

**FIVE YEAR INTEGRATED POST-GRADUATE PROGRAMME (FYIPGP) IN  
PERFORMING ARTS (VOCAL MUSIC), DIBRUGARH UNIVERSITY**

**Detail Course Structure of the Minor Courses**

<b>YEAR</b>	<b>SEMESTER</b>	<b>COURSE</b>	<b>TITLE OF THE COURSE</b>	<b>NO. OF COURSES</b>	<b>REMARKS</b>	<b>TOTAL CREDIT</b>
<b>01</b>	<b>1ST</b>	<b>Minor-1</b>	<b>Introduction to Vocal Music</b>	<b>1</b>	<b>--</b>	<b>4</b>
	<b>2nd</b>	<b>Minor-2</b>	<b>Fundamental components of Vocal Music</b>	<b>1</b>		<b>4</b>
<b>02</b>	<b>3rd</b>	<b>Minor-3</b>	<b>Introduction to Borgeet</b>	<b>1</b>		<b>4</b>
	<b>4th</b>	<b>Minor-4</b>	<b>Technical Aspects of Borgeet</b>	<b>1</b>		<b>4</b>
<b>03</b>	<b>5th</b>	<b>Minor-5</b>	<b>Introduction to Assamese Folk Music</b>	<b>1</b>		<b>4</b>
	<b>6th</b>	<b>Minor-6</b>	<b>Fundamentals of Assamese Folk Music</b>	<b>1</b>		<b>4</b>
<b>04</b>	<b>7th</b>	<b>Minor-7</b>	<b>Assamese Folk Music (Practical)</b>	<b>1</b>		<b>4</b>
	<b>8th</b>	<b>Minor-8</b>	<b>Borgeet- Practical</b>	<b>1</b>		<b>4</b>
					<b>Total=</b>	<b>32</b>

**FYIPGP SYLLABUS OF  
PERFORMING ARTS (VOCAL MUSIC) PROGRAMME (NEP)  
DETAILED SYLLABUS OF FIRST SEMESTER**

**Title of the Course : Introduction to Vocal Music**  
**Course Code : Minor-VM-1**  
**Nature of the Course : Minor Course**  
**Total Credits : 04**  
**Distribution of Marks : 60(T) (End Sem) + 40 (In-Sem)**

**COURSE OBJECTIVES:**

- To impart basic idea about the origin of Vocal Music in India.
- To impart basic idea about some of the musical forms prevalent in India.
- To provide idea on some of the basic Talas and Ragas of Hindustani music.

UNITS	CONTENTS	L	T	P	Total Hours
1 Theory (20 Marks)	<b>1.1 Basic idea on the origin of Vocal Music in India</b> <b>1.2 Study of the following Talas :</b> Chautal, Ektal, Trital, Dhamar	22	03	--	25
2 Theory (20 Marks)	<b>Definitions of the following musical forms :</b> <b>2.1</b> Swarmalika, Lakshan geet, Khayal, Chota Khayal, Vilambit Khayal, Dhrupad, Dhamar, Tarana, Borgeet, Rabindra Sangeet	12	03		15
3 Theory	<b>Introduction of the following Ragas :</b>	18	02		20

(20 Marks)	3.1 Bhairav, Bhairavi, Yaman, Bhupali Desh				
	<b>Total</b>	<b>52</b>	<b>08</b>		<b>60</b>

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**MODES OF IN-SEMESTER ASSESSMENT:**

**(40 Marks)**

- Two Internal Examination -
- Others (Any two) -
  - Group Discussion
  - Improvisation
  - Viva
  - Solo-Performance
  - Home Assignment

**20 Marks**

**20 Marks**

**LEARNING OUTCOMES:**

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

- Know about the origin of Vocal music in India.
- Understand the various musical forms prevalent in India.
- Have an idea about some of the basic Ragas and Talas used in Indian Music.

**SUGGESTED READINGS:**

1. Phukan, Birendra Kumar. *Raga Sangit*. Lawyer's Book Stall, Guwahati,
2. Bhagawati, Manju Devi. *Uchhanga Sagit Tatwa*. Bhawani offset and imaging Pvt. Ltd.
3. Bordoloi R S, *Sangeet Nipun*. published by Utpal Hazarika, Guwahati.

## FYIPGP SYLLABUS

### PERFORMING ARTS (VOCAL MUSIC) PROGRAMME (NEP)

#### DETAILED SYLLABUS OF SECOND SEMESTER

<b>Title of the Course</b>	:	<b>Fundamental components of Vocal Music</b>
<b>Course Code</b>	:	<b>Minor-VM-2</b>
<b>Nature of the Course</b>	:	<b>Minor Course</b>
<b>Total Credits</b>	:	<b>04</b>
<b>Distribution of Marks</b>	:	<b>60 (T) (End Sem) + 40 (In-Sem)</b>

#### COURSE OBJECTIVES:

- To impart the knowledge on some of the important technical terminologies.
- To impart knowledge on some of the important Ragas and Talas. The Course also aims to provide knowledge of layakari of the Talas.
- To make familiar about the importance of Vadi Swara, Talas, Laya and Layakari

UNITS	CONTENTS	L	T	P	Total Hours
1 <b>Theory</b> (20 Marks)	<b>1.1</b> Study of the following Terminologies : Grama, Murchhana, Sandhi prakashRaga, Paramelapraveshak Raga, Ashraya Raga, Chhayalag raga, Sankirna Raga, Jati of Raga and its Types <b>1.1</b> Importance of Vadi Swara in Hindustani Raga Music. <b>1.2</b> Importance of Tala, Laya and Layakari	22	03		25
2 <b>Theory</b> (20 Marks)	<b>2.1</b> Introduction of the following Talas with Layakaris : Deepchandi, Rupak, Jhoomra, Tivra, Jat	18	02		20

3	Introduction of the following Ragas : <b>3.1</b> Brindavani Sarang, Tilak Kamud, Poorvi, Jaunpuri, Bhimpalashri	12	03		15
<b>Theory</b> (20 Marks)					
	<b>Total</b>	<b>52</b>	<b>08</b>		<b>60</b>

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practical*

**MODES OF IN-SEMESTER ASSESSMENT:**

**(40 Marks)**

- Two Internal Examination -
- Others (Any two) -
  - Solo performance
  - Improvisation
  - Group Discussion
  - Home Assignment
  - Viva
  - Seminar

**20 Marks**

**20 Marks**

**LEARNING OUTCOMES:**

After the completion of this course, the learner will have an idea on :

- Some of the important technical terminologies used in Hindustani Music.
- Some of the important Ragas and Talas used in Hindustani Raga music.
- The importance of Vadi swara, Tala, Laya and Layakari in Hindustani Music.

**SUGGESTED READINGS:**

- Phukan, Birendra kumar. *Raag Sangeet*,(1990)Guwahati, published byLawyers Book Stall.
- Bordoloi, Sharma Rupanjali. *Raag Tatva*,(2005), Bani Mandir Publication.
- Bhatkhande, V.N.*KramikPushtakMalika*(2004), published by Sangeet Karyalaya, Hathras.

**FYIPGP SYLLABUS**  
**PERFORMING ARTS (VOCAL MUSIC) PROGRAMME (NEP)**  
**DETAILED SYLLABUS OF THIRD SEMESTER**

**Title of the Course** : **Introduction to Borgeet**  
**Course Code** : **Minor-VM-3**  
**Nature of the Course** : **Minor**  
**Total Credits** : **04**  
**Distribution of Marks** : **30 (T)+30 (P) = 60 (End sem), 40 (In-Sem)**

**COURSE OBJECTIVES:**

- To make the learners introduced with the Ragas of Borgeet.
- To make the learners able to show Sattriya Talas with hands.
- To make the learners able to get knowledge on Namghosha.

UNITS	CONTENTS	L	T	P	Total Hours
1 <b>Theory</b> (20Marks)	1.1 Definition of Borgeet 1.2 Literary significance of Borgeet 1.3 Time Theory of Borgeet 1.4 Basic knowledge on Namghosha	18	02		20
2 <b>Theory</b> (10 Marks)	2.1 <b>Knowledge on the following SattriyaTalas :</b> Parital, Ektal, Rupak, Sootkala  2.1 <b>Basic knowledge on the following fundamental terms</b> :Taal, Matra, Bibhag, Tali, Khali, Laya, Sam, Ga- man, Ghat, Chok	12	02		14

3 <b>Practical</b> (20 Marks)	<b>1.1 Practice of Borgeet on the following Ragas :</b> Bhatiyali, Belowar, Kanada, Dhanashri		02	12	17
4 <b>Practical</b> (10 Marks)	<b>4.1 Practice of Namghosha :</b> Chhabi Chhanda, Dulori, Lesari, Kakoti Ghosha <b>4.2 Practice of Talas :</b> Parital, Ektal, Rupak, Sootkala		02	18	
	<b>Total</b>	<b>30</b>	<b>08</b>	<b>30</b>	<b>68</b>

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**MODES OF IN-SEMESTER ASSESSMENT:**

**(40 Marks)**

- Two Internal Examination -
- Others (Any two) -
  - Group Discussion
  - Home Assignment
  - Solo and group improvisation
  - Viva
  - Seminar

**20 Marks**

**20 Marks**

**LEARNING OUTCOMES:**

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

- Will get introduced to the basic practical elements of Borgeet.
- Learn about Namghosha.
- Show the Sattriya Talas with hands.

**SUGGESTED READINGS:**

- Goswami, K.D.(ed) *Borgeet*. Published by Dibrugarh University.1996
- Mahanta. Bapchandra.(ed), *Borgeet* Student's Store
- Goswami K.D (ed),*Namghosha*. BanalataPublication.Dibrugarh