

# **BA (Hons) Performing Arts Sitar (Top-up/Part-time) - GI336**

## **1. CONTEXT AND OBJECTIVES**

The two-year top-up BA (Hons) Performing Arts (Sitar), is being offered at the Mahatma Gandhi Institute in collaboration with the University of Mauritius on a part-time basis and is built up on a three-year part-time Diploma course.

The objectives of the BA (Hons) Performing Arts (Sitar) (Part-Time) are to develop further understanding of the art-form, and related terms, concepts, principles and techniques; develop critical thinking and understanding with regards to the origin, evolution and present status of the art-form, and its aesthetic dimensions and develop critical and creative thinking in compositional work. It will also enable students to develop pedagogical tools and research skills pertaining to the art-form to gear learners to undertake independent study through completion of their dissertation and equip learners with tools and techniques to assess and evaluate music students.

### **Competencies and Career Opportunities**

This programme caters for students, who want study music on a part time basis as most of them are already employed and wish to have an additional qualification in Sitar at a convenient pace. Today most of our passed-out students are serving either as Music Educators in both Public and Private schools or as Arts officer at the Ministry of Arts and Culture.

## **2. LEARNING OUTCOMES**

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

- Apply acquired skills and advanced techniques of Sitar-playing while performing;
- Critically analyse and relate the applied theory to the practical work;
- Engage in compositional work;
- Develop appreciation of different genres, forms and styles of instrumental music;
- Apply pedagogical tools and research skills in the teaching of the art-form efficiently and effectively; and
- Apply acquired knowledge and skills to assess and evaluate a taught programme.

## **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 (Sitar) 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:

Year	LCCS Credits
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 (Sitar) 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
<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:

**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 (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 Activities Hrs	LCCS Credits
PASI 1110 (3)	Swara and Laya in Indian Music	10 + 20	60	90	6
PASI 1120 (3)	Raga and Taal in Hindustani Music	10 + 20	60	90	6
PASI 1130 (3)	Forms of Composition	10 + 20	60	90	6
PASI 1210 (3)	Music theories and concepts: A Historical Approach	30 + 0	60	90	6
PASI 1220 (3)	Ornamentation	10 + 20	60	90	6
PASI 1230 (3)	Sitar Techniques	10 + 20	60	90	6
PASI 2110 (5)	Raga in Hindustani Music	10 + 20	60	90	6
PASI 2121 (5)	Compositional work I	10 + 20	60	90	6
PASI 2131 (5)	Improvisation I	10 + 20	60	90	6
PASI 2210 (5)	Music Pedagogy & Teaching Practice	15 + 15	60	90	6
PASI 2222 (5)	Compositional Work II	10 + 20	60	90	6
PASI 2232 (5)	Improvisation II	10 + 20	60	90	6
PASI 2000 (5)	Dissertation/Project				18

### Note:

1. Contact Hours = L= 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
PASI 1110 (3)	Swara and Laya in Indian Music <sup>1</sup>	10 + 20	60	90**	6
PASI 1120 (3)	Raga and Tala in Hindustani Music <sup>1</sup>	10 + 20	60	90**	6
PASI 1130 (3)	Forms of Composition <sup>1</sup>	10 + 20	60	90**	6
PASI 1210 (3)	Music theories and concepts: A Historical Approach <sup>2</sup>	30 + 0	60	90	6
PASI 1220 (3)	Ornamentation <sup>2</sup>	10 + 20	60	90**	6
PASI 1230 (3)	Sitar Techniques <sup>2</sup>	10 + 20	60	90**	6
	Elective <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 Hr (L + P)	Self-Study Hrs	Other Learning Activities Hrs	LCCS Credits
PASI 2110 (5)	Raga in Hindustani Music <sup>1</sup>	10 + 20	60	90**	6
PASI 2121 (5)	Compositional work I <sup>1</sup>	10 + 20	60	90**	6
PASI 2131 (5)	Improvisation I <sup>1</sup>	10 + 20	60	90**	6
PASI 2210 (5)	Music Pedagogy & Teaching Practice <sup>2</sup>	10 + 20	60	90**	6
PASI 2222 (5)	Compositional Work II <sup>2</sup>	10 + 20	60	90**	6
PASI 2232 (5)	Improvisation II <sup>2</sup>	15 + 15	60	90*	6
PASI 2000 (5)	Dissertation/Project <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 Hr (L + P)	Self-Study Hrs	Other Learning Activities Hrs	LCCS Credits
<b>List of Electives</b>					
<b>School of Performing Arts</b>					
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
<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 (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:**

<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**

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

This module explores the two basic concepts of music, namely Swara (musical notes) and Laya (speed). It analyses the types, properties and physics of sound. It also deals with rhythm, speed in music and different categories of speed current in music.

Study of Ragas and notation writing of compositions, salient features of Ragas Basant, Deshkar and Sankara

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

The focus of this module is on Raga, Tala and Raga Sangeet. It traces the development of the concept of Raga and deals with the actual rendering of Raga as a melodic structure. It also deals with rhythmic cycles in music. Salient features of Ragas Rageshri, Tilang and Marwa. Notation writing and rendering of compositions, Alap, Jod Alap, Tanas and Jhala in the above-mentioned Ragas.

#### **PASI 1130 (3) Forms of Compositions**

This module focuses on the 'bound' (nibaddha) aspect of music. It provides knowledge on some popular forms of compositions used in Hindustani music. It also deals with the actual rendering of Raga-Sangeet with emphasis on vocal compositions from which instrumentalists derive inspiration to create 'Gats' (compositions played on instruments). Salient features of Ragas Puria, Kedar and Shudha Sarang. Notation writing and rendering of composition, Alap, Jod Alap and Tanas and Jhala in the above-mentioned Ragas.

## **SEMESTER II**

### **PASI 1210 (3) Music Theories and Concepts – A Historical Approach**

This module provides an in-depth study of the important theories of Indian music from a historical perspective with reference to important music treatises. It also familiarizes students with the origin and development of Indian music.

### **PASI 1220 (3) Ornamentation**

This module stresses on a detailed study of ornamentation (gamaka) in Indian music. It deals with their application in Raga-sangeet. Salient features of Ragas Malkauns, Bahar and Durbari Kanhara and a light classical or light composition in any Raga – Tala so far studied. Notation writing and rendering of composition, Alap, Jod Alap, Tanas and Jhala in the above- mentioned Ragas.

### **PASI 1230 (3) Sitar Techniques**

This module aims at providing the necessary knowledge on the technical aspects of Sitar playing. It will also give knowledge on how different distribution of strings by different schools affect the tonal quality of the instruments. Salient features of Ragas Puria Dhanashri, Adana and Piloo.

## **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**

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

The aim of this module is to analyse Raga-sangeet from the following points of view: 'angas', nature of notes and schools (gharanas). It also provides knowledge and skills in the practical rendering of some ragas. Salient features of Ragas Maru Bihag, Sohani and Nat Bhairav. Notation writing and rendering of composition, Alap, Jod Alap, Tanas and Jhala in the above-mentioned Ragas.

#### **PASI 2121 (5) Compositional Work I**

The aim of this module is to develop the creativity of the students in compositional work. It provides them with opportunities to study the various materials used in music and it will help them to use same systematically for compositional work. It will also deal with pedagogical principles and practices involved therein.

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

The main thrust of this module is on the 'Alap' type of improvisation. It provides knowledge of and skills in Alap and Jod Alap. Salient features of Ragas Puria Kalyan, Chayanat and Komal Rishab Asavari. Notation writing and rendering of composition, Alap, Jod Alap, Tanas and Jhala in the above-mentioned Ragas.

### **SEMESTER II**

#### **PASI 2210 (5) Music Pedagogy and Teaching Practice**

This module analyses some of the principles and techniques used in the teaching of instrumental music. It deals with factors influencing effective teaching and also the procedures used in the assessment and evaluation of music.

### **PASI 2222 (5) Compositional Work II**

This module lays emphasis on the practical aspects of compositions in instrumental music. It further provides knowledge and skills to create different types of compositions in various ragas and talas. The module also examines the pedagogical principles and practices involved therein.

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

This module lays emphasis on the 'tana' aspect of improvisation. It provides knowledge and skills to compose different types of 'todas/tanas' like 'shuddha tana', 'kuta tana', 'vakra tana', 'mishra tana' etc. Salient features of Raga Gujri Todi, Raga Ahir Bhairav, Raga Kirvani and a light classical or light composition in any Raga – Tala so far studied. Notation writing and rendering of composition, Alap, Jod Alap, Tanas and Jhala in the above-mentioned Ragas.

### **PASI 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:2008, 2020*