



OFFICE OF THE REGISTRAR :: DIBRUGARH UNIVERSITY :: DIBRUGARH

Ref. No. DU/DR-A/Syllabus-B.Mus.(Sem.-IV,V&VI)/23/851

Date: 17.08.2023

NOTIFICATION

As recommended by the Board of Studies (BoS) in B. Music in its meeting held on 05.06.2023, the 128th Meeting of the Academic Council, Dibrugarh University held on 30.06.2023 vide Resolution No. 07 has approved the *syllabus of IV, V and VI Semesters of B. Music Programme* in Choice Based Credit System (CBCS) from the academic session 2023-2024.

A copy of the Syllabus is attached herewith.

Issued with due approval.

Alaganta 17/08/2023
Deputy Registrar (Academic)
Dibrugarh University.

phelan

Copy to:

1. The Hon'ble Vice-Chancellor, Dibrugarh University for kind information.
2. The Deans, Dibrugarh University, for kind of information.
3. The Registrar i/c, Dibrugarh University for kind of information.
4. The Chairperson, Board of Studies (BoS) in B. Music (Sattriya), Dr. B.H. Centre for Studies in Performing Arts, Dibrugarh University, for kind information.
5. The Principal, Asom Sattriya Sangit Mahavidyalaya, Jorhat, for information and necessary action.
6. The Controller of Examinations i/c, Dibrugarh University for information.
7. The Programmer, Dibrugarh University, with a request to upload the notification and syllabus in the Dibrugarh University Website.
8. File.

Alaganta 17/08/2023
Deputy Registrar (Academic)
Dibrugarh University

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401: Core - Vocal Music (VM)
Knowledge on Sattriya Ragas (Theory)
Credits: 6
Marks: (Theory 80, Internal 20)

This Course will give the theoretical knowledge to the students about on Sattriya ragas, talas and its traditional style of performance.

Total classes: 80

| Unit: | Marks |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| Unit I: i) Theoretical knowledge and notation of Sattriya ragas. Purvi, Mahur, Mallar, Natmallar, Tur Basanta, Bhatiyali, Tur Bhatiyali, Kamod, ii) Study of : Natyasastra, Sangitaratnakara, iii) Sangitdamodara, Badyapradeep | 30 |
| Unit II: Knowledge on Ojapali, Nama Prasanga, Bandha Raga, Mela Raga, Raag Malita , | 15 |
| Unit III: i) Traditional performing style of Sattriya Ragas. ii) Difference between Bargit and Ankiya Natar Git. | 15 |
| Unit IV: Knowledge of Sattriya talas: Rupganjal, Sudhaganjal, Bar-yati, Athtala, Olota athtala | 20 |

Reference Books (Vocal Music)
Core- 401 (Theory)

- Goswami, Narayan Chandra : *Sattra sanskritir Swarnarekha*, Bidya Bhavan, Jorhat 1984
- Goswami, Narayan Chandra : *Bargit*, Students Stores, Guwahati, 1997.
- Dev Goswami, Kesavanada : *Sattra Sangeetar Swararekha*, Publication board Assam, 1980.
- Dev Goswami, Kesavanada : *Bargit Parampara Aru Paribeshan Padhati*, Lawyers Book stall, Ghy, 1997..
- Goswami, Pabitra pran : *Bargit: A musicological Exploration*, published by Author, Jorhat 2001.
- Goswami, Pabitra pran : *Bargitar Rag Bivaran Aru Swaralipi*, Vol. I, Minarava India, Jorhat, 2004
- Goswami, Pabitra pran : *Bargitar Swaralipi*, Vol. III, BAAK, 2019.
- Mahanta, Golap : *Bargit Mukur*, Srimanta Sankardev Sangha, Nagaon, 2016.
- Mahanta, Bapchandra : *Asomat Marga Sangit Aru Manasa Git*, Mahanta Prakashan, Jorhat, 1997.
- Mahanta, Bapchandra : *Mahapurushia Paramparat Sattra Aru Sangit*, Asom Sattra Mahasabha, Jorhat, 2003
- Neog, Maheswar : *Swara Rekhat Bargit*, Asom prakashan parishad, 2008

401 : Core- Instrumental Music (IM)
Knowledge of Sattriya Talas (Theory)
Credits :6
Marks : (Theory : 80, Internal: 20)

This course will introduce the students with the knowledge of Sattriya Talas and its notations of various Talas and Bajanans

Total Classes 80

Unit – I :

Marks : 40

A brief analysis on Sattiya Talas :Visham Tal (Bar), Cutkala Tal, Domani Tal, Kharman Tal, Dharamyati Tal, Rupganjal Tal.

Unit – II :

Marks : 10

Knowledge of various Types of talas : Yugma, Ayugma and Yautha.

Unit – III :

Marks : 20

Traditional Performing style of Sattriya Talas : Tali, Hali, Gati, Laya etc.

a. Notation of Talas According to Bhatkhande Tala System.

Unit – IV :

Marks : 10

Detail study of Badyapradip, Natyashastra.

Reference Books:
Core- 401 (IM) Theory

- Bordoloi, Paban : *Tal Monikut*, Chandra Prakash, Ghy. 1993.
- Borah, Karuna: *Sattriya Nrityar Rupdarshan*, Grantha Sanskriti, 2006.
- Borah, Karuna: *Ankia Natar pora Sattriya Nacoloi*, Grantha Sanskriti, 2022.
- Bordoloi, Jogeswer: *Tala Taranga*, 1st Edition 1996. Jorhat.
- Borah, Ghanakanta : *Khol Badya kosh*, Pub by Sattriya Kolakendra 2021.
- Borthakur, Dilip Ranjan : *Khol Bigyan*, Chandra Prakesh, Pan Bazar, Ghy. 2004.
- Borthakur, Dilip Ranjan : *Tabla Bigyan*, Publish, Author: 1975.
- Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co.; 1973
- Mahanta, Jagannath : *Sattriya Nrityar Nritya Git Badyar Hatputhi*, Bhabani Offset Pvt. Ltd. 2012.
- Mahanta, Golap : *Khol Anka*, Part I & II, Pub.by Srimanta Sankardev Sangha 1999.
- Neog, Maheswer : *Sattriya Nritya Aru Sattriya Nrityar Tal*,
- Changkakoti, Keshab (ed.) Asom Prakashan parishad 1973
- Sen. A. K : *Indian Concept of Rhythm*, Barmah K.L., Park Street, Culcutta, 1975

401: Core – Dance Music (DM)
Knowledge of Sattriya Dance (Theory)
Credit – 6
Marks-(Theory-80, Internal- 20)

This Course will upgrade the students to know about the drama centric dance units punctuating with their Shast (Shastriya-Characteristics) elements and old tradition

Total classes: 80

Unit-I

[Marks: 20]

- i) Independent Dance units from different satras of Assam.
- ii) Knowledge of Bhramari, utplawan & Gatis in special reference to Natyasastra & Ahhinayadarpana
- iii) Knowledge of Nayakaveda, Nayikaveda & Britti

Unit-II

Dance related to Ankiya Nat:

[Marks: 20]

Gayan-Bayan, Sutradhari Nac, Goshai Nac, Gopi Prabeshar Nac, Yudhar Nac, Kharmanar Nac

Unit-III

- a) Contributions of Ahom period towards Sattriya Music
- b) Aharya & Masks of Ankiya Nat
- c) Classical characteristics of Sattriya Dances

[Marks: 20]

Unit- VI

[Marks: 20]

- a) Talalipi of Sarubisam, Racak, Rupganjal, Dowaj
- b) Theoretical knowledge of Song
Cali Nac (Parital)
Rajaghariya cali Nac (Misra Tal)

Reference Book
(DM) 401

- Borah, Karuna: *Sattriya Nrityar Rup Darshan*, Grantha Sanskriti, 2006.
- Borah Karuna: *Ankia Natar pora Sattriya Nacolo*, Granth Sanskriti, 2022.
- Bordoloi, Jogeswer: *Tala Taranga*, 1st Edition 1996. Jorhat.
- Changkakati, Keshav: *Taal Pradip*, Publish : Dutta Baruah & Co.; 1977
- Goswami, Suresh: *Bharatiya Nrityakala*, Archana Book sttal, 1963
- Ghosh, M.M (Ed.): *Natyasastra*, vol.I Chowkhamba Sanskrit Series office, Varanasi, 2012
- Ghosh, M.M (Ed.): *Natyasastra*, vol.II Chowkhamba Sanskrit Series office, Varanasi, 2012
- Khound, G.C: *Sangit Ratnakara*, Cilarai Company, Jorhat, 1955.
- Kandali, Mallika: *Sattriya*, The Living dance tradition of Assam. Published by Publication Board Assam. 2014
- Medhi kaliram: (Ed) *Ankawali*, Lawyer's Book stall, Guwahati, 1997
- Mahanta, Jagannath: *Sattriya Nritya aru geet Badyar Hatputhi*, Bhavani offset Pvt. Lts. 2012
- Neog, Maheswar: *Sri Sri Madhav Deva*, Chandra Prakash
- Neog, Maheswar: *Sattriya Nritya aru Sattriya Nrityar Taal*, Publish by Asam Prakashan Parishad, 1973
- Changkakati, Keshav: (Ed)

402: Core –Vocal Music (VM)
Knowledge on Sattriya Ragas (Practical)
Credits: 6
Marks: (Practical 80, Internal 20)

This course will give knowledge to the students about the application of Sattriya ragas with talas.

Total classes 130

| | Marks |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| Unit I: Knowledge of Ragas: Kau, Purvi, Kanada, Mahur, Mallar, Natmallar, Tud-Basanta, Bhatiyali, Tud-Bhatiyali. | 30 |
| Unit II: i) Ragas and Gitas of Sattriya Ojapali Calengi, Byah Garah, Paraj, Suhai, Tud iii) Songs of Cali Nac, Jhumura Nac, Bahar, Nac Raga: Sarath, Emat-kalyan, Shyamgarah, | 20 |
| Unit III: Knowledge of Nama Prasanga with Negera. | 10 |
| Unit IV: Knowledge of Tala : a) Rup Ganjal, Sudha Ganjal, Baryati, Athtala, Olota Atht`ala | 20 |

Reference Books (Vocal Music)
Core- 402 (Practical)

- Dev Goswami, Kesavanada: *Sattrra Sangitar Swararekha*, Publication board Assam, 1980.
- Goswami, Punyabrata: *Sangitanjali*, Nikamul Sattrra Prakashan Kendra, Tezpur, 2019.
- Goswami, Nirmal (ed.): *Bargit Aru Swaralipi*, Sattriya Sanskritik Carcha Kendra, Asom Sattrra Mahasabha, 1984.
- Goswami, Pabitrpran: *Bargitar Rag Bivaran aru Swaralipi*, Vol. I, Minarava India, Jorhat , 2004.
- Goswami, Pabitrpran: *Bargitar Swaralipi*, Vol. III, Ank baak, 2019.
- Goswami, Jikumoni: *Sattriya Sangitar Arhi Path*, Sattriya Sanskritik Carcha Kendra, Asom Sattrra Mahasabha, Jorhat, 2012.
- Mahanta, Golap: *Khol Anka*, Srimanta Sankardev Sangha, Nagaon, 2016.
- Mahanta, Golap: *Bargit Mukur*, Srimanta Sankardev Sangha, Nagaon, 2016.
- Neog, Maheswar: *Swararekhat Bargit*, Asom Prakshan Parishad, 2008.
- Nath, oja Durgeswar: *Byas Sangitar Ruprekha* Asom Prakashan Parishad, Ghy, 1989.

402 : Core- Instrumental Music (IM)
Knowledge of Sattriya Talas (Practical)
Credits :6
Marks : (Practical : 80, Internal: 20)

This course will introduce the students with the knowledge of Sattriya Talas and its Notations, Performing Style of Various Talas and Bajanas

(Total Classes 130)

Unit- I Marks: 30

Knowledge of Talas: Domani, Visam (Bor), Cutkala, Kharman, Rupganjal, Dharmyati.

Unit- II Marks: 20,

Knowledge of Bhangi bajana (According to Ankiya Bhaona).

Unit- III Marks: 15

Ability to play two simple Talas with Egun & Dugun.

Unit- IV Marks: 15

Knowledge of Sattriya Talas :

Brahma Tal, Tinimani Tal, Carimani Tal, Dowaj Tal, Unyati Tal, Khanyati Tal, Athtala Tal.



Reference Books:
Core- 402 (IM) Practical

- Bordoloi, Paban : *Tal Monikut*, Chandra Prakash, Ghy. 1993.
- Borah, Karuna: *Sattriya Nrityar Rupdarshan*, Grantha Sanskriti, 2006.
- Borah, Karuna: *Ankia Natar pora Sattriya Nacoloi*, Grantha Sanskriti, 2022.
- Bordoloi, Jogeswer: *Tala Taranga*, 1st Edition 1996. Jorhat.
- Borah, Ghanakanta : *Khol Badya kosh*, Pub by Sattriya Kolakendra 2021.
- Borthakur, Dilip Ranjan : *Khol Bigyan*, Chandra Prakesh, Pan Bazar, Ghy. 2004.
- Borthakur, Dilip Ranjan : *Tabla Bigyan*, Publish, Author: 1975.
- Changkakoty, Keshab : *Tal Pradip*, Dutta Baruah & Co.; 1973
- Mahanta, Jagannath : *Sattriya Nrityar Nritya Git Badyar Hatputhi*, Bhabani Offset Pvt. Ltd. 2012.
- Mahanta, Golap : *Khol Anka*, Pub.by Srimanta Sankardev Sangha 1999.
- Neog, Maheswer : *Sattriya Nritya Aru Sattriya Nrityar Tal*, Asom Prakashan parishad 1973
- Changkakoti, Keshab (ed.)
- Sen. A. K : *Indian Concept of Rhythm*, Barmah K.L., Park Street, Culcutta, 1975

402: Core – Dance Music (DM)
Knowledge on Sattriya Dance (Practical)
Credits – 6
Marks-(Practical-80, Internal- 20)

This course aims at the students with practical knowledge of some selected dance units

| | Marks |
|--------------------------------------------------------|-------|
| Total Classes: 130 | |
| <u>Unit-I</u> | 20 |
| i) Cali Nac- Saru Ramdani- 2, with Mela Nac | |
| ii) Cali Nac- Bar Ramdani | |
| | |
| <u>Unit-II</u> | |
| i) Rajagharia Cali Nac- Brahmatala | 20 |
| ii) Knowledge of Dristibheda, Shira bheda, Griba bheda | |
| | |
| <u>Unit-III</u> | |
| i) Bahar Nac- Ramdani | 20 |
| ii) Cali Nac with gitar nac on Ektala | |
| | |
| <u>Unit-iv</u> | 20 |
| i) Sattriya Ojapali- Raga, Sloka, Gita | |
| ii) Rajagharia Cali Nac- 2No | |

Reference Book
(DM) 402

- Borah, Karuna: *Sattriya Nrityar Rup Darshan*, Grantha Sanskriti, 2006.
- Borah, Karuna: *Ankia Natar pora Sattriya Nacoloi*, Granth Sanskriti, 2022.
- Bordoloi, Jogeswer: *Tal Taranga*, 1st Edition 1996. Jorhat.
- Changkakati, Keshav: *Taal Pradip*, Publish : Dutta Baruah & Co.; 1977
- Goswami, Suresh: *Bharatiya Nrityakala*, Archana Book sttal, 1963
- Ghosh, M.M (Ed.): *Natyasastra*, vol.I Chowkhamba Sanskrit Series office, Varanasi, 2012
- Ghosh, M.M (Ed.): *Natyasastra*, vol.II Chowkhamba Sanskrit Series office, Varanasi, 2012
- Khound, G.C: *Sangit Ratnakara*, Cilarai Company, Jorhat, 1955.
- Kandali, Mallika: *Sattriya*, The Living dance tradition of Assam. Published by Publication Board Assam. 2014
- Medhi kaliram: *Ankawali*, Lawyer's Book stall, Guwahati, 1997
- Mahanta, Jagannath: *Sattriya Nritya aru geet Badyar Hatputhi*, Bhavani offset Pvt. Lts. 2012
- Neog, Maheswar: *Sri Sri Madhav Deva*, Chandre Prakash
- Neog, Maheswar: *Sattriya Nritya aru Sattriya Nrityar Taal*, Publish by Asam Prakashan Parishad, 1973
- Changkakati, Keshav: (Ed)

403: Core - Vocal Music (VM)
Traditional Theatre Art (Practical)
Credits: 6
Marks: (Practical 80, Internal 20)

This course will give a clear practical knowledge to the students of gitas and talas on Ankiya drama

(Total Practical classes 130)

| | Marks |
|----------------------------------------------------------------------------------------|-------|
| Unit I: Sloka, Nandi, Bhatima and Capaya: Cordhara, Parijata Harana, Keli Gopala | 15 |
| Unit: II Gitas of Prabesha and Prasthanas: Cordhara, Rukmini Harana | 20 |
| Unit: III Gitas of Keli Gopala, Rukmini Harana | 30 |
| Unit: IV Talas in Ankiya gitas Parijat Harana, Keli Gopala, Rukmini Harana | 15 |

Reference Books (Vocal Music)
Core- 403 (Practical)

- Borah Karuna : *Ankia Natarpora Sattriya Nacoloi*, Granth Sanskriti, 2022.
- Dev Goswami, Kesabananda: *Ankamala*, Banalata Publication 1st editions 1979.
- Ghosh, M.M (Ed.) : *Natyasastra*, Vol.II Chowkhamba Sanskrit Series office, Varanasi, 2012 .
- Ghosh, M.M (Ed.): *Natyasastra*, Vol.I Chowkhamba Sanskrit Series office, Varanasi, 2012.
- Hazarika , Chandra : *AnkiyaNaat: Rup, RasharuTattwa*, Bedakantha Books & Publications, Jorhat, 2011.
- Medhi Kaliram: (Ed) *Ankawali*, Lawyer's Book stall, Guwahati, 1949.

**403 : Core- Instrumental Music (IM)
Traditional Theatre Art (Practical)
Credits :6
Marks : (Practical : 80, Internal: 20)**

This course will introduce the students with the knowledge of Traditional Theatre Art (Ankiya Bhaona) and performing style.

(Total Classes 130)

Unit : I

Marks: 20

Knowledge of Sloka, Nandi, Bhatima of Keli Gopala, Chordhara and Parijata Harana Nat.

Unit : II

Marks: 20

Bajanas of Prabesha, Prasthana and Yuddha of different characters:
Keli gopala, Cordhara and Parijata Harana .

Unit : III

Marks: 20

- i. Bajanas of Guru Ghat, Lana Ghat, Cora Ghat and Bhangi Bajana (Yuddha Bhangi)
- ii. Bajonas of Bhojan-Behar nac (Ramdani)

Unit : IV

Marks: 20

Knowledge of Dhemali with Hasta and Bhariman : Barpetia Dhemali, Ram Dhemali and Ghosha Dhemali

Reference Books:
Core- 403 (IM) Practical

- Bordoloi, Paban *Tal Monikut*, Chandra Prakash, Ghy. 1993.
- Borah, Karuna *Sattriya Nrityar Rupdarshan*, Grantha Sanskriti, 2006.
- Borah, Karuna *Ankia Natar pora Sattriya Nacoloi*, Granth Sanskriti, 2022.
- Bordoloi, Jogeswer *Tala Taranga*, 1st Edition 1996. Jorhat.
- Borah, Ghanakanta *Khol Badya kosh*, Pub by Sattriya Kolakendra 2021.
- Borthakur, Dilip Ranjan *Khol Bigyan*, Chandra Prakesh, Pan Bazar, Ghy. 2004.
- Borthakur, Dilip Ranjan *Tabla Bigyan*, Publish, Author: 1975.
- Changkakoty, Keshab *Tal Pradip*, Dutta Baruah & Co.; 1973
- Goswami, Kesavanada *Ankiya Bhaona*,
- Goswami, Kesavanada (ed.) *Ankamala*, Calcutta, 1979.
- Mahanta, Jagannath *Sattriya Nrityar Nritya Git Badyar Hatputhi*, Bhabani Offset Pvt. Ltd. 2012.
- Mahanta, Golap *Khol Anka*, Pub.by Srimanta Sankardev Sangha 1999.
- Medhi, Kaliram Medhi *Angkawali*, lawyer's Book stall, 1979
- Neog, Maheswer
Changkakoti, Keshab (ed.) *Sattriya Nritya Aru Sattriya Nrityar Tal*, Asom Prakashan parishad 1973

403 : Core – Dance Music (DM)
Traditional Theatre Art (Practical)
Credits – 6
Marks-(Practical-80, Internal- 20)

This course provides the students a clear practical knowledge of some drama related dance units with an effort to Abhinaya of Ankiya Nat

| | Marks |
|---------------------------------------------------------------|-------|
| Total Classes: 130 | |
| <u>Unit-I</u> | 20 |
| 1. Knowledge of Sutradhari Nac in Ankiya Bhaona | |
| <u>Unit-II</u> | |
| a). Bhangi Nac: | 20 |
| Kaliya Daman Nac, Lowanucuri Nac, Dhanubhanga Nac, Gada Yudha | |
| <u>Unit-III</u> | |
| Abhinaya of Nandi Sloka of Ankiya Bhaona (Any two Natakas) | 20 |
| Rukmini Harana, Kaligopala, & Cordhara | |
| <u>Unit- IV</u> | 20 |
| Knowledge of Rasa (Ankiya Nat) of above drama: | |

Reference Book
(DM) 403

Borah Karuna :

Ankiya Natarpora Sattriya Nacoloi, Granth Sanskriti, 2022.

Dev Goswami, Kesavananda:

Ankamala, Banalata Publication 1st editions 1979.

Ghosh, M.M (Ed.) :

Natyasastra, Vol.II Chowkhamba Sanskrit Series office, Varanasi, 2012 .

Goswami, Kesavanada (Ed.):

Ankamala, Calcutta, 1979.

Ghosh, M.M (Ed.):

Natyasastra, Vol.I Chowkhamba Sanskrit Series office, Varanasi, 2012.

Hazarika , Chandra :

AnkiyaNaat: Rup,Rash aru Tattwa, Bedakantha Books & Publications, Jorhat, 2011.

Medhi Kaliram:

Ankawali, Lawyer's Book stall, Guwahati, 1949.

Mahanta, Jagannath:

Sattriya Nrityar Git Badyar Hatputhi, Bhabani Offset Pvt. Ltd. 2012.

Mahanta, Golap:

Khol Anka, Pub.by Srimanta Sankardev Sangha 1999.

Medhi, Kaliram (Ed.):

Angkawali, lawyer's Book stall, 1979

Neog, Maheswer,

Sattriya Nritya Aru Sattriya Nrityar Tal, Asom Prakashan Parishad 1973

Changkakoti, Keshab (Ed.)

405 : GE
Photography and Videography
Credits- 6
Marks: (Theory 40, Pract: 40, Internal 20)

This course will give basic knowledge to the students about photography, videography and mechanism of Camera, lighting practice etc.

| | |
|-----------------------------|-------|
| Unit -I | Marks |
| i) History of Photography | 10 |
| ii) Basics of Photography | |
| Unit -II | 10 |
| i) Optics of Photography | |
| ii) Mechanism of camera | |
| iii) Exposure control | |
| iv) Depth of field | |
| Unit- III | 10 |
| i) Camera operate | |
| ii) Framing and Composition | |
| iii) Types of photography | |
| Unit - IV | 10 |
| i) Basics of Lighting | |
| ii) Lighting Practice | |

Practical

Unit: V Assessment:

- i) Wildlife Photography
- ii) Fashion Photography
- iii) Commercial Photography (Food/ Property/ Creative/Wedding/ Event/)

Unit :VI

- i) Documentary Films
- ii) Advertisement V.D.O.

404- SEC

Credits-2

Mask Making

Marks: Theory 20, Practical,20, Internal 10

This course will give the knowledge to the students about the history of mask, techniques of traditional mask making and their applications.

Unit : I

- a) History of Mask in Assam
- b) Different types of Mask
- c) Traditional Mask of Assam and its application

Unit: II

Techniques of Bhaona Mask Making

- a) Materials for Traditional Mask Making
- b) Techniques of Traditional Mask Making
- c) Applied colour and their application

Practical

Unit : III

1. Preparation of Mask with Bamboo
2. Preparation of Mask with Paper pulp

404- SEC

Weaving

Credits-2

Marks: Theory 20, Practical, 20, Internal 10

This course will give the knowledge to the students about the history of Assamese weaving Industry, different types of looms and its functions etc.

Unit : I

- a) History of Assamese weaving culture
- b) Different types of looms, Classification of loom, Motion of loom
- c) Different parts of fly shuttle, frame looms and its function.
- d) Accessories of fly shuttle looms

**Practical
Marks -20**

Unit- II

- 1) Preparatory Process of warp
Winding, Warping, Denting, Beaming, Gaiting
- 2) Count's of yarn, Reed count and heald count

Unit – III

- 1) i) Weaving Calculation
ii) Different types of cloth and its standard size
iii) Design structural and Decorative.
iv) Sizing of yarn, cloth, etc. and process of sizing dyeing of yarn.

405: GE
Fine Arts and craft
Credits – 6
Marks: (Theory 40, Pract: 40, Internal 20)

This course will give the knowledge to the students about the concepts of visual Art, concept of Western Art, Assamese Folk Art etc.

| Unit-I | Marks |
|---------------------------------------------------------------------------------------------------------------------|-------|
| a) Concept of Visual Art (Painting, Sculpture, graphics and Applied Arts) | 20 |
| b) Knowledge of ancient Indian painting and Sculptures (Cave painting , Indian valley civilization, mauryan period) | |
| c) Medieval painting and Sculptures . | |

| | |
|------------------------------------------------------------------------------------------------------|----|
| Unit – II | |
| a) Assamese Folk Art (Terracotta Toys, Wood Curving, Assamese Textile, Pottery ,Folk Song, Dance) | 15 |

| | |
|------------------------|---|
| Unit – III | |
| Concept of western art | 5 |

Practical

Unit- IV

Design

Collage and mix media still life (light and shadow with pencil and colour)
perspective Tempera painting human figure study craft work sculptures
(Relief, Animal, Human Applied Art (Letter writing, Book cover design,
poster design)

Calligraphy

Sessional works

- a) Selected work
- b) Assignment

Fine Arts and craft
Reference 405 (GE)

- Bhagawati, Pratyush Ranjan : *Shilpakatha*, Nagaon, rupayan.2011
- Bora, Bharat: *Chitriakalar Bhasha*, ghy, Sammalay Book 1990.
- Devdutt Pattanaik,: *Indian cultural*, art heritage 2021.
- Das Tapashi,: *Chitra Tatwa*, Kolkata, Chitalekha & co 2007
- Mulk Raj Anand: *Chitralakshana*, New Delhi, national book trust 2007.
- Nog Nirmalya,: *Shilpachetana*, Kolkata dipayon 2000.
- Nath Pradip: *Silpabhasha*, ghy ask baak 2010
- Rita, Tekippe: *Introduction to art*, university press of north Georgia 2016

501: Core – Vocal Music (VM)
Indian Classical Music (Hindustani) -Theory
Credits- 6
Marks :(Theory: 80, Internal: 20)

This course will introduce the students on the history of Indian classical music and their major divisions with special reference to Hindustani music system, its different elements like ragas, talas etc.

Total Classes: 80

| <u>Unit-I</u> | Marks |
|-----------------------------------------------------------------------------------------------------------------------------|-------|
| i) Introduction of Indian Music | 20 |
| ii) Divisions of Indian music and their differences. | |
| <u>Unit- II</u> | |
| i) Thata system of Hindustani music | 20 |
| ii) Differences between Thata and Raga. | |
| <u>Unit- III</u> | |
| i) Introduction of shruti & swara system of Hindustani music | 20 |
| iii) Sarana Catustayee of Bharata | |
| <u>Unit- IV</u> | |
| i) Definitions of Khyal, Dhrupad, Dhamar, Thumri, Bhajan & Tarana | 20 |
| iii) Life sketch & contribution: Bishnu Narayanan Bhatkhande, Bishnu Digambar Pulaskar, Tansen, Bhimsen Joshi, Pt. Jeshraj. | |

Reference books:

- Bhatkhande, B. N : *Bhatkhande sangit sastra* (I,II,III) (1980,82,84) Sangit karyalaya, Hathras.
Bhatkhande, B N: *Kramik Pustak Malika* (Part- II, III,IV) 1985-85 Sangeet karyalaya, Hathras.
Borthakur, Dilip Ranjan: *Tabla Vigyan*, author, 1975.
Baruah, Sudarsana: *Bharatiya Raag Sangeet Tattva*, Assam Book Trust, Panbazar, Ghy, 2019
Chaitanyadev, B: *An Introduction to Indian Music*, Publications division, Ministry of information and broadcasting, govt. of India.
Garg, Laxmi Narayan: *Sangeet visharad*, Sangeet karyalaya, Hathras, 1981.
Garg, Laxmi Narayan: *Kramik taan Alap*, Sangeet karyalaya, Hathras, 1986.
Phukan Birandra Kumar: *Raag Sangit*, Lawyars book, 4th Edition, ghy, 1997

501: Core – Instrumental Music (IM)
Indian Classical Music (Tabla) -Theory
Credits- 6
Marks : (Theory: 80, Internal: 20)

This course will provide knowledge of basic concepts on some musical elements related Tabla, its different Gharnas (School), some Tala patterns and the life history of some prominent artist of Tabla with their contributions

Total Classes: 80

Unit :I

[Marks: 20]

- i) Origin and history of different Gharanas of Tabla in brief.
- ii) Definitions of following :
Rela, Bistar, Tali, Khali, Aabartan, Peskar, Lari,
Laggi, Uthan, Tihai, Chakradar, Sangat.

Unit : II

[Marks: 25]

Knowledge on Bhatkhande Notation System.

Unit III.

[Marks: 25]

Knowledge of preparing Kaydas with Tihai, Peskar, Rela, Tukda, Gat,
Paran, Chakradar etc. of following talas : Rupak, Tintal, Jhaptal.

Unit IV

[Marks: 10]

Short life history of prominent Artists in the field of Hindustani Music:

Pandit Bishnu Narayan Bhatkhande, Ustad Zakir Hussain, Pandit Shankar Ghosh
Keshab Changkakoti, Khagen Das, Bibekananda Bhattacharya.

Reference Book :

Barthakur, Dilip Ranjan : *Tabla Vigyan*,

Publish : Author, 1975

Bardoloi, Pawan : *Taal Monikut*,

Publish : Chandra Prakash Panbozar, Guwahati, 1993

Barthakur, Dilip Ranjan : *Bhartiya Sangit Sadhak*.

Baruah, Himanshu Kumar : *Kantha Sangit and Tabla*.

Changkakoti, Keshob : *Tala Prodip*

Publish : Dutta Baruah & com.

501: Core- Dance Music (DM)
Indian Classical Music (Bharatnatyam) Theory
Credit- 6
Marks- (Theory- 80, Internal-20)

The Course intends to familiarize students with the theory as well as practical on Bharatnatyam.
One of the major classical dance forms of India.

Total Classes: 80

| | Marks |
|---------------------------------------------------------------------------------------------------------------------------|-------|
| Unit I | 20 |
| i) Origin and evolution of Bharatnatyam | |
| ii) General Introduction to classical dance forms of India | |
| iii) Features of classical Dance | |
| Unit II | 15 |
| i) Different Gharanas (Schools) of Bharatnatyam | |
| ii) Technique of Bharatnatyam | |
| iii) Abhinaya & its different parts | |
| Unit III | 15 |
| i) Knowledge of Nritya, Nritya and Natya | |
| ii) Knowledge of shapta Tala | |
| iii) Knowledge of Jaati | |
| iv) Knowledge of South Indian Tala System | |
| Unit IV | 30 |
| i) Short note: | |
| Tala, Laya, Matra, Adavu, Alarippu, Tattaadavu, Natta adavu, Shutruadavu Pakkaadavu, Puspanjali | |
| ii) Notation system. | |
| Sarikkaladavu, Ettaadavu Kudithumeethuadava, Mandi adavu, Tahata Jhum tari adavu. Tirmanamadavu, Jathiwaram, Shaledam. | |
| iii) Life Sketches: Rukmini Devi Arundale, Balasaraswati, Saraja Vaidyanathan, Geeta Chandra, Shovana Naryan. | |

Reference Book
501 (DM) Theory

Bordoloi ,Caru: *Nartan Kala Monjuri*

Devi, Monisha: *Bharata Natyam ,For Beginners*

Gupta Radha. Bharati: *Kathak Sagar* Publication, 2004 (English)

Keshavau, Gayathri: *Bharata Natyam Adavus Fundamental and structural Principals* , 2020

Ghosh, M.M : *Natya Sastra*, Chowkhamba Sanskrit Series, Baranasi 2012, Vol.-II

Narayan ,Prakash: *Kathak Nritya*, Kala Pnakashan, Hindi

Tyer ,Viji: *A Treatise an Bharatanatyam* A. Guide to Bharatanatyam – Book-1.

502: Core – Vocal Music (VM)
Indian Classical Music (Hindustani) – Practical
Credits- 6
Marks :(Practical: 80, Internal: 20)

This course will introduce the students to the applications and practical knowledges of swaras, ragas, talas, dhrupad, dhamar and the songs of Assam.

Total Classes: 130

Unit – I

| | Marks |
|--------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| 1) Knowledge of Bada Khyal and Drut khyal of Raag Yaman, Alahiya Bilawal, Ashawari, Kafi, Bageshree, Malkosh, Kedar, Brindabani Sarang, Desh and Todi. | 40 |

Unit- II

| | |
|----------------------------------------------------------------|----|
| 1) Knowledge of Dhrupad, Dhamar, Tarana, Bhajan of above Ragas | 25 |
|----------------------------------------------------------------|----|

Unit III Knowledge of

| | |
|--------------------------------------------------------------------------------------------------|----|
| Assamese modern song: Jyoti Sangit, Bishnu Rabha Git, Parbati Prashad Git, Bhupendra Sangit etc. | 15 |
|--------------------------------------------------------------------------------------------------|----|

Reference books:

- Bhatkhande, B N: *Kramik Pustak Malika* (Part- II, III,IV) 1985-85 Sangeet karyalaya, Hathras.
Garg, Laxmi Narayan: *Kramik taan Alap*, Sangeet karyalaya, Hathras, 1986.
Goswami, Punyabratadeva: *Sangeetanjali*, Nikamul Sattra prakashan Kendra, Tezpur, 2019.
Nigam, B.S: *Sangeet kamaudi*, keshar kumari nigam, kesharvilla, lucknow, 1986.
Phukan Birandra Kumar: *Raag Sangit*, Lawyers' book stall, 4th Edition, ghy,1997

502: Core – Instrumental (IM)
Indian Classical Music (Tabla) – Practical
Credits- 6
Marks : (Theory: 80, Internal: 20)

This course will provide practical knowledge on different elements of Tabla with its style of solo performance and accompanists with songs and string instruments.

Total Classes: 130

Unit I [Marks: 30]

- a) Knowledge of Ek Tal, Rupak and Jhaptal.
- b) Knowledge on Kayda Bistar with Three Palta, Rela, Tukda, Gat with Tihai of following Talas: Rupak and Jhaptal.

Unit II [Marks: 15]

Knowledge of Accompaniment with Vocal Music (Chota Kheyal, Bada Khyal) and Instrumental Music .

Unit III [Marks: 20]

Knowledge of Two kayadas, palta and tihai, two simple Tukda, two chakradars in Jhaptal.

Unit IV [Marks: 15]

Knowledge to play the Thekas of Talas: Tilowara, Chautal, Dhamar, Jhumra, Jhat.

Reference Book :

Barthakur, Dilip Ranjan : *Tabla Vigyan*,

Publish : Author, 1975

Bardoloi, Pawan : *Taal Monikut*,

Publish : Chandra Prakash Panbozar, Guwahati, 1993

Changkakoti, Keshob : *Tala Prodip*

Publish : Dutta Baruah & com.

Barthakur, Dilip Ranjan : *Bhartiya Sangit Sadhak*.

Baruah, Himanshu Kumar : *Kantha Sangit and Tabla*.



502: Core- Dance Music (DM)
Indian Classical Music (Bharatnatyam) Practical
Credit- 6
Marks- (Practical- 80, Internal-20)

The Course intends to familiarize students with the practical knowledge on Bharatnatyam.

Total Classes: 130

Unit – I

| | Marks |
|--------------------------|--------------|
| i) Exercises. | |
| ii) Etta adavu | 20 |
| iii) Kuditthumetthuadava | |
| iv) Mandiadavu | |

Unit - II.

| | |
|-------------------------------------------------------------------------------------|----|
| i) Exercises of Bharatnatyam: Tatta adavu, Natta adavu, Pakka adavu, Shtru adavu | 20 |
|-------------------------------------------------------------------------------------|----|

Unit – III

| | |
|----------------------|----|
| i) Asamyukta hastas. | |
| ii) Samyukta hastas. | |
| iii) Nava Rasas | 20 |

Unit – IV

| | |
|-------------------------------|----|
| i) Allarippu- Tisram | |
| ii) Jathiswarm Adi or Rupaka. | |
| iii) Padavarnam (First Half) | 20 |

Reference Book
502 (DM) Practical

- Bordoloi ,Caru: *Nartan Kala Monjuri*
Devi, Monisha: *Bharata Natyam ,For Beginners*
Gupta Radha. Bharati: *Kathak Sagar* Publication, 2004 (English)
Ghosh, M.M : *Natya Sastra*, Chowkhamba Sanskrit Series, Baranasi 2012,Vol.-II
Keshavau, Gayathri: *Bharata Natyam Adavus Fundamental and structural Principals* , 2020
Keshar ,Nandi : *Abhinay Darpan*
Narayan ,Prakash: *Kathak Nritya*, Kala Pnakashan, Hindi
Sarangadev : *Sangit Ratnakar*.
Tyer ,Viji: *A Treatise an Bharatanatyam* A. Guide to Bharatanatyam – Book-1.

503- DSE
Mass Communication
Credits-6
Marks: (Theo-40: Pract-40: I.A-20)

This course will give the knowledge to the students about Media Laws, Journalism, Electronic Media and application of electronic media.

Total Classes: 20

Unit -I

- 1) Introduction to mass communication
- 2) Journalism
- 3) Advertising Marks- 20
- 4) Communicative English for media studies

Unit - II

- i) Media laws
- ii) Electronic media Marks -20
- iii) Traditional media

Practical
Marks: 40

Total Classes: 40

Unit - I

Marks
20

- a) Practical for journalism

Unit - II

20

- a) Practical for electronic media
(visiting to audio -video studio, radio,
electronic media house, film shooting etc.)

Reference books:

- Mass Communication Theory
Introduction to Communication Studies – Fiske, John 1st edition, 1990
Building Communication Theory – Infante, Rence and Womack
Media Analysis Techniques – Berger, 1982 (Sixth edition Sage Publication)

503: DSE
Preparation of Manuscript
Credits-6

Total Marks:100 (Theo-40: Pract-40: I.A-20)

This course will give the students about the knowledge of manuscript, method of preparing of colours, Sanchipat, & Tulapat etc.

Total Classes: 20

Unit – I :

Constituents of manuscript and their preparation Marks-10

i) Method of preparing Sanchipat

ii) Method of preparing Tulapat

Unit – II :

Preparation of Traditional colours Marks- 10

i) Method of preparing hengul, haital and other colours

ii) Method of preparing mahi (traditional ink)

Unit – III

Tools used for prepare manuscript: Marks- 10
kom kathi, kotora kathi, Ankia kathi, kap dhekia, Lekhani (Brush)

Unit –IV

Types of Script on Manuscript Marks-10
Bamunia, Gargayan, Kaitheli

Practical: (Classes 40)

Marks-40

Unit- V

Preparation of Sanchipat

Preparation of Tulapat

Preparation of Traditional colours

Preparation of mahi (traditional ink)

Script reading

Script writing

Preparation of manuscript

Reference 503 DSE

Das, Narayan: *Biswalipir Bhumika*.

Hazarika, Diganta: *Asomor sachitra puthi*, Chitralkha silpashala 2020

Kalita Naren: *Asomor Puthichitra*, Ghy, Asom prakashan parishaad 1985,1996.

Michael Fredrick, Konrad Hirschaelr (edited): *Studies in Manuscript cultural*.

Raymond Clemens and timothy grahams: *Introduction manuscript studies*, cornell university press.

504: GE
Yoga & Physical Education
Credit-6
Marks : (Theory- 40: Pract- 40: I.A-20)

Yoga can make students stronger and more flexible & energetic. Students will get knowledge about Indian philosophy, concept of yoga sutra from the syllabus.

Total Classes: 20

| Unit I | Marks |
|---------------------------------------------------------|-------|
| i) Essential of Indian philosophy. | 20 |
| ii) Origin and development of Astika and Nastika school | |

Unit II

| | |
|--------------------------------------------------------------------------------|----|
| i) Concept of yoga and eight aids of yoga according to yoga sutra of Patanjali | 20 |
| ii) Concept of Abhyasa according to yoga sutra of patanjali | |

Total classes: 40

Practical
Marks: 40 Credits: 2

Unit-III Asana:

Tadasana, Vrikshasana, Garurasana, Ardhakati Sakrasana, Trikonasana, Natarajasana, Hasta Uttansana, Pada Hastasana, Utkatasana, Sasakasana, Ardhakumasana, Mandukasana, Suptabazrasana, Pachimottansana, janusirasana, Gomukhasana, Bakrasana, Ardhanotsondrasana, Butterfly, Ustrasana, Pavan muktasana, Noukasana, Setubandhasana, Karana Pithasana, Bhujangasana, Makarasana, Uttan Padasna, Salvasana, Dhanurasana, Biparit Naukasana,

Unit- II Pranayama:

Anulom -Vilom, Bhramari, Kapalvati Pranayama, Vastrika Pranayama, Baya Pranayama, Ujjayi Pranayama,

601- Core Common
Study of Assamese Culture
Credits-6
Marks: (Theory 80, Internal 20)

This course will introduce the students about the Assamese culture, Tribes of Assam, Songs of Assam, Instruments and Dances of Assam.

Total Classes: 80

Unit- I : [Marks: 20]

- i) Definition of Culture
- ii) An Introduction of Assamese Culture
- iii) Elements of Assamese Culture

Unit- II : An Introduction to people of Assam [Marks: 20]

- i) Introduction People of Assam: Tribes and races: Boro, Mising, Sonouwal Kachari, Tai Ahom, Tea tribes

Unit- III : [Marks: 20]

- i) Folk beliefs of the ethnic groups of Assam- Mising, Deori, Tai- Phake
- ii) Folk Culture of Assam: Fares and Festivals, folk song & folk dances, Dress and ornaments of Karbi, Rabha and Boro
- iii) Sattriya culture of Assam.

Unit- IV: [Marks: 20]

Project

Field Study on Food, Dress, Ornaments, Art and Crafts, Festivals and various life styles of ethnic Groups of Assam

Reference Book:
601- Core Common

Barua B.K: *A culture History of Assam Layer's Book stall*, Ghy ed-II, 1969.

Baruah ,Berinci Kr. *Asomor loka Sanskrit*, K.K Baruah 1st Edition 1951

Bhattacharjee Shekhar: *Assam history, art and cultural*, publication =, ed- II, 2020.

Bordoloi, Nirmalprabha : *Sahitya aru Sanskriti*, Deka publication 1987

Duarah Dharmeswar: *Uttar Kachar Paharar Loka Sanskriti*, Director, Culture Affairs, Government of Assam, Ghy, Ed.I, 1988

Das Baruah Dipamoni (Ed) : *Asomar Loka Paribeshya kala* Puberun on Publication, Panbazar, Ghy- I, Ed- I, December, 2018.

Gogoi ,Lila: *Asomiya loko sahityar Ruprekha*, Dibrugarh students emporium 1992.

Neog, Maheswar: *Cultural Heritage of Assam*

Nath Dipen: *Asomiya Sahitya aru Sanskriti*, Bidya Bhawan, 7th ed., 2018.

Sharma, Nabin Chandra: *Laka sanskriti*, Chandra Prakash, Ghy-1997.

Saikia Kumar Hemanta: *Loka- Sanskriti*, Folk cultural research center of North East India, Vol-IV, issue- I, 2020.

Saikia Kumar Hemanta: *Loka- Sanskriti*, Folk cultural research centre of North East India, Vol-IV, issue- I, 2021.

602-Core Common (VM,IM,DM)
Comparative Study of Sattriya Music with
Hindustani and Carnatic Music

Credits: 6

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

This course gives both the theoretical and practical knowledge to the students about historical development of Indian classical music and comparative study on Sattriya Music with Hindustani Music and Carnatic Music.

Total classes: 20

Unit- I

Marks: 15

1. Historical Development of Indian Classical Music:

- i) Music: Hindustani Music, Carnatic Music, Sattriya Music.
- ii) Musical Instruments: Musical Instruments of Hindustani Music, Musical Instruments of Carnatic Music, Musical Instruments of Sattriya Music.
- iii) Different Indian Classical Dance forms: Sattriya Dance, Kathak Dance, Odissi, Mohiniattam, Bharatanatyam, Kuchipuri, Manipuri and Kathakali.

Unit- II

Marks: 25

2. Basics knowledge of Hindustani Music, Carnatic Music and Sattriya Music.

- i) Fundamental knowledge on the Ragas and Talas of Hindustani Music system.
- ii) Fundamental knowledge on the Ragas and Talas of Carnatic Music system.
- iii) Fundamental knowledge on the Ragas and Talas of Sattriya Music system.

Unit- III

3. Comparative Study of Sattriya Music with Hindustani Music and Carnatic Music:

- i) Comparative Study of Ragas of Sattriya Music with the Ragas of Hindustani Music.
- ii) Comparative study of Ragas of Sattriya Music with the Ragas of Carnatic Music.
- iii) Comparative study of Sattriya Tala system with the Hindustani system and Carnatic Tala system.
- iv) Comparative study of Sattriya Dance with other Major Indian Dance forms (Bharatanatyam, Kathak, Odissi and Manipuri)

Practicals:
Total Marks: 40

For Vocal Music:

Unit: I

- i) Alap Gayan of Khyal and Raga Gayan of Bargit.
- ii) Comparative study between following ragas:
Asavari (Hindustani) with Asowari (Sattriya)
Basant (Hindustani) with Basanta (Sattriya)
Mallar (Hindustani) with Mallar (Sattriya)
Bhupali (Hindustani) with Bhupali (Sattriya)

Unit: II

Comparative study between following musical styles of Hindustani and Carnatic Music with different musical styles of Sattriya Music:

- i) Kirttanam (Carnatic) with Bargit (Sattriya)
- ii) Lakhan-git (Hindustani) with Malita (Sattriya)
- iii) Laksanam (Carnatic) with Malita (Sattriya)

For Instrumental Music:

Unit: I

- i) Comparative study on some of the tala patterns of Hindustani Music with the tala patterns of Sattriya Music.
- ii) Comparative study on some of the tala patterns of Carnatic Music with the tala patterns of Sattriya Music.

Unit: II

- i) Comparative study on the method of playing Pakhowaj of Hindustani Music with the Khol of Sattriya Music.
- ii) Comparative study on the method of playing Mridangam of Carnatic Music with the Mridanga of Sattriya Music.

For Dance Music:

Unit: I

- i) Comparative study on the Matiakhara of Sattriya Dance and Adavu of Bharat Natyam.
- ii) Comparative study on the Bhariman of Sattriya Dance with Natyasastra & Abhinaya Darpan
- iii) Comparative study on hastas of Sattriya Dance with Natyasastra & Abhinaya Darpan and Srihasta Muktawali.

Unit: II

- i) Comparative study on the hastas used in Sattriya Dance
- ii) Comparative study on the hastas used in Sattriya Dance with Bharat Natyam.

603 - DSE
Folk Music and Theatre of Assam (VM)
Credits-6
Total Marks – 100 (Theo 40, Pract 40, Internal, 20)

This course will be introduce the students about folk culture & music of Assam with traditional folk theatre art.

Total classes: 20

Unit: I [Marks 10]

- i) Definition of Folk music of Assam
- ii) Division of Folk music of Assam

Unit : II

- i) Kamrupi Lokagit, Goalporia Lokagit, Jona Gabharu Git, Phul konwarar git, Biya nam, Ainam, Dhainam, Diha nam, [Marks 15]
- ii) Tribal Folk songs of Assam (Mising, Boro, Rabha, Sonowal Kochari, Hidang git)

Unit: III

Traditional Folk Theatre [Marks 15]
i) Putala Nac b) Kushan gan c) Bharigan d) Ojapali

Practical
Marks 40

Total classes: 40

Unit :IV

Practical of above Folk Songs

**Reference Book
(VM) 603**

- Barua B.K: *Asomar Loka Sanskriti*, Lawyer's Book stall, Ghy, 1961
- Dev Goswami Keshavananda: *Ankamala*, Banalata, Ghy-1
- Duarah Dharmeswar: *Uttar Kachar Paharar Loka Sanskriti*, Director, Culture Affairs, Government of Assam, Ghy, Ed.I, 1988
- Gogoi, Lila : *Asamar Sanskriti*, Banlata, Dibrugarh, 1998
- Hazarika Surjya: *Illustrated Kirtan Ghosha*, Secretary Srimanta Sankardeva Kalkhetra, Panjabari, Ghy, 2016.
- Hazarika Surjya : *Parijat Haran Naat*, Secretary, Srimanta Sankardeva Kalakhetra Ghy, 2016.
- Hazarika Surjya: *Sachitra Bhakti Ratnawali*, Secretary, Srimanta Sankardeva Kalakhetra 2016.
- Hazarika Surjya: *Chitra Bhagauata, Madhurima Boruah sen*, Secretary, Srimanta sankardeva Kalakhetra Society, Ghy, 2017.
- Hazarika Chandra (ed): *Ankiya Naat Rup Rash aru Tattwa*, Septamber,2021
- Hazarika Karabi Deka : *Ojoni Asomor Lokanrittya*
- Medhi Kaliram : *Ankawali*, Lawyer's Book Stall, Ghy, 1949.
- Neog, Maheswar: *Cultural Heritage of Assam*
- Nabin Chandra Shrama: *Asomar loka poribashya kala*
- Neog Maheswar: *Asamar Sanskritik Aitihya*, Nrittya – Geet- Abhinay, kaustav pakashan, 13 September, 2003.
- Neog Maheswar: *Sankardeva and his times*, Lawyer's Book stall, panbazar Ghy, 3rd ed, 1998.
- Nath Rajmohan: *The Background of Assamese Culture*, Dutta Baruah & co Ghy- I, 2nd ed, 1978.
- Sharma ,Nabin Chandra: *Loka Sanskrit*, Chandra Praksh, Ghy, 1997

603: DSE
Folk Music and Musical Instruments of Assam (IM)
Credits: 6
Total Marks: 100 (Theory 40, Pract 40, Internal, 20)

This course will provide the knowledge to the students about Folk music and musical instruments of Assam with special reference to different folk instrument of the region.

Total Classes: 20

Unit- I

[Marks 20]

- i) Definitions and of Folk Music of Assam.
- ii) Divisions of Folk Music of Assam.

Unit- II

[Marks 20]

Basic knowledge of Traditional and Folk Musical Instrument of Assam. (Dhol, Nagara, Dogar , Doba, Gagana, Pepa, Bahi, Dotara, Ektara, Tokari

Total Classes: 40

**Practical
Marks 40**

Unit-III Application of folk musical instruments:

Dhol, Nagara, Dogar , Doba, Gagana, Pepa, Bahi, Dotara, Ektara, Tokari

Unit-IV Application of Tribel folk musical instruments:

Madal, Kham, Chiphung, Carendar, Dhumsa, Sehnai, Dhak

Reference Book
603 (IM)

Barua B.K: *Asomar Loka Sanskriti*, Lawyers Book stall, Ghy, 1961

Bordoloi Nirmal Prabha : *Asomor Loka Sanskriti*

Bora Debojit: *Uttar pubanchlor, Jcnagostiya Loka Sanskriti*, pub. M.R. publication.

Barman Bhutan ch : *uttar pubancholar Janajati*, Banlata.

Duarah Dharmeswar: *Utta Kachar Paharar Loka Sanskriti*, Director, Culture Affairs, Government of Assam, Ghy, Ed.I, 1988

Das Baruah Dipamoni : *Asomar Loka Paribeshya Kola* (Vol: I, II, III)

Das Anshuman (edit) : *Asomor Barerahani sanskriti* pub by Aank-bak, 2014

Gogoi, Lila : *Asamar Sanskriti*, Banlata, Dibrugarh, 1998

Gogoi Lila : *Bihu-Ati samikha* dibrugarh book stall.

Gogoi, Lila: *Asomiya Lok Sahityar Ruprekha* pub by: students emporium, 1992.

Goswani Suren : *Sahitya aru Sanskrit*, Bani Mandir, 1989.

Lekhanu jitu kr: *Asomor lok utshav aru loksanskriti*.

Mahanta Anjali: *Asomor Loksahitya and Loksanskriti*

Nabin Chandra srama: *Loka Sanskrit*, Chandra Praksh, Ghy, 1997

Sarmah Nabin: *Asomor Loka Sahitya*.

603- DSE
Folk Music of Assam (DM)
Credits – 6
Marks – Theory - 40, Practical – 40, Internal – 20

This Course aims at discussion of the various Traditional and Folk Dance forms of the entire North East.

Total Classes: 20

Unit - I

[Marks 10]

Historical Background of Dance of Assam

Traditional Dance forms of Assam

Devadasi, Dhulia bhaona, Putala Nac (puppet show), OjaPali, Apsara, Natua Deodhani

Unit- II

[Marks 15]

Folk Dances of North East India:

Bordai Sikhla, Haidang, Bohua, Bagurumba, Kherai, Ranachandi, Barat, Jhomair, Bihu, Gumrag, Kula burhi nac, Hozagiri, Kushan Gan.

Unit-III

[Marks 15]

Knowledge of the following terms and musical instrument::

Badya: Kham, Siphung, Dhol, Gongga, Madal, Dotara, Pepa, Badung – Duppa, Mridang, Negera , Kanh, Daba, Bahi.

**Practical
Marks: 40**

Total Classes: 40

Unit: I Folk dances of North East India.

Unit II: Traditional dances of Assam.



**Reference Book
(DM) 603**

Barua B.K: *Asomar Loka Sanskriti*, Lawyers Book stall, Ghy, 1961

Buragohain Hem: *Jana Geetar Sardhani*, Assam Publication Board, Ghy, 1st ed.' 1972.

Dutta Baruah Hari Narayan: *Deh- Bissarar Geet*, Jyotindra Narayan Dutta Baruah, Publishing co. Private Limited, 1998.

Duarah Dharmeswar: *Uttar Kachar Paharar Loka Sanskriti*, Director, Cultural Affairs, Government of Assam, Ghy, Ed.I, 1988

Gogoi, Lila : *Asamar Sanskriti*, Banlata, Dibrugarh, 1998

Mahanta Makan : *Biya Naamar Subash*, Durlav Jyoti Mahanta, The Big Boss, Computer & Printer, B.B. Hall Bazar, Jorhat, Nou. 2000.

Mahanta Bapchandra : *Asamat Marg Sangeet aru Mansha Geet*, Mahanta Prakashan, Gohain Tekela Gaon, Jorhat, July 1997.

Shrama, Nabin Chandra: *Loka Sanskriti*, Chandra Praksh, Ghy, 1997

Saikia Hemanta Kumar : *Loka Sanskriti*, Dibya Jyoti Borah, Folk Culture Research center of North East India, Vol- IV, Issue –I 2020

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604- DSE
Project and Stage Performance
Credits – 6
Total Marks – 100

This course will provide clear knowledge on stage performance and enhance the performing ability of students. It also give a knowledge on research methodology within their course oriented subject and knowledge of publication related to selected topics through their Project and dissertation.

This course is divided into two major parts as:

i) Stage Performance

Marks

50

ii) Project and dissertation

50