

Bayan Vidhya

Prarambhik Barsha (Practical)

Introduction of Khol Instrument. System of producing different sounds on khol by hand. Rules of playing boles by right hand , left hand and combined hands. To know how to play Sapor, Tokor, Rogor, Bulon, Khola sapor, Lotha Sapor, Tapa Sapor etc.

Prathomik Barsha (Practical)

Uses of fingers to produce different sounds on Khol. Knowledge of Matra, Laya, Divisions, Taal, Maan or Suda Abortan, Ga- Maan, Ghaat, Chok etc. Practice to play Poritaal, Rupak Taal. Repeation of previous years course.

Prathoma Pratham Barsha

Theory

Defination of Taal and its type, Name of Sattriya Taal. Divisions of taal in geet. Rules to be maintain at the time of playing the Sattriya Instruments. System of playing Sattriya musical Instruments and knowledge of Dresses. To knoe the name of instruments used in Sattriya dance and music. Knowledge of taals like Ekktaal, or Etaali, Sarubisham, Dharam Jati, Bor Bisham etc. To know the system to play main boles of khol. Life history of Sattriya Gurus.

Practical

Introduction of Khol. System of playing Sapor, Tokar, Rogor, Ga-maan, Ghaat, Chok, Bol or Bajona of Right and left Hand. System of playing Yukta bole or combine bole, Mata, Laya, Taal, Maan, etc. Knowledge of Ektaal, or Etali, Saru Bisham, Dharam Joti, Bor Bishom, etc.

Prathoma Dwitiya Barsha

Theory

Origin of Khol Instrument and its uses. To describe the different parts of khol and other Sattriya musical instruments and their uses. Significance of costume of Bayan. General knowledge of the tradition of music. Knowledge of Sattri, Kirtan Ghar, Korapat etc. Special knowledge on taals like- Joti, Dharam joti, Math Joti, Un joti, Thekesa Joti, Khormaan, Rungangal, Thak taal, Dowaj, Birup etc. Repetition of previous course. Contribution of Sankardev on Sattriya culture. Life histories of Sattriya Gurus.

Practical

Practice of playing Bol or Bani on khol showing Taal, Maan, Laya etc. on Joti, Dharam joti, Math Joti, Un joti, Thekesa Joti, Khormaan, Rungangal, Thak taal, Dowaj, Birup, Ga-maan,

Ghat, Chok etc. Repetition of previous course. Practice of reciting all taals orally showing taali and khaali by hand.

Madhyama

Theory

To draw the picture of khol and Taal. Language and historical knowledge of Sangeet. Introduction of Khol and Mridanga and their use in dance and Music, Jati bichar of taals (Tishra, Chaturasha, Mishra). Different types of musical instruments. Knowledge of different taals like- Achtola, Domani, Tinimani, Charimani, Roktotaal, Brohmotaal, Chuta taal, Chutkola, Thukani etc. Ganika or Gayan Bayanar Jodi (Pair of Gayan and Bayan). Parts of Dhemali, Boha Chahini, Thio Sahini, Ga-Maan, Xosar, Bhangoni, Gurughat, Life history of Sattriya Guru.

Practical

Knowledge of taals like- Achtola, Domani, Tinimani, Charimani, Roktotaal, Brohmotaal, Chuta taal, Chutkola, Thukani etc. Prosangia Dhemali or Chahini, One Saru Dhemali, One Gurughat and repetition of previous years' course.

Kushal

Theory

Special knowledge of Taals of Hindustani and Karnataki music with Sattriya Taals. Introductory knowledge of khol instruments of Assam and other places of India. Knowledge of the dramas written by Mahapurush Madhabdev. Training of playing Bohachahini, Thio Chahini, Na-Dhemali, Boles of Nadubhongi, Krishna Naach, three parts (Ramdanu, Geetar and Mela) of Jhumura Naach, Two numbers of Ramdani of Sali naach, Geetor naach both in Etali and Poritaal. Introduction of Sattras, Life history of Sattriya Siksha Gurus.

Practical

Knowledge of Khol instrument of Assam along with similar instruments of other states of India. To know how to play Boha Sahini, Thio Sahini, Na-Dhemasli, Nadubhongi, Krishna Naach, Jhumura Naach, One Ramdani of Sali naach, Two numbers of Geetor naach both in Etali and Poritaal. Repetition of Taals of Raags,

Gunin

Theory (1st Paper)

History of Sattriya Sangeet and Indian Culture. To know the system of Training of Gayan Bayan. System of tuning Khol. Description of the musical instruments used in folk culture. Study of the dramas written by Sankardev and Madhabdev. Comparative knowledge of Indian Taals with

Sattriya Taals. Sources of Taals and Jati bichar. Knowledge of playing boles of Guru or Gosai Probesh, Gopi Probesh. Yuddha, Agnigarh, Aaria, Korapat or Patchora, Rongoligar. Life history of Sankardev, Madhabdev and Sattriya Siksha Gurus, Gurus of Nritya and Badya.

Theory (2nd Paper)

Repetition of previous courses of syllabus from Prathoma (1st yr) to Kushal (4th year).

Practical (1st Paper)

To know the system of tuning of khol, Bhorimaan, Gurumordan dhemali, Chahini, Knowledge of playing boles Ramdani of Rojagharia Sali dance, Geetar Naach, Sutradhari, Gosai Probesh, Gopi Probesh, Yuddha and Patra Probesh. Special Knowledge of taal bajona.

Practical (2nd Paper)

Repetition of previous courses of syllabus from Prathoma (1st yr) to Kushal (4th year).