badyar Hatputhi*, Bhabani Offset Pvt. Ltd. 2012

Neog, Maheswer & : *Sattriya Nritya Aru Sattriya Nrityar Tal*, Asom Prakashan
Changkakoti, Keshab (ed.) Porishad, 1973

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
Traditional Theatre Art (Theory) -II
(Jhumura of Madhavdeva)
Common for all the students

Title of the Course : Traditional Theatre Art- (Theory) -II
(Jhumura of Madhavdeva)

Course code : C-7

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

:This course will introduced the students about the Jhumura of Madhavdeva and his contribution towards Sattriya music.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• Introduction of Jhumura • Sailer features of Jhumura	14	01	-	15
II Theory (15 Marks)	• Study on different characters of Jhumura Yashoda , Krishna & Nanda	14	01	-	15
III Theory (15 Marks)	• Raga & tala of Jhumura • Dances of Jhumura	-	-	30	30
IV Theory (15 Marks)	• Abhinaya & Rasa of Jhumura • Solka, Nandi & Bhatima's of Jhumura.	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Reference Books:

Core- 7

**Traditional Theatre Art (Theory) -II
(Jhumura of Madhavdeva)**

- Bordoloi, Jogeswar: *Tal Taranga* First Edition, Jorhat, 1996.
- Goswami, Keshavanada: *Ankia Bhaona*,
- Goswami, Krishna: *Kesabe Korotu Keli*,
- Goswami, Jikumoni: *Sattriya Sangitar Arhi Path*, Asom Sattri Mahasabha, Jorhat, 2012.
- Goswami, Nirmal (ed.): *Bargit Aru Swaralipi*, Sattriya Sanskritik Carcha Kendra, Asom Sattri Mahasabha, 1984.
- Goswami, Keshavanada (Edit): *Ankamala*, Calcutta, 1979.
- Medhi, Kaliram: *Ankawali*, Lawyer's Book stall, 1997.
- Mahanta, Pona: *Natakar Katha*, Banalata, Punbzar Guwahati.

**BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
Traditional Theatre Art (Practical) -II
(Jhumura of Madhavdeva)
Common for all the students**

Title of the Course : Traditional Theatre Art (Practical) -II
Course code : C-8

Nature of Course : Degree
 Course Credit : 4
 Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

:This practical course aims at introduced the students to the application and performing style of Jhumura, its songs, talas and dances.

UNITS	CONTENTS	L	T	P	Total hours
1 Practical (15 Marks)	Practical knowledge on Balak Krishna Nritya ,Gopi Nac.	14	01	-	15
II Practical (15 Marks)	- Practical knowledge on Raga,Tala. According to Cordhara Jhumura. - Abhinaya in characters of Jhumura.	14	01	-	15
III Practical (15 Marks)	Practical knowledge on prabesh bhangi, prasthan bhagni in different characters of Jhumura.	-	-	30	30
IV Practical (15 Marks)	Sloka,git and Bhatima of Jhumura.	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Performed Jhumura in traditional style.
- Get the application of slokas, Bhatimas, ragas and talas. Acting style of a character.
- Get bthe Performing style of varieties Dances of Jhumuras.

Reference Books:

Core- 8

Traditional Theatre Art (Practical) -II (Jhumura of Madhavdeva)

Bordoloi, Jogeswar: *Tal Taranga* First Edition, Jorhat, 1996.

Goswami, Keshavanada: *Ankia Bhaona*,

Goswami, Krishna: *Kesabe Korotu Keli*,

Goswami, Jikumoni: *Sattriya Sangitar Arhi Path*, Asom Sattr Mahasabha, Jorhat, 2012.

Goswami, Nirmal (ed.): *Bargit Aru Swaralipi*, Sattriya Sanskritik Carcha Kendra, Asom Sattri Mahasabha, 1984.

Goswami, Keshavanada (Edit): *Ankamala*, Calcutta, 1979.

Medhi, Kaliram: *Ankawali*, Lawyer's Book stall, 1997.

Mahanta, Pona: *Natakar Katha*, Banalata, Punbzar Guwahati.

**DRAFT SYLLABUS OF
FOUR YEAR UNDERGRADUATE PROGRAMME IN
BACHELOR OF MUSIC (B. MUS)
(KHOL)**

**Title of the Course : Basics of Khol-II
(Theory + Practical)**

Course code : Minor-4

Nature of Course : Minor Course

Course Credit : 4

Distribution of Marks : 30 (Th) + 30 (Pr) (End Sem) + 40 (In-Sem)

Preamble

This course is designed to provide a comprehensive understanding of the notation system and rhythmic structures of Sattriya music, with special emphasis on the Bhatkhande Notation System. It introduces students to the notation and practical application of Sattriya tala patterns such as *Domani*, *Cutkala*, *Saru-visam*, and *Barvisam tala*. The syllabus also integrates historical and cultural perspectives through the study of eminent Neo-Vaishnavite figures and their contributions to Sattriya tradition. Practical training in *bajanas* like *Ramdani*

of *Jhumura Nach* and *Nadubhangi Nach* enables students to connect theoretical knowledge with performance, fostering both analytical and practical skills.

Indian Knowledge System (IKS)

The syllabus reflects the Indian Knowledge System through its integration of traditional musicology, notation, and devotional practices. The Bhatkhande Notation System represents a systematic approach to preserving and transmitting Indian classical music. The study of Sattriya talas and their structures is rooted in classical rhythmic theory as described in texts like the *Natyashastra*. The inclusion of saints such as Srimanta Sankardeva and Madhavadeva, along with other Vaishnavite gurus, highlights the spiritual and cultural foundation of Sattriya traditions. The course follows the guru-shishya parampara, emphasizing experiential learning, discipline, and the integration of theory with practice.

Course Objectives

1. To introduce students to the Bhatkhande notation system and its application in Sattriya music.
 2. To develop understanding of Sattriya tala patterns such as Domani, Cutkala, Saru-visam, and Barvisam tala.
 3. To impart knowledge about the life and contributions of key Neo-Vaishnavite saints and gurus.
 4. To train students in performing *bajanas* related to Sattriya dance forms.
-

Course Outcomes with ILOs

Course Outcome 1:

Understand the principles and application of the Bhatkhande notation system.

- ILO 1.1: Explain the basic structure and symbols of the Bhatkhande notation system.
- ILO 1.2: Write notations for selected Sattriya tala patterns.

Course Outcome 2:

Demonstrate knowledge of Sattriya tala patterns and their structure.

- ILO 2.1: Identify and describe talas such as Domani, Cutkala, Saru-visam, and Barvisam.
- ILO 2.2: Illustrate their rhythmic divisions and patterns.

Course Outcome 3:

Understand the contributions of Neo-Vaishnavite saints and gurus.

- ILO 3.1: Describe the life and works of Sankardeva and Madhavadeva.

- ILO 3.2: Explain the contributions of Badala Padma Ata, Mathuradas Brha Ata, and Bar Bishnu Ata.

Course Outcome 4:

Apply practical skills in performing Sattriya *bajanas*.

- ILO 4.1: Perform *Ramdani* of Jhumura Nach and Nadubhangi Nach with correct tala.
- ILO 4.2: Maintain rhythmic accuracy and coordination in performance.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15Marks)	• Bhatkhande Notation System. • Notation of some <i>SattriyaTala</i> patterns: viz: <i>Domani, Cutkala, Saru-visam, Barvisam tala</i>.	14	01	-	15
II Theory (15 Marks)	• Life sketches and Contributions: Sankaradeva, Madhavadeva, Badala Padma Ata, Mathuradas Brha Ata, Bar Bishnu Ata	14	01	-	15
III Practical (15 Marks)	• Some <i>Sattriya</i> talas viz: <i>Domani, Cutkala, Saru-visam, Barvisam tala</i>.	-	-	30	30
IV Practical (15 Marks)	• Bajanas of Jhumura Nac (Ramdani). • Nadubhangi Nac (Ramdani).	-	-	30	30
	Total				

Where IKS: Indian Knowledge System, L: Lecture, T: Tutorial, P: Practical

MODES OF IN-SEMESTER ASSESSMENT:

(40Marks)

- | | | |
|---|---|----------------|
| • Two Sessional Examinations | - | 10+10=20 Marks |
| • Attendance | - | 5 Marks |
| • Home Assignment / Practical Note Book | - | 10 Marks |
| • Performance / Activity (Inside & Outside of the College)- | | 5 Marks |

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOWLEDGE	CO1	CO1				
CONCEPTUAL KNOWLEDGE		CO1	CO1			
PROCEDURAL KNOWLEDGE		CO2 CO3	CO2 CO3			

ACOGNITIVE WLEDGE		CO2 CO3 CO4	CO2 CO3 CO4			
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MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9
CO1	M	M	M	S	S	M	M	S	S
CO2	M	S	S	S	S	S	S	S	S
CO3	S	S	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S

Reference Books

Bora , Ghanakanta : Khol Badyakosh, Sattriya Kalakendra,Guwahati,2021.

Bora , Mahim (Ed.) : *Sankardev Naat*, Asom Prakashan Parishad,Ghy,2017.

Borthakur, Dilip Ranjan : *Khol Bigyan*, Chandra Prakash, Pan Bazar, Ghy. 2004.

Bordoloi, Jogeswar

: *Tal Taranga*, First Edition, Jorhat, 1996.

Boruah,Rinumoni

&Sharma,Chandrasekhar : *Barluitar Barbaibhav*, Barbaibhav Production,Jorhat,2012.

Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co.; 1973

Dev Goswami, Keshavananda : *Ankiya Bhaona*,Banalata,Guwahati,1984.

Dev Goswami, Keshavanand : *Ankamala*,Banalata,Guwahati,2022.

Dev, B. C. : *Bharatiya Badyajantra* , National Book Trust, 1988.

Duwarah, Dharmeswar : *Asomor Badyajantra*, Bani Mandir,2009.

Mahanta, Golap : *Khol Anka*, Srimanta Sankardev Sangha, Nagaon, 2016

Mahanta, Jagannath : *Sattriya Nrityar Git Badyar Hatputhi*, Bhabani Offset Pvt.

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