

BA (Hons) Performing Arts Violin - Hindustani (Top-up/Part-time) - GI354

1. CONTEXT AND OBJECTIVES

The BA (Hons) Performing Arts (Violin - Hindustani) is a two-year top up programme offered on a part time basis by the Mahatma Gandhi Institute in collaboration with the University of Mauritius. The programme takes on board students who have completed the 3-year Diploma course in Violin offered by the School of Performing Arts, Mahatma Gandhi Institute.

The objectives of the BA (Hons) Performing Arts (Violin - Hindustani) are to develop further understanding of the art of instrumental music with special focus on Violin; develop understanding and critical thinking of aesthetic expressions prevalent in Indian Art Music and develop creative skills as a basic tool to enhance compositional work. It will also enable students to appreciate and analyse various musical genres, styles and traditions in Vocal and Instrumental Music and develop pedagogical tools and research skills to gear learners to undertake independent study through completion of their dissertation.

Competencies and Career Opportunities

This programme provides a solid foundation of teaching and learning experiences that focus on music fundamentals, techniques, performance, pedagogical skills, creativity and compositional works. It aims at preparing the learners for a professional career as a teacher, performer, composer, music critic, arts officer and art administrator.

2. LEARNING OUTCOMES

At the end of the programme, graduates should be able to:

- Apply acquired knowledge and skills in the presentation of Raag Sangeet and other musical forms;
- Demonstrate aesthetic expression through application of ornamentation to enhance violin playing;
- Apply creative skills in compositional work;
- Demonstrate acquired skills in the appreciation and analysis of musical genres, style and music traditions; and
- Apply knowledge and skills in teaching, assessment and research.

3. TEACHING AND LEARNING METHODS

The course will be delivered through direct instruction, coaching /individualised instruction, lectures, tutorials, demonstration, project-based activities, presentations, seminars, live performances, teaching practice, listening and viewing sessions, information learning technologies (**ILT's**), master classes and workshops with visiting international artistes, experts and resource persons.

4. ENTRY REQUIREMENTS

• General Requirements

In accordance with the University General Entry Requirements for admission to undergraduate degree Programmes.

• Programme (Specific) Requirements

A post A-Level MGI Diploma in Performing Arts (Violin) or an alternative qualification acceptable to the University of Mauritius.

5. PROGRAMME DURATION

	Minimum	Maximum
Degree	2 years (4 semesters)	4 years (8 semesters)

6. MINIMUM LCCS CREDITS REQUIRED FOR DEGREE AWARD

- **For each Academic Year:** As per University Regulations.

Year	LCCS Credits
1	42
2	54
TOTAL	96

- **For Degree Award: 96 LCCS credits.**

The MGI Diploma already counts for 120 LCCS credits. For award of the BA (Hons) Performing Arts (Violin) degree, the student must obtain 96 LCCS credits, in addition to the 120 LCCS credits earned from the Diploma which amounts to a total of 216 LCCS credits. Breakdown as follows:

	Core Modules	Dissertation	Electives	Total LCCS Credits
Degree (Top-up)	72	18	6	96
Diploma (already acquired)	96	12	12	120

7. ASSESSMENT AND DEADLINES

All modules will carry 100 marks and will be assessed as follows, unless otherwise specified:

7.1 Examinations: 50% - 60%

- Written Examination
- Practical Examination
 - i. Viva-Voce
 - ii. Stage performance in solo

Note:

1. Students will be required to perform all practical examinations from memory
2. Stage performance will be open to the public

7.2 Continuous Assessment: 40% - 50%

Continuous Assessment may be based on seminars and/or assignment/s and should include at least one class test.

Note:

1. For a student to pass a module, an overall total of a minimum of 40% Continuous Assessment and Written and / or Practical Examination separately should be attained.

7.3 Submission Deadline for Dissertation / Project

The students will be expected to carry out a research work in either practical or theoretical aspects of the subject. Students opting for the theoretical aspects will be expected to **submit a dissertation of 8,000 to 12,000 words on the topic chosen** and those opting for practical based research should **submit a written report of 4,000 – 6,000 words together with their projects**. Research topics on both practical and theoretical aspects will be decided by the students and the supervisors and should be approved by the Project / Dissertation Committee of the School.

The assessment for the practical based research will be as follows:

Written Report 30%

Practical Art Work 70%

Three copies of the dissertation (two spiral-bound copies and one soft copy in a single PDF text file on an electronic storage media) should be submitted to the Faculty/Centre Registry not later than the **last week day** of March of the academic year by **4.00 p.m. at latest**.

The soft copy of the dissertation in a single PDF text file should be uploaded on the ‘Turnitin’ Platform in the Final Assignment Submission Link indicated by the Programme/Project Coordinator.

All the above should be submitted not later than the last working day (i.e. excluding Saturdays, Sundays and Public Holidays) of March of the academic year **by 4.00 p.m.** at latest, unless specified otherwise in the Programme of Studies.

8. LIST OF MODULES

Module Codes	Module Names	Contact Hrs (L + P)	Self-Study Hrs	Other Learning Hrs	LCCS Credits
PAVI (H) 1110 (3)	Fundamental components in Indian Music	10 + 20	60	90	6
PAVI (H) 1120 (3)	Melodic and Rhythmic structure	10 + 20	60	90	6
PAVI (H) 1130 (3)	Forms of Compositions	10 + 20	60	90	6
PAVI (H) 1210 (3)	Music theories and concepts: A Historical Approach	30 + 0	60	90	6
PAVI (H) 1220 (3)	Ornamentation	10 + 20	60	90	6
PAVI (H) 1230 (3)	Violin Techniques	10 + 20	60	90	6
PAVI (H) 2111 (5)	Improvisation I	10 + 20	60	90	6
PAVI (H) 2120 (5)	Compositional work	10 + 20	60	90	6
PAVI (H) 2130 (5)	Raag in Hindustani Music	10 + 20	60	90	6
PAVI (H) 2212 (5)	Improvisation II	15 + 15	60	90	6
PAVI (H) 2220 (5)	Listening and Performance	10 + 20	60	90	6
PAVI (H) 2230 (5)	Music Pedagogy and Teaching Practice	10 + 20	60	90	6
PAVI (H) 2000 (5)	Dissertation/Project				18

Note:

1. Contact Hours = Lectures, T=Tutorials + P[#] =Practicals
2. Students have to choose one elective from the above list.
3. Offering of electives would be subject to availability of resources and critical mass.
The Department reserves the right to offer additional electives.

9. PROGRAMME PLAN

YEAR 1

Module Code	Module Name	Contact Hrs (L + P)	Self-Study Hrs	Other Learning Activities Hrs	LCCS Credits
PAVI (H) 1110 (3)	Fundamental components in Indian Music ¹	10 + 20	60	90**	6
PAVI (H) 1120 (3)	Melodic and Rhythmic structure ¹	10 + 20	60	90**	6
PAVI (H) 1130 (3)	Forms of Compositions ¹	10 + 20	60	90**	6
PAVI (H) 1210 (3)	Music theories and concepts: A Historical Approach ²	30 + 0	60	90	6
PAVI (H) 1220 (3)	Ornamentation ²	10 + 20	60	90**	6
PAVI (H) 1230 (3)	Violin Techniques ²	10 + 20	60	90**	6
	Elective ²	30 + 0	60	90	6
Sub Total				630	42

YEAR 2

Module Code	Module Name	Contact Hrs (L + P)	Self-Study Hrs	Other Learning Activities Hrs	LCCS Credits
PAVI (H) 2111 (5)	Improvisation I ¹	10 + 20	60	90**	6
PAVI (H) 2120 (5)	Compositional works ¹	10 + 20	60	90**	6
PAVI (H) 2130 (5)	Raag in Hindustani Music ¹	10 + 20	60	90**	6
PAVI (H) 2212 (5)	Improvisation II ²	10 + 20	60	90**	6
PAVI (H) 2220 (5)	Listening and Performance ²	10 + 20	60	90**	6
PAVI (H) 2230 (5)	Music Pedagogy and Teaching Practice ²	15 + 15	60	90*	6
PAVI (H) 2000 (5)	Dissertation/Project ²	-	60	540	18
Sub Total				1080	54
TOTAL =					96

Module Code	Module Name	Contact Hrs (L + P)	Self-Study Hrs	Other Learning Activities	LCCS Credits
List of Electives					
School of Performing Arts					
INMU 1221 (1)	Introduction to Indian Classical Dances	30 + 0	60	90	6
INMU 1222 (1)	An Appreciation of Hindustani Music	30 + 0	60	90	6
INMU 1223 (1)	An Appreciation of Carnatic Music	30 + 0	60	90	6
School of Indological Studies					
INPH 1132(1)	Main Aspects of Indian Philosophy	30 + 0	60	90	6
School of Mauritian & Area Studies					
BFOT 1100 (1)	Introduction to Folklore, Folk culture and Oral	30 + 0	60	90	6
MST 1221 (1)	Mauritian Studies – Overview of History	30 + 0	60	90	6

Note:

¹Modules taught and examined in semester 1;

²Modules taught and examined in semester 2;

- a. (*) An additional of 1 hour per week of practical sessions will be covered as part of other learning activities.
- b. (**) An additional of 2 hours per week of practical sessions will be covered as part of other learning activities
- c. Practical sessions under other learning activities will be conducted on a face to face mode and might be extended to 12 or 13 weeks.

IMPORTANT NOTE:

The students will be required to keep a Port-folio containing a record of Music and Dance studied and performed, tutorials, programme notes and related performing and learning activities.

Students are advised to consult the 'General information to students' available at the following link:

<http://www.uom.ac.mu/>

10. MODULE OUTLINE

YEAR 1

SEMESTER I

PAVI (H) 1110 (3) Fundamental Components in Indian Music

This module explores the main components of music, namely; *shruti*, *swar* (musical notes), *thaat*, Mode, and *laya* (tempo). It analyses the types and properties of sound and focuses on the physics of musical sound. It also deals with rhythm and the various *laya-s* (tempi) prevalent in Indian music. Salient features and notation writing of compositions in *Raag-s* Yaman, Bihaag and Todi to further consolidate the practical aspect.

Learners will be able to:

- explain the concepts of *shruti*, *swar*, Scale and Mode
- play *swar-s* of the various parent scales and *raag-s* reasonably well,
- render compositions in various *laya-s* in prescribed *raag-s*.

PAVI (H) 1120 (3) Melodic and Rhythmic Structure

The essential features of 'Raag Sangeet' (Indian art music), namely; *raag* and *taal* are dealt with in this module. It also focuses on the techniques that lead to the playing of vocal compositions in slow, medium as well as fast tempi, thus equipping learners with deeper understanding of the melodic and rhythmic weaving process. Systematic development of *Raag-s* through *alaap*, compositions and *taan-s* are the main areas of study. Salient features and notation writing of *Raag-s* Puriya Dhanashree, Bhairav and Multani.

Learners will be able to:

- elaborate on the concept of *raag* and render various compositions in prescribed *raag-s*.
- implement acquired violin techniques in the presentation of the compositions in various rhythmic cycles.

PAVI (H) 1130 (3) Forms of Compositions

This module sheds light on the various forms of compositions that are prevalent in vocal Hindustani music. The module also focuses on the adaptation of vocal compositions in the conceptualisation of ‘*Gayaki Ang*’ in violin-playing as well as in other instruments in Indian art music. Salient features and notation writing of compositions in *Raag-s* Malkauns, Gaud Sarang and Vibhaas.

Learners will be able to:

- Identify, analyse and elaborate on the various musical compositions prevalent in Hindustani Vocal Music
- Render vocal compositions on the violin with required nuances in prescribed *raag-s*

SEMESTER II

PAVI (H) 1210 (3) Music Theories and Concepts: A Historical Approach

This module equips learners with an in-depth knowledge of the main theories of Indian art music from a historical perspective with reference to prominent music treatises. It also provides learners with an insight into the origin and development of Indian music.

Learners will be able to:

- explain the main theories of Indian art music
- elaborate on the origin and development of Indian music

PAVI (H) 1220 (3) Ornamentation

Ornamentation, a major element in the melodic aspect of Indian music is the main focus of this module. Learners will be geared towards the technical aspects of the main varieties of ornamentation such as *meend*, *khatka*, *kan* as well as *gamaka-s* (Oscillation). Salient features and notation writing of compositions in *Raag-s* Kamod, Kedar and Puriya.

Learners will be able to:

- demonstrate the acquired skills in the rendition of ornamentations
- implement the various ornamentations in their performances

PAVI (H) 1230 (3) Violin Techniques

This module aims at equipping learners with the required skills in violin-playing. It deals with advanced fingering and bowing techniques for the optimum rendition of compositions in various *Raag-s*. It will also shed light on certain technical aspects of the violin including tuning. Salient features and notation writing of *raag-s* Shyam Kalyan, Chhayanaat and Miyan Malhar.

Learners will be able to:

- play violin with proper bowing and fingering techniques
- render prescribed *raag-s* with appropriate technical know-how

ELECTIVES

INMU 1220 (1) Introduction to Rhythm

This (theory) module aims at providing an insight about the general concept of Rhythm; rhythm as a natural phenomenon; cycles and rhythm in daily activities and the aesthetic beauty of rhythm which is the underlying factor governing man's life and nature. It also provides knowledge about the science of rhythm in music; the concept of time, measure, beats, taal, laya, sam and so on; structures of simple and complex rhythm (syncopation) and the role and function of percussion instruments in music.

INMU 1221 (1) Introduction to Indian Classical Dances

This module deals with an introduction to the Classical Dances and it aims at creating interest towards Indian Dance. It provides knowledge about the origin of Indian Dance and the three Indian Classical Dance styles namely, Bharata Natyam, Kathak and Kuchipudi which are taught at the Mahatma Gandhi Institute. Students will get an opportunity to watch the different aspects of the three classical dance styles through demonstration.

INMU 1222 (1) An Appreciation of Hindustani Music

This module is to create an awareness of the vast study of Indian Hindustani Music. It deals with the musical scales, history, instruments, genres, Taal, basics, pioneers and awareness of music. Involvement in music is part of the essence of human being. No learning would therefore be complete without music. Hence, exposure to music is essential.

INMU 1223 (1) An Appreciation of Carnatic Music

This module deals with the history of Carnatic Music, its important features, the different musical forms as well as the musical instruments of South India. The aim of this module is to create an awareness and appreciation of the South Indian Music system.

INPH 1132(1) Main Aspects of Indian Philosophy

Chief characteristics, nature, source, purpose and trends of Indian Philosophy. Main problems of Indian Philosophy: metaphysical, epistemological and axiological. Theories of causation. Theory of Action and knowledge, concept of Rebirth. Schools of Indian Philosophy.

BFOT 1100 (1) Introduction to Folklore, Folk Culture and Oral Traditions

This module will briefly introduce students to the major branches, concepts and theories of folklore. It will elaborate on Myth, tales, legends, riddles and literature connected to folklore. The meaning and significance of oral, performative and knowledge-based traditions will be dealt with, with reference to the Mauritian context. Students will be required to participate in seminars, practicals and fieldwork on the Folklore and Oral Traditions of Mauritius.

MST 1221(1) Mauritian Studies - Overview of History

This module, after briefly introducing students to the Indian Ocean in precolonial times, overviews the development of Mauritius under successive colonial regimes up to the independence of Mauritius in 1968.

SEMESTER I**PAVI (H) 2111 (5) Improvisation I**

This module will treat the concept of *alaap*, the most important aspect which is the basis of improvisation in Indian art music. Salient features and notation writing of compositions in *raag-s* Maru Bihaag, Marva and Bhimpalasi.

Learners will be able to:

- construct simple and complex musical phrases during introduction of various *raag-s*
- improvise and render *alaap-s* within compositions in various *raag-s*

PAVI (H) 2120 (5) Compositional Works

This module aims at equipping learners with skills to enable them to further develop their creative abilities in compositional work. It will gear them towards formulation of compositions based on certain important principles in various *raag-s* and *taal-s*.

Learners will be able to:

- explain the various elements pertaining to compositions and compositional work
- formulate compositions in various *raag-s* and *taal-s*

PAVI (H) 2130 (5) Raag in Hindustani Music

This module will treat the concept of *raag* and the relevant elements and issues pertaining to its rendition. The elaboration of *raag-s* in various *gharana-s* will also be dealt with. Salient features and notation writing of compositions in *Raag-s* Shree, Patdeep and Basant.

Learners will be able to:

- explain the characteristic features of the prescribed *raag-s*
- demonstrate systematic and artistic elaboration of prescribed *raag-s*

SEMESTER II**PAVI (H) 2212 (5) Improvisation II**

This module will focus on the aspect of *taan* and its varieties which is prevalent in both vocal and instrumental music. Learners will be required to master certain technical skills prior to the rendition of the various note-patterns. The module will also deal with salient features and notation writing of compositions in *raag-s* Bageshree, Ahir Bhairav and Kirvani.

Learners will be able to:

- compose simple and complex *taan-s* in various *raag-s* and *taal-s*
- improvise and render *taan-s* within compositions in prescribed *raag-s*

PAVI (H) 2220 (5) Listening and Performance

This module will equip learners with the art and techniques of live performances before an audience. Learners will be involved in guided listening/viewing of performances of Maestros of Indian art music followed by analysis. It will prepare the learners for systematic rendering of *Raag Sangeet*.

The performance will comprise:

- a vilambit gat (20 minutes)
- a maddhyalaya / drut gat (10 minutes)
- a light- classical composition (3-5 minutes)

Learners will be able to:

- explain the techniques and requirements of live performances
- analyse the different *raag-s* and types of compositions viewed and listened to
- demonstrate systematic rendition of *raag-s* through performances
- demonstrate creativity, spontaneity and ability to improvise ex-tempore with the required ornamentations
(Candidate can choose any *raag* studied during the two-year course)

PAVI (H) 2230 (5) Music Pedagogy and Teaching Practice

This module will treat the concept of teaching. It will focus on the teaching of instrumental music with special focus on violin. The following issues will also be dealt with: the need for professional training of a teacher, teaching of music as a challenge, motivation of students, teaching learning process in music, teaching techniques, the evaluation procedures in music.

Learners will be able to:

- demonstrate positive attitudes and values while teaching music
- implement acquired pedagogical knowledge and skills in the music teaching process
- apply appropriate evaluation tools and techniques during examinations

PAVI (H) 2000 (5) Dissertation/Project

The student is expected to carry out a research work in either the practical or the theoretical aspects of the subject. The student opting for the theoretical aspect is expected **to submit a dissertation of 8,000 to 12,000 words on the topic chosen**. Research on the practical aspect will be decided by the student and the supervisor.

<i>*This Programme has been amended as follows: 2017,2020</i>
