

BA (Hons) Performing Arts (Vocal Hindustani) – GI339

1. Objective

To equip the student with further knowledge and skills in Vocal Hindustani Music and proficiency in the teaching of the subject.

2. General Entry Requirements

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

3. Programme Requirements

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

4. Programme Duration

	Normal	Maximum
Degree (P/T):	2 years (4 semesters)	4 years (8 semesters)

5. Credit System

The B.A (Hons) Performing Arts (Vocal Hindustani) programme is built up on a 3-year part time Diploma, which accounts for 60 credits

The Programme is structured on the credit system and is run on a semester basis

A semester is of a duration of 15 weeks (excluding examination period)

A credit is a unit of measure, and the Programme is based on the following guidelines:
15 hours of lectures and / or tutorials: 1 credit

6. Minimum Credits Required for the Award of the Degree:

The MGI Diploma already accounts for 60 credits

For the award of the B.A (Hons) (tabla), the student must obtain at least 108 credits, including the 60 credits already earned at Diploma level

Distribution of Credits

	Modules	No. of Credits
I.	Diploma	60
II.	Core	36
III.	Dissertation	9
IV.	Electives – GEM (from UOM/MGI lists)	3
	TOTAL	108 (60 + 48) =====

7. Credits per semester

Minimum	-	6 credits
Maximum	-	18 credits of Retake modules)

(Subject to Regulation 4 above)

8. Assessment

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

A two-hour written paper and/or a practical examination per module carrying 70% of the total marks will be set at the end of each semester unless otherwise stated.

Continuous Assessment will be based on practical work and/or assignment and at least one class test.

For a student to pass a module, a minimum, a minimum of 30% should be attained in both Continuous Assessment and Written and / Practical Examination separately, with an overall total of a minimum of 40% in that module.

Modules PAVH 1130, PAVH 1240 and PAVH 2260 will be assessed by continuous assessment (one short assignment and two class tests) accounting for 30% of the marks and a written examination accounting for 70% of the marks.

Modules PAVH 3110, PAVH 3120, PAVH 3230, PAVH 3250, PAVH 3150, PAVH 3270, PAVH 3280 will be assessed by continuous assessment (one/two short assignments and one/two class test(s)/exposé(s) accounting for 30% of the marks and a practical examination (demonstration and/or viva voce) accounting for 70% of the marks.

Modules PAVH 2140 will be assessed by continuous assessment (one short assignment and two class tests) accounting for 30% of the marks and a project accounting for 70% of the marks. Students are expected to set to music six poems/texts in at least three different forms of singing and to submit same in full notation form together with a write-up analyzing and justifying their compositional work. The compositions should be also audio-recorded one of which will be recorded with appropriate accompanying instruments.

9. Credit Distribution

I. Diploma (3 years Part-time)

Level I	-	9 + 9	=	18		
Level II	-	9 + 9	=	18		
Level III	-	9 + 9	=	18	=	54 +
Project			=	6		6
					Total	60
						====

II. B.A (2 years Part-time)

Level I	-	9 + 12	=	21	
Level II	-	9 + 9	=	18	
Dissertation			=	9	= 48
Total					108
					=====

10. List of Modules

CORE MODULES

Code	Module	Hrs/Wk L+P	Credits
PAVH 3110 (5)	Swara and Laya in Indian Music	1+4	3
PAVH 3120 (5)	Raga and Tala in Hindustani Music	1+4	3
PAVH 1130 (5)	Voice culture	3+0	3
PAVH 3230 (5)	Forms of Singing	1+4	3
PAVH 1240 (5)	Music theories and concepts: A Historical Approach	3+0	3
PAVH 3250 (5)	Ornamentation I	1+4	3
PAVH 3130 (5)	Raga in Hindustani Music	1+4	3
PAVH 2140 (5)	Compositional work	2+2	3
PAVH 2150 (5)	Improvisation I	1+4	3
PAVH 2260 (5)	Music Pedagogy	2+2	3
PAVH 3270 (5)	Ornamentation II	1+4	3
PAVH 3280 (5)	Improvisation II	1+4	3
PAVH 3000 (5)	Dissertation		9

ELECTIVE

One General Elective Module	3+0	3
Total		48

10. Programme Plan

LEVEL1								
Semester 1		Semester 2						
Code	Module	Hrs/Wk	Credits		Code	Module	Hrs/Wk	Credits
		L+P					L+P	
PAVH 3110 (5)	Swara and Laya in Indian Music	1+4	3		PAVH 3230 (5)	Forms of singing	1+4	3
PAVH 3120 (5)	Raga and Tala in Hindustani Music	1+4	3		PAVH 1240 (5)	A historical Approach	3+0	3
PAVH 1130 (5)	Voice Culture	3+0	3		PAVH 3250 (5)	Ornamentation I	1+4	3
						GEM – MGI/UOM	3+0	3
						Elective		
LEVEL II								
Semester 1		Semester 2						
Code	Module	Hrs/Wk	Credits		Code	Module	Hrs/Wk	Credits
		L+P					L+P	
PAVH 3130 (5)	Raga in Hindustani Music	1+4	3		PAVH 2260 (5)	Music Pedagogy	2+2	3
PAVH 2140 (5)	Compositional work	2+2	3		PAVH 3270 (5)	Ornamentati on II	1+4	3
PAVH 3150 (5)	Improvisation I	1+4	3		PAVH 3280 (5)	Improvisatio n II	1+4	3
PAVH 3000 (5)	Dissertation (with research methodology)				PAVH 3000 (5)	Dissertation		9

11. Outline Syllabus

PAVH 3110 - 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.

Assessment

- | | |
|--------------------------|-----|
| 1. Continuous Assessment | 30% |
| (a) One short assignment | |
| (b) Two class tests | |
| 2. Practical – Viva-voce | 70% |

PAVH 3120 - 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.

Assessment

- | | |
|--------------------------|-----|
| 1. Continuous Assessment | 30% |
| (a) One short assignment | |
| (b) Two class tests | |
| 2. Practical –viva-voce | 70% |

PAVH 1130 – 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.

Assessment

- | | |
|--------------------------|-----|
| 1. Continuous Assessment | 30% |
| (a) One short assignment | |
| (b) Two class tests | |
| 2. Written Examination | 70% |

PAVH 3230 - FORMS OF SINGING

Study of the following forms: *Dhrupad*, *Khyal*, *Tarana*, *Dhamar*, *Chaturang*, *Bhajan*; Study of ragas and notation writing of compositions.

Assessment

- | | |
|-----------------------------|-----|
| 1. Continuous Assessment | 30% |
| (c) One short assignment | |
| (d) Two class tests /exposé | |

1. Practical :
 - (i) Viva-voce 70%
 - (ii) Demonstration

PAVH 1240 - 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.

Assessment :

- (i) Continuous Assessment 30%
 - (a) One short assignment
 - (b) Two class tests / exposés
- (ii) Written Examination 70%

PAVH 3250 – ORNAMENTATION I

Concept of *gamaka*; study and practice of the following *gamakas*: *Kan*, *Meerd*, *khatka*, *murki*, *gamaka*; study of ragas and notation writing of compositions.

Assessment :

- (i) Continuous Assessment 30%
 - (a) One short assignment
 - (b) Two class tests / exposés
- (ii) Practical – Viva- voce 70%

PAVH 3130 - 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.

Assessment:

1. Continuous Assessment 30%
 - (a) One short assignment
 - (b) Two class tests / exposés
- Practical – Viva-voce 70%

PAVH 2140- 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.

Assessment

(i) Continuous Assessment 30%

- (a) One short assignment
- (b) Two class tests / exposés

(ii) Project 70%

(Six compositions to be tuned and recorded, one of which to be audio-recorded with appropriate accompanying instruments)

PAVH 3150 - 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

Assessment:

1. Continuous Assessment 30%

- (a) One short assignment
- (b) Two class tests / exposés

2. Practical:

(i) Viva-voce 70%

PAVH 2260 - 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.

Assessment:

1. Continuous Assessment 30%

- (a) One short assignment
- (b) Two class tests/exposés

2. Written Examination (2 hour) 70%

PAVH 3270 - 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.

Assessment:

1. Continuous Assessment 30%

- (a) One short assignment
- (b) Two class tests / exposés

2. Practical –Viva-voce 70%

PAVH 3280 – 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.

Assessment:

- | | |
|---|-----|
| 1. Continuous Assessment | 30% |
| (c) One short assignment | |
| (d) Two class tests / exposés | |
| 2. Practical –
Viva-voce
Demonstration (30 minutes) | 70% |

PAVH 3000 - DISSERTATION

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 10 000 words on the topic chosen. Research on the practical aspect will be decided by the student and the supervisor.