

SEC-3

Name of the Course: Music(Bhawaiya Folk & Craft)

Full marks 50

Courses	Course Title	Course Credits	No. of Hours per Week
Minor	Elementary Study of Bhawaiya Folk Music	3 Credits	4 hours

Pedagogy: Classroom lecture, Practical, Problem solving, ICT, Tutorials, Group discussion, Seminar, Performance, field work, etc.

General Learning Objectives

- To familiarize students with the applied theory & Bhawaiya practical of Folk music and craft.
- To make Students capable of writing notation of the compositions.
- To learn basics of Bhawaiya Folk music, such as sound, notes, scales, tempo, rhythm etc. So that his foundation can be made strong.
- The objective of the course is to establish a chronology of the biographies of eminent musicians across the North Bengal, Assam & Bangladesh.

<p>General Learning Outcomes</p>	<ul style="list-style-type: none"> ● Able to introduce basic concepts of Bhawaiya Folk Music. ● Able to speak the prescribed form of Bhawaiya folk song in a small audience for at least 30 minutes. ● Able to perform an in-depth study of the biographies of illustrious and eminent musicians. 	
<p>Unit</p>	<p>Unit Title</p>	<p>Contents</p>
<p>I</p>	<p>Bhawaiya Source, Development and Styles</p>	<p>A. History of Indian folk Bhawaiya : Technical terminology: Dhima Tal, Ba-he, Dotorar Dang, Khachra, Chatka , Dariya, Chalanti</p> <p>B. Biography of Eminent folk artist: Dhiren Sarkar, Gangadhar Das, Dhaneswar Roy</p> <p>C. Application of Talas on Bhawaiya Hindustani Talas: Jhaptal, Ektal Indigenous Tala: Golapi, Batrishdana, Sholotiya</p> <p>D. Ability to play Indigenous musical instruments Basic ability to play Harmonium</p> <hr/> <p>a. Field work & Assignment Presentation b. Field work & Assignment Presentation c. Applied theory d. Stage Demonstration</p>

<p>II</p>	<p>Related Practical skill development and Stage performances on Bhawaiya.</p>	<p>A. Influence of Bhawaiya in Indian Raga: Comparative Study with Bhawaiya and Indian Classical Music -III, Composition Bhawa and Bhawaiya.</p> <p>B. Learning Bhawaiya Language : Applications theRajbanshi language& the Language of Bhawaiya</p> <p>C. Performance techniques: Stage performance in reference of Bhawaiya categories: (Tow song each)</p> <ol style="list-style-type: none"> i. Samajkendrik ii. Maishali iii. Gariayali iv. Mahuti v. Karmageet <p>D. Basic knowledge of Research: Write a research paper & submit regarding the extinctic art forms of North Bengal – III</p>
<p>III</p>	<p>Performance to develop folk art & crafts in related with Bhawaiya</p>	<p>Assessment:</p> <ol style="list-style-type: none"> a. Practical Performance b. Assignment Presentation c. Stage Performance d. Research paper <p>A. Performance and knowledge of Raga: Introduction of the indigenous art (Rajbanshi/Kamata Paintings) and artifacts in North Bengal- III</p> <p>B. Ability to making musical instrument: Basic knowledge of making Byana & Sarinda</p> <p>C. Knowledge of Composition: To make composition on Bhawaiya. Compose the song and write in Bhatkhande / New Innovative Notation system - III</p> <p>D. Basic knowledge of filed work: traditional museum’s,</p>

		<p>folk/tribal art and crafts artist's and make a report-II</p> <hr/> <p>Assessment:</p> <ol style="list-style-type: none"> a. Practical Performance b. Practical performance c. Practical performance d. Presentation in Power point.
<p>Skill Developments Activities:<i>(These activities are only indicative, the Faculty member can innovate)</i></p> <ul style="list-style-type: none"> · Collect and analyze performance of prescribed tadeonal melody by different maestros of Indian folk Music Bhawaiya. · Collect and analyze the different patterns and combinations used by different artists in the prescribed Folk music Bhawaiya. · Preparation of ten minutes performance with using different ornamentations of prescribed Bhawaiya Folk music and instruments in syllabus. 		

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14. *Nirbachita Bhawaiya Gan*(2016)
15. Bhawmik, Nimalendu(1977),*PrantaUttabangerLokaSamgeet*
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