

# **BA (Hons) Performing Arts Vocal Hindustani (Top-up/Part-time) - GI339**

## **1. CONTEXT AND OBJECTIVES**

This two-year, part-time top-up B.A (Hons) Performing Arts (Vocal Hindustani Music) programme is built up on the three-year, part time Diploma in the same discipline.

The objectives of the BA (Hons) Performing Arts (Vocal Hindustani Music) are to train and develop students to the required performance level both as a solo and group performer; develop critical thinking and understanding with regards to the origin, evolution and present status of the art-form, and its aesthetic dimensions; develop critical and creative thinking and communicative skills while performing the art-form. It will also enable students to appreciate and render the different genres, forms and styles of Hindustani vocal music and develop teaching and research skills pertaining to the art-form and allied areas and nurture a set of core values attached to Indian Music.

### **Competencies and Career Opportunities**

The main focus of this programme is the development of practical skills of performing, composing, creative and interpretative skills. Learners will be encouraged to reflect on their own work, including the artistic process.

This course of study in vocal Hindustani music will establish a basis for further education and employment in the field of music, education and to broader areas in creative industries and cultural institutions. Skills in academic writing and research will also be developed through research projects.

## **2. LEARNING OUTCOMES**

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

- Demonstrate and articulate an understanding of the elements, terms and key concepts of vocal music through improvising, creating and performing.
- Analyse and evaluate ideas, concepts and theories pertaining to the art-form.
- Render melodic delineation, ornamentations and embellishments of the melodic forms.
- Perform the art-form studied (Raga-Sangita) confidently without any inhibitions.
- Plan and implement effective music instruction and provide students with learning experiences that would enhance their musical knowledge, skills and appreciation.
- Demonstrate a musical understanding of aesthetic intentions of different styles and genres.

## **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 by 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 (Vocal Hindustani Music) or an alternative qualification acceptable to the University of Mauritius.

#### 5. PROGRAMME DURATION

	<b>Minimum</b>	<b>Maximum</b>
<b>Degree</b>	2 years (4 semesters)	4 years (8 semesters)

#### 6. MINIMUM LCCS CREDITS REQUIRED FOR DEGREE AWARD

- **For each Academic Year**

<b>Year</b>	<b>LCCS Credits</b>
1	42
2	54
<b>TOTAL</b>	<b>96</b>

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

The MGI Diploma already counts for 120 LCCS credits. For award of the BA (Hons) Performing Arts (Vocal Hindustani Music) 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:

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

#### 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% in 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 Code	Module Name	Contact Hrs (L + P)	Self-Study Hrs	Other Learning Hrs	LCCS Credits
PAVH 1110 (3)	Swara and Laya in Indian Music	10 + 20	60	90	6
PAVH 1120 (3)	Raga and Tala in Hindustani Music	10 + 20	60	90	6
PAVH 1130 (3)	Voice Culture	30 + 0	60	90	6
PAVH 1210 (3)	Forms of Singing	10 + 20	60	90	6
PAVH 1220 (3)	Music Theories and Concepts: A Historical Approach	30 + 0	60	90	6
PAVH 1231 (3)	Ornamentation I	10 + 20	60	90	6
PAVH 2110 (5)	Raga in Hindustani Music	10 + 20	60	90	6
PAVH 2120 (5)	Compositional work	15 + 15	60	90	6
PAVH 2131 (5)	Improvisation I	10 + 20	60	90	6
PAVH 2210 (5)	Music Pedagogy	15 + 15	60	90	6
PAVH 2222 (5)	Ornamentation II	10 + 20	60	90	6
PAVH 2232 (5)	Improvisation II	10 + 20	60	90	6
PAVH 2000 (5)	Dissertation	-	-		18

**Note:**

1. Contact Hours = L, Lectures + 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
PAVH 1110 (3)	Swara and Laya in Indian Music <sup>1</sup>	10 + 20	60	90**	6
PAVH 1120 (3)	Raga and Tala in Hindustani Music <sup>1</sup>	10 + 20	60	90**	6
PAVH 1130 (3)	Voice Culture <sup>1</sup>	30 + 0	60	90	6
PAVH 1210 (3)	Forms of Singing <sup>2</sup>	10 + 20	60	90**	6
PAVH 1220 (3)	Music Theories and Concepts: A Historical Approach <sup>2</sup>	30 + 0	60	90	6
PAVH 1231 (3)	Ornamentation I <sup>2</sup>	10 + 20	60	90**	6
	Electives <sup>2</sup>	30 + 0	60	90	6
<b>Sub Total</b>				<b>630</b>	<b>42</b>

### YEAR 2

Module Code	Module Name	Contact Hrs (L + P)	Self-Study Hrs	Other Learning Activities Hrs	LCCS Credits
PAVH 2110 (5)	Raga in Hindustani Music <sup>1</sup>	10 + 20	60	90**	6
PAVH 2120 (5)	Compositional work <sup>1</sup>	15 + 15	60	90*	6
PAVH 2131 (5)	Improvisation I <sup>1</sup>	10 + 20	60	90**	6
PAVH 2210 (5)	Music Pedagogy <sup>2</sup>	15 + 15	60	90*	6
PAVH 2222 (5)	Ornamentation II <sup>2</sup>	10 + 20	60	90**	6
PAVH 2232 (5)	Improvisation II <sup>2</sup>	10 + 20	60	90**	6
PAVH 2000 (5)	Dissertation <sup>2</sup>	-	-	540	18
<b>Sub Total</b>				<b>1080</b>	<b>54</b>
<b>TOTAL =</b>					<b>96</b>

Module Code	Module Name	Contact Hrs (L + P)	Self-Study Hrs	Other Learning Activities Hrs	LCCS Credits
<b>List of Electives</b>					
<b>School of Performing Arts</b>					
INMU 1221	Introduction to Indian Classical Dances	30 + 0	60	90	6
INMU 1222	An Appreciation of Hindustani Music	30 + 0	60	90	6
INMU 1223	An Appreciation of Carnatic Music	30 + 0	60	90	6
<b>School of Indological Studies</b>					
INPH 1132(1)	Main Aspects of Indian Philosophy	30 + 0	60	90	6
<b>School of Mauritian &amp; Area Studies</b>					
BFOT 1100	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:**

<sup>1</sup>Modules taught and examined in semester 1;

<sup>2</sup>Modules 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**

##### **PAVH 1110 (3) Swara and Laya in Indian Music**

Concept of *swara*, *laya* and *layakaris*; permutation and combination of *swaras* in formation of *tana*; the just intonation scale; the tempered scale; properties of sound; general theory of vibrations; beats and harmonics in music; *tanpura* tuning. Study of ragas and notation writing of compositions.

##### **PAVH 1120 (3) Raga and Tala in Hindustani Music**

Concept of *Raga* as a melodic structure; concept of *tala* and its development; Study of ragas and notation writing of compositions.

##### **PAVH 1130 (3) Voice Culture**

Study of the voice as an instrument of speech and song; factors influencing voice production; analysing methods of voice training; vocal impurities and pathologies; merits and demerits of vocalists.

#### **SEMESTER II**

##### **PAVH 1210 (3) Forms of Singing**

Study of the following forms: *Dhrupad*, *Thumri*, *Tarana*, *Dhamar*, *Bhajan*; Study of ragas and notation writing of compositions. Prescribed Ragas are as follows: *Jhinjhoti*, *Adana*, *Shankara*, *Tilang*.

##### **PAVH 1220 (3) Music Theories and Concepts: A Historical Approach**

Detailed study of the following theories and concepts of Indian Music and their origin: *Gandharva* and *gan*; *Kutupa*, *Alapti*, *Giti*, *Prabandha*, *Bandish*; theory of *rasa*; *raga* classification.

### **PAVH 1231 (3) Ornamentation I**

Concept of *gamaka*; study and practice of the following *gamakas*: *Kan, Meend, khatka, murki, gamaka*; study of ragas and notation writing of compositions. Prescribed Ragas are as follows: *Darbari Kanada, Puria Dhanashri, Kamod, Sohini*.

## **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.

## YEAR 2

### SEMESTER I

#### **PAVH 2110 (5) Raga in Hindustani Music**

Analysis of the tonal quality and tonal level of each note in a raga, essential features or ‘*angas*’ of *ragas*; moods evoked by specific combination of notes; different interpretation and rendering of *ragas* by different schools (*gharanas*); study of *ragas* and notation writing of compositions.

#### **PAVH 2120 (5) Compositional Work**

Practice in compositional work; building up of a repertoire of suitable vocal and instrumental music compositions – classification, presentation and direction; study of some popular musical instruments (Indian and Western) – classification, utility, quality, limitation and organisation, orchestration in Indian Music, and the pedagogical principles and practices involved therein.

#### **PAVH 2131 (5) Improvisation I**

Detailed study of the following types of improvisation: *Alap*, *bol alap*, *akar alap*, *sargam alap*, *behelawa*, *bol behelawa*; study of *ragas* and notation writing of compositions

### SEMESTER II

#### **PAVH 2210 (5) Music Pedagogy**

Concept of teaching; the need for professional training; the challenge of teaching; the music teacher; motivation; the process of learning; imparting teaching techniques; maxims of methodical training; evolving evaluation procedures.

#### **PAVH 2222 (5) Ornamentation II**

In depth treatment of the various ornaments and embellishment (*gamak*). Study of *ragas* with emphasis on all the main steps in raga elaboration.

#### **PAVH 2232 (5) Improvisation II**

Concept of *tana*; practice of *sargam*-, *akar*-, and *bol* – *tana*, *sargam* and *bol behelawa*; practice of the *upaj* types of improvisation; study of *ragas* and notation writing of compositions.

#### **PAVH 2000 (5) Dissertation/Project**

The student will be 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 will be expected **to submit a dissertation of 8000 to 12 000 words on the topic chosen**. Research on the practical aspect will be decided by the student and the Supervisor.

*\*This Programme has been amended as follows: 1998, 2008, 2020*