

MA Performing Arts (Vocal Hindustani Music) (2 years Part Time) – GI516 (Subject to Approval)

1. Objectives

This programme will provide opportunities to educands to further develop their skills as well as reinforce creativity and enhance knowledge of Vocal Hindustani Music. Educands will be equipped with tools to enhance teaching and learning processes, to carry out research on original topics, to develop teaching and critical appreciation of Hindustani Music with special reference to Vocal Hindustani Music. Moreover it caters for a multi faceted education to enhance the overall performance of the singer and to instill values for character building in line with Indian cultural traditions and heritage.

2. General Entry Requirements

Successful completion of an undergraduate degree with:

- At least a second class or 50% whichever is applicable
- OR
- A GPA not less than 2.5 out of 4 or equivalent, from a recognised higher education institution
- OR
- Alternative qualifications acceptable to the University of Mauritius/MGI.

3. Programme Requirements

At least a second class Degree in Performing Arts (Vocal Hindustani), B.A (Hons) Performing Arts (Vocal Hindustani) with Education or equivalent qualifications acceptable to the UOM/ MGI.

4. Programme Duration

	Minimum	Maximum
Master's Degree	4 semesters (2 yrs)	8 semesters (4 yrs)
Post Graduate Diploma	4 semesters (2 yrs)	8 semesters (4 yrs)
Post Graduate Certificate	2 semesters (1 yr)	4 semesters (2 yrs)

5. Credits per Semester

Minimum 3 credits subject to Regulation 4

6. Minimum Credits Required for Award of

Master's Degree	-	42 credits
Post graduate Diploma	-	24 credits
Post graduate Certificate	-	15 credits

Breakdown as follows:

	<i>Total</i>	<i>Core Modules</i>	<i>Dissertation</i>	<i>Electives</i>
Master's Degree Award	42 credits	24	12	6
Postgraduate Diploma	24 credits	24	-	-

Postgraduate Certificate	15 credits	12	-	-
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7. Assessment

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

- Theory modules MAVH 5141, MAVH 5143, MAVH 5145, MAVH 5146, MAVH 5147, MAVH 5148, MAVH 5249 and MAVH 5251 will be based on Written Examination (WE) of 3-hours duration, carrying 70% of the total 100 marks, out of which 30% will be from Continuous Assessment (CA).
- Practical modules MAVH 5142 and MAVH 5250 will carry 100 marks, out of which 30% will be from Continuous Assessment (CA) and 70% from Viva Voce.
- Practical module MAVH 5144 will carry 100 marks out of which 35% will be from Viva Voce and 35% from demonstration, while 30% will be from Continuous Assessment (CA).
- MAVH 5252 - Stage Performance (Concert) will carry 100 marks, out of which 35% will be from Viva Voce, while demonstration will carry 10 marks for semi-classical/light music, 25 marks for classical music and 30 marks will be from Continuous Assessment (CA).
- Continuous Assessment (CA) may be based on assignments, practical tests, theory tests, exposés.
- There is no level attached to modules, i.e each module carries its own credit value.
- **Submission deadlines for Dissertation :**
 - First draft: End of July in the final year
 - Final copy: last working day of August in the final year
- For a student to pass a module, an overall total of 40% for combined Continuous Assessment (CA) and Written Examination (WE) components would be required, without minimum thresholds within the individual CA and WE components. The same criterion will apply for modules being assessed jointly. Note that all overall marks for the two modules will be considered and not the individual marks for each of the two modules.

8. Choice of Electives

Students will be required to submit their choice of electives in order of priority by the middle of Semester I of year I.

The UOM/MGI reserve the right not to offer a given elective module if the critical number of students is not attained and/or for reasons of resource constraints.

9. List of Modules

Core Modules	Module	Hrs/Wk	Credits
		L + P	
MAVH 5141	Music of the various nations	3 + 0	3
MAVH 5142	SHRUTYANTAR	1 + 4	3
MAVH 5143	Taaldari	2 + 2	3
MAVH 5144	Gayaki	1 + 4	3
MAVH 5249	Aesthetical Matrix of Indian Music	3 + 0	3
MAVH 5250	Avirbhav and Tirobhav	1 + 4	3
MAVH 5251	Raga Lakshanas	2 + 2	3
MAVH 5252	Bhavuk Prastuti	1 + 4	3
MAVH 5000	Dissertation		12
Electives			
MAVH 5145	Music, Psychology and Sociology	3 + 0	6
MAVH 5146	Music and Electronic Media	3 + 0	6
MAVH 5147	Hindustani Music in Mauritius	3 + 0	6
MAVH 5148	Music Therapy	3 + 0	6

Note: Students will be required to write between 10,000 to 14,000 words on an original research based topic which is relevant to the subject and approved by the Departmental Board assisted by a supervisor. Guidance in Research methodology will be provided.

The dissertation will include a Viva Voce conducted by a panel including the supervisor.

Deadline to submit **proposal** for dissertation is the first week of July of Level I.

10. Programme Plan

Year 1							
Semester I				Semester II			
Code	Module	Hrs/Wk	Credits	Code	Module	Hrs/Wk	Credits
MAVH 5141	Music of the various nations	3 + 0	3	MAVH 5143	Taaldari	2 + 2	3
MAVH 5142	Shrutyantar	1 + 4	3	MAVH 5144	Gayaki	1 + 4	3
				Electives			
				MAVH 5145	Music, Psychology and Sociology	3 + 0	6
				MAVH 5146	Music and Electronic Media	3 + 0	6
				MAVH 5147	Hindustani Music in Mauritius	3 + 0	6
				MAVH 5148	Music Therapy	3 + 0	6
Year 2							
Semester I				Semester II			
Code	Module	Hrs/Wk	Credits	Code	Module	Hrs/Wk	Credits
MAVH 5249	Aesthetical matrix of Indian Music	3 + 0	3	MAVH 5251	Raga Lakshanas	2 + 2	3

MAVH 5250	<i>Avirbhav</i> and <i>Tirobhav</i>	1 + 4	3	MAVH 5252	<i>Prastuti</i>	1 + 4	3
				MAVH 5000	Dissertation		12

11. Outline Syllabus

MAVH 5141 – MUSIC OF THE VARIOUS NATIONS

This module offers a general review of music of the various nations of the ancient world namely India, Egypt, Greece, China, Arabia with special reference to the following points:

- Gram* and *Murchana* in Indian Music
- Major outline of Indian, Egyptian, Greek, Chinese and Arabian scale

MAVH 5142 – SHRUTYANTAR (MICROTONAL SHADES IN HINDUSTANI RAGAS)

This module aims at providing further knowledge on the Advanced improvisation technique of *Ragas*, ornamental features of Hindustani Vocal Music (*Urap*, *Turap*) etc., richness in tonal aspects, intensive study of *Swargyan* through various swara patterns and laya patterns, varieties of *Gamakas*, advanced tuning methods. Comparative study of *Ragas*.

The prescribed *Ragas* are : *Nat Bhairav*, *Jogiya*, *Suha*, *Bilaskhani Todi*, *Puria Kalyan*.

3 detailed *ragas* and 2 non-detailed *ragas* are to be studied.

Comparative study:

Nat Bhairav - *Jogiya*
Bilaskhani Tod *i* - *Bhairavi*
Suha - *Adana*
Puria Kalyan - *Puria Dhanashri*

MAVH 5143 – TAALDARI

This module provides an intensive study of *Talas* – *Ada* – *Chawtal*, *Jhoomra*, *Sulphak*, *Tivra*, *Roopak*, *Jhaptal*, *Punjabi Teentaal*, *Deepchandi*, *Pashto*, *Dhamar*, *Gajjhampa*, *Dashprana of Talas*, *Tala Vidhan* as well as study of *Tabla*, *Mridangam*, *Pakhawaj*, *Khol* and *Dholak*.

MAVH 5144 – GAYAKI

This module aims at focussing on the stylistic rendering of the performer during the delineation of *Ragas*.

Each *Gharana* has its own concept and trend of practice (*Riyaz*) and performance. *Khayal Gayaki* is to be studied in detail with its various technical embellishments. In this practical paper, candidates are expected to choose any one *Raga* for viva and another one for demonstration among the prescribed *Ragas* in front of the audience.

The duration of the performance is 45 minutes.

Comparative study of the following *ragas*:

Asavari - *Komal Rishabha Asavari*
Bhatiyar - *Marwa*
Madhukauns - *Malkauns*

3 detailed *ragas* and 2 non-detailed *ragas* are to be studied.

The prescribed *Ragas* are : *Bhatiyar*, *Komal Rishabha Asavari*, *Abhogi*, *Nand*, *Madhukauns*

MAVH 5145 – MUSIC, PSYCHOLOGY AND SOCIOLOGY

This module will bring forth a psychic equilibrium and interiorization which is vital for one's concentration, thereby spreading good vibrations in the environment through the music medium.

1.
 - (i) Relation of psychology to music
 - (ii) Emotional integration through music
 - (iii) Mind and music, taste in music
 - (iv) Feelings, emotions, imagination and creative activity in music

2.
 - (i) Relation of sociology to music
 - (ii) Music as a social activity
 - (iii) Role of music in building social culture
 - (iv) Music forms and their social cultural relevance
 - (v) The musician and society
 - (vi) Importance of heredity and environment in music

MAVH 5146 – MUSIC AND ELECTRONIC MEDIA

This module will deal with the impact of modern acoustics, modern technology and modern science on Indian music. It also deals with musicography system, efficiency of sound, simulation of ragas.

1.
 - (i) Relation of music to media
 - (ii) The impact of modern technology on Indian Music
 - (iii) The efficiency of sound with analogue and digital musicography system

 2.
 - (i) Simulation of Ragas and use of microphone
 - (ii) Dr. Khandekar's Theory
- (iii) Use of electronic Tanpura, Electronic Tabla, Amplifier, Mixer, Memory card, blue tooth, Audio video conference, Power point, Chitchat with Ustads
- (iv) Chandrakantha, You tube and other websites on music performances
 - (v) Peripheral device – Input, output of CP, software, hardware, pendrive, USB cable, memory card, gigabites
 - (vi) Micro teaching and E-Learning

MAVH 5147 – HINDUSTANI MUSIC IN MAURITIUS

This module will trace the evolution of Hindustani Music in Mauritius from folk to institutionalisation of Hindustani Classical Music.

1.
 - (i) Historical background from indentured labourers
 - (ii) The significance of music in the epics
 - (iii) Role of music in *Puranas* and its significance

2.
 - (i) Relation of religion with chanting, *bhajan* and *kirtan*
 - (ii) Role of music in *baithkas*, oral tradition and NGOs, other organisations and their significance
 - (iii) Secular music
 - (iv) Dissemination of classical music at institutional level

MAVH 5148 – MUSIC THERAPY

This module will focus on music as a therapy for high blood pressure, stress, insomnia, phobia, blindness, hyperactive children and low ability children as a source of relaxation.

1.
 - (i) Relation of music to science
 - (ii) Music as a balm for various ailments such as high blood pressure, stress and phobia
 - (iii) The role of music in specific cases such as autism and insomnia
 - (iv) Breathing, diaphragmatic, crocodile poise, *pranayam*

2.
 - (i) The role of music in the life of blind persons and Braille system
 - (ii) Music as a source of relaxation and emotional therapy
 - (iii) *Mudras*, diet, *satwick* food
 - (iv) *Anahat Naad*, positive vibration
 - (v) Cure for hyperactive and low ability children
 - (vi) Music as the highest form of meditation

MAVH 5249 – AESTHETICAL MATRIX OF INDIAN MUSIC

This module concentrates on the Aesthetics of Hindustani Music and the theory of *Rasa*. It provides knowledge of the application of *Rasa* to Indian Music. It also deals with mood, expression, *Kaku*, dynamics, linguistics, analytic, phenomenological, world making approaches.

1.
 - (i) Aesthetical matrix : nature and aims
 - (ii) Musical aesthetics and other disciplines (such as Drama) related to music
 - (iii) Method of musical aesthetics
 - (iv) Basic concepts, sound-silence, musical time, pattern
 - (v) Derived concepts:
 - (a) *Swar – saptak – raga*
 - (b) *Laya – Taala*
 - (c) Pattern of sounds, time and words and forms of music
 - (vi) Theory of *Rasa – Rasa Bhava*, number of *Rasas*, 4 classical theories of *Rasa*, application of traditional *Rasa* principle to Indian music, *Raga* and *Rasa*, spiritual ecstasy
 - (vii) Values in Indian Music (*Gharanas*, emotions, sanctity)
 - (viii) *Nayak – Nayika Bheda, Ananda, Catharsis, Raga, Ragini, Mood, Kaku, Expression, Dynamics*

MAVH 5250 – AVIRBHAVA AND TIROBHAVA

This module deals with various note patterns, musical phrases, various nuances and techniques in the rendering of notes, while performing a *Raga*.

3 detailed *ragas* and 2 non-detailed *ragas* are to be studied.

The prescribed *Ragas* are: *Jog, Gorak Kalyan, Sur Malhar, Kirwani, Chandrakauns*

MAVH 5251 - RAGA LAKSHANAS

This module aims at providing an in-depth study of the characteristics and requisites of *Ragas*. It deals with intonal variations, colour of voice production, *angas*, verbal mind, aural beauty, creativity, *murkis*, varieties of *tanas, sawal jawab, Visamvaad*.

Sawal Jawab forms part of characteristic phrases in a *raga*. A musical phrase is the grouping of the flow of notes into natural units.

Characteristics and Requisites of *Ragas*

1. Characteristic phrases in music
2. 10 specific *lakshanas* (*Graha, Ansh, nyan, bahutwa, alpatwa, apanyas*, etc)
3. Intonal variations such as *Angas, Pakad, Sangati, Dourbal, Mukhya*, etc.
4. Colour of voice production – nuances of notes in *Raga*, expressive notes, *kaku*, yellow attributed to *Raga Basant*, gay colour signifying happiness
5. Verbal mind – sound travelling where wordings cannot reach, soulful music, *Raga chintan*, note patterns invoking mood and spirit of *Raga*, expressive notes

6. Aural beauty as a contrast to oral beauty (word of mouth), Aural – that subtle and smallest particle of sound which pleases the mind and the audience ‘*Ranjak Swar*’
7. Creativity, *murkis* (flourishes of swift passage of notes pertaining to *Raga*)
8. Varieties of *Tanas* pertaining to *Raga*
9. *Sawal Jawab* specific to *Raga* (counterpart notes or phrases)

MAVH 5252 – BHAVUK PRASTUTI [STAGE PERFORMANCE (CONCERT)]

This module concentrates more on concert practice. It provides opportunities to students to perform on stage in front of staff and peer groups. Emphasis will be laid on a close analysis and monitoring of performances. Students will develop a deep understanding of the various requirements of a vocal performance so as to perform a variety of forms and styles without any inhibition.

In this practical paper, a candidate is expected to give a solo performance in a concert for about one hour. Questions will not be asked by the examiners. The overall performance skills, techniques, the rendering of various aspects of performance and the general impact of the performance will be examined.

3 detailed *ragas* and 2 non-detailed *ragas* are to be studied.

The prescribed *ragas* are: *Shivranjani, Kalavati, Meghamalhar, Madhuvanti, Bairagi*

Concert Performance

Semi – classical music and light music	10 marks 10 minutes
Classical music	25 marks 50 minutes

MAVH 5000 – PROJECT / DISSERTATION

This module focuses on original work with innovative ideas which are practical oriented in the field of Vocal Hindustani Music. It inspires students to work with a mission and forecast remedial action to problems which would be beneficial to Mauritius. The dissertation should be original and research based.

02.03.10
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