

University of Mauritius

Mahatma Gandhi Institute

**Regulations
And
Programme of Studies**

**B. A (Hons) Performing Arts (Vocal Hindustani)
(Review)**

UNIVERSITY OF MAURITIUS
MAHATMA GANDHI INSTITUTE

PART I

General Regulations for B.A (Hons) Performing Arts (Vocal Hindustani)

1. *Programme title:* B.A (Hons) Performing Arts (Vocal Hindustani)

2. Objectives

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

3. General Entry Requirements

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

4. Programme Requirement

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

5. Programme Duration

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

6. Credit System

6.1 Introduction

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

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

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

- 6.1.4** 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

6.2 Programme Structure

The B.A Programme is made up of a number of modules carrying 3 credits each, except the Dissertation which carries 9 credits.

6.3 Minimum Credits Required for the Award of the Degree:

- 6.3.1** The MGI Diploma already accounts for 60 credits.

- 6.3.2** 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.

6.4 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) =====

6.5 Credits per semester

Minimum - 6 credits
Maximum - 18 credits of Retake modules

(Subject to Regulation 5 above)

7. MODE OF DELIVERY

Modules are delivered on a face-to-face basis, unless otherwise specified.

8. ASSESSMENT

- 8.1** All modules will carry 100 marks and will be assessed as follows unless otherwise specified:
- 8.1.1** 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.
- 8.1.2** Continuous Assessment will be based on practical work and/or assignment and at least one class test.
- 8.1.3** 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.
- 8.1.4** 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.
- 8.1.5** 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.
- 8.1.6** 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 also be audio-recorded one of which will be recorded with appropriate accompanying instruments.

9. Module Weighting

Modules will carry the weightings of 1,3 or 5 depending on their status (introductory, intermediate or advanced). Weighting for a particular module is indicated within parentheses in the module code.

IMPORTANT NOTE:

Students are advised to consult the “General information to students” booklet available at the office of Registrar, University of Mauritius, Reduit, or the Mahatma Gandhi Institute Library for further details.

PART II

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	<u>60</u>
						=====

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

Level I	-	9 + 12	=	21		
Level II	-	9 + 9	=	18		
Dissertation			=	9	=	48
					Total	<u>108</u>
						=====

PART III
PROGRAMME STRUCTURE

<u>CORE MODULES</u>			
<i>Code</i>	<i>Module</i>	<i>Hrs/Wk L+P</i>	<i>Credits</i>
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

PART IV

Programme Plan

LEVEL I								
Semester 1				Semester 2				
Code	Module	Hrs/Wk L+P	Credits		Code	Module	Hrs/Wk L+P	Credits
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 200+				
Code	Module	Hrs/Wk L+P	Credits		Code	Module	Hrs/Wk L+P	Credits
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)	Ornamentation II	1+4	3
PAVH 3150 (5)	Improvisation I	1+4	3		PAVH 3280 (5)	Improvisation II	1+4	3
PAVH 3000 (5)	Dissertation (with research methodology)				PAVH 3000 (5)	Dissertation		9

PART V

PROGRAMME OUTLINE

LEVEL I – SEMESTER I

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. Prescribed Ragas are as follows: *Vibhas*, *Shudha Kalyan*, *Desi*

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. Prescribed Ragas are as follows: *Shuddha Sarang*, *Ramkali*, *Bahar*, *Patdeep*.

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%

LEVEL I – SEMESTER II

PAVH 3230 - FORMS OF SINGING

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

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. Prescribed Ragas are as follows: *Darbari Kanada, Puria Dhanashri, Kamod, Sohni*.

Assessment

(i) Continuous Assessment 30%

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

(ii) Practical – Viva- voce 70%

LEVEL II – SEMESTER I

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. Prescribed Ragas are as follows: *Gujri Todi, Chhayanaat, Deshkar*.

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. Prescribed Ragas are as follows: *Puria, Basant, Shree* and *Gaur Sarang*.

Assessment

1. Continuous Assessment 30%

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

2. Practical:

(i) Viva-voce 70%

LEVEL II SEMESTER II

PAVH 2260 - MUSIC PEDAGOGY

Concept of teaching; the need of 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. Notation writing of compositions in the following prescribed Ragas: *Multani, Ahir Bhairav, Hansdhwani, Hindol*

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. Prescribed Ragas are as follows: *Rageshree, Maru Bihag, Miyan Malhar, Lalit*.

Assessment

1. Continuous Assessment 30%
 - (c) One short assignment
 - (d) Two class tests / exposés
2. Practical – 70%
 - (a) Viva-voce
 - (b) Demonstration (30 minutes)
 - (c) Light Classical (10 minutes) - (Thumri, Dadra, Kajri, Chaiti, Jhulla, Hori, Bhajan, Ghazal and any other light classical music)

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 12 000 words on the topic chosen. Research on the practical aspect will be decided by the student and the supervisor.