

SEC-1

Course Code: 1st Semester :

Name of the Course: Music (Bhawaiya Folk & Craft) **Full marks 50**

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

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.

General Learning Outcomes		<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.
Unit	Unit Title	Contents
I	Bhawaiya Source, Development and Styles	<p>A. History of Indian folk Bhawaiya : Basics Concept, Definitions, Origin, Evolution, Alankar</p> <p>B. Biography of Eminent folk artist: Abbasuddin Ahmed, Pdm. Pratima Barua, Gangacharan Biswas</p> <p>C. Application of Talas on Bhawaiya Hindustani Talas: Dadra, Kaharwa Indigenous Tala: Saitol, Baromasiya</p> <p>D. Ability to play Indigenous musical instruments Basic knowledge on Dotara</p> <ol style="list-style-type: none"> a. Field work & Assignment Presentation b. Field work & Assignment Presentation c. Applied theory d. Stage Demonstration

<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 – I</p> <p>B. Bhawaiya in modern set up: Working in urban set-up and rural set-up. With and without microphone.</p> <p>C. Performance techniques: Performance before an assembly of people, Selection of Song, Use of Microphone. Stage performance in reference of Bhawaiya categories: (Two song each)</p> <ol style="list-style-type: none"> i. Prakritik ii. Anusthanik iii. Piriti iv. Dehatatwa v. Swadesh <p>D. Basic knowledge of Research: Write a research paper & regarding the extinctic art forms of North Bengal-I</p>
		<p>Assessment:</p> <ol style="list-style-type: none"> a. Practical Performance b. Assignment Presentation c. Stage Performance d. Research paper
<p>III</p>	<p>Performance to develop folk art & crafts in related with</p>	<p>A. Performance and knowledge of Raga: Introduction of the indigenous art (Rajbanshi/Kamata Paintings) and artifacts in</p>

<p>Bhawaiya</p>	<p>North Bengal – I</p> <p>B. Ability to making musical instrument: Basic knowledge of making Dotara.</p> <p>C. Knowledge of Composition: To make composition on Bhawaiya. Compose the song and write in Bhatkhande / New Innovative Notation system – I</p> <p>D. Basic knowledge of filed work: Interaction and visit the nearest institutions of folk music and make a report.</p> <p>Assessment:</p> <ul 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. 	
<p>Reference :</p> <ol style="list-style-type: none"> 1. Pal,HarishChandra, (1975) <i>UttarbangalarPalligiti,(ChatkaandDariyaKhanda)</i>, 2. Barma, Sukhbilash, (2019), <i>Uttarbangalar Palligit O Palagan</i> (ed) Pal HarishChandra, Kolkata,2019 	

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13. *Bhawaiya Shatak(1990)*
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