

**FYUGP SYLLABUS OF
SATTRIYA VOCAL MUSIC
FIRST SEMESTER**

Title of the Course : Basics of Sattriya Vocal Music -I
Course code : C-1
Nature of Course : Core (Theory + Practical)
Course Credit : 4
Distribution of Marks: 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

INTRODUCTION:

The course *Basics of Sattriya Vocal Music–I* introduces students to the fundamental principles, terminology and practical foundations of Sattriya Vocal Music, an important component of Assam's Neo-Vaishnavite cultural heritage established by Srimanta Sankardeva and Madhavdeva. The course familiarizes students with elementary concepts of Indian music, including Nada, Shruti, Swara, Saptaka, Aroha, Avaroha, Alankara and Tala, which serve as the basis for advanced musical studies. Students are introduced to the theoretical framework of selected ragas such as Asowari and Dhanasree, while also acquiring knowledge of Sattriya institutions and literary forms, including Sattri, Namghar, Bhatima, Totaya and Chapay. Through practical exercises, the course develops foundational competencies in swara practice, alankaras and Bargit performance. The course aims to nurture musical discipline, aesthetic sensitivity and performance skills that are essential for the study and preservation of Sattriya Vocal Music.

INDIAN KNOWLEDGE SYSTEM (IKS)

Sattriya Vocal Music is an integral component of India's indigenous knowledge traditions and constitutes a significant branch of the Indian Knowledge System. Rooted in the Neo-Vaishnavite movement of fifteenth-century Assam, the course embodies traditional knowledge transmitted through the Guru–Shishya Parampara. The concepts of Sattri, Namghara, Bargit, Ghosa, Bhatima and indigenous tala systems represent valuable repositories of Assamese cultural heritage. The course integrates theoretical and practical knowledge that has evolved through centuries of devotional practices and oral transmission, thereby preserving and promoting the rich musical traditions established by Srimanta Sankardeva and Madhavdeva.

COURSE OBJECTIVES

- To impart foundational knowledge of the basic concepts, terminology and theoretical principles of Indian music and selected ragas used in Sattriya Vocal Music.
- To familiarize students with the origin, institutions, literary forms and tala notation systems associated with Sattriya musical traditions.

- To develop practical skills in swara exercises and alankaras in different rhythmic tempos.
- To enable students to perform Ghosa, Bargit and tala patterns with proper understanding of their musical and devotional significance.

COURSE OUTCOMES (COs):

Students will be able to

CO1: Understand the fundamental concepts and theoretical foundations of Indian music and selected Sattriya ragas.

ILO1: Explain the concepts of Nada, Shruti, Swara, Saptaka, Aroha, Avaroha, Alankara and Tala.

ILO2: Differentiate the various divisions of Indian music.

ILO3: Describe the theoretical structure and characteristics of the ragas Asowari and Dhanasree.

CO2: Demonstrate understanding of the basic institutions, literary forms and tala systems of Sattriya Music.

ILO1: Explain the concepts of Sattri, Namghara, Bhatima, Totaya and Capay.

ILO2: Describe the historical and cultural significance of Sattriya Music.

ILO3: Understand and interpret the notation of Pari-tala and Rupaka Tala.

CO3: Apply practical knowledge of swaras and alankaras in different rhythmic tempos.

ILO1: Demonstrate the use of Suddha and Bikrit Swaras.

ILO2: Perform alankaras in Vilambita, Madhya and Druta Layas.

ILO3: Develop accuracy in voice production, pitch and rhythmic coordination.

CO4: Perform Ghosa, Bargit and tala patterns with proper musical expression.

ILO1: Perform Chabi, Dulari and Lechari Chandas with appropriate style and pronunciation.

ILO2: Present Bargits in Dhanasree and Asowari ragas with proper melodic structure.

ILO3: Demonstrate Pari-tala and Rupaka Tala with rhythmic accuracy and confidence.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• Introduction & different divisions of Music • Definition:Nada, Shruti, Swara, Saptaka, Aroha, Avaroha, Alankara,Tala • Theoretical knowledge of ragas: Ashowari & Dhanasree	14	01	-	15

II Theory (15 Marks)	• Introduction of Sattriya Music • Definition: Sattria, Namghara, Bhatima, Totaya, Capay • Natation of talas: Pari-tala & Rupaka Tala	14	01	-	15
III Practical (15 Marks)	• Knowledge of Swaras (Suddha and Bikrit) • Alankaras in Vilambita, Madhya & druta layas.	-	02	28	30
IV Practical (15 Marks)	• Ghosa : Chabi, Dulari & Lechari Chandas • Bargit: Dhanasree, and Asowari • Tala: Pari-tala & Rupaka-Tala	-	02	28	30
	Total	28	06	56	90

Where,

L: Lectures

T: Tutorials

P: Practicals

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, CO2	CO1, CO2				
Conceptual Knowledge	CO1, CO2	CO1, CO2	CO2	CO1		
Procedural Knowledge			CO3, CO4	CO3		CO4
Metacognitive Knowledge			CO3	CO4	CO4	CO4

MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	L	M	M	L	L	M	L
CO2	S	S	M	L	M	M	M	L	M	L
CO3	M	L	S	S	M	M	M	L	M	L
CO4	M	L	S	S	S	S	S	M	S	M

References:

Bhatkhande, B.N: *Bhatkhande Sangit Sastra*, Sangeet Karyalaya, Hathras, 1991

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, Jorhat, 2012.

Mahanta, Golap : *Bargit Mukur*, Srimanta Sankardev Sangha, Nagaon, 2016.

Neog, Maheshwara : *Swararekhat Bargit*, Assam Prakshan Parishad, 2008

Phukan, Birendra Nath : *Raag Sangit*, Lawyer's Book stall, Guwahati, 1990

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SATTRIYA VOCAL MUSIC
SECOND SEMESTER

Title of the Course : Basics of Sattriya Vocal Music -II
Course code : C-2
Nature of Course : Core (Theory + Practical)
Course Credit : 4
Distribution of Marks : 30 (Th) + 30 (Pr) (End Sem) + 40 (In-Sem)

INTRODUCTION:

The course *Basics of Sattriya Vocal Music–II* builds upon the foundational knowledge acquired in the previous semester and introduces students to intermediate concepts of Sattriya and Hindustani music. The course familiarizes students with Nibaddha and Anibaddha Sangeeta, Bandha Raga, Mela Raga and advanced musical ornamentations such as Meend, Gamak and Taan. Students acquire theoretical understanding of Shyam, Ahira and Bhatiyali ragas and gain knowledge of Prabandha Gita and its structural components. Practical training emphasizes swara exercises in multiple layas and the performance of Bargits and tala patterns. The course aims to strengthen analytical understanding, performance competency and aesthetic appreciation while preparing students for advanced studies in Sattriya Vocal Music.

INDIAN KNOWLEDGE SYSTEM (IKS):

The course reflects India's traditional systems of musical knowledge by integrating classical Indian concepts with indigenous Sattriya practices. The study of Prabandha Gita, Bandha Raga and traditional tala systems preserve the pedagogical heritage transmitted through Assamese Neo-Vaishnavite institutions and oral traditions.

COURSE OBJECTIVES:

- To introduce intermediate concepts and theoretical foundations of Sattriya and Hindustani music.
- To familiarize students with Prabandha Gita and tala notation systems.
- To develop practical proficiency in swara exercises and rhythmic variations.
- To enable students to perform Bargits and tala patterns accurately.

COURSE OUTCOMES (COs):

Students will be able to-

CO1: Explain intermediate concepts and theoretical principles of Sattriya and Hindustani music.

ILO1: Explain Nibaddha and Anibaddha Sangeeta, Bandha Raga and Mela Raga.

ILO2: Interpret the concepts of Thaata, Raga, Meend, Gamak and Taan.

ILO3: Describe the characteristics of Shyam, Ahira and Bhatiyali ragas.

CO2: Interpret the structure and notation systems of traditional musical compositions.

ILO1: Explain Prabandha Gita and its Dhatus and Bhagas.

ILO2: Differentiate Sthayee, Antara, Badi, Samabadi, Anubadi and Bibadi Swaras.

ILO3: Interpret Eka-Tala, Cutkala-Tala and Domani-Tala notation.

CO3: Apply swara exercises and rhythmic variations in performance.

ILO1: Demonstrate Paltas using Suddha and Bikrit Swaras.

ILO2: Perform exercises in Barabar, Dogun and Chougun Layas.

ILO3: Develop rhythmic precision and vocal control.

CO4: Perform Bargits and tala patterns using traditional techniques.

ILO1: Present Bargits in Shyam, Ahira and Bhatiyali ragas.

ILO2: Demonstrate Eka-Tala, Cutkala-Tala and Domani-Tala accurately.

ILO3: Integrate melodic and rhythmic elements in performance.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• Concept of Sangitas: Nibaddha and Anibaddha Sangit, Bandha Raga & Mela Raga • Definition : That, Raga, Meend, Gamak, Taan • Theoretical knowledge of Raga: Shyam, Ahira & Bhatiyali	14	01	-	15
II Theory (15 Marks)	• Prabandha gita and its dhatus & Bhagas • Definitions: Sthayee, Antara, Badi swara, Samabadi swara, Anubadi Swara & Bibadi Swara • Talalipi: Ektala, Cutkala & Domani.	14	01	-	15
III Practical (15 Marks)	• Palta's with Suddha & Bikrit swara with Barabar, Dogun & Chougun Layas.	-	02	28	30
IV Practical	• Bargit : Shyam, Ahir & Bhatiyali Ragas • Tala: Eka-tala, Cutkala-tala, Domani-tala	-	02	28	30

(15 Marks)					
	Total	28	06	56	90

Where,

L: Lectures

T: Tutorials

P: Practicals

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, CO2	CO1				
Conceptual Knowledge	CO1, CO2	CO1, CO2	CO2	CO1		
Procedural Knowledge			CO3, CO4	CO3	CO4	CO4
Metacognitive Knowledge			CO3	CO4	CO4	CO4

MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING):

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	L	M	M	L	L	M	L

CO2	S	M	M	L	S	M	L	L	M	L
CO3	M	L	S	S	M	M	M	L	M	L
CO4	M	L	S	S	S	S	S	M	S	M

References:

- Bezbaruah, Lakhminath : *SriSri Sankara Deva aru Sri Sri Madhava Dev*, Jyot Prakashan, Guwahati, 1914.
- Chandra Goswami, Narayan : *Sattrra sanskritir Swarnarekha*, ' Bidya Bhavan, Jorhat 1984.
- Chandra Goswami, Narayan : *KirttanGhosha aru Nam GhosharTattartha samikha*, Banalata, Dibrugarh, 1996.
- Chandra Goswami, Narayan : *Bargit*, Students Stores, Guwahati, 1997.
- Dev Goswami, Kesavanada : *Sattrra Sangeetar Swararekha*, Publication board Assam, 1980.
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- Goswami, Pabitraran : *Bargit: A musicological Exploration*, 2001.
- Goswami, Pabitraran : *Bargitar Rag Bivaran aru Swaralipi*, Vol. I, Minarava India, Jorhat, 2004
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- Goswami, Keshabananda : *Bargit Parampara Aru Paribeshan Padhati*, Lawyers Book stall, Ghy, 1997.
- Goswami, Girikanta : *Bhattima Samikha*, Nagaon, Assam, 2010.
- Mahanta, Golap : *Bargit Mukur*, Srimanta Sankardev Sangha, Nagaon, 2016.
- Mahanta, Nirupama : *Sankardev Chinta Aru Ananya*, Banimandir, 2011.
- Mahanta, Lila : *Namghosha Madhurya*, Banimandir, Guwahati, Guwahati, 2018.
- Mahanta, Bapchandra : *Asomat Marga Sangit Aru Manasa Git*, Mahanta Prakashan, Jorhat, 1997.
- Mahanta, Bapchandra : *Mahapurushia Paramparat Sattrra Aru Sangit*, Asom Sattrra Mahasabha, Jorhat, 2003

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SATTRIYA VOCAL MUSIC
THIRD SEMESTER

Title of the Course : Traditional Theatre Art-I (Common for all the students)
Course code : C-3
Nature of Course : Core (Theory)
Course Credit : 4
Distribution of Marks: 60 (End Sem) + 40 (In-Sem)

INTRODUCTION:

The course *Traditional Theatre Art-I* introduces students to the fundamental aspects of Ankiya Bhaona, the classical theatrical tradition established by Srimanta Sankardeva. The course familiarizes students with the structural, literary, musical and performative components of Ankiya Bhaona, including Purbaranga, Nandi, Ariya, Gayan-Bayan and Sutradhara traditions. It also examines the dramatic significance of costumes, makeup and character construction within the theatrical framework. Special emphasis is placed on the dramatic text *Rukmini Harana* and the contributions of post-Sankari Gurus to the development of Sattriya music and theatre. The course develops critical understanding of Assamese indigenous theatrical traditions and their role in preserving cultural heritage.

INDIAN KNOWLEDGE SYSTEM (IKS):

Ankiya Bhaona is an important component of India's indigenous theatrical heritage. Established by Srimanta Sankardeva during the Neo-Vaishnavite movement, it synthesizes music, dance, literature and drama into a unified performative tradition. The course preserves the Guru-Shishya pedagogy and traditional theatrical practices transmitted through Sattri institutions, thereby contributing to the preservation of Assamese cultural identity.

COURSE OBJECTIVES:

- To introduce the historical background and structural components of Ankiya Bhaona.
- To familiarize students with the role of Sutradhara, costumes and theatrical presentation.
- To develop understanding of characters and emotional expressions in Ankiya Gits.
- To critically examine *Rukmini Harana* and the contributions of post-Sankari Gurus.

COURSE OUTCOMES (COs):

The students will be able to-

CO1: Explain the historical and structural foundations of Ankiya Bhaona.

ILO1: Explain Ankiya Bhaona and its historical significance.

ILO2: Describe Gayan-Bayan, Purbaranga, Nandi, Ariya and Agnigarh.

ILO3: Interpret their functions within theatrical performance.

CO2: Analyze the role of Sutradhara and theatrical presentation in Ankiya Bhaona.

ILO1: Explain the significance of Sutradhara.

ILO2: Analyze costume and makeup traditions.

ILO3: Interpret their contribution to theatrical aesthetics.

CO3: Interpret characters and emotional expressions in Ankiya Bhaona.

ILO1: Identify major characters.

ILO2: Analyze sentiments and emotions expressed through Ankiya Gits.

ILO3: Explain their dramatic significance.

CO4: Critically evaluate Rukmini Harana and post-Sankari contributions.

ILO1: Summarize the story of Rukmini Harana.

ILO2: Analyze its literary and theatrical significance.

ILO3: Evaluate the contributions of post-Sankari Gurus.

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. • Sentiments and emotions of Ankiya git	14	01	-	15
IV Theory	• Story of Rukmini Harana. • Dramatic Contribution of post Sankari Gurus to Sattriya music.	14	01	-	15

(15 Marks)					
	Total	56	04	-	60

Where,

L: Lectures

T: Tutorials

P: Practicals

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, CO2	CO2, CO3		CO3	CO4	
Procedural Knowledge			CO2	CO3	CO4	
Metacognitive Knowledge				CO3	CO4	CO4

MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING):

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	M	L	M	M	L	L	M	L
CO2	M	M	M	M	S	M	M	L	M	L
CO3	M	M	S	M	S	S	M	L	M	L
CO4	M	S	S	M	S	S	M	M	S	M

REFERENCES:

- 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.
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- 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

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SATTRIYA VOCAL MUSIC
THIRD SEMESTER

TITLE OF THE COURSE: TRADITIONAL THEATRE ART-I

COURSE CODE : C-4

NATURE OF COURSE : CORE (PRACTICAL)

COURSE CREDIT : 4

DISTRIBUTION OF MARKS: 60 (END SEM) + 40 (IN-SEM)

INTRODUCTION:

The course *Traditional Theatre Art-I (Practical)* provides practical training in the performance traditions of Ankiya Bhaona. Students acquire hands-on experience in Gayan-Bayan practices, Nandi Sloka, Nandi Gita, Sindhura Gita and Bajanas associated with *Rukmini Harana*. The course also develops performance competencies in Prabesha Bhang, Prasthana Bhang, Yuddha Bhang, Abhinaya and Sanglaap. Through intensive practical training, students gain familiarity with traditional stage conventions, movement vocabulary and expressive techniques that are integral to Assamese theatrical traditions.

INDIAN KNOWLEDGE SYSTEM (IKS):

The practical traditions of Ankiya Bhaona represent living manifestations of India's indigenous performance knowledge. The course preserves centuries-old Sattri-based performance practices through experiential learning and Guru–Shishya pedagogy, ensuring continuity of Assamese theatrical heritage.

COURSE OBJECTIVES:

- To develop practical competency in Gayan-Bayan traditions.
- To train students in Nandi and Sindhura Gita performance.
- To develop practical skills in Bajanas and dance presentations.
- To train students in Bhang, Abhinaya and Sanglaap.

COURSE OUTCOMES (COs):

The students will be able to-

CO1: Demonstrate practical knowledge of Gayan-Bayan traditions.

ILO1: Understand and acquire the techniques of Gayan-Bayan.

ILO2: Understand the rhythmic coordination and movement exercises.

ILO3: Develop ensemble performance skills.

CO2: Perform Nandi Sloka, Nandi Gita and Sindhura Gita.

ILO1: Present Nandi Sloka with proper pronunciation.

ILO2: Perform Nandi Gita and Sindhura Gita.

ILO3: Demonstrate appropriate performance etiquette.

CO3: Demonstrate Bajanas and traditional dance presentations.

ILO1: Acquire the skill and techniques of Sutradhari Nac.

ILO2: Acquire the skill and techniques of Gosai Prabesh Nac and Gopi Prabesh Nac.

ILO3: Integrate rhythmic and expressive elements.

CO4: Perform Bhangi, Abhinaya and Sanglaap in Rukmini Harana.

ILO1: Demonstrate Prabesha, Prasthana and Yuddha Bhangi.

ILO2: Perform Abhinaya techniques.

ILO3: Present Sanglaap with expressive accuracy.

UNITS	CONTENTS	L	T	P	TOTAL HOURS
I PRACTICAL (15 MARKS)	PRACTICAL KNOWLEDGE ON GAYANA - BAYANA.	--	02	28	30
II PRACTICAL (15 MARKS)	PRACTICAL KNOWLEDGE ON NANDI SLOKA, NANDI GITA, SINDHURA GITA (ACCORDING TO RUKMINI HARANA NAT)	-	02	28	30
III PRACTICAL (15 MARKS)	PRACTICAL KNOWLEDGE ON BAJANAS : SUTRADHARI NAC, GOSAI PRABESH NAC AND GOPI PRABESH NAC.	-	02	28	30
IV PRACTICAL (15 MARKS)	- PRACTICAL KNOWLEDGE ON PRABESHA BHANGI, PRASTHANA BHAGNI, YUDHA BHANGI IN DIFFERENT CHARACTERS OF RUKMINI HARANA NAT. - ABHINAYA AND SANGLAAP IN DIFFERENT CHARACTERS OF RUKMINI HARANA NAT.	-	02	28	30
	TOTAL		08	112	120

Where,

L: Lectures

T: Tutorials

P: Practicals

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	CO2				
Conceptual Knowledge		CO2	CO3	CO3		
Procedural Knowledge			CO1, CO2, CO3, CO4	CO3	CO4	CO4
Metacognitive Knowledge			CO3	CO4	CO4	CO4

MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING):

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M	L	S	S	M	M	S	L	M	L
CO2	M	L	S	S	M	M	S	L	S	L
CO3	M	L	S	S	S	M	S	M	S	L
CO4	M	M	S	S	S	S	S	M	S	M

REFERENCES:

GOSWAMI, KESHABANANDA : *ANKAMALA*, BANALATA, DIB. 1979.

MAHANTA, JAGANNATH : *SATTRIYA NRITYAR NRITYA GIT BADIYAR HATPUTHI*, BHABANI
OFFSET PVT. LTD. 2012

MEDHI, KALIRAM : *ANKAWALI*, LAWYER'S BOOK STALL, 1997

NEOG, MOHESWER & : *SATTRIYA NRITYA ARU SATTRIYA NRITYAR TAL*
CHANGKAKOTI, KESHAB (ED.) ASOM PRAKASHAN PORISHAD, 1973

SAIKIA, RAKTIM RANJAN : *BHAONA DARPAN*,
BORDOLOI, MANORANJAN (ED.) SANKALAN KOSH SAMITI, JORHAT, 2003.

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SATTRIYA VOCAL MUSIC
FOURTH SEMESTER

Title of the Course : Knowledge of Sattriya Raga (Theory)- I
Course code : C-5
Nature of Course : Core (Theory)
Course Credit : 4
Distribution of Marks: 60 (End Sem) + 40 (In-Sem)

INTRODUCTION:

The course *Knowledge of Sattriya Raga-I (Theory)* introduces students to the historical, theoretical and musicological dimensions of Sattriya Vocal Music. It familiarizes students with the musical traditions that existed during the pre-Sankari period and examines their influence on the development of Neo-Vaishnavite music in Assam. The course also introduces students to important Sattriya musical instruments and selected tala systems. Particular emphasis is given to the notation and structural understanding of Kalyan, Basanta and Mahur ragas, as well as the study of songs associated with Sattriya dance traditions. Furthermore, students are introduced to major Indian musical treatises, namely *Sangita Ratnakara*, *Badya Pradipa* and *Natyashastra*. The course aims to strengthen students' analytical understanding of indigenous musical traditions and establish a firm foundation for advanced musicological studies.

INDIAN KNOWLEDGE SYSTEM (IKS):

The course embodies the Indian Knowledge System through the study of indigenous Assamese musical traditions, Neo-Vaishnavite heritage and classical Indian musicological texts. The integration of pre-Sankari music, Sattriya-based performance traditions and ancient treatises preserves centuries of accumulated musical knowledge and promotes continuity through Guru–Shishya pedagogy.

COURSE OBJECTIVES:

- To introduce students to the historical development of pre-Sankari music and Sattriya ragas.
- To familiarize students with Sattriya musical instruments and tala notation systems.
- To develop understanding of Sattriya raga notation and dance songs.
- To introduce major Indian musical treatises and their significance.

COURSE OUTCOMES (COs):

The students will be able to-

CO1: Explain the historical foundations of pre-Sankari music and Sattriya ragas

ILO1: Understand and describe the characteristics of pre-Sankari music.

ILO2: Explain the structure of Malita Raga.

ILO3: Interpret the contribution of pre-Sankari traditions to Sattriya Music.

CO2: Explain Sattriya musical instruments and tala notation systems.

ILO1: Identify major Sattriya musical instruments.

ILO2: Interpret Sarubisama Tala, Barbisama Tala and Dharmajyoti Tala notation.

ILO3: Explain their role in performance traditions.

CO3: Analyze raga notation and songs associated with Sattriya dance.

ILO1: Interpret the notation of Kalyan, Basanta and Mahur ragas.

ILO2: Explain the musical structure of Sattriya dance songs.

ILO3: Analyze their role in dance performance.

CO4: Critically evaluate major Indian musical treatises.

ILO1: Explain the significance of *Sangita Ratnakara*.

ILO2: Describe the contribution of *Badya Pradipa*.

ILO3: Analyze the influence of *Natyashastra* on Sattriya Music.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• Music of Pre Sankari Period • Raga Malita	14	01	-	15
II Theory (15 Marks)	• Sattriya Musical Instruments • Notation : Sarubisam-tala Barbisam-tala Dharamjyoti-tala	14	01	-	15
III Theory (15 Marks)	• Notation of Raga: Kalyan, Basanta, Mahur • Gitas of Sattriya Dance	14	01	-	15

IV Theory (15 Marks)	Musical treatises: Sangit Ratnakara, Badya Pradipa, Natya Sastra	14	01	-	15
	Total	56	04		60

Where,

L: Lectures

T: Tutorials

P: Practicals

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, CO2	CO1				
Conceptual Knowledge	CO1, CO2	CO2, CO3, CO4	CO3	CO3, CO4	CO4	
Procedural Knowledge			CO2	CO3	CO4	
Metacognitive Knowledge						

MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING):

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	M	L	M	M	L	L	M	L
CO2	S	M	M	M	S	M	M	L	M	L
CO3	M	M	S	M	S	S	M	L	M	M

CO4	M	S	S	M	S	S	M	M	S	M
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References:

- Chandra Goswami, Narayan : *Bargit*, Students Stores, Guwahati, 1997.
- Dev Goswami, Kesavanada : *Sattria Sangeetar Swararekha*, Publication board Assam, 1980.
- Dev Goswami, kesavanada : *Sattriya Sanskritir Ruprekha*, Banalata, Guwahati, 1973.
- Goswami, Pabitraran : *Bargit: A musicological Exploration*, 2001.
- Goswami, Pabitraran : *Bargitar Rag Bivaran aru Swaralipi*, Vol. I, Minarava India, Jorhat, 2004
- Goswami, Pabitraran : *Bargitar Swaralipi*, Vol. III, BAAK, 2019.
- Goswami, Keshabananda : *Bargit Parampara Aru Paribeshan Padhati*, Lawyers Book stall, Ghy, 1997.
- Goswami, Girikanta : *Bhattima Samikha*, Nagaon, Assam, 2010.
- Mahanta, Golap : *Bargit Mukur*, Srimanta Sankardev Sangha, Nagaon, 2016.
- Mahanta, Nirupama : *Sankardev Chinta Aru Ananya*, Banimandir, 2011.
- Mahanta, Lila : *Namghosha Madhurya*, Banimandir, Guwahati, Guwahati, 2018.
- Mahanta, Bapchandra : *Asomat Marga Sangit Aru Manasa Git*, Mahanta Prakashan, Jorhat, 1997.
- Mahanta, Bapchandra : *Mahapurushia Paramparat Sattria Aru Sangit*, Asom Sattria Mahasabha, Jorhat, 2003
- Neog, Maheshwara : *Swara Rekhat Bargit*, Asamprakshan parishad, 2008

BACHELOR OF MUSIC (B. MUS) FYUGP SYLLABUS OF SATTRIYA VOCAL MUSIC FOURTH SEMESTER

Title of the Course : Knowledge of Sattriya Raga (Pract) I
Course code : C-6
Nature of Course : Core (Practical)
Course Credit : 4
Distribution of Marks: 60 (End Sem) + 40 (In-Sem)

INTRODUCTION:

The course *Knowledge of Sattriya Raga-I (Practical)* provides students with intensive practical training in the traditional performance practices of Sattriya Vocal Music. Students

are trained in the presentation of Ghosa, Kirtana, Bargit, Nacar Git and indigenous tala systems. Emphasis is placed on preserving the Prasangia style of performance that has been traditionally maintained in Sattrā institutions. Through systematic practical exercises, students acquire competencies in melodic interpretation, rhythmic precision and ensemble coordination. The course promotes artistic discipline and enhances students' ability to integrate theoretical understanding with practical performance.

INDIAN KNOWLEDGE SYSTEM (IKS):

This course represents a living tradition of India's indigenous musical heritage. The Prasangia style, Bargit traditions, Ghosa recitation and tala practices embody centuries of accumulated knowledge preserved through Sattrā institutions and Guru–Shishya pedagogy.

COURSE OBJECTIVES:

- To develop practical competency in Ghosa and Kirtana performance.
- To train students in the performance of Bargits.
- To develop practical skills in Nacar Git performance.
- To train students in indigenous tala systems.

COURSE OUTCOMES (COs):

The students will able to-

CO1: Perform Ghosa and Kirtana according to traditional conventions.

ILO1: Perform Kakuti and Pada Chanda accurately.

ILO2: Present selections from *Prahlād Charitra* and *Shyamantaka Harana*.

ILO3: Demonstrate traditional performance etiquette.

CO2: Perform Bargits using appropriate melodic techniques.

ILO1: Present Bargits in Kalyan Raga.

ILO2: Perform Bargits in Basanta and Mahur ragas.

ILO3: Demonstrate melodic accuracy and expression.

CO3: Demonstrate practical knowledge of Nacar Gits.

ILO1: Perform Cali Nac.

ILO2: Demonstrate Nadubhangi and Jhumura Nac.

ILO3: Integrate rhythmic and expressive elements.

CO4: Perform indigenous tala systems with rhythmic precision.

ILO1: Demonstrate Sarubisama Tala.

ILO2: Perform Barbisama Tala and Dharmajyoti Tala.

ILO3: Integrate tala structures into musical performance.

UNITS	CONTENTS	L	T	P	Total hours
I Practical (15 Marks)	- Ghosa: Kakuti & Pada Chanda - Kirttana: Prahlad carittra, Shyamantaka Harana	-	02	28	30
II Practical (15 Marks)	Bargit : Kalyan, Basant, Mahur Raga	-	02	28	30
III Practical (15 Marks)	Nacar git : Cali nac, Nadubhangi, Jhumura Nac	-	02	28	30
IV Practical (15 Marks)	Taal: Sarubisama-tala Barbisama-tala Dharamjyoti-+tala	-	02	28	30
			08	112	120

Where,

L: Lectures

T: Tutorials

P: Practicals

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	CO2				
Conceptual Knowledge		CO2	CO3	CO3		
Procedural Knowledge			CO1, CO2, CO3, CO4	CO3	CO4	CO4
Metacognitive Knowledge			CO3	CO4	CO4	CO4

MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING):

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M	L	S	S	M	M	S	L	M	L
CO2	M	L	S	S	S	M	S	L	S	L
CO3	M	L	S	S	S	M	S	M	S	L
CO4	M	L	S	S	S	S	S	M	S	M

References:

- Chandra Goswami, Narayan : *Bargit*, Students Stores, Guwahati, 1997.
- Dev Goswami, Kesavanada : *Sattria Sangeetar Swararekha*, Publication board Assam, 1980.
- Dev Goswami, kesavanada : *Sattriya Sanskritir Ruprekha*, Banalata, Guwahati, 1973.
- Goswami, Pabitraran : *Bargit: A musicological Exploration*, 2001.
- Goswami, Pabitraran : *Bargitar Rag Bivaran aru Swaralipi*, Vol. I, Minarava India, Jorhat, 2004
- Goswami, Pabitraran : *Bargitar Swaralipi*, Vol. III, BAAK, 2019.
- Goswami, Keshabananda : *Bargit Parampara Aru Paribeshan Padhati*, Lawyers Book stall, Ghy, 1997.
- Goswami, Girikanta : *Bhattima Samikha*, Nagaon, Assam, 2010.
- Mahanta, Golap : *Bargit Mukur*, Srimanta Sankardev Sangha, Nagaon, 2016.
- Mahanta, Nirupama : *Sankardev Chinta Aru Ananya*, Banimandir, 2011.
- Mahanta, Lila : *Namghosha Madhurya*, Banimandir, Guwahati, Guwahati, 2018.

Mahanta, Bapchandra : *Asomat Marga Sangit Aru Manasa Git*, Mahanta Prakashan, Jorhat, 1997.

Mahanta, Bapchandra : *Mahapurushia Paramparat Sattru Aru Sangit*, Asom Sattru Mahasabha, Jorhat, 2003

Neog, Maheshwara : *Swara Rekhat Bargit*, Asamprakshan parishad, 2008

BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SATTRIYA VOCAL MUSIC
FOURTH SEMESTER

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

Course code : C-7

Nature of Course : Core (Theory)

Course Credit : 4

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

INTRODUCTION:

The course *Traditional Theatre Art–II (Theory)* introduces students to the literary, musical and theatrical dimensions of Jhumura, one of the significant dramatic compositions of Mahapurusha Madhavdeva. The course familiarizes students with the origin, structure and salient features of Jhumura and its importance within the Neo-Vaishnavite tradition of Assam. Particular emphasis is placed on the study of principal characters such as Yashoda, Krishna and Nanda, as well as the analysis of the raga, tala and dance traditions associated with Jhumura performances. Students are also introduced to the principles of Abhinaya, Rasa, Sloka, Nandi and Bhatima that contribute to the aesthetic richness of the dramatic tradition. The course aims to cultivate critical appreciation of Assamese theatrical heritage and strengthen students' understanding of the interrelationship between music, dance, literature and drama.

INDIAN KNOWLEDGE SYSTEM (IKS):

Jhumura represents an important component of India's indigenous knowledge traditions and embodies the philosophical, literary and performative dimensions of the Neo-Vaishnavite movement of Assam. Through Sattru-based pedagogy and Guru–Shishya Parampara, the course preserves traditional knowledge systems and promotes the continuity of Assamese cultural heritage.

COURSE OBJECTIVES:

- To introduce students to the origin, characteristics and significance of Jhumura.
- To familiarize students with the principal characters of Jhumura.
- To develop understanding of the raga, tala and dance traditions associated with Jhumura.
- To enable students to critically interpret the Abhinaya, Rasa and literary components of Jhumura.

COURSE OUTCOMES (COs):

The students will be able to-

CO1: Explain the origin, structure and salient features of Jhumura.

ILO1: Explain the origin and development of Jhumura.

ILO2: Describe the salient features of Jhumura.

ILO3: Interpret its significance within Neo-Vaishnavite traditions.

CO2: Analyze the dramatic and musical significance of the principal characters of Jhumura.

ILO1: Explain the characteristics of Yashoda, Krishna and Nanda.

ILO2: Analyze their dramatic functions.

ILO3: Interpret their symbolic importance within Jhumura.

CO3: Explain the raga, tala and dance traditions associated with Jhumura.

ILO1: Identify the ragas and talas used in Jhumura.

ILO2: Explain the role of dance in Jhumura.

ILO3: Analyze the interrelationship between music and movement.

CO4: Critically interpret the Abhinaya, Rasa and literary components of Jhumura.

ILO1: Explain the role of Abhinaya and Rasa.

ILO2: Interpret Sloka, Nandi and Bhatimas.

ILO3: Evaluate their contribution to theatrical aesthetics.

UNITS	CONTENTS	L	T	P	Total hours
I Theory	• Introduction of Jhumura • Salient features of Jhumura	14	01	-	15

(15 Marks)					
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	14	01	--	15
IV Theory (15 Marks)	- Abhinaya & Rasa of Jhumura - Solka, Nandi & Bhatima's of Jhumura.	14	01	--	15
	Total	56	04	-	60

Where,

L: Lectures

T: Tutorials

P: Practicals

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, CO2	CO1				
Conceptual Knowledge	CO2	CO2, CO3	CO3	CO3	CO4	
Procedural Knowledge			CO3	CO4	CO4	

Metacognitive Knowledge				CO3	CO4	CO4
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MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING):

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	M	L	M	M	L	L	M	L
CO2	M	M	M	M	S	M	M	L	M	L
CO3	M	M	S	M	S	S	M	L	M	M
CO4	M	S	S	M	S	S	M	M	S	M

References:

- 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
SATTRIYA VOCAL MUSIC
FOURTH SEMESTER**

Title of the Course : Traditional Theatre Art (Practical) -II
Course code : C-8
Nature of Course : Core (Practical)
Course Credit : 4
Distribution of Marks: 60 (End Sem) + 40 (In-Sem)

INTRODUCTION:

The course *Traditional Theatre Art–II (Practical)* provides practical training in the performance traditions associated with Madhavdeva's Jhumura. Students acquire hands-on

experience in Balak Krishna Nritya, Gopi Nac, Abhinaya and character presentation. The course also develops competencies in Prabesha Bhanghi, Prasthana Bhanghi, Sloka, Git and Bhatima performance. Through experiential learning, students cultivate expressive skills, rhythmic coordination and performance confidence while preserving the traditional aesthetic conventions of Assamese theatre. The course integrates music, dance and dramatic expression to prepare students for advanced studies in Sattriya performance traditions.

INDIAN KNOWLEDGE SYSTEM (IKS):

The practical traditions of Jhumura represent a living embodiment of Assamese indigenous performance knowledge. The course preserves centuries-old Sattri-based performance practices and promotes the continuity of Guru–Shishya Parampara through experiential learning.

COURSE OBJECTIVES:

- To develop practical competency in Balak Krishna Nritya and Gopi Nac.
- To train students in raga, tala and Abhinaya according to Jhumura traditions.
- To develop practical skills in Prabesha and Prasthana Bhanghi.
- To train students in Sloka, Git and Bhatima performance.

COURSE OUTCOMES (COs):

The students will be able to-

CO1: Demonstrate practical knowledge of Balak Krishna Nritya and Gopi Nac.

ILO1: Perform Balak Krishna Nritya.

ILO2: Demonstrate Gopi Nac.

ILO3: Develop rhythmic and expressive coordination.

CO2: Apply raga, tala and Abhinaya techniques in Jhumura performance.

ILO1: Demonstrate ragas and talas according to Jhumura traditions.

ILO2: Apply Abhinaya techniques to character presentation of cordhara Jhumura.

ILO3: Integrate music and expression in performance.

CO3: Demonstrate Prabesha and Prasthana Bhanghi techniques.

ILO1: Perform Prabesha Bhanghi of different characters of Jhumura.

ILO2: Demonstrate Prasthana Bhanghi of different characters of Jhumura..

ILO3: Integrate body movements with dramatic expression.

CO4: Perform Sloka, Git and Bhatima with expressive accuracy.

ILO1: Present Sloka with proper pronunciation.

ILO2: Perform Git and Bhatima according to traditional conventions.

ILO3: Demonstrate expressive and rhythmic accuracy.

UNITS	CONTENTS	L	T	P	Total hours
1 Practical (15 Marks)	Practical knowledge on Balak Krishna Nritya, Gopi Nac.	-	02	28	30
II Practical (15 Marks)	- Practical knowledge on Raga, Tala. According to Cordhara Jhumura. - Abhinaya in characters of Jhumura.	-	02	28	30
III Practical (15 Marks)	Practical knowledge on prabesh bhang, prasthan bhagn in different characters of Jhumura.	-	02	28	30
IV Practical (15 Marks)	Sloka, git and Bhatima of Jhumura.	-	02	28	30
	Total	-	08	112	120

Where, *L: Lectures* *T: Tutorials* *P: Practicals*

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	CO2				

Conceptual Knowledge		CO2	CO3	CO3		
Procedural Knowledge			CO1, CO2, CO3, CO4	CO3	CO4	CO4
Metacognitive Knowledge			CO3	CO4	CO4	CO4

MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING):

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M	L	S	S	M	M	S	L	M	L
CO2	M	L	S	S	S	M	S	L	S	M
CO3	M	L	S	S	S	M	S	M	S	L
CO4	M	M	S	S	S	S	S	M	S	M

References:

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
SATTRIYA VOCAL MUSIC
FIRST SEMESTER

Title of the Course : Introduction to Vocal Music -I

Course Code : Minor-1

Nature of Course : Minor (Theory + Practical)

Course Credit : 4

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

INTRODUCTION:

The course *Introduction to Vocal Music–I* introduces students to the fundamental principles of Sattriya Vocal Music and acquaints them with the basic concepts of Indian music and Neo-Vaishnavite musical traditions of Assam. The course familiarizes students with essential musical terminologies such as Nada, Shruti, Swara, Aroha, Avaroha and Tala, which constitute the foundation of vocal music learning. Students are introduced to the basic structures and characteristics of Asowari and Dhanasri ragas and gain an understanding of Sattriya institutions and musical forms such as Sattrā, Namghar and Bargit. Through practical training, students develop proficiency in swara exercises, alankaras in different layas and the performance of Ghosa, Bargit and indigenous tala systems. The course aims to cultivate musical sensitivity, vocal discipline and aesthetic appreciation while providing foundational competencies necessary for pursuing further studies in Sattriya Vocal Music.

INDIAN KNOWLEDGE SYSTEM (IKS):

Sattriya Vocal Music is an integral component of the Indian Knowledge System and derives its philosophical, spiritual and performative foundations from the Neo-Vaishnavite movement of Assam initiated by Srimanta Sankardeva and Madhavdeva. The traditions of Sattrā, Namghar, Bargit and indigenous tala systems represent centuries of accumulated cultural knowledge preserved through Guru–Shishya Parampara. The course promotes the preservation, dissemination and continuity of Assamese musical heritage through both theoretical understanding and practical training.

COURSE OBJECTIVES:

- To introduce students to the fundamental concepts and terminologies of Indian and Sattriya music.
- To familiarize students with the institutions, musical traditions and tala systems associated with Sattriya Music.
- To develop practical competency in swara exercises and alankaras.

- To train students in Ghosa, Bargit and tala performance according to traditional conventions.

COURSE OUTCOMES (COs):

The students will be able to-

CO1: Explain the fundamental concepts and theoretical principles of Indian and Sattriya music.

ILO1: Explain the concepts of Nada, Shruti, Swara, Aroha, Avaroha and Tala.

ILO2: Differentiate the various divisions of Indian music.

ILO3: Describe the characteristics of Asowari and Dhanasri ragas.

CO2: Interpret the institutional and musical foundations of Sattriya Music.

ILO1: Explain the concepts of Sattri, Namghar and Bargit.

ILO2: Describe the significance of Sattriya Music within Assamese culture.

ILO3: Interpret the notation of Pari-Tala and Rupaka Tala.

CO3: Apply practical knowledge of swaras and alankaras in different layas.

ILO1: Demonstrate Suddha and Bikrita Swaras.

ILO2: Perform alankaras in Vilambita, Madhya and Druta Layas.

ILO3: Develop vocal control and rhythmic coordination.

CO4: Perform Ghosa, Bargit and tala patterns with appropriate musical expression.

ILO1: Perform Chabi Chanda and Dulari Chanda.

ILO2: Present Bargits in Dhanasri and Asowari ragas.

ILO3: Demonstrate Pari-Tala and Rupaka Tala with rhythmic accuracy.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• Introduction and divisions of Music • Definitions: Nada, Shruti, Swara, Aroha, Avaroha, Tala • Knowledge of ragas: Ashowari, Dhanasri	14	01	-	15

II Theory (15 Marks)	• Introduction of Sattriya Music • Definition: Sattria, Namghar, Bargit • Natations: Pari-Tala Rupaka-Tala	14	01	-	15
III Practical (15 Marks)	• Knowledge of Swaras (Suddha and Bikrita) • Alankaras: Vilambita, Madhya & Druta Layas.	-	02	28	30
IV Practical (15 Marks)	• Ghosa: Chabi Chanda, Dulari Chanda • Bargit: Dhanasri, Ashowari • Talas: Pari-Tala, Rupaka-Tala	-	02	28	30
	Total	28	06	56	90

Where, *L: Lectures* *T: Tutorials* *P: Practicals*

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, CO2	CO1, CO2	CO2	CO1		
Procedural Knowledge			CO3, CO4	CO3	CO4	
Metacognitiv			CO3	CO4	CO4	CO4

e Knowledge						
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MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	L	M	L	L	L	M	L
CO2	M	M	M	L	M	M	L	L	M	L
CO3	M	L	S	S	M	M	M	L	M	L
CO4	M	L	S	S	M	M	M	L	S	L

References:

Bezbarua, Lakhminath : *Mahapurush Sri Sri Sankardev aru Sri Sri Madhavdev*, Jyoti Prakashan,Guwahati,2023.

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BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SATTRIYA VOCAL MUSIC
SECOND SEMESTER

Title of the Course : Introduction to Vocal Music -II

Course Code : Minor-2

Nature of Course : Minor (Theory + Practical)

Course Credit : 4

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

INTRODUCTION:

The course *Introduction to Vocal Music–II* introduces students to the fundamental concepts and terminologies of Sattriya and Hindustani music and develops their elementary practical

skills in vocal performance. The course familiarizes students with important literary and musical forms such as Bhatima, Totaya, Chapay, Bargit and Ankiya Git, while also introducing concepts related to pitch, vocal registers and raga systems. Students acquire theoretical knowledge of Shyam and Belowar ragas and gain familiarity with the structure of raga, swara classifications and tala notation systems. Practical training includes paltas, Ghosa and Bargit performance. The course aims to develop foundational musical competency, aesthetic appreciation and performance confidence required for further studies in Sattriya Vocal Music.

INDIAN KNOWLEDGE SYSTEM (IKS):

This course embodies the Indian Knowledge System by integrating the Neo-Vaishnavite musical traditions of Assam with classical Indian musical principles. The traditions of Bargit, Ankiya Git and indigenous tala systems represent centuries of accumulated cultural knowledge transmitted through Sattra institutions and Guru–Shishya Parampara.

COURSE OBJECTIVES:

- To introduce students to basic terminologies and selected ragas of Sattriya Vocal Music.
- To familiarize students with the concepts of raga, swara classifications and tala notation systems.
- To develop practical competency in swara exercises and Ghosa performance.
- To train students in Bargit and tala performance.

COURSE OUTCOMES (COs):

The students will be able to--

CO1: Explain the basic concepts and terminologies of Sattriya and Hindustani music.

ILO1: Explain Bhatima, Totaya, Chapay, Bargit and Ankiya Git.

ILO2: Differentiate Ugar, Hukar, Taar, Ghor and Mandra.

ILO3: Describe the characteristics of Shyam and Belowar ragas.

CO2: Interpret the concepts of raga, swara classifications and tala notation systems.

ILO1: Explain the concept of raga.

ILO2: Differentiate Sthayee, Antara, Vadi, Samavadi, Anuvadi and Vivadi swaras.

ILO3: Interpret Eka Tala, Cutkala Tala and Domani Tala notation.

CO3: Apply practical knowledge of swaras and Ghosa performance.

ILO1: Demonstrate paltas in Barabar, Dogun and Chougun layas.

ILO2: Perform Lechari and Kakuti Chandas.

ILO3: Develop rhythmic precision and vocal control.

CO4: Perform Bargits and tala patterns using traditional techniques.

ILO1: Present Bargits in Shyam and Belowar ragas.

ILO2: Demonstrate Eka Tala and Cutkala Tala.

ILO3: Integrate melodic and rhythmic elements in performance.

UNITS	CONTENTS	L	T	P	Total Hours
I Theory (15 arks)	- Definition: Bhatima, Totaya, Capaya, Bargit Ankiya-git, That, Raga, Ugar, Hukar, Taar, Ghor, Mandra - Knowledge of Raga: Shyam, Belowar	14	01	-	15
II Theory (15 Marks)	- Concept of Raga - Definitions: Sthayee, Antara, Vadi Swara, Samabadi Swara, Anuvadi Swara & Vibadi Swara - Notations: Ek Tala, Cutkala Tala & Domani Tala	14	01	-	15
III Practical (15 Marks)	- Palta's with Suddha & Vikrit swara in Barabar, Dogun & Chougung Layas. - Ghosa: Lechari & Kakuti Chanda	-	02	28	30
IV Practical (15 Marks)	- Bargit : Shyam, Belowar - Tala: Ek Tala, Cutkala Tala	-	02	28	30
	Total	28	06	56	90

Where,

L: Lectures

T: Tutorials

P: Practicals

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, CO2	CO2	CO2	CO1		
Procedural Knowledge			CO3, CO4	CO3	CO4	
Metacognitive Knowledge			CO3	CO4	CO4	CO4

MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	L	M	L	L	L	M	L
CO2	M	M	M	L	M	M	L	L	M	L
CO3	M	L	S	S	M	M	M	L	M	L
CO4	M	L	S	S	M	M	M	L	S	L

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**BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SATTRIYA VOCAL MUSIC
THIRD SEMESTER**

Title of the Course	: Basics of Vocal Music-I
Course Code	: Minor-3
Nature of Course	: Minor (Theory + Practical)
Course Credit	: 4
Distribution of Marks	: 30 (Th) +30 (Pr) (End Sem) + 40 (In-Sem)

INTRODUCTION:

The course *Basics of Vocal Music–I* introduces students to comparative aspects of Bargit and Ankiya Git and develops their understanding of selected ragas, tala systems and Sattriya musical terminology. Students are familiarized with traditional architectural and musical concepts associated with Sattria institutions and acquire theoretical knowledge of Basanta and Bhatiyali ragas. Practical training emphasizes Bargit performance, Ghosa recitation and the application of indigenous tala systems. The course aims to develop foundational analytical skills, performance competencies and appreciation for Assamese Neo-Vaishnavite musical traditions.

INDIAN KNOWLEDGE SYSTEM (IKS):

The course represents an integral component of the Indian Knowledge System by preserving Bargit, Ankiya Git and Sattria-based musical traditions. The study of indigenous musical forms and performance practices strengthens awareness of Assamese cultural heritage and promotes continuity through Guru–Shishya Parampara.

COURSE OBJECTIVES:

- To develop comparative understanding of Bargit and Ankiya Git.

- To introduce students to selected Sattriya musical concepts, ragas and tala systems.
- To develop practical competency in Bargit and Ghosa performance.
- To train students in the practical application of indigenous tala systems.

COURSE OUTCOMES (COs):

The students will be able to--

CO1: Analyze the similarities and differences between Bargit and Ankiya Git

ILO1: Explain the characteristics of Bargit and Ankiya Git.

ILO2: Compare their literary and musical structures.

ILO3: Understand their key terms like Alankar, Laya, Gaman, Ghat, Cok

CO2: Explain selected musical concepts, ragas and tala systems.

ILO1: Understand the key characteristics of Than, Hati, Batsora, Manikut, Khol , Taal

ILO2: Describe Basanta and Bhatiyali ragas.

ILO3: Interpret Domani Tala and Dharmajyoti Tala notation.

CO3: Demonstrate practical knowledge of Bargit and Ghosa performance.

ILO1: Perform Bargits in Basanta and Bhatiyali ragas.

ILO2: Present Pada Chanda and Nama Chanda.

ILO3: Develop melodic accuracy and vocal expression.

CO4: Apply indigenous tala systems in musical performance.

ILO1: Demonstrate Domani Tala.

ILO2: Perform Dharmajyoti Tala.

ILO3: Integrate tala patterns with vocal presentation.

UNITS	CONTENTS	L	T	P	Total Hours
I Theory (15 Marks)	• Comparative study: Bargit and Ankiya git • Definitions: Alankar, Laya, Gaman, Ghat, Cok	14	01	-	15
II	• Definitions: Than, Hati, Batsora, Manikut, Khol , Taal,				

Theory (15 Marks)	- Knowledge of raga: Basanta, Bhatiyali - Notations: Domani, Dharamjyati Tala.	14	01	-	15
III Practical (15 Marks)	- Bargit: Basanta and Bhatiyali. - Ghosa: Pada Chanda and Nama Chanda.	-	02	28	30
IV Practical (15 Marks)	Application of Talas: Domani, Dharamjyati-Tala.	-	02	28	30
	Total	28	06	56	90

Where,

L: Lectures

T: Tutorials

P: Practicals

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, CO2	CO2	CO2	CO1		
Procedural Knowledge			CO3, CO4	CO3	CO4	

Metacognitive Knowledge			CO3	CO4	CO4	CO4
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MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	L	M	M	L	L	M	L
CO2	M	M	M	L	M	M	L	L	M	L
CO3	M	L	S	S	M	M	M	L	M	L
CO4	M	L	S	S	M	M	M	L	S	L

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BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SATTRIYA VOCAL MUSIC
FOURTH SEMESTER

Title of the Course : Basics of Vocal Music-II
Course Code : Minor-4
Nature of Course : Minor (Theory + Practical)
Course Credit : 4

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

INTRODUCTION:

The course *Basics of Vocal Music–II* introduces students to intermediate concepts of Sattriya Vocal Music by integrating theoretical knowledge, musicological understanding and practical performance traditions. The course familiarizes students with Nibaddha and Anibaddha Sangeeta, the classification of Indian musical instruments and the contributions of eminent Neo-Vaishnavite personalities such as Srimanta Sankardeva, Madhavdeva, Badala Padma Ata and Barbishnu Ata. Students are introduced to the notation and practical application of Kalyan, Mahur and Mahur Dhanasri ragas, along with Sarubisama, Barbisama and Kharman tala systems. Through practical training in Ghosa and Kirtana, students acquire performance competency while simultaneously developing historical and analytical perspectives. The course aims to strengthen students' understanding of indigenous Assamese musical traditions and prepare them for advanced studies in Sattriya Vocal Music.

INDIAN KNOWLEDGE SYSTEM (IKS):

The course is deeply rooted in the Indian Knowledge System through its emphasis on Neo-Vaishnavite traditions, Sattria culture and Guru–Shishya Parampara. The study of Sankardeva, Madhavdeva and other Sattriya Gurus preserves centuries of accumulated musical, literary and philosophical knowledge. The integration of ragas, talas, Ghosa and Kirtana strengthens the continuity of Assamese cultural heritage and contributes to the preservation of indigenous performance traditions.

COURSE OBJECTIVES:

- To introduce students to Nibaddha and Anibaddha Sangeeta and the classification of Indian musical instruments.
- To familiarize students with the life and contributions of important Neo-Vaishnavite personalities and selected ragas and tala systems.
- To develop practical competency in the performance of Sattriya ragas and talas.
- To train students in Ghosa and Kirtana performance according to traditional conventions.

COURSE OUTCOMES (COs):

The students will be able to--

CO1: Explain the concepts of Nibaddha and Anibaddha Sangeeta and classify Indian musical instruments.

ILO1: Explain Nibaddha and Anibaddha Sangeeta.

ILO2: Classify Indian musical instruments into Avanaddha, Tata, Ghana and Sushira categories.

ILO3: Interpret their role in Sattriya musical traditions.

CO2: Explain the contributions of Neo-Vaishnavite personalities and selected raga and tala systems.

ILO1: Describe the life and contributions of Sankardeva, Madhavdeva, Badala Padma Ata and Barbishnu Ata.

ILO2: Interpret the notation of Kalyan, Mahur and Mahur Dhanasri ragas.

ILO3: Explain Sarubisama, Barbisama and Kharman tala systems.

CO3: Demonstrate practical knowledge of selected ragas and talas.

ILO1: Perform Kalyan, Mahur and Mahur Dhanasri ragas.

ILO2: Demonstrate Sarubisama, Barbisama and Kharman talas.

ILO3: Integrate melodic and rhythmic elements in performance.

CO4: Perform Ghosa and Kirtana according to traditional conventions.

ILO1: Present Sarana Chanda and Ghosa Chanda.

ILO2: Perform Kirtana from the selections of *Prahlad Caritra* and *Syamantaka Harana*.

ILO3: Demonstrate expressive accuracy and traditional performance etiquette.

UNITS	CONTENTS	L	T	P	Total Hours
I Theory (15 Marks)	• Concepts of Sangitas: Nibaddha and Anibaddha sangit • Classification of Instruments: Avanadha, Tata, Ghana, Swshira	14	01	-	15
II Theory (15 Marks)	• Life sketches and contributions: Sankaradeva, Madhavadeva, Badala Padma Ata, Bar Bishnu Ata. • Notations: Kalyan, Mahur, Mahur Dhanasri. • Notations: Sarubisama, Barbisama, Kharman talas	14	01	-	15
III Practical (15 Marks)	• Ragas: Kalyan, Mahur, Mahur Dhanasri, • Talas: Sarubisama, Barbisama, Kharman	-	02	28	30
IV	• Ghosa: Sarana Chanda, Ghosa Chanda, • Kirtana: Prahlad Caritra and Syamantaka Harana				

Practical (15 Marks)		-	02	28	30
	Total	28	06	56	90

Where,

L: Lectures

T: Tutorials

P: Practicals

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, CO2	CO1				
Conceptual Knowledge	CO1, CO2	CO2	CO2	CO2		
Procedural Knowledge			CO3, CO4	CO3	CO4	
Metacognitive Knowledge			CO3	CO4	CO4	CO4

MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	L	M	M	L	L	M	L
CO2	S	S	M	L	M	M	L	L	M	L

CO3	M	L	S	S	M	M	M	L	M	L
CO4	M	L	S	S	S	M	M	L	S	L

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BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SATTRIYA VOCAL MUSIC
FIRST SEMESTER

Title of the Course : Introduction to Vocal Music -I

Course Code : Minor-1

Nature of Course : Minor (Theory + Practical)

Course Credit : 4

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

INTRODUCTION:

The course *Introduction to Vocal Music–I* introduces students to the fundamental principles of Sattriya Vocal Music and acquaints them with the basic concepts of Indian music and Neo-Vaishnavite musical traditions of Assam. The course familiarizes students with essential musical terminologies such as Nada, Shruti, Swara, Aroha, Avaroha and Tala, which constitute the foundation of vocal music learning. Students are introduced to the basic structures and characteristics of Asowari and Dhanasri ragas and gain an understanding of Sattriya institutions and musical forms such as Sattrā, Namghar and Bargit. Through practical training, students develop proficiency in swara exercises, alankaras in different layas and the performance of Ghosa, Bargit and indigenous tala systems. The course aims to cultivate musical sensitivity, vocal discipline and aesthetic appreciation while providing foundational competencies necessary for pursuing further studies in Sattriya Vocal Music.

INDIAN KNOWLEDGE SYSTEM (IKS):

Sattriya Vocal Music is an integral component of the Indian Knowledge System and derives its philosophical, spiritual and performative foundations from the Neo-Vaishnavite movement of Assam initiated by Srimanta Sankardeva and Madhavdeva. The traditions of Sattrā, Namghar, Bargit and indigenous tala systems represent centuries of accumulated cultural knowledge preserved through Guru–Shishya Parampara. The course promotes the preservation, dissemination and continuity of Assamese musical heritage through both theoretical understanding and practical training.

COURSE OBJECTIVES:

- To introduce students to the fundamental concepts and terminologies of Indian and Sattriya music.
- To familiarize students with the institutions, musical traditions and tala systems associated with Sattriya Music.
- To develop practical competency in swara exercises and alankaras.

- To train students in Ghosa, Bargit and tala performance according to traditional conventions.

COURSE OUTCOMES (COs):

The students will be able to-

CO1: Explain the fundamental concepts and theoretical principles of Indian and Sattriya music.

ILO1: Explain the concepts of Nada, Shruti, Swara, Aroha, Avaroha and Tala.

ILO2: Differentiate the various divisions of Indian music.

ILO3: Describe the characteristics of Asowari and Dhanasri ragas.

CO2: Interpret the institutional and musical foundations of Sattriya Music.

ILO1: Explain the concepts of Sattri, Namghar and Bargit.

ILO2: Describe the significance of Sattriya Music within Assamese culture.

ILO3: Interpret the notation of Pari-Tala and Rupaka Tala.

CO3: Apply practical knowledge of swaras and alankaras in different layas.

ILO1: Demonstrate Suddha and Bikrita Swaras.

ILO2: Perform alankaras in Vilambita, Madhya and Druta Layas.

ILO3: Develop vocal control and rhythmic coordination.

CO4: Perform Ghosa, Bargit and tala patterns with appropriate musical expression.

ILO1: Perform Chabi Chanda and Dulari Chanda.

ILO2: Present Bargits in Dhanasri and Asowari ragas.

ILO3: Demonstrate Pari-Tala and Rupaka Tala with rhythmic accuracy.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• Introduction and divisions of Music • Definitions: Nada, Shruti, Swara, Aroha, Avaroha, Tala • Knowledge of ragas: Ashowari, Dhanasri	14	01	-	15

II Theory (15 Marks)	• Introduction of Sattriya Music • Definition: Sattria, Namghar, Bargit • Natations: Pari-Tala Rupaka-Tala	14	01	-	15
III Practical (15 Marks)	• Knowledge of Swaras (Suddha and Bikrita) • Alankaras: Vilambita, Madhya & Druta Layas.	-	02	28	30
IV Practical (15 Marks)	• Ghosa: Chabi Chanda, Dulari Chanda • Bargit: Dhanasri, Ashowari • Talas: Pari-Tala, Rupaka-Tala	-	02	28	30
	Total	28	06	56	90

Where, *L: Lectures* *T: Tutorials* *P: Practicals*

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, CO2	CO1, CO2	CO2	CO1		
Procedural Knowledge			CO3, CO4	CO3	CO4	
Metacognitiv			CO3	CO4	CO4	CO4

e Knowledge						
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MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	L	M	L	L	L	M	L
CO2	M	M	M	L	M	M	L	L	M	L
CO3	M	L	S	S	M	M	M	L	M	L
CO4	M	L	S	S	M	M	M	L	S	L

References:

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BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SATTRIYA VOCAL MUSIC
SECOND SEMESTER

Title of the Course : Introduction to Vocal Music -II

Course Code : Minor-2

Nature of Course : Minor (Theory + Practical)

Course Credit : 4

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

INTRODUCTION:

The course *Introduction to Vocal Music–II* introduces students to the fundamental concepts and terminologies of Sattriya and Hindustani music and develops their elementary practical

skills in vocal performance. The course familiarizes students with important literary and musical forms such as Bhatima, Totaya, Chapay, Bargit and Ankiya Git, while also introducing concepts related to pitch, vocal registers and raga systems. Students acquire theoretical knowledge of Shyam and Belowar ragas and gain familiarity with the structure of raga, swara classifications and tala notation systems. Practical training includes paltas, Ghosa and Bargit performance. The course aims to develop foundational musical competency, aesthetic appreciation and performance confidence required for further studies in Sattriya Vocal Music.

INDIAN KNOWLEDGE SYSTEM (IKS):

This course embodies the Indian Knowledge System by integrating the Neo-Vaishnavite musical traditions of Assam with classical Indian musical principles. The traditions of Bargit, Ankiya Git and indigenous tala systems represent centuries of accumulated cultural knowledge transmitted through Sattra institutions and Guru–Shishya Parampara.

COURSE OBJECTIVES:

- To introduce students to basic terminologies and selected ragas of Sattriya Vocal Music.
- To familiarize students with the concepts of raga, swara classifications and tala notation systems.
- To develop practical competency in swara exercises and Ghosa performance.
- To train students in Bargit and tala performance.

COURSE OUTCOMES (COs):

The students will be able to--

CO1: Explain the basic concepts and terminologies of Sattriya and Hindustani music.

ILO1: Explain Bhatima, Totaya, Chapay, Bargit and Ankiya Git.

ILO2: Differentiate Ugar, Hukar, Taar, Ghor and Mandra.

ILO3: Describe the characteristics of Shyam and Belowar ragas.

CO2: Interpret the concepts of raga, swara classifications and tala notation systems.

ILO1: Explain the concept of raga.

ILO2: Differentiate Sthayee, Antara, Vadi, Samavadi, Anuvadi and Vivadi swaras.

ILO3: Interpret Eka Tala, Cutkala Tala and Domani Tala notation.

CO3: Apply practical knowledge of swaras and Ghosa performance.

ILO1: Demonstrate paltas in Barabar, Dogun and Chougun layas.

ILO2: Perform Lechari and Kakuti Chandas.

ILO3: Develop rhythmic precision and vocal control.

CO4: Perform Bargits and tala patterns using traditional techniques.

ILO1: Present Bargits in Shyam and Belowar ragas.

ILO2: Demonstrate Eka Tala and Cutkala Tala.

ILO3: Integrate melodic and rhythmic elements in performance.

UNITS	CONTENTS	L	T	P	Total Hours
I Theory (16 arks)	- Definition: Bhatima, Totaya, Capaya, Bargit Ankiya-git, That, Raga, Ugar, Hukar, Taar, Ghor, Mandra - Knowledge of Raga: Shyam, Belowar	14	01	-	15
II Theory (15 Marks)	- Concept of Raga - Definitions: Sthayee, Antara, Vadi Swara, Samabadi Swara, Anuvadi Swara & Vibadi Swara - Notations: Ek Tala, Cutkala Tala & Domani Tala	14	01	-	15
III Practical (15 Marks)	- Palta's with Suddha & Vikrit swara in Barabar, Dogun & Chougung Layas. - Ghosa: Lechari & Kakuti Chanda	-	02	28	30
IV Practical (15 Marks)	- Bargit : Shyam, Belowar - Tala: Ek Tala, Cutkala Tala	-	02	28	30
	Total	28	06	56	90

Where,

L: Lectures

T: Tutorials

P: Practicals

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, CO2	CO2	CO2	CO1		
Procedural Knowledge			CO3, CO4	CO3	CO4	
Metacognitive Knowledge			CO3	CO4	CO4	CO4

MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	L	M	L	L	L	M	L
CO2	M	M	M	L	M	M	L	L	M	L
CO3	M	L	S	S	M	M	M	L	M	L
CO4	M	L	S	S	M	M	M	L	S	L

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**BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SATTRIYA VOCAL MUSIC
THIRD SEMESTER**

Title of the Course	: Basics of Vocal Music-I
Course Code	: Minor-3
Nature of Course	: Minor (Theory + Practical)
Course Credit	: 4
Distribution of Marks	: 30 (Th) +30 (Pr) (End Sem) + 40 (In-Sem)

INTRODUCTION:

The course *Basics of Vocal Music–I* introduces students to comparative aspects of Bargit and Ankiya Git and develops their understanding of selected ragas, tala systems and Sattriya musical terminology. Students are familiarized with traditional architectural and musical concepts associated with Sattria institutions and acquire theoretical knowledge of Basanta and Bhatiyali ragas. Practical training emphasizes Bargit performance, Ghosa recitation and the application of indigenous tala systems. The course aims to develop foundational analytical skills, performance competencies and appreciation for Assamese Neo-Vaishnavite musical traditions.

INDIAN KNOWLEDGE SYSTEM (IKS):

The course represents an integral component of the Indian Knowledge System by preserving Bargit, Ankiya Git and Sattria-based musical traditions. The study of indigenous musical forms and performance practices strengthens awareness of Assamese cultural heritage and promotes continuity through Guru–Shishya Parampara.

COURSE OBJECTIVES:

- To develop comparative understanding of Bargit and Ankiya Git.

- To introduce students to selected Sattriya musical concepts, ragas and tala systems.
- To develop practical competency in Bargit and Ghosa performance.
- To train students in the practical application of indigenous tala systems.

COURSE OUTCOMES (COs):

The students will be able to--

CO1: Analyze the similarities and differences between Bargit and Ankiya Git

ILO1: Explain the characteristics of Bargit and Ankiya Git.

ILO2: Compare their literary and musical structures.

ILO3: Understand their key terms like Alankar, Laya, Gaman, Ghat, Cok

CO2: Explain selected musical concepts, ragas and tala systems.

ILO1: Understand the key characteristics of Than, Hati, Batsora, Manikut, Khol , Taal

ILO2: Describe Basanta and Bhatiyali ragas.

ILO3: Interpret Domani Tala and Dharmajyoti Tala notation.

CO3: Demonstrate practical knowledge of Bargit and Ghosa performance.

ILO1: Perform Bargits in Basanta and Bhatiyali ragas.

ILO2: Present Pada Chanda and Nama Chanda.

ILO3: Develop melodic accuracy and vocal expression.

CO4: Apply indigenous tala systems in musical performance.

ILO1: Demonstrate Domani Tala.

ILO2: Perform Dharmajyoti Tala.

ILO3: Integrate tala patterns with vocal presentation.

UNITS	CONTENTS	L	T	P	Total Hours
I Theory (15 Marks)	• Comparative study: Bargit and Ankiya git • Definitions: Alankar, Laya, Gaman, Ghat, Cok	14	01	-	15
II	• Definitions: Than, Hati, Batsora, Manikut, Khol , Taal,				

Theory (15 Marks)	- Knowledge of raga: Basanta, Bhatiyali - Notations: Domani, Dharamjyati Tala.	14	01	-	15
III Practical (15 Marks)	- Bargit: Basanta and Bhatiyali. - Ghosa: Pada Chanda and Nama Chanda.	-	02	28	30
IV Practical (15 Marks)	Application of Talas: Domani, Dharamjyati-Tala.	-	02	28	30
	Total	28	06	56	90

Where,

L: Lectures

T: Tutorials

P: Practicals

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, CO2	CO2	CO2	CO1		
Procedural Knowledge			CO3, CO4	CO3	CO4	

Metacognitive Knowledge			CO3	CO4	CO4	CO4
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MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	L	M	M	L	L	M	L
CO2	M	M	M	L	M	M	L	L	M	L
CO3	M	L	S	S	M	M	M	L	M	L
CO4	M	L	S	S	M	M	M	L	S	L

References:

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BACHELOR OF MUSIC (B. MUS)
FYUGP SYLLABUS OF
SATTRIYA VOCAL MUSIC
FOURTH SEMESTER

Title of the Course : Basics of Vocal Music-II
Course Code : Minor-4
Nature of Course : Minor (Theory + Practical)
Course Credit : 4

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

INTRODUCTION:

The course *Basics of Vocal Music–II* introduces students to intermediate concepts of Sattriya Vocal Music by integrating theoretical knowledge, musicological understanding and practical performance traditions. The course familiarizes students with Nibaddha and Anibaddha Sangeeta, the classification of Indian musical instruments and the contributions of eminent Neo-Vaishnavite personalities such as Srimanta Sankardeva, Madhavdeva, Badala Padma Ata and Barbishnu Ata. Students are introduced to the notation and practical application of Kalyan, Mahur and Mahur Dhanasri ragas, along with Sarubisama, Barbisama and Kharman tala systems. Through practical training in Ghosa and Kirtana, students acquire performance competency while simultaneously developing historical and analytical perspectives. The course aims to strengthen students' understanding of indigenous Assamese musical traditions and prepare them for advanced studies in Sattriya Vocal Music.

INDIAN KNOWLEDGE SYSTEM (IKS):

The course is deeply rooted in the Indian Knowledge System through its emphasis on Neo-Vaishnavite traditions, Sattria culture and Guru–Shishya Parampara. The study of Sankardeva, Madhavdeva and other Sattriya Gurus preserves centuries of accumulated musical, literary and philosophical knowledge. The integration of ragas, talas, Ghosa and Kirtana strengthens the continuity of Assamese cultural heritage and contributes to the preservation of indigenous performance traditions.

COURSE OBJECTIVES:

- To introduce students to Nibaddha and Anibaddha Sangeeta and the classification of Indian musical instruments.
- To familiarize students with the life and contributions of important Neo-Vaishnavite personalities and selected ragas and tala systems.
- To develop practical competency in the performance of Sattriya ragas and talas.
- To train students in Ghosa and Kirtana performance according to traditional conventions.

COURSE OUTCOMES (COs):

The students will be able to--

CO1: Explain the concepts of Nibaddha and Anibaddha Sangeeta and classify Indian musical instruments.

ILO1: Explain Nibaddha and Anibaddha Sangeeta.

ILO2: Classify Indian musical instruments into Avanaddha, Tata, Ghana and Sushira categories.

ILO3: Interpret their role in Sattriya musical traditions.

CO2: Explain the contributions of Neo-Vaishnavite personalities and selected raga and tala systems.

ILO1: Describe the life and contributions of Sankardeva, Madhavdeva, Badala Padma Ata and Barbishnu Ata.

ILO2: Interpret the notation of Kalyan, Mahur and Mahur Dhanasri ragas.

ILO3: Explain Sarubisama, Barbisama and Kharman tala systems.

CO3: Demonstrate practical knowledge of selected ragas and talas.

ILO1: Perform Kalyan, Mahur and Mahur Dhanasri ragas.

ILO2: Demonstrate Sarubisama, Barbisama and Kharman talas.

ILO3: Integrate melodic and rhythmic elements in performance.

CO4: Perform Ghosa and Kirtana according to traditional conventions.

ILO1: Present Sarana Chanda and Ghosa Chanda.

ILO2: Perform Kirtana from the selections of *Prahlad Caritra* and *Syamantaka Harana*.

ILO3: Demonstrate expressive accuracy and traditional performance etiquette.

UNITS	CONTENTS	L	T	P	Total Hours
I Theory (15 Marks)	• Concepts of Sangitas: Nibaddha and Anibaddha sangit • Classification of Instruments: Avanadha, Tata, Ghana, Swshira	14	01	-	15
II Theory (15 Marks)	• Life sketches and contributions: Sankaradeva, Madhavadeva, Badala Padma Ata, Bar Bishnu Ata. • Notations: Kalyan, Mahur, Mahur Dhanasri. • Notations: Sarubisama, Barbisama, Kharman talas	14	01	-	15
III Practical (15 Marks)	• Ragas: Kalyan, Mahur, Mahur Dhanasri, • Talas: Sarubisama, Barbisama, Kharman	-	02	28	30
IV	• Ghosa: Sarana Chanda, Ghosa Chanda, • Kirtana: Prahlad Caritra and Syamantaka Harana				

Practical (15 Marks)		-	02	28	30
	Total	28	06	56	90

Where,

L: Lectures

T: Tutorials

P: Practicals

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, CO2	CO1				
Conceptual Knowledge	CO1, CO2	CO2	CO2	CO2		
Procedural Knowledge			CO3, CO4	CO3	CO4	
Metacognitive Knowledge			CO3	CO4	CO4	CO4

MAPPING OF COURSE OUTCOMES TO PROGRAMME OUTCOMES (CO–PO MAPPING)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	L	M	M	L	L	M	L
CO2	S	S	M	L	M	M	L	L	M	L

CO3	M	L	S	S	M	M	M	L	M	L
CO4	M	L	S	S	S	M	M	L	S	L

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