



Syllabus

M.A. PERFORMING ARTS (1st SEMESTER)

**SATTRIYA DANCE/ KHOL VADYA/
HINDUSTANI VOCAL MUSIC/
SATTRIYA VOCAL MUSIC**

KRISHNAGURU ADHYATMIK VISVAVIDYALAYA

NASATRA, BARPETA

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: INTRODUCTION OF PERFORMING ARTS AND CULTURE
COURSE CODE:MA-PA (SD//KV/HVM/SVM)-01-101
Credit : 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

- i) Knowledge Art and Culture and Classification of Arts.
- ii) Knowledge about the folk dance, drama and musical forms of India and importance of Performing Arts in Education and the classical school of India (vocal music, dance, instrumental music)
- iii) Knowledge about the history and evolution of Indian and western music.
- iv) Knowledge of Indian Treatises.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	• What is Art and Culture? • Classification of Arts. • Definition of Performing Arts and its Importance in Education.	15	10
Unit-II	• Folk music, Dance and Dramatic tradition of India • Origin and development of classical schools of India : Vocal Music, Classical Dance, Percussion Instruments	25	20
Unit-III	• History and evolution of Indian and Western music.	14	15
Unit-IV	• Introduction to Indian Treatises : Natyashastra, Abhinaya Darpana, Srihastha Muktavali, Sangeet Ratnakar, Badya Pradeep, Sangeet Damodar.	10	15

References/Suggested Readings :

1. Traditional Indian Theatre : KapilaVatsyayan..
2. Raag Sangeet :Biren Phukan
3. Sangeet Visarad : Basant
4. Bharatar Uttar Purbanchalar Paribesva Kala : Nabin Chandra Sarma
5. Bharatiya Rag Sangeet Tatwa, Dr. Sudarshana Baruah Deka
6. Performance Studies : An introduction, R. Sehechnar

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: PERFORMING ARTS OF ASSAM
COURSE CODE:MA-PA (SD/KV/HVM/SVM)-01-102

Credit: 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

- i) Knowledge about the history of Assamese Music, Dance and Dramatic Tradition of Assam.
- ii) Knowledge about the Assamese folk and traditional musical instrument and classification of Vadya.
- iii) Knowledge about the folk and traditional performing Art forms of Assam (Dance, Music and Dramatic tradition).
- iv) Knowledge about the Rasa and Bhava and Guru Sishya Parampara.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	History of Assamese Music (Pre-Sankari to Modern period) (With special reference to Borgeet, Sattriya Dance and AngkiaBhaona)	20	15
Unit-II	- Classification of Vadya according to Nattyasastra - Knowledge of Assamese folk traditional musical instrumentSattriyaKholVadya	14	15
Unit-III	Dhuliya Bhaona, Putala Nach, Kushan Gaan, Vari Gaan, Ojapali, Nagera Naam, Thionam, Zikir and Zari Geet, Kamrupi Lokageet, Gowlpariya Lokageet, Malita, Dehbisar Geet, Juna	16	15
Unit-IV	- Rasa and Bhava - Guru Sishya Parampara (with special reference to Sattriya culture)	14	15

References/Suggested Readings :

1. The Sattriya Dance of Assam an analytical and critical study - Dr. Jagannath Mahanta
2. Ankamala - Dr. Keshabananda Deva Goswami
3. Ojapalil - Dr. SurdarshanaBaruahDeka.
4. Asomiya Natya Sahityar Jilingoni -Harish Ch. Bhattacharya.
5. Asomiya Natya Sahitya –Satyendra Nath Sarma
6. Swar Bidya Vigyan –Nilima Barthakur,
7. Asomor Vadyajantra –Dharmeswar Duwarah.
8. Bangla Lakosanskriti : Ashotosh Bhattacharjya
9. Axomiya Natya Shahitya : Satyendra Sarma
- 10.Bihu ati Samikshya : Lila Gogoi
11. Axomiya Lako Sanskriti : Nabin Ch. Sarma
12. Ballads and Tales of Assam : P. Goswami
13. Axomiya Sangeetar Aitijya : Birendra Nath Dutta

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: INTRODUCTION AND FOUNDATION OF SATTRIYA DANCE-1
(PRACTICAL)
COURSE CODE :MA-PA (SD)-01-103
Credit : 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

- i) Knowledge of the basics of Sattriya Dance.
- ii) Knowledge of the dance numbers of Sattriya.
- iii) Practical Knowledge of Abhinaya
- iv) Practical Knowledge of some features of Classical Dance, Knowledge of Taals

UnitNo.	Content	WorkLoad	Weightage
Unit –I	• Matiakhara (Practice and application) • Krishna Nritya (Bajona & Slok)	15	14
Unit-II	• Three parts of Jumura Nach (Ramdani, Geetar, Mela) • Two parts of Nadubhanji Nach (Ramdani and Geetor) • Chali Nach (Hajowaliya and Bor Ramdani) • Chali Nach, Geetor Nach (Ektaal and Poritaal) and MelaNach.	19	18
Unit-III	• Rasa, Bhava and Abhinaya • Slokas and Bhatims	19	18
Unit-IV	• Hasta (Hand gesture) • Padakarma (Foot work) • Knowledge of Talas (Ektaal, Thukuni Taal, Sutatal, Sutkala, Joti Taal, Jaman Taal)	11	10

Essential Books:

1. Sattriya Nritya Sattriya Nrityar Taal, Maheswar Neog (Ed.)
2. Sattriya Nritya Geet Vadyar Hatputhi : Jagannath Mahanta.
3. Sattriya Nrityar Rupdarshan : Karuna Borah.
4. Sattriya Nrityar Ruprekha : Gobinda Saikia
5. Nrityar Muktaawali: Gobinda Saikia

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: STAGE PERFORMANE (PRACTICAL)
COURSE CODE :MA-PA (SD/KV/HVM/SVM)-01-104
Credit : 5

Marks:In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

i) Practical Knowledge of knowledge of Stage Performance.

UnitNo.	Content	Work Load	Weightage
Unit –I	• Solo Stage performance	42	40
Unit-II	• Group Stage performance	22	20

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: INDIAN CLASSICAL RAAG, TALAS & FOLK MUSIC OF ASSAM
COURSE CODE :MA-PA (HVM)-103 (PRACTICAL)
Credit : 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

- i) Practical knowledge of Indian Classical Raag
- ii) Practical knowledge of Assamese Folk Song
- iii) Practical knowledge of Jyoti Sangeet, Bishnu Rabha Sangeet, Bhupendra Sangeet
- iv) Practical knowledge of some of the Talas of Indian Classical Music.

UnitNo.	Content	Work Load	Weightage
Unit - I	Practice Alankars and Paltas in the Ragas mentioned. Knowlegde of Voice Culture.	10	10
Unit-II	Knowledge of the following Ragas and the ability to sing a Bada Khayal (in any four) and a Chota khayal (in each of the following Ragas) A. Morning Ragas- i)Jaunpuri ii) Bibhas iii) Alahiya Bilawal iv) Brindavani Sarang B. Evening Ragas – i)Shyam kalyaan ii) Nand iii) Darbari Kanhada iv) Miya Malhaar.	26	24
Unit-III	Knowledge of the following Semi classical genres- i)Bhajan (ii) Ghazal (iii) Dadra (iv) kajri Knowledge of the different kinds of songs of Assam- (i)Jyoti Sangeet (ii) Rabha Sangeet (iii) Parbati Prasad Barua geet (iv) Jayanta Hazarika (v) Purushottam Das	18	16
Unit-IV	Knowledge of the different talas mentioned below and the ability to show them in Thah, Digun, Tigun and Chougun layakaries- (i)Teental (ii) Ektal (iii)Keherwa (iv)Dadra (v)Khemta (vi) Jhaptal	10	10

Essential Books:

1. Abhinava Geet Manjari : Pt. Ratanjankar
2. Ragavibodh : Pt. Somnath
3. Raga Kaumadi : Pt. Shree Kantha
4. Abhinav Raga Manjari : Pt. Bhatkhande.
5. Hindustani Sangeet Paddhati Kramik Pustak Malika: Pt. V. M. Bhatkhande

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: INTRODUCTION AND FOUNDATION OF KHOL VADYA-01
(PRACTICAL)
COURSE CODE-MA-PA(KV)01-103

MARKS: End Semester Marks-60

In Semester Marks-40 Total= 100

CREDIT: 5 (Practical)

Course objectives and outcomes:

- 1) Practical knowledge of barna,bani, bols of khol & opor chakeli
- 2) Practical knowledge of the taals of khol

Unit No.	Content	Work Load	Weightage
Unit -I	Playing method of Barna, Bani or Bols on Khol : Ekaka (unique) bol's of Daya, Ekaka (unique) bol's of Baya, Yugma (combined) bol's.	16	15
Unit-II	Practical knowledge of Hasta Sadhana	16	15
Unit-III	Practical knowledge of Haatchalana or OporChakeli : Opor Chakeli No-1, Opor Chakeli No-2, Haatchalana No – 3, Haatchalana No- 4	16	15
Unit-IV	Practical knowledge of following Taals :- Khormaan Taal, Pori Taal, Potpori Taal, Rupak Taal, Joti Taal, Rakta Taal, Sutikala Taal.	18	20

Essential Books:

1. Khol Vigyan: Dr. Dilip Ranjan Barthakur
2. Khol-Bidya (Pratham bhag): Manoj Kumar Das
3. Satriya Khol Badyanka: Mahananda Das (Bayan)
4. Sattriya Nrityar Rupdarshan: Karuna Bora
5. Satriya Khol Pradip: Gobinda Saikia
6. Tal Pradip : Keshab Changkakoty
7. Asomor Khol Badya: Gopal Ch. Bordoloi
8. Taal Manikut: Paban Bordoloi
9. Khol-Bidya Kosh : Ghanakanta Bora

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: INTRODUCTION AND FOUNDATION OF SATTRIYA VOCAL
MUSIC-1
(PRACTICAL)
COURSE CODE : MA-PA (SVM)-01-103
Credit : 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

- i) Practical knowledge of the Ragas and Taalas used in Borgeet.
- ii) Practical knowledge of the songs of Jhumuras.
- iii) Practical knowledge of Ojapali.
- iv) Practical knowledge of Ghosha – Kirtan.

Unit No.	Content	Work Load	Weightage
Unit – I	• Swar Sadhana (Practice of Shuddha, Komal and Teevra Swaras) • Concept of Bondha Raag/Geet-Ghati Sur and Mela Raag/Mul Raag (According to various thuls) • Practical knowledge of the following Ragas and the ability to sing Borgeet with special reference to Mela Raag and Bondha Raag i)Asowari ii) Belowar iii) Pahariya iv) Emot- Kalyan • Knowledge of the different Talas mentioned below and the ability to show their Ga-man, Ghat and Chok- i)Poritaal ii) Potpori taal iii) Rupak taal iv) Joti/Rup-Joti taal	26	24
Unit - II	• Knowledge of the singing style of the songs of Chor-Dhora Jhumura written by Mahapurusha Madhabadeva • Knowledge of the singing style of Bhatimas from Ankiya Naat	16	14
Unit - III	• Knowledge of the singing style of the Ragas and Shlokas used in Ojapali (with special reference to Raag Kamod) • Practical knowledge of Mudras and Abhinayas used in Sattriya Ojapali • Vocal techniques for ability to sing Ojapali	12	12
Unit - IV	• Basic knowledge of Jugal • Knowledge of the ability to recite various chandas of Naam-Ghosha (Dulari/Pad Chanda)	10	10

Essential Books:

1. Borgeet Tattwa aru Swaralipi : Khana Das.
2. Borgeet : Baapchandra Mahanta.
3. Nitya Niranjana : Haridev Pathak
4. Asamor Parivesyakala Ojapali : Nabin Chandra Sarma.
5. Sattriya Khol Pradip : Gobinda Saikia.
6. Jugal Bhabartha aru Swaralipi : Haridev Pathak
7. Sattriya Nritya aru Sattriya Nrityar Taal : Maheswar Neog.
8. Bharatiya Raag Sangeet Tattwa : Dr. Sudarshana Baruah.
9. Sankardevar Naator Geet : Haridev Pathak.



Syllabus
M.A. PERFORMING ARTS (2nd SEMESTER)

**SATTRIYA DANCE/ KHOL VADYA/
HINDUSTANI VOCAL MUSIC/
SATTRIYA VOCAL MUSIC**

KRISHNAGURU ADHYATMIK VISVAVIDYALAYA

NASATRA, BARPETA

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: AESTHETICS AND DANCE
COURSE CODE : MA-PA (SD)-02-201 (THEORY)
Credit : 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i) Knowledge of Aesthetics in Dance, spiritual qualities in Sattriya Dance.
- ii) Knowledge of rasa Bhava and Abhinaya.
- iii) Detail study of Natya Sastra.
- iv) Knowledge about Indian Classical and Contemporary Dances.

UnitNo.	Content	Work Load	Weightage
Unit –I	• Meaning of Aesthetics • Aesthetics and spiritual qualities in Sattriya Dance • Music in Indian Knowledge System	16	15
Unit-II	• Bhava and Rasa • Abhinaya	12	10
Unit-III	• Knowledge of Nattya Sastra • Nritya, Nritya and Nattya • Gyarah Nattya Sangrah • Poorvarangavidhi, Samanya and Chitrabhinayas.	19	18
Unit-IV	• Details of eight Indian Classical Dance forms • An overview of major Guru, performers, their works and institutions in independent India. • The Development of Contemporary Dance of India. • Important dance festivals, awardees and current happening in dance	17	17

References :

1. Natya Sastra by Bharat Muni, Babulal Sukla Sastri.
2. The Mirror of Gesture, Ananda Coomaraswamy.
3. Sondarya Shastra, Dr. Mamta Chaturvedi
4. Classical Indian Dance in Literature and the Arts, Kapila Vatsayan.
5. Philosophy of the Arts, An introduction to Aesthetics, Gordon Graham.

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: KNOWLEDGE OF SATTRIYA CULTURE AND INDIAN TAAL
SYSTEM
COURSE CODE: MA-PA (SD/KV)-02-202 (THEORY)
Credit : 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i) Knowledge about Sattria, Sattriya music and Bhaona.
- ii) Knowledge of the history and development of Khol Vadya and its playing techniques.
- iii) Study of Sattriya Taal System, Hindustani Taal system and Carnatic Taal system.
- iv) Knowledge of fundamental of Tala, Laya, Laykari, Dasa Prana etc.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	- Details study on Sattriya culture - Sattria - Sattriya music - Bhaona	16	15
Unit-II	- History and Development of Khol Vadya - Introduction of Khol Vadya and its playing techniques	16	15
Unit-III	- Sattriya Taal System - North Indian Taal System - Carnatic Taal System	16	15
Unit-IV	- Dasapran - Matra, Laya-Layakaris, Tali, Khali, Bibhag, Gaaman, Ghaat, Chok, Thouni Maan, Sachar, Bhangoni etc. - Notation of the following Talas : Poritaal, Ektaal, Jati Taal, Misra Taal, Roopak Taal, KharmanTaal, Chutikala, Brahma Taal etc.	16	15

References :

1. Ojapali, Dr. Sudarshana Baruah.
2. Vaishnavite Music of Assam, Pradip Jyoti Mahanta.
3. Borgeet, Bapchandra Mahanta.
4. Borgeet, a Musicology Exploration, Pabitrpran Goswami.
5. Early history of the Vaishnava faith and movement in Assam, Maheswar Neog.
6. Sattriya Khol Pradip, Gobinda Saikia.
7. Sattriya Nrityar Rupdarshan, Karuna Borah.
8. Sattriya Nritya Geet Vadyar Hatputhi, Jagannath Mahanta.
9. Khol Bigyan, Dilip Ranjan Borthakur
10. Khol Bidya (Part-I), Manoj Kumar Das.
11. Angkamala, Dr. Kesavananda Dev Goswami.

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: PRACTICAL KNOWLEDGE OF RAAG, BOL-BAANI AND
MAATI AKHORA.
COURSE CODE: MA-PA (SD/KV/SVM)-02-203 (PRACTICAL)
Credit: 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i) Practical Knowledge of the performance style of Sattriya Music, Borgeet, Angkar Geet etc.
- ii) Knowledge about the performance style of Sattriya Ojapali.
- iii) Knowledge of Barna, Bani, Bols of Khol Vadya.
- iv) Practical knowledge of Maati Akhora.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	• Presentation of Borgeet, Ankar Geet in Ragas. • Mela Raaga & Bandha Raaga (Sareng, Dhanashree, Shyam, Gouri, Sindhura, Kalyan, Emot Kalyan, Arahana, Sareng, Kamod.etc) • Naandi, Bhatima, Ghokha, Chanda, Totoi, Sopoia	22	20
Unit-II	• Sattriya Ojapali (Raaga, Sloka, Geet)	10	10
Unit-III	• Playing method of Barna, Bani or Bols of Khol : Ekata (Unique) bol's of Daya, Ekata (Unique) bol's of Baya, Yugma (Combind) bol's , • Practical knowledge of Hasta Sadhana • Gayan-Bayan	16	15
Unit-IV	• Practical knowledge of Maati Akhora	16	15

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: INTRODUCTION AND FOUNDATION OF SATTRIYA DANCE -2
COURSE CODE: MA-PA (SD)-02-204 (PRACTICAL)

Credit : 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i) Practical knowledge of Abhinaya and Dance compositions.
- ii) Practical knowledge of pure dance like Goshai Prabesh, Sutradhari, Bhojan bahar, Rajaghariya Sali etc.
- iii) Practical knowledge of the folk and vanishing dances like Devadashi, Deodhani & Folk Dance like Rabha, Hajong, Bihu etc. of Assam.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	• 4 types of Abhinaya • Nayika Bheda • Nayak Bheda • Borgeet, Ankargeet, Sloka, Bhatima • Hasta, Padkarma, Drishti, Griva, Sirobheda	16	15
Unit-II	• Dance Composition	16	15
Unit-III	• Goshai Prabesh and Gopi Prabesh • Sutradhari Nritya (Kamalabari and Barpetiya Style) • Bhojan Bahar (Ramdani and geetor) • Horu Ramdani • Kala Katiya Ramdani • Rajagharia Sali Ramdani(1-2)	16	15
Unit-IV	• Vanishing dance tradition of Assam Devadashi. • Folk Dance of Assam- Deodhani, Bihu, Rabha, Bodo, Hajong etc.	16	15

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: INTRODUCTION AND FOUNDATION OF SATTRIYA VOCAL
MUSIC -2
COURSE CODE : MA-PA (SVM)-02-204 (PRACTICAL)
Credit : 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i. Practical knowledge of the performance style of Sattriya Music, Borgeet, Ankar Geet etc.
- ii. Practical knowledge of the Taalas used in Borgeet.
- iii. Practical knowledge of the songs of Jhumuras.
- iv. Practical knowledge about the performance style of Sattriya Ojapali.
- v. Practical knowledge of Ghosha – Kirtan and Chhanda of Namghosha.

UnitNo.	Content	Work Load	Weightage
Unit –I	- Mela Raag/Mul Raag (According to Barpeta Thul/Style) i)Kalyan ii) Basant iii) Gouri - Bondha Raag/Geet-Ghati Sur (According to Barpeta thul) i) Gunjari ii) Suhai - Knowledge of the different Talas mentioned below and the ability to show their Ga-man, Ghat and Chok- i)Kharman ii) Bixom iii) Hraswa Ektaal iv) Chutikala taal	16	15
Unit-II	- Singing style of the songs of Pimpora-Gusowa Jhumura written by Mahapurusha Madhabadeva - Singing style of Nandi Shlok and Geet from Ankiya Naat	16	15
Unit-III	- Geet (Borgeet) used in Sattriya Ojapali singing style - Style of Dashavataar used in Sattriya Ojapali	16	15
Unit-IV	- Basic knowledge of Ghosha - Ability to recite various chandas of Naam-Ghosha (Lesari/Chhabi Chanda)	16	15

References :

1. Ojapali, Dr. Sudarshana Baruah.
2. Vaishnavite Music of Assam, Pradip Jyoti Mahanta.
3. Borgeet, Bapchandra Mahanta.
4. Borgeet, a Musicology Exploration, Pabitraran Goswami.
5. Early history of the Vaishnava faith and movement in Assam, Maheswar Neog.
6. Sattriya Nrityar Rupdarshan, Karuna Borah.
7. Sattriya Nritya Geet Vadyar Hatputhi, Jagannath Mahanta.
8. Khol Bidya (Part-I), Manoj Kumar Das.
9. Angkamala, Dr. Kesavananda Dev Goswami
10. Borgeet Tattwa aru Swaralipi : Khana Das.
11. Nitya Niranjana : Haridev Pathak
12. Asamor Parivesyakala Ojapali : Nabin Chandra Sarma.
13. Sattriya Khol Pradip : Gobinda Saikia.
14. Jugal Bhabartha aru Swaralipi : Haridev Pathak
15. Sattriya Nritya aru Sattriya Nrityar Taal : Maheswar Neog.
16. Bharatiya Raag Sangeet Tattwa : Dr. Sudarshana Baruah.
17. Sankardevar Naator Geet : Haridev Pathak.

COURSE CODE : MA-PA (KV)-02-201 (THEORY)**Credit : 5**

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i) Knowledge of the meaning of Aesthetics.
- ii) Knowledge of the historical background of Indian percussion instrument.
- iii) Knowledge of Margi and Deshi Taal, Naad, Shruti, That, Dhrupad, Dhamar, etc.
- iv) Knowledge of Indian Folk and Classical Musical Instruments, Gurus, Institutions, Festivals etc.

Unit No.	Content	Work Load	Weightage
Unit –I	• Meaning of Aesthetics • Aesthetic qualities of khol vadya • Music in Indian Knowledge System	10	15
Unit-II	• Study on the historical background of Indian percussion instruments mentioned in Bharatmuni Natyashastra, Sangit Ratnakar and other Granthas- Puskar, Mridanga , Mardal, Panava, Patah etc. • Brief study on Classification of Indian Musical Instrument.	18	15
Unit-III	• Detailed study of Margi and Deshi Taal system • Detailed study on- Naad, Shruti, Thaata, Alankar, Kaku, Vadi-Samvadi, kutupa, Theka, Kayada, Rela, Taali, Khali, Matra, Bibhag, etc. • Detailed study on- Dhrupad, Dhamar, Khayal, Tarana, Chaturang, Thumri, Bhajan, Tappa, Lakshyan Geet etc.	20	15
Unit-IV	• Details of Indian Folk and Classical Musical Instruments. • An overview of major Guru, performers, their works and institutions in independent India. • Important Music festivals, awardees and current happening in Music.	16	15

References :

1. Natya Sastra by Bharat Muni, Babulal Sukla Sastri.
2. Taal Vadya Shastra, Dr Manohar Bhalchandra Rao Marathe
3. Sondarya Shastra, Dr. Mamta Chaturvedi
4. Raag Sangeet, Birendra Kumar Phukan
5. Sangeet Visharad, Vasant
6. Philosophy of the Arts, An introduction to Aesthetics, Gordon Graham.
7. Bharatiya Raag Sangeet Tattva, Dr Sudarsana Baruah

Credit : 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- 1) Practical knowledge of playing style of Gurughat
- 2) Practical knowledge of playing style of Maati Akhora, Jhumura, Chali Naach.
- 3) Practical knowledge of playing style of various Ghats and Bhangi Bajona.

UnitNo.	Content	Work Load	Weightage
Unit -I	Practical Knowledge of Gurughat .	18	20
Unit-II	Practical Knowledge of Maati Akhoras, Jhumura, Chali (Suddha and Rajagharia), Sutradhari, Krishna Naach	16	15
Unit-III	Practical knowledge of Bhangi Bajona (Soru Bhangi, Maju Bhangi and Bor Bhangi)	16	15
Unit-IV	Practical knowledge of Choraghat, upoghat, Maalitaar Ghat etc.	14	10

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: AESTHETICS AND INDIAN RAAGA MUSIC
COURSE CODE : MA-PA (HVM/SVM)-02-201 (THEORY)

Credit : 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i) Knowledge about the meaning of Aesthetics, Psychology and Music
- ii) Knowledge about music in Indian Knowledge system
- iii) Knowledge of the historical background of Gharanas, Classification of Raagas.
- iv) Knowledge of Naad, Shruti, That, Dhrupad, Dhamar, etc.
- v) Knowledge of Indian Folk and Classical Musical Instruments, Gurus, Institutions, Festivals etc.

UnitNo.	Content	Work Load	Weightage
Unit –I	• Meaning of Aesthetics • Aesthetic qualities of Music • Psychology and music • Music in Indian Knowledge System	10	15
Unit-II	• Detailed study on Gharanas of Indian Classical Music- Gowaliwar, Jaipur, Delhi, Kirana and Agra. • Classification of Raagas in Indian Music	18	15
Unit-III	• Detailed study of Margi and Deshi Taal system • Detailed study on- Naad, Shruti, That, Alankar, Kaku, Vadi, Samvadi, Gandharva, Gaan, Deshi, Maarg, Tirobhav,,Aabhirbhav, kutupa, Theka, Taali, Khali, Matra, Bibhag, etc. • Detailed study on- Dhrupad, Dhamar, Khayal, Tarana, Chaturang, Thumri, Bhajan, Tappa, Lakshyan Geet, etc.	20	15
Unit-IV	• Details of Indian Folk and Classical Music. • An overview of major Gurus, performers, their works and institutions in independent India. • Important Music festivals, awardees and current happenings in Music.	16	15

References :

1. Natya Sastra by Bharat Muni, Babulal Sukla Sastri.
2. Taal Vadya Shastra, Dr. Manohar Bhalchandra Rao Marathe

3. Sondarya Shastra, Dr. Mamta Chaturvedi
4. Raag Sangeet, Birendra Kumar Phukan
5. Sangeet Visharad, Vasant
6. Philosophy of the Arts, An introduction to Aesthetics, Gordon Graham.
7. Bharatiya Raag Sangeet Tattva, Dr. Sudarsana Baruah

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: KNOWLEDGE OF SATTRIYA MUSIC, ASSAMESE MUSIC AND
DIFFERENT TAAL SYSTEMS
COURSE CODE: MA-PA (HVM/SVM)-02-202 (THEORY)

Credit : 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i) Knowledge of Charyapad, Ojhapali, Panchali Geet etc.
- ii) Knowledge of the history and development of Assamese music.
- iii) Knowledge of Sattriya Taal System, Hindustani Taal system and Carnatic Taal system.
- iv) Knowledge of the Fundamental of Tala, Laya, Laykari, Dasa Prana etc.

UnitNo.	Content	Work Load	Weightage
Unit –I	Details study on- • Charyapad • Ojapali • Panchali Geet	16	15
Unit-II	• History and Development of Assamese Music • Detailed study on Sattriya Music- ➤ Borgeet ➤ Angkar Geet ➤ Bhatima ➤ Nandi ➤ Chanda (Pad, Chabi, Dulari, lesari, naam, Saran Chanda etc.) • Folk Music of Assam.	16	15
Unit-III	• Comparative and detailed study of the Three Tala Systems- i. Sattriya Tala System ii. North Indian Tala System iii. Carnatic Tala System	16	15
Unit-IV	• Dasapran of Talas • Matra, Laya-Layakaris, Tali, Khali, Bibhag, Gaman, Ghat, Chok, Thouni Maan, Bhangoni etc. • Notation of the following Talas : Poritaal, Ektaal, Jati Taal, Roopak Taal, Kharman Taal, Chutikala, etc	16	15

References :

1. Ojapali, Dr. Sudarshana Baruah.
2. Vaishnavite Music of Assam, Pradip Jyoti Mahanta.
3. Borgeet, Bapchandra Mahanta.
4. Borgeet, a Musicology Exploration, Pabitraran Goswami.
5. Early history of the Vaishnava faith and movement in Assam, Maheswar Neog.
6. Sattriya Nrityar Rupdarshan, Karuna Borah.
7. Sattriya Nritya Geet Vadyar Hatputhi, Jagannath Mahanta.
8. Khol Bidya (Part-I), Manoj Kumar Das.
9. Angkamala, Dr. Kesavananda Dev Goswami
10. Borgeet Tattwa aru Swaralipi : Khana Das.
11. Nitya Niranjana : Haridev Pathak
12. Asamor Parivesyakala Ojapali : Nabin Chandra Sarma.
13. Sattriya Khol Pradip : Gobinda Saikia.
14. Jugal Bhabartha aru Swaralipi : Haridev Pathak
15. Sattriya Nritya aru Sattriya Nrityar Taal : Maheswar Neog.
16. Bharatiya Raag Sangeet Tattwa : Dr. Sudarshana Baruah.
17. Sankardevar Naator Geet : Haridev Pathak.

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: INDIAN CLASSICAL AND SEMI CLASSICAL VOCAL MUSIC
COURSE CODE: MA-PA (HVM)-02-203 (PRACTICAL)
Credit: 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i) Practical Knowledge of the advanced techniques of the Voice Culture.
- ii) Practical knowledge of applying Navaras in Gayaki.
- iii) Practical Knowledge of more advanced Ragas and Talas.
- iv) Practical Knowledge of Tarana and Dhrupad gayaki.

UnitNo.	Content	Work Load	Weightage
Unit –I	Practical Knowledge of applying Navaras in Gayaki. Advanced Knowledge of Voice Culture.	10	10
Unit-II	Practical knowledge of the following Ragas and the ability to sing a Bada Khayal (in any four) and a Chota Khayal (in each)- A. Morning Ragas- i. Gaud Sarang ii. Bairagi Bhairav iii. Gurjari Todi iv. Anand Bhairav B. Evening Ragas- i. Bageshree ii. Maru Bihag iii. Hansadhwani iv. Puriya Dhanashree	26	25
Unit-III	Practical Knowledge of- • Tarana • Bhajan • Ghazal • Dhrupad	18	15
Unit-IV	Practical Knowledge of Talas and the ability to show different layakaries such as Thah, Digun, Tigun and Chougun layas in each- (i) Tilowada (ii) Choutal (iii) Rupak (iv) Ada Choutal (v) Sooltal (vi) Addha	10	10

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: PRACTICAL KNOWLEDGE OF BARGEET, FOLK AND
MODERN SONGS OF ASSAM

COURSE CODE: MA-PA (HVM)-02-204 (PRACTICAL)**Credit: 5**

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i. Practical knowledge of the performance style of Sattriya Music, Borgeet, Angkar Geet etc.
- ii. Practical knowledge of the performance style of Sattriya Ojapali.
- iii. Practical knowledge of the folk music of Assam, modern songs of Assam & stage performance.

Unit No.	Content	Work Load	Weightage
Unit –I	• Presentation of Borgeet, Ankar Geet in Raagas. • Mela Raaga and Bandha Raga (Sareng, Dhanashree, Shyam, Gouri, Sindhura, Kalyan, Emot Kalyan Arahana, Sareng, Kamod). • Naandi, Bhatima, Ghokha, Chanda. Totoi, Sopo	22	20
Unit-II	• Sattriya Ojapali (Raaga, Sloka, Geet)	10	10
Unit-III	• Folk Music of Assam- (i) Diha Naam (ii) Lokageet both Kamrupi and Goalpariya (iii) Biya Naam (iv) Tokari Geet • Modern Songs of Assam- i. Ambikagiri Raychoudhury ii. Kirtinath Bordoloi iii. Bhupen Hazarika iv. Muktinath Sarma Bordoloi v. Mitraddev Mahanta	20	18
Unit-IV	• Stage Performance	12	12

N.B. : The references and required information will be provided by the assigned faculty in the classroom.



Syllabus
M.A. PERFORMING ARTS (3rd SEMESTER)
**SATTRIYA DANCE/ KHOL VADYA/
HINDUSTANI VOCAL MUSIC**

**KRISHNAGURU ADHYATMIK
VISVAVIDYALAYA**

NASATRA, BARPETA

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: PHILOSOPHY OF SANKARDEV
COURSE CODE : MA-PA (SD/KV)-03-301 (THEORY)
Credit : 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i) Knowledge about the philosophy of sankardev.
- ii) Knowledge about the creations of Sankardev and Madhavdev.
- iii) Knowledge of Sattrra, Bhakti, Prasanga etc.
- iv) Knowledge about the life of Ata-Purush. .

UnitNo.	Content	Work Load	Weightage
Unit –I	• Vaishnavite Philosophy •Philosophy of Sankardev. • Sankardev and his creations • Madhavdev and his creations.	16	15
Unit-II	Knowledge of- •Sattrra • Bhakti • Bangkhara and hatigot • Prasanga • Guru Kirtan • Singhakhan/ Guruashan	12	10
Unit-III	The role of Sattras to promotion of Sattriya Performing Arts. (Field study will be conduct by the students of M.A-PA 3 rd Semester (SD/KV) under the guidance and supervision of faculty members of the Department. A report shall be submitted after through field study by the students).	19	18

Unit-IV	Life of Ata-Purush • Mathura Das Burha Ata • Badala Padma Ata • Gopal Ata	17	17
	• Borbisnu Ata • Others		

References :

1. Aesthetics Continuum: Essays on Assamese Music, Drama, Dance and Paintings - Maheswar Neog.
2. Early history of the Vaishnava faith and movement in Assam, Dr. Maheswar Neog
3. Mhapurushiya Dharmar Naba-Ratna- Arjun Ch. Das.
4. Maanuh Sankardev- Gyanrajan Das.
5. Aadhunik Ashamot Sankardev Sarcha-Dr. Madhurjya Mandita Baruah

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: KNOWLEDGE OF SATTRIYA DANCE AND ITS TAALS
COURSE CODE: MA-PA (SD)-03-302 (THEORY)
Credit : 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i) Knowledge about the History, Evolution, Categories and philosophy of Sattriya Dance.
- ii) Knowledge of Sattriya Abhinya, iii) Knowledge about the Ojapali, Devadashi, Deodhani etc. iv) Knowledge of the Taal and Bajana used in Sattriya Dance.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	• History and Evolution of Sattriya Dance. • Philosophy of Sattriya Dance	16	15
Unit-II	• Abhinaya in Sattriya Dance • Nayak- Naika Bheda in Sattriya Dance • Traditional hand Gestures used in Sattriya Dance. • Classical characteristics of Sattriya Dance. • Uses of Bhava and Rasha in Sattriya Dance- Drama.	16	15
Unit-III	Knowledge of- • Ojapali • Devadashi • Deodhani	16	15
Unit-IV	Notations of the Taal and Bajana used in Sattriya Dance.	16	15

References :

1. Ojapali, Dr. Sudarshana Baruah.
2. Borgeet, Bapchandra Mahanta.
3. Sattriya Khol Pradip, Gobinda Saikia.
4. Sattriya Nrityar Rupdarshan, Karuna Borah.
5. Sattriya Nritya Geet Vadyar Hatputhi, Jagannath Mahanta.
6. Khol Bigyan, Dilip Ranjan Borthakur
7. Khol Bidya (Part-I), Manoj Kumar Das.
8. Angkamala, Dr. Kesavananda Dev Goswami.

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: FOUNDATION OF SATTRIYA DANCE-3
COURSE CODE: MA-PA (SD)-03-303 (PRACTICAL)

Credit: 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i) Practical Knowledge of the Ramdani and Geetor Nach of Rajaghariya Sali and Sudha Sali.
- ii) Practical Knowledge about the Dance and Abhinaya of Ankia Bhaona.
- iii) Knowledge to compose Solo and Group Dance compositions. iv) Knowledge of the Taal and Bajana used in Sattriya Dance.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	• Rajaghoriya Sali, 3 no. ,4 no. • Rajaghoriya Sali Geetor Nach. (Brahma Taal, Misra Taal) • Barramdani 2no. • Kalakatiya Ramdani 2no. • Judha and Prabeshar Dance.	22	20
Unit-II	• Dance on Bargeet, Ankia geet • Dance Compositions based on Sattriya Dance Style.	10	10
Unit-III	Knowledge of Taals- Suta, Aktaal, Jaman, Jati, Brahma,Misra, Sutkala, Parital, Rupak, Sutikala, Kharman Taal, Raktaal.	16	15
Unit-IV	Revision of previous year courses.	16	15

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: ANKIA BHAONA AND OTHER CLASSICAL DANCE OF INDIA
COURSE CODE: MA-PA (SD)-03-304 (PRACTICAL)

Credit : 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i) Practical knowledge of Ankia Bhaona.
- ii) Basic knowledge of other classical Dance of india.
- iii) Knowledge of Stage performance (Sattriya Dance)
- iv) Knowledge of Stage performance (Kathak Dance)

UnitNo.	Content	WorkLoad	Weightage
Unit –I	•Practical knowledge of Ankia Bhaona.	16	15
Unit-II	•Dance Composition	16	15
Unit-III	•Basic knowledge of other classical Dance of india. (Kathak, Bharatnatyam, Manipuri etc.)	16	15
Unit-IV	• Stage performance (Sattriya Dance) • Stage performance (Kathak Dance)	16	15

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: KHOL VADYA AND TAAL
COURSE CODE : MA-PA (KV)-03-302 (THEORY)
Credit : 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- i) Knowledge of the history and evolution of Khol Vadya.
- ii) Knowledge of Prachalita and Aprachalita Taal of Khol Vadya.
- iii) Knowledge about Srikhol and Pung.
- iv) Knowledge of Staff notation.

Unit No.	Content	Work Load	Weightage
Unit –I	• History and evolution of Khol Vadya • Comparative study between Sattriya Khol Vadya, Srikhol and Pung.	10	15
Unit-II	• Prachalita and Aprachalita Taal of Khol Vadya. • Comparative Study of the following Taals- a. 8, 16, 42 b. 12, 14, 28	18	15
Unit-III	•Brief Knowledge of Staff Notation	20	15
Unit-IV	•Revision of Previous year courses.	16	15

References :

1. Taal Vadya Shastra, Dr Manohar Bhalchandra Rao Marathe
2. Bharatiya Raag Sangeet Tattva, Dr Sudarsana Baruah
3. Khol Bigyan, Dilip Ranjan Borthakur
4. Khol Bidya (Part-I), Manoj Kumar Das.

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: INTRODUCTION AND FOUNDATION OF KHOL VADYA -3
COURSE CODE : MA-PA (KV)-03-303 (PRACTICAL)
Credit : 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- 1) Practical knowledge of different Dhemali
- 2) Practical knowledge of playing style three Thuls.
- 3) Practical Knowledge the Bajana of Gopi Nach, Prabeshor Nach, Judhar Nach, Rajaghoriya chali etc.
- 4) Practical knowledge of the previous course.

UnitNo.	Content	Work Load	Weightage
Unit -I	Practical knowledge of different Dhemali--- • Sorudhemali with Pradarchan • Bordhemali with Pradarshan • Devadhemali with Pradarshan	18	20
Unit-II	•Bajana of Gopi Nach, Prabeshor Nach, Judhar Nach, Rajaghoriya chali etc.	16	15
Unit-III	Practical knowledge of playing method and application of three different thuls (Gharana)s	16	15
Unit-IV	Practical knowledge of the application of Taals in Gayan, vadan, Nritya and Natya.	14	10

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: ANKIA BHAONA AND CLASSICAL AND FOLK
PERCUSSION INSTRUMENTS OF INDIA.
COURSE CODE : MA-PA (KV)-03-304 (PRACTICAL)
Credit : 5

Marks: In Semester Marks-40

End Semester Marks-60

Total= 100

Course Objectives and outcomes:

- 5) Practical knowledge Ankia Bhaona.
- 6) Practical knowledge to playing Assamese Folk percussion Instruments.
- 7) Practical Knowledge to playing Indian Classical Percussion Instruments.
- 8) Practical knowledge of own composition.

UnitNo.	Content	Work Load	Weightage
Unit -I	•Practical knowledge Patra- Patrir Prabesh, Juddhar bajona in special reference to Ankia Bhaona.	18	20
Unit-II	•Playing style of Assamese Folk percussion Instruments (Dhol, Dogor, Nagera etc).	16	15
Unit-III	• . Knowledge of playing Indian Classical Percussion Instruments (Tabala, Maridanga, Pakhwaj etc).	16	15
Unit-IV	• Creative Composition • Stage Performance	14	10

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: MULTIDIMENSIONAL VALUES OF HINDUSTANI MUSIC
COURSE CODE :MA-PA (HVM)-03-301 (THEORY)
Credit : 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

- i) Knowledge of the relation between Psychology and Music.
- ii) Knowledge of the merits and demerits of a Vocalist.
- iii) Knowledge of the swaras of Hindustani, Karnatic and also of Western classical Music.
- iv) Knowledge of the works and contributions of some of the popular musicologists and performers of Hindustani, Karnatic and Western classical music respectively.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	- Detailed study of the relation between Psychology & Music. - Knowledge of Music Therapy and its impact. - Knowledge of the merits and demerits of a vocalist.	18	16
Unit-II	- Comparative study of the swaras of Hindustani classical music and Karnatic classical music. - Brief study on- Jaati, Javeli, Kriti, Tillana, Raagam, Taanam, Pallavi, Prabandh, Ghazal, Dadra, Kajri, Hori, etc.	14	14
Unit-III	Comparative study of the swaras of	12	12

	Indian Classical Music and Western Classical Music. • Knowledge of Harmony, Melody and Chords.		
Unit-IV	• Detailed study on the notation system of Hindustani and Karnatic Classical Music. • Study of the musical scales (both Indian and Western). • Contribution of some western scholars to Indian Music- Captain Williard William Johnes, Captain C. R. Day, E Clements, Fox Stangways, H. A. Popley, Alian Danielson. • Works & contributions of composers/performers to Indian Classical Music- Tansen, Haridas, Sadarang, Pt.V.N. Bhatkhande, Pt. Vyankatmakhi, Pt. V.D. Polushkar, Ut. Faiyaaz Khan, Ut. Bade Ghulam Ali Khan, Bade Ramdasjee, Begum Akhtar, Vd. Girija Devi, Vd. Shobha Gurtu, and some more.	20	18

References :

1. Music Therapy: The Art of music therapy to heal the pain -by Debanjali Adhikary.
2. Sangeet Chikitsa (Music Therapy) - by Dr. Swati Sharma
3. The Psychology of Music (a very short introduction) – by Elizabeth Hellmuth Margulis.
4. Kantha Xongeet aaru Tabla - by Himangshu kumar Baruah
5. Dictionary of Music & Staff Notation - Vivek Shahney.
6. Raga Parichay – by pt. Harishchandra Shrivastava.

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: DIFFERENT FORMS OF INDIAN MUSIC AND THE TALAS USED
WITH THEM.
COURSE CODE: MA-PA (HVM)-03-302 (THEORY)
Credit : 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

- i) Knowledge of the Time Theory of Ragas of Indian Classical Music.
- ii) Knowledge of some advanced Ragas of Indian Classical Music.
- iii) Knowledge of the two main Angs of Thumri Gayaki.
- iv) Knowledge of the different talas used in Khayal, Dhrupad and Thumri gayaki and different layakaries related to them.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	Knowledge of the Time Theory of Ragas of Indian Classical Music.	12	12
Unit-II	- Detailed study of the following raagas alongwith alaap and taans- i) Shudh Sarang ii) Rageshree iii) Ahir Bhairav iv) Madhuwanti v) Jog vi) Megh vii) Gaud Malhar viii) Bilaskhani Todi	22	20
Unit-III	- Knowledge of the Purab and Punjab Angs of Thumri. - Knowledge of different forms of semi classical music such as Dadra, Chaiti, Hori, Kajri etc.	12	12
Unit-IV	- Detailed study of the following Talas - i) Teental ii) Tilowada tal	18	16

	iii) Dhamar tal iv) Rupak tal v) Jat tal vi) Addha tal • Knowledge of Laya and different Layakaries.		
--	--	--	--

References :

1. Hindustani Sangeet Paddhati, Kramik Pustak Malika – by Pt. Vishnu Narayan Bhatkhande.
2. Abhinaba Geet Manjari -Pt. Ratanjhanka
3. Raga Parichay - Pt. Harishchandra Shrivastava.
4. Kantha xongeet aaru Tabla- Himanshu Kumar Baruah.

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: PRACTICAL KNOWLEDGE OF RAGAS AND KHAYAL
GAYAKI
COURSE CODE: MA-PA (HVM)-03-303 (PRACTICAL)
Credit: 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and Outcomes

- i) Practical knowledge of Alaap, Bolvistar, Boltan, etc.
- ii) Practical knowledge of some important and advanced Ragas of North Indian Classical Music.
- iii) Practical knowledge of Tarana.
- iv) Practical knowledge of Dhrupad gayaki.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	Practical knowledge and ability to do Alaap, vistaar, Bolbistar, Sargam Boltan etc., (different parts of Khayal gayaki).	14	14
Unit-II	- Practical Knowledge and ability to perform Bada Khayal in any 4 Ragas and Chota Khayal in each of the following mentioned Ragas- A. Morning Ragas- i) Shudh Sarang ii) Ahir Bhairav iii) Bilaskhani Todi iv) Megh B. Evening Ragas- (i) Jog (ii) Madhuwanti (iii) Gaud Malhar (iv) Rageshree	26	24
Unit -III	- Practical knowledge and ability to perform One Tarana in any of the above mentioned Ragas. - Practical knowledge and ability to perform One Dhrupad (alongwith upaj) and One Dhamar in any of the above mentioned ragas.	12	10
Unit-IV	Revision of the syllabus of previous semesters.	12	12

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: PRACTICAL KNOWLEDGE OF SEMI CLASSICAL MUSIC AND
TALAS
COURSE CODE: MA-PA (HVM)-03-304 (PRACTICAL)

Credit : 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

- i) Practical knowledge of performing different forms of semi classical and light classical music.
- ii) Practical knowledge of some of the most important and popular Talas of Hindustani Classical Music.
- iii) Practical knowledge of Rabindra Sangeet

UnitNo.	Content	WorkLoad	Weightage
Unit-I	• Ability to perform each of the following forms - i) Thumri ii) Dadra iii) Hori iv) Bhajan v) Ghazal	20	20
Unit-II	• Ability to perform Rabindra Sangeet. • Revision of all the different types of songs mentioned in the syllabus of previous semesters.	12	12
Unit-III	• Practical knowledge of the following Talas, including the Talas of previous semesters- i) Dhamar Tal ii) Jat tal iii) Punjabi iv) Jhumra v) Deepchandi	12	10

Unit-IV	• Stage performance of 30mins.	20	18
----------------	--	----	----



Syllabus

M.A. PERFORMING ARTS (4th SEMESTER)

**SATTRIYA DANCE/ KHOL VADYA/
HINDUSTANI VOCAL MUSIC**

**KRISHNAGURU ADHYATMIK
VISVA VIDYALAYA**

NASATRA, BARPETA

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: RESEARCH METHODOLOGY
COURSE CODE: MA-PA (SD/KV/HVM)-04-401
Credit: 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

- i) Knowledge about the meaning and types, purpose, characteristics, literature review, steps of research and hypothesis.
- ii) Knowledge about the methods of Research.
- iii) Knowledge of the moral principles of Research work.
- iv) Thesis and Article writing in the field of Performing Arts.

UnitNo.	Content	Workload	Weightage
Unit –I	Different Dimensions of research- • Characteristics of Research. • Purpose of Research • Research problem • Literature review • Steps of Research • Research design • Hypothesis/ Research Questions	16	15
Unit-II	Methods of Research • Experimental • Descriptive • Historical • Qualitative • Quantitative • Analytical • Case study • Survey	12	10

Unit-III	Ethics • Publication Ethics • Plagiarism	19	18
Unit-IV	Thesis and Article writing ; Format and styles of referencing • Areas of Research in Performing Arts • Field study method use in Performing Arts • Data collection in Performing arts • Interview techniques in Performing Arts	17	17

References :

- 1 Research Methodology: Methods and Techniques by C.R Kothari
2. Research Methods in Indian Music by Najma Perveen Ahmad
3. Gabesanar Paddhati Bitarka aaru Siddhanta by Dr. Dilip borah
4. Gabesanar Paddhati Biggyan by Pallavi Dekha Buzarbaruah

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: DISSERTATION
COURSE CODE: MA-PA (SD/KV/HVM)-04-402 (THEORY)
Credit: 5

Marks: In Semester Marks- 20 End Semester Marks-80 Total= 100

UnitNo.	Content	Workload	Weightage
Unit –I	Preparation of dissertation • Literature review • Field study • Preparation of dissertation	32	30
Unit-II	Viva voce on the dissertation	32	30

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: PROJECTS ON SATTRIYA
CULTURE
COURSE CODE: MA-PA (SD)-04-403 (PRACTICAL)
Credit: 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

- i) Knowledge of making projects related to practical course.
- ii) Practical Knowledge about the Makeup, Costume Design and Props making.
- iii) Knowledge about stage design and sound iv) Knowledge of the Sattriya and folk Culture of Assam.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	• Project related to practical course (As instructed by the teacher)	22	20
Unit-II	• Make up • Costume design • Props making	16	15
Unit-III	• Stage Design • Knowledge of Sound	16	15
Unit-IV	• Field study (understanding of Sattriya and Folk culture)	10	10

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: ANKIA BHAONA AND OWN COMPOSITION
COURSE CODE: MA-PA (SD/KV/HVM)-04-404 (PRACTICAL)

Credit : 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

- i) Practical knowledge of Ankia Bhaona.
- ii) Knowledge of compositions making.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	Performance of Ankia Bhaona.	30	20
Unit-II	• Revision of the previous course's Stage performance • Own Composition (Solo) • Composition (Group)	34	40

DEPARTMENT OF PERFORMING ARTS
COURSE TITLE: PROJECTS ON SATTRIYA
CULTURE
COURSE CODE: MA-PA (KV)-04-403 (PRACTICAL)
Credit: 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

- i) Knowledge of making projects related to practical course. ii) Knowledge of the making process and tuning systems of Musical Instruments like Khol, Dhol, Dagor' Dotara, Tokari, Pepa etc, iii) Knowledge about stage design and sound iv) Knowledge of the Sattriya and folk Culture of Assam.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	• Project related to practical course (As instructed by the teacher)	22	20
Unit-II	• Knowledge of the making process and tuning systems of Musical Instruments like Khol, Dhol, Dagor' Dotara, Tokari, Pepa etc,	16	15
Unit-III	• Knowledge of Sound, and Stage.	16	15
Unit-IV	• Field study (understanding of Sattriya culture and folk Culture)	10	10

DEPARTMENT OF PERFORMING ARTS COURSE
TITLE: PROJECTS RELATED TO
VOCAL MUSIC ALONG WITH THE
KNOWLEDGE OF SATTRIYA AND
FOLK CULTURE.
COURSE CODE: MA-PA (HVM)-04-403 (PRACTICAL)
Credit: 5

Marks: In Semester Marks-40 End Semester Marks-60 Total= 100

Course Objectives and outcomes:

- i) Knowledge of making projects related to practical course.
- ii) Knowledge of tuning the Tanpura.
- iii) The knowledge of the different parts of the instruments used to accompany a vocal performance like Taanpura, Tabla and Harmonium, alongwith the basic knowledge of its making process.
- iii) Knowledge about Sound production and Stage performance.
- iv) Knowledge of the Sattriya and folk Culture of Assam.

UnitNo.	Content	WorkLoad	Weightage
Unit –I	• Project related to practical course (As instructed by the teacher)	22	20
Unit-II	• Knowledge of tuning the Taanpura. • Knowledge of the different parts of Taanpura, Tabla and Harmonium, alongwith the basic knowledge of the making process of all the above mentioned instruments.	16	15
Unit-III	• Knowledge of Sound, and Stage.	16	15
Unit-IV	• Field study (understanding of Sattriya culture and folk Culture)	10	10

