

Western Music

Grade - 13

Teacher's Instructional Manual

(This syllabus would be implemented from 2010)



Department of Aesthetic Education
National Institute of Education
Maharagama

FOREWORD

Curriculum developers of the NIE were able to introduce Competency Based Learning and Teaching curricula for grades 6 and 10 in 2007 and were also able to extend it to 7,8 and 11 progressively every year and even to GCE (A/L) classes in 2009. In the same manner syllabi and Teacher's Instructional Manuals for grades 12 and 13 for different subjects with competencies and competency levels that should be developed in students are presented descriptively. Information given on each subject will immensely help the teachers to prepare for the Learning - Teaching situations.

I would like to mention that curriculum developers have followed a different approach when preparing Teacher's Instructional Manuals for Advanced Level subjects when compared to the approaches they followed in preparing Junior Secondary and Senior Secondary curricula. (Grades 10,11)

In grades 6, 7, 8, 9, 10 and 11 teachers were oriented to a given format as to how they should handle the subject matter in the Learning - Teaching process, but in designing AL syllabi and Teacher's Instructional Manuals freedom is given to the teachers to work as they wish.

At this level we expect teachers to use a suitable learning method from the suggested learning methods given in the Teacher's Instructional Manuals to develop competencies and competency levels relevant to each lesson or lesson unit.

Whatever the training approach the teacher uses it should be done effectively and satisfactorily to realize the expected competencies and competency levels.

I would like to note that the decision to give this freedom is taken, considering the importance of GCE (A/L) examinations and the sensitivity of other stakeholders who are in the education system to the Advanced Level examination. I hope that this Teacher's Instructional Manual would be of great help to teachers.

I hope the information, methods and instructions given in this Teacher's Instructional Manual will provide proper guidance to teachers to awaken the minds of our students.

Prof. Lal Perera

Director General

National Institute of Education

PREFACE

This Teacher's Instructional Manual will be useful for the teachers who organize learning process for grade 13 from 2010.

The Teacher's Instructional Manual, used to prepare this book is different from the Teacher's Guides we had earlier. Teachers who try to understand the change will notice that this is based on the competency based syllabus. Therefore, it is not expected to reach a given competency within the same grade. It might take a longer period of time but the learning out-comes given under competency levels under each competency should be acquired within the same grade. Thus, learning out-comes and competency levels would be immensely useful for you to plan your lessons relevant to the grade. Moreover, we would like to draw your attention that the learning out-comes can be used as a criteria in preparing objectives in learning-teaching process and preparing evaluation tools to assess the work done. This Teacher's Instructional Manual will be useful for the teachers to make the students aware of the reference materials such as extra books and useful web addresses.

Consider that the suggested activities in this book are presented in such a way expecting you to act as a creative teacher. A change towards the student-centred education from teacher-centred education is specially expected. Therefore, teacher should always create learning situations to explore refereeing different books and internet. When teaching instead of dictating notes as in the past, new knowledge and principles should be presented in a fascinating manner. For this to happen communication methods using technology should be used creatively.

Introduce the syllabus to your students who start to learn this subject in grade 12. Students can be motivated by giving the work plan you intent to use for the whole year. This will attract the student to come to school to learn the whole syllabus.

I request you to enlighten your creative abilities leading to a significant change in your learning-teaching process in the class room which would be a felt experience to the whole country.

I take this opportunity to thank all the resource persons, teachers and the officials of the NIE for their contribution in preparing Teachers Instructional Manuals. Moreover, my special thanks go to the Director General of NIE Prof. Lal Perera and the Commissioner General of Education publications and his staff for undertaking to print and distribute the material to schools. I would be grateful if constructive suggestions are provided.

Wimal Siyambalagoda

Assistant Director General

Faculty of Languages, Humanities and Social Sciences

National Institute of Education

SYLLABUS REVIEW COMMITTEE

Advisors	<ul style="list-style-type: none">- Prof. Lal Perera Director General National Institute of Education Wimal Siyambalagoda Assistant Director General Languages, Humanities and Social Sciences National Institute of Education
Direction	<ul style="list-style-type: none">- Sudath Samarasinghe Director, Department of Aesthetic Education National Institute of Education
Supervision	<ul style="list-style-type: none">- Maya Abeywickrama Consultant, Western Music, Ministry of Education S. N. M. Bandara Inservice Advisor, Western Music, Western Province
Coordination	<ul style="list-style-type: none">- Mareena Shiranthi De Zoyza Project Officer Department of Aesthetic Education
Subject Committee	<ul style="list-style-type: none">- Maya Abeywickrama, Consultant, Western Music S. N. M. Bandara, I.S.A. Western Music M. R. M. Fernando, Princess of Wales College, Moratuwa Ushitha A. Samarakoon, Assistant Director of Education Mangalika Fonseka, Girls' High School, Kandy Depal Wimalaratne, Dharmaraja Vidyalaya, Kandy
Review Committee	<ul style="list-style-type: none">- Vajira Nanayakkara, Visakha Vidyalaya, Colombo 04 Ranjini Abeynaike, Retired Teacher Priyani Fernando, Retired Teacher
Language Editing	<ul style="list-style-type: none">- Maya Abeywickrama S. N. M. Bandara
Typesetting	<ul style="list-style-type: none">- W. M. Priyanwada Chandrasena R. B. Manatunga
Technical Assistance	<ul style="list-style-type: none">- Malani Wickramanayake I. P. Nawarathne

CONTENT

	PAGE	
• Foreword	-	i
• Preface	-	ii
• Syllabus Review Committee	-	iii
• Content	-	iv
• Introduction	-	01
• General Competencies	-	02
• Syllabus Topics for the Year	-	03
• Activities	-	04 - 89
• School Based Assessment	-	90 - 91
• Assessment Tools	-	92 - 100

INTRODUCTION

The new syllabus for the subject Western Music for G.C.E (A/L).

Under the new curriculum reforms, the syllabus for the subject specifies the competencies the students should achieve. Music is a practical subject and students who learn music should be able to apply what they learn in theory, when performing.

The subject topics in the syllabus are almost the same as what has been, included in the syllabus of grade 6 onwards. Each topic has been carefully spread out from grade enabling the student to grasp easily, and these topics have been brought up to a certain level at grade 11. Here the students reach a comfortable level of the competency.

In Grade 12 and 13 the students are exposed to much advanced levels of these topics. The new syllabus shows the extent of each topic, how much should be given to the student and how much the student is expected to know. With the new ***Teacher's Instructional Manual*** a new approach is introduced to the class room. Under this new approach students should be encouraged to explore, find out for themselves certain aspects of the topics, use the library, read books, meet people who would be of help to them, collect data from the internet when ever possible. These would be possible a venue for them for their learning, gaining knowledge etc. They could also be encouraged to organize concerts or other such programmes, giving them opportunities to take leadership, co-ordinate with others, exchange ideas and cooperate with the work, thus opening avenues for them to build up personalities and be sound citizens of the country.

Students of Grade 13 in Year 2010, would sit for G.C.E (A/L) Examination in 2011 according to the new syllabus based on competencies.

The Teacher's Instruction Manual (TIM) is only a guide to the teachers and would enable them to use the models given and develop more activities, thus becoming dedicated and creative teachers who would attract the students to learn and help them to reach the necessary levels of competency.

GENERAL COMPETENCIES

- 1.0 Sing/Performs using the techniques and rudiments of music
- 2.0 Performs on an instrument of choice understanding its structure
- 3.0 Analyzes music with correct descriptions while appreciating them
- 4.0 Uses the practical aspects of folk music, song and drama/dance
- 5.0 Creates music
- 6.0 Uses different signs and symbols in music correctly
- 7.0 Uses the theoretical and practical aspects of the rudiments of music
- 8.0 Presents satisfactory performances using modern devices
- 9.0 Presents awareness of the historical development of music

SYLLABUS TOPICS FOR THE YEAR

Term I

- 1.1 Distinguishes the different voices
- 2.1 Maintains and stores instruments carefully
- 3.1 Exhibits the identification of different forms in music
- 3.2 Reads, writes and identifies the types and styles of music
- 3.3 Exhibits the identification of different forms in music

Term II

- 4.1 Speaks of other cultures appreciating them
- 5.1 Creates music for verses/songs
- 6.1 Reads the orchestral and conductor's score
- 7.1 Arranges music as required

Term III

- 7.2 Harmonizes music as required
- 8.1 Uses the computer in creating music
- 9.1 Performs simplified versions of the compositions of the great masters
- 9.2 Exhibits knowledge on the different types and styles of the compositions of the different periods

Competency 1.0	: Sings/ performs using the techniques and rudiments of music
Competency Level 1.1	: Distinguishes the different voices
Activity	: Identify the voices
Learning Outcome	: Identify the different ranges of voices on hearing <ul style="list-style-type: none"> • Listens and identifies the different voice combinations
Number of Periods	: 20 Periods
Quality Input	: <ul style="list-style-type: none"> • Taped music of different voices • Piano
Guide to Subject Content	: <ul style="list-style-type: none"> • Identify the voices as contralto, Mezzo Soprano and Baritone • Know the ranges of the different voices • Listens and identifies the different voices or voice combinations on hearing
Learning Teaching Process	: <ul style="list-style-type: none"> • Identify various ranges of voice on hearing • Sings short melodies written for the different voice ranges • Sings in groups • Arranges music for different voices
Evaluation	: <ul style="list-style-type: none"> • Defines or describes the different voices • Identifies different voices on hearing • Names popular singers with different voice ranges • Performs in groups, 2 part, 3 part or 4 part songs (harmony)
Reference	: AB guide to music Book II Musical Instruments - Paul Sturman

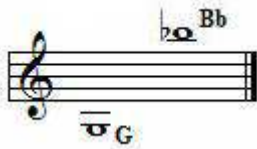
Annexure I

A solo woman singer with an alto range is always called a Contralto, not an alto; but a group of women with the same range may be referred to either as contraltos or altos.

The basic division of choirs into SATB is somewhat arbitrary, since the voices of many singers lie somewhere between these ranges. Eg. not quite as low as a bass but not quite as high as a tenor. A voice of this category is called a baritone. Similarly, a mezzo soprano has a range between that of a soprano and a contralto; and a basso - profundo is an exceptionally low bass. Counter tenor, on the other hand is merely another term for a male alto.

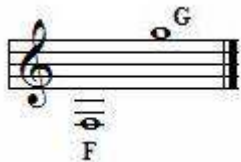
Average ranges of voices

Mezzo Soprano



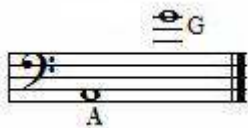
Middle range female voice lower notes are stronger and darker than those of the soprano

Contralto



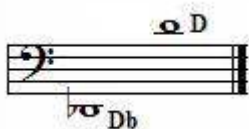
Low female voice (high male voice)
Low, strong, rich and dark notes.

Baritone



Common middle range male voice

Basso profundo



Competency 2.0	: Performs on an instrument of choice understanding its structure.
Competency Level 2.1	: Maintenance of instruments
Activity	: Learns the mechanism of the piano
Learning Outcome	: <ul style="list-style-type: none"> • Knows the mechanism of the upright piano • The mechanism of the grand piano • The similarities and differences of the two types of pianos. • The use of the pedals in both types of pianos.
Number of Periods	: 18 Periods
Quality Input	: <ul style="list-style-type: none"> • Piano or grand piano if available • Pictures of the instruments
Guide to Subject Content	: <ul style="list-style-type: none"> • Mechanism of the upright and grand piano in detail. • The use of the pedals in both kinds of pianos. • Discussion on the similarities and differences of the two types of pianos.
Learning Teaching Process	: <ul style="list-style-type: none"> • Explores how the piano works. • Identifies the different sections as keyboard action and the string board • Identifies the difference in the workmanship of the upright piano and the grand piano. • The use of the pedals of the upright and the grand piano.
Evaluation	: <ul style="list-style-type: none"> • Defines or describes the mechanism of the upright piano/grand piano. • Explains how the pedals work in an upright/grand piano.
Reference	: Science and Music by Melvin Berger and Frank Clarke Listen to the Music - I J Dorricott

Annexure I

The Upright Piano

The piano is probably the most popular of all instruments. Melodies with accompaniments could be played only. It has a very wide range of eighty-eight keys. The pianoforte (meaning soft-loud) was first invented around 1709 by Bartolomeo Christofori an Italian harpsichord builder and keeper of the royal musical instruments in Florence. Later it was developed by John Broadwood in England, followed by many others turning out piano of different makes such as Matzler, Challen Moutrie, Marshal and Rose. The piano has three basic pitch areas, each of which has a particular timbre low (dark) middle (mellow) and high (bright)

Sounds are made on the piano by felt hammers hitting steel strings. Each note has one, two or three strings, which are stretched over an iron frame. There is a wooden sounding board under the strings that amplifies the sound and gives it resonance. The mechanism, or action of the piano involves the keys, hammers and dampers (pieces of felt that rest against the strings to 'dampen' or stop the sound). All of these are interconnected. On all pianos these are at least two pedals. The right pedal is called the sustaining pedal when it is pressed the dampers come off the strings allowing them to vibrate and keep the note sustained. The left pedal is called the soft pedal or una corda. When it is pressed the hammers are moved closer to the strings, thus decreasing the force available to strike the strings.

The Grand Piano

The mechanism of the grand piano is almost the same as that of the upright piano except the fact that the action is placed horizontally and the strings lie over the action.

If you take a look inside the Grand piano, you will probably notice the wood pumps (dampers) sitting on the strings. These dampers are attached to the keys when a key is pressed the damper, moves upwards allowing the string to vibrate. When the key is released the damper falls back on the string and stops the vibration.

Under the strings and dampers are the hammers. Which are connected to the keys, when the key is pressed the hammer strikes the string or strings for that note and immediately falls back. The connection between the key, the hammer and the damper is called the action.

The tuning pegs are the metal posts to which all the strings are attached. The piano is tuned by turning these pegs to the required frequency.

The grand piano differs from the upright in a number of ways, including the following.

1. The grand piano is of a different shape (like a wing)
2. The strings are longer and they run horizontally.
3. The hammers hit the strings from underneath.
4. The mechanism of the left pedal is different.
5. The quality of the sound is superior.
6. The cost is much higher.

Upright pianos are found in homes, in schools and in small halls and so on; Grand pianos are likely to be found in concert halls, and television and recording studios where excellence of sound is important.

Pedals

There are two or sometimes three pedals on a piano. The most important pedal is the one on the right which is called the sustaining pedal. When this pedal is pressed, it raises all the dampers a way from the strings, no matter what notes you are playing. Having the dampers up all the notes that have been played will keep on ringing.

The left pedal is called the soft pedal (Una corda). On the grand piano (since most of the notes have two or three strings) stepping on this pedal moves all the hammers over, so that the hammer can hit only one string. This makes the sound softer. In the upright piano the same result is obtained by having the pedal move the hammers closer to the strings.

The middle pedal is the one that is not found on every piano. It is called the sostenuto pedal stepping on this pedal catches and holds up the dampers of only the notes that are played at the moment. In this way one or several notes can be sustained, while the notes that follow stop sounding when the keys are released.

- Competency 3.0** : Analyzes music with correct descriptions while appreciating them.
- Competency Level 3.1.1** : Exhibits the identification of different forms in music.
- Activity** : Identify Rondo Sonata Form and Double Fugue.
- Learning Outcome** :
 - Listens and identifies Rondo Sonata Form and the Double Fugue.
 - Identifies the different sections on seeing.
 - Defines and describes in words.
- Number of Periods** : 08 Periods
- Quality Input** : Taped music and printed music of Rondo Sonata form and the Double Fugue.
- Guide to Subject Content** :
 - To perform simplified versions of the above compositions on an instrument.
 - Listens to other compositions of similar nature.
- Learning Teaching Process** :
 - Discuss with students Rondo Sonata form.
 - Talk about composers who used this form in their compositions.
 - Make available a copy of a selected composition.
 - Perform a selected composition.
 - Explain the different features and analyze the piece of Music.
 - Discuss with students the Double Fugue.
 - Talk about the composers who used this form in their compositions.
 - Make available a copy of the selected composition.
 - Perform a selected composition.
 - Explain the different features and analyze the piece.

Evaluation

- : • Analyze music written in the above forms.
- Define or describe Rondo Sonata Form and Double Fugue giving suitable examples.
- Composers who wrote in the above forms.
- Compare and contrast the following.
Fugue and Double Fugue.
Sonata and Rondo Sonata Form

Annexure I

Rondo Sonata Form

As the name implies, it is a combination of the Sonata form and the Rondo form.

Alternative names are Sonata Rondo, Grand Rondo, Modern Rondo and New Rondo.
Commonly referred to as Rondo Sonata or Sonata Rondo.

Three principal subjects are made use of during the course of a movement.

Exposition : First subject group in tonic
Transition
Second subject group in dominant or complimentary key.
First subject group in tonic.

Development or Central Episode : Subjects heard in the Exposition in different keys.

Recapitulation : First subject group in tonic
Transition
Second subject group in tonic
Coda

Eg: The Final to Beethoven's sonata. op:7 in E flat.

The Double Fugue : Is one in which the two subjects appear together from the beginning.

eg: Beethoven's Grosse Fugue for String Quartet op:133
J.S. Bach's Art of Fugue.

- Competency 3.0** : Analyzes music with correct descriptions while appreciating them.
- Competency Level 3.1.2** : Exhibits the identification of different forms in music.
- Activity** : Identifies dance forms of different countries.
- Learning Outcome** :
 - Listens and identifies dance forms
 - Defines and describes in words
- Number of Periods** : 08 Periods
- Quality Input** :
 - Music scores and recorded music of the selected dance forms.
- Guide to Subject Content** :
 - Identifies different dances on seeing and hearing.
 - Identifies the different rhythms in which different dances are written.
 - Identifies the countries to which the dances belong to
 - Perform simplified versions of dance forms on an instrument.
- Learning Teaching Process** :
 - Discuss with students the various dance forms.
 - Talk about the rhythms used in them.
 - Name the composers involved in writing music for the various dances.
 - Make available copies of music of selected dances to the students.
 - Play and demonstrate how dances differ in types and styles.
 - Instruct students to follow the score when music is played.
- Evaluation** :
 - To define or describe different dance forms.
 - To perform simplified versions of dances of different countries.
 - Compare and contrast the different dance forms.
 - Name composers who wrote different dance forms.
 - Name the relevant countries of different dances.

Annexure I

Dance forms of different countries

- Minuet : A stately dance in triple time commonly followed by a 2nd minuet called a 'trio'. after which the first is repeated.
- Mazurka : A Polish dance in triple time with the second beat of the bar accented.
- Polonaise : A Polish dance in triple time and of moderate speed.
- Scherzo : An instrumental piece of a playful and humorous character, but on the same plan as the 'Minuet and Trio'.
- Bolero : A lively Spanish dance in 3 time using the rhythm



- Hornpipe : A lively dance of English Origin.
- Tarantella : A lively dance in 6 time, originated in Italy.
- Siciliano : It is a slow dance in $\frac{8}{6}$ or $\frac{8}{12}$ time.
- Reel : A lively dance in 4 or sometimes 6 time and is of Scandinavian origin.
- Rigadon : An old French dance in $\frac{4}{2}$ or $\frac{4}{4}$ time.
- Passacaglia : A work built on a Ground Bass in slow triple time.
- Chaconne : A Composition similar to a Passacaglia.
- Tango : An Argentine dance resembling the Cuban Habanera.
- Bourree : A French dance in $\frac{2}{2}$ time beginning on the last crotchet of the bar.
- Gavotte : A French dance of a dignified character in $\frac{2}{2}$ time starting on the 2nd half of a bar.
- The Polka : A dance in moderately quick $\frac{2}{4}$ time.
- The Waltz : A dance in triple time.
- The Cachucha : A lively Spanish dance in triple time, borrowed by Sullivan in the Gondoliers.
- The Can-can : Parisian dance in quick $\frac{2}{4}$ time, used by OffenBach.
- Ecoisaise : A dance in 3 time of Scottish origin.
- Fandango : Spanish dance in triple time of South American origin.
- Galliard : Usually in 3 time and often followed by a Pavan.
- Galop : A 19th century ballroom dance in quick $\frac{2}{2}$ time.
- Gopak : Russian or Ukrainian folk dance in quick $\frac{4}{4}$ time.

- Passepied : A quick dance in triple time, sometimes to be found in a suite.
- Pavan : A stately solemn dance in duple time.
- Rumba : Cuban dance in 8 time (3+3+2) established in ballroom dancing in
USA and Europe.⁸

- Competency 3.0** : Analyzes music with correct descriptions while appreciating them.
- Competency Level 3.2** : Reads, writes and identifies the types and styles.
- Activity** : Identify Jazz style, Blue scales and Dodecaphonic scale.
- Learning Outcome** :
 - Identifies different jazz styles, Blue scales and Dodecaphonic scale.
 - Names composers who wrote in the above styles.
 - Identifies on seeing a musical score.
 - Performs simplified versions of compositions in jazz styles.
 - Listens to other compositions of similar nature.
- Number of Periods** : 10 Periods
- Quality Input** :
 - Listening material relevant to the above types of music.
- Guide to Subject Content** :
 - Listen and identify different jazz styles, Blue scales and Dodecaphonic scale.
 - Identify composers who wrote in the above styles.
 - Define and describe.
- Learning Teaching Process** :
 - Discuss with students jazz Music.
 - Discuss the different features of jazz Music.
 - Name composers of jazz music.
 - Demonstrate how jazz is performed.
 - Instruct students to follow the score when music is played.
- Evaluation** :
 - Define or describe Jazz in detail giving suitable examples.
 - Name composers who wrote Blue scales, Dodecaphonic and in jazz styles.
 - To perform a simplified version of a composition.

Annexure I

Jazz style, Blue scale and Dodecaphonic scale.

Jazz style:

Jazz music began during the early 20th century in New Orleans in the Southern USA. Jazz arose as a result of a conformation between tonal western music and indigenous African Negro Music.

Jazz composers do not write down every note. They just provide an outline consisting of a tune and harmonies. The tunes and styles were passed on by ear. Jazz is a style of playing, rather than a style of composition.

Syncopated rhythm is another feature of jazz music, where the stress falls on the unaccented beat. Jazz has complex syncopation. Another important feature of Jazz is the element of improvisation.

Jazz musicians never play a tune the same way twice and it is improvised on the spot. Jazz is like a musical language. When the musicians play, they talk to each other in jazz language.

A jazz group has two parts and these are the rhythm section and the front line. Front line instruments are those that play a solo during the piece, such as the trumpet, saxophone, clarinet and trombone. The rhythm section keeps a steady pulse. It also plays harmonies for the front line to improvise over and they are the bass guitar, double bass and drums. The piano occupies a special place as a solo instrument or in combination.

In the early 1920s, many jazz musicians left New-Orleans. They went to try jazz out on other cities, such as Chicago. This period was called the jazz age. Dancing and listening to jazz was a craze amongst both black and white people.

As the 1930s drew near, many musicians went to New-York. During this period the bands got bigger so that they could be heard in large ballrooms. The band used written music or head arrangements and took turns to improvise solos. The style they played was called 'swing'. It has a rhythmic quality which makes us want to tap feet and move to it. It was smoother and simpler than earlier jazz. The period between 1935 and 1940 is known as the Swing Era.

In the 1940s, some musicians found swing dull. They experimented with rhythm and harmony. The result was 'be-bop'. It was not meant for dancing. Be-bop was jazz for small bands.

In the 1950s, a style called West Coast Jazz developed in California. It was precise, relaxed and more impersonal than be-bop and was called hard-bop. This continued the be-bop tradition by experimenting with rhythm and changes of tempo.

The main new jazz style of the 1960s was 'Free Jazz'. It ignored earlier rules about harmony and chorus structure. The name free jazz caused confusion at some concerts because people thought they didn't have to pay.

In the 1970s, jazz and rock blended in a style called Jazz Funk or Fusion. Musicians made up jazzy solos over rock rhythms, using both jazz and rock instruments.

In the 1980s, some musicians took existing jazz styles and developed them in their own way which is called Retrospective Jazz. It means using an old style to say new things.

Another important contribution to jazz is blues. A type of black folk music which developed among the descendants of slaves. Usually in groups of 12 bars, each stanza being 3 lines covering 4 bars of music. Tonality predominantly major, but with the flattened 3rd and 7th which are blue notes.

Ragtime was a form of piano music style played in bars and drinking clubs, and was very popular in the 19th century. This is built of symmetrical phrases, punctuated by cadences.

Boogy Woogie was another jazz style of pianoforte playing originating in early years of 20th century but becoming popular from about 1928. The principal feature is ostinato bass in broken octaves.

Blue scales:

The most important Negro contribution to jazz is Blues. These represent a scale that is slightly different from our present day major and minor scales.

Technically, the blues consists of twelve bar harmonic sequence and of a melody formed from bending the diatonic major scale. This consists of flattening the 3rd and 7th degrees of the scale.

The blues harmonic sequence, usually in a major key, is formed of tonic, dominant and subdominant chords and these chords are arranged in three phrases of four bars each as shown in the following example.



Stephen Foster's Old Folks at Home coloured by blue scales, where there are flattened degrees of the major scale.

Dodecaphonic Scale:

A scale where the twelve notes are considered to be of equal status and are so treated. A scale comprising the same notes as the chromatic scale is the D scale. Used by contemporary composers.

- Competency 3.0** : Analyses music with correct descriptions while appreciating them.
- Competency Level 3.3** : Exhibits the identification of different forms in music.
- Activity** : Identify the form of a piece of music on hearing.
- Learning Outcome** :
 - Identifies compositions written in different forms such as, Binary, Ternary, Rondo, Variation, Sonata, Rondo-Sonata, Double fugue and Dance forms, on hearing.
 - Names the composers of the various compositions of the relevant forms.
 - Performs simplified versions of the various compositions.
- Number of Periods** : 12 Periods
- Quality Input** :
 - Listening material relevant to the various forms mentioned.
 - Musical scores of the selected compositions.
- Guide to Subject Content** :
 - Make lists of compositions naming the form they are written in.
 - Names of composers who wrote music using these forms.
 - Students made to listen to the various compositions of the different composers and an analysis of the composition made while it is performed.
 - Students made to perform simplified versions of the compositions.
- Learning Teaching Process** :
 - Select a piece from the list.
 - Give the musical score to the students.
 - Play the selected piece to the students to make them familiar with it.
 - Instruct them to follow the score while the music is being played.

- Discuss with the students where the different divisions appear in the music.

Evaluation

- : • Name the composers of the given compositions.
- Find out the forms in which the compositions are written.
- Analyse a given piece of music, giving out the divisions of the named form.
- Listen and identify the form of the music played.
- Identify the composer and the period in which the music played had been written.
- Play on any instrument of choice, a composition of any chosen form.

- Competency 4.0** : Uses the practical aspects of folk music, song and drama/dance.
- Competency Level 4.1.1** : Speaks of other cultures appreciating them
- Activity** : Contemporary trends
- Learning Outcome** :
 - The differences between Oriental and Western Music
 - Fusion of Rhythm, Music and instruments
 - Introduction of Harmony
 - Introduction of Western instruments including electronic instruments
- Number of Periods** : 06 Periods
- Quality Input** :
 - Taped or recorded music of songs in their original version
- Guide to Subject Content** :
 - Discuss the differences
 - Listens to original version and modern versions of the selected songs
 - Analyse the music heard
- Learning Teaching Process** :
 - Identifies the differences between Oriental and Western Music
 - Identifies combinations of the two types of music
- Evaluation** :
 - Listens and identifies the difference of various aspects of the new and old songs on hearing
 - Adds harmony or other variations to a given simple oriental melody

Annexure I

Contemporary Trends

The main difference between Oriental or Western music is that in Oriental music, there is a single line of melody whilst in Western Music the melody is enriched with added harmony.

In the recent years the style of oriental music has changed making use of modern trends. Addition of harmony parts to the melody change of keys, change of rhythms, addition of expression or dynamics are some of them.

The latest trends are "rapping" and fusion. Improvisation of melodies could also be heard.

Combinations of Oriental and Western instruments in the new group is another new trend. The addition of electronic instruments such as electric guitars, electric violin, synthesizers are often used during performances.

Competency 4.0	: Uses the practical aspect of folk music, song and drama/dance.
Competency Level 4.1.2	: Speaks of other cultures appreciating them
Activity	: Sri Lankan Music Dance music (South Indian music, Bharatha Natyam) up country, Low country and Sabaragamuwa
Learning Outcome	: <ul style="list-style-type: none"> • Listen and Identify South Indian Music, up country, Low country and Sabaragamuwa dance music • Define or describe the various types of dance music of Sri Lanka.
Number of Periods	: 06 Periods
Quality Input	: <ul style="list-style-type: none"> • Taped music, CDs • Visual aids
Guide to Subject Content	: <ul style="list-style-type: none"> • Identify Bharatha Natyam • Identify Kandyan dancing and Vannam • Identify Low country and Sabaragamu dances with the relevant music and rhythm • Define or describe in detail the rhythms and music used for the relevant dances
Learning Teaching Process	: <ul style="list-style-type: none"> • Listen to various Vannams performed • Listen to music or the rhythms of low country and Sabaragamuwa dancing • Identifies the instruments used for the above performances • Views and appreciate the various dance forms
Evaluation	: <ul style="list-style-type: none"> • Define or Describe in detail the dance music of Sri Lanka • Define or Describe South Indian music • Identify Vannam Music/Rhythm on hearing • Identify different rhythms
Reference	: Dances of Sinhalese (සිංහල නර්තන කලාව) - Mudiyanse Dissanayake

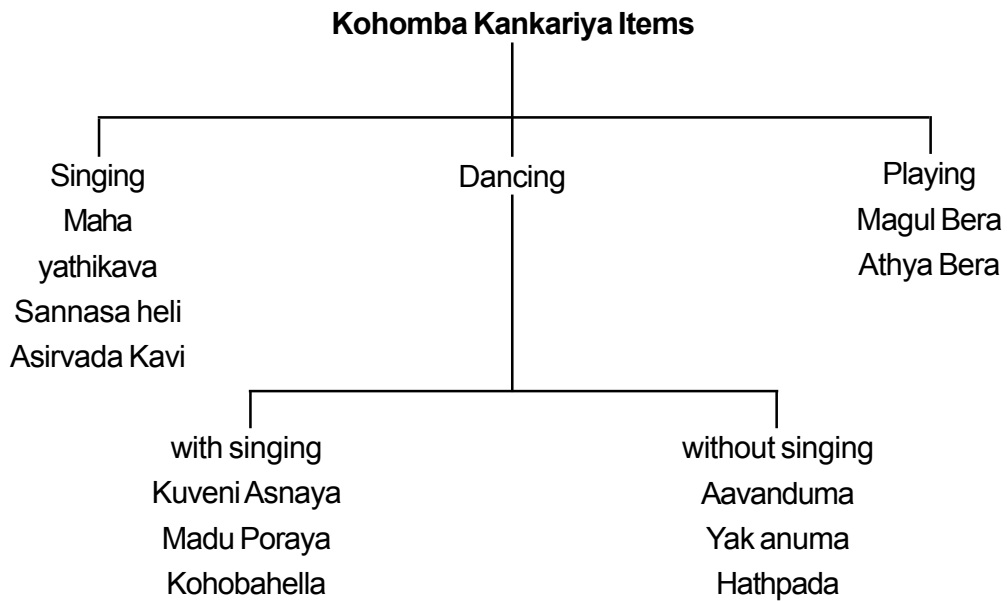
Annexure I

Dance Music (up country)

In Sri Lanka the well known traditional dancing system in the up country is mainly in Kandy and the suburb areas such as Kurunegala and Kegalle. In this system the important item is the "Ves Dance". There is a special costume composite of several glittering parts. The main musical instrument is the "Getaberaya". Sometimes they name it as "Udarata Beraya". The famous "Shanthi Karma" is the Kohobakandariya.

In addition to this, up country people celebrate "Waliak Mangalyaya" "Kadawara Kankariya" and "Bali" shanthikarma. Vannams are completely out of these dancing items. There are 18 of them. The people used to sing Vannams in the Kavikara Maduwa.

Singing, Dancing and Music are three special features of Kohobakankariya. They perform dancing with or without singing.



කුවේණි අස්නයේ කවියක්
කොයි ගොසින් කොයි අනේ
රැකෙමුදෝ දෙවියනේ
අහෝ දුක කියමිනේ
කිය කියා හඬමිනේ

ගැට බෙරය

ගැට බෙරවල වැසීම සඳහා භාවිත කරන දේශීය තාල තිත් නමින් හැඳින්වේ.

එහි මූලික රූප 3කි.

- (1) සුළු තනි තිත
- (2) මැදුම් තනි තිත
- (3) මහතනි තිත

මෙම මූලික තාල රූප තුන නැවත මිශ්‍රවීමෙන් තවත් තාල රූප බිහිවේ.

සුළු තනි තිත

මාත්‍රා 2න් 2ට තාල බැඳේ.

1	2	1	2	1	2	1	2
දො	මි	කි	ත	කි	ත	දො	මි

මැදුම් තනි තිත

මාත්‍රා 3න් 3ට තාල බෙදේ

1	2	3	1	2	3
දො	ට	පි	පි	ග	ත

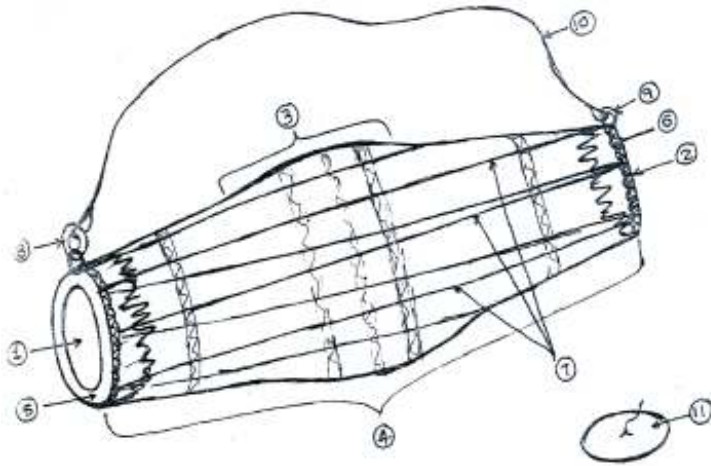
මහ තනි තිත

මාත්‍රා 4න් 4ට තාල බෙදේ

1	2	3	4	1	2	3	4
දො	දො	ම	ක	ත	කු	දො	මි

බෙර වැසීමේදී තාග තැබීම සඳහා තාලමිපොට යොදා ගැනේ.

උඩරට බෙරය/ගැට බෙරය



- | | | |
|---------------------|-------------------|-----------------|
| 1. දකුණු ඇස | 5. කැපුම් හම | 9. කන්වරය |
| 2. වම් ඇස | 6. වෙනිවර කැරැල්ල | 10. බෙරලණුව |
| 3. බෙරපුනුල (බෙරබඩ) | 7. වරපටි | 11. සුරන්තට්ටුව |
| 4. බෙර කඳ | 8. කයිපුඩුවලල්ල | |

ගැට බෙරය සෑදීමට ගන්නා ලී වර්ග
ඇහැළ, කොහොඹ, වරකා, ගම්සුරිය

ගැට බෙරය සෑදීමට ගන්නා සම් (හම්) වර්ග

- දකුණු ඇසට - වඳුරු, තළගොයි, එළු හම්
- වම් ඇසට - හරක් හම
- කැපුම් හම - මුව හම
- වෙනිවර සහ වරපට - හරක් හම

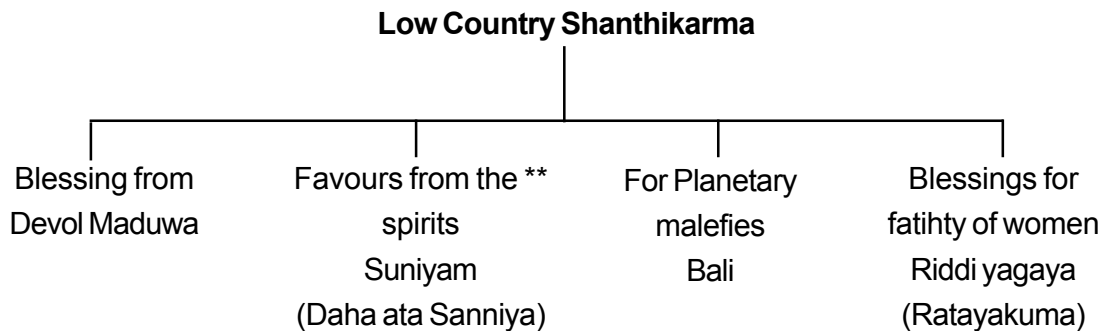
ගැට බෙරයේ දිග තුන්විසන් තුනගුලයි. ඇගල් 27ක් පමණ
බෙර ඇසේ විශ්කම්භය විග්ගයකිග ඇගල් 6ක් පමණ
වරපට දිග

Dance Music (Low Country)

This is well known in Matara, Galle, Ambalangoda, Tangalle, Balapitiya, Bentharda areas in the coastal region. Here the main musical instrument is known as Devol Beraya. There are some other names for this such as "Ghosaka Beraya" "Pahatharata Beraya", "Yak Beraya", "Ruhunu Beraya" and "Dik Beraya". The costume of the low country are "Thelme" costume and "Devol costume". Even they use special costumes for "Kolam" "Yak Natum" (with mask).

The most popular Shanthi Karma are named as "Devol Maduwa", "Ratayakuma" or "Riddiyagaya", "Daha ata Sanniya" and "Suniyam Santhiya". People recognize low country Vannam as songs. Those Vannams are 32 in number. There are shanthikarma performed for Gods, Devils and women. These are celebrated for prosperity, amusement and healing.

In the low country, there is a traditional dance called "Kolam". Here, you find vibration and song which bring more amusement. They are namely "Jasaya and Lenchina kolama", "Mudali Kolama", "Police Kolama" etc.



පහතරට බෙරය

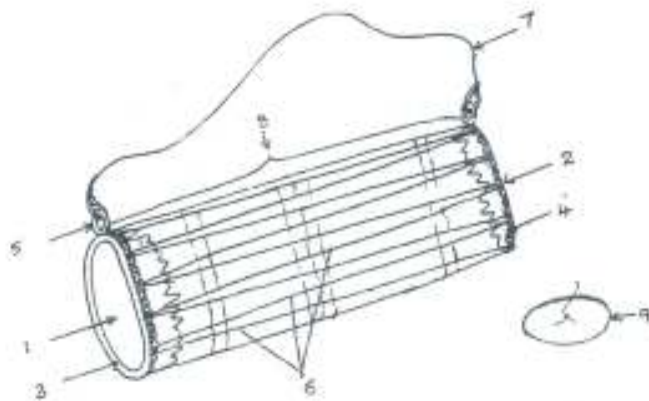
මෙම බෙරයේ දු ගැටබෙරයේ මෙන් මාත්‍රා 2, 3, 4 හා ඒවා මිශ්‍රව සකසා ගත් තාලපද (නිත්) වාදනය කෙරේ.

පහතරට බෙරයෙන් වයන අවනද්ධ අක්ෂර හම් ගුද, ගුම්, ගත, ගුදිත, රිටි, රූං, දිත, රෙගත, තම්.

නිදසුන

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 රෙ ග න් ග ද ට ග න් දෙ ග න් ග ත කු දො ට

පහතරට බෙරය/යක් බෙරය



- | | | |
|--------------|-----------|--------------|
| 1. හයිනටුව | 4. වෙනිවර | 7. බෙර ලණුව |
| 2. සුරල්තටුව | 5. කන්වරය | 8. බෙර කඳ |
| 3. කැපුම් හම | 6. වරපට | 9. සුරන්තටුව |

පහතරට බෙරය සෑදීමට ගන්නා ලී වර්ග
 ඇහැළ, කොහොඹ, වරකා, කිතුල්

පහතරට බෙරය සෑදීමට ගන්නා හම් වර්ග
 බෙර ඇසට - හරක් බොකු හම (සිවිය)
 වෙනිවර වරපට - හරක් හම

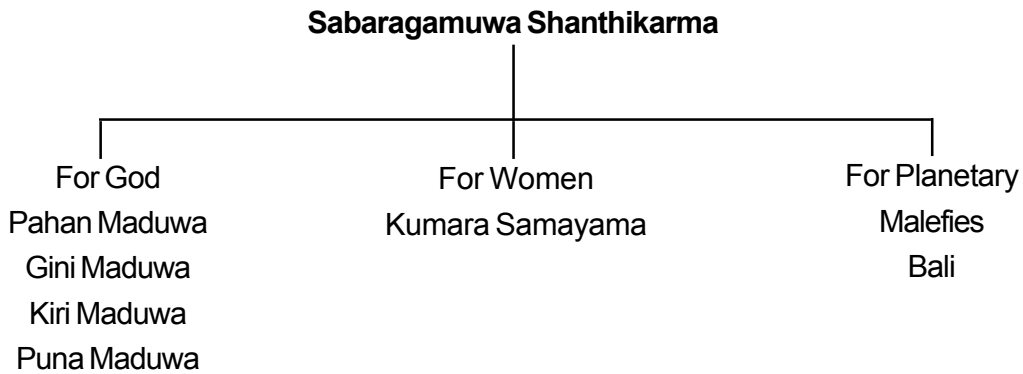
පහතරට බෙරයේ දිග තුන්වියන් තුනගලයි. අගල් 27ක් පමණ
 බෙර ඇසේ ප්‍රමාණය (විශ්කම්භය) විග්ගසකි. අගල් 6ක් පමණ

Dance Music (Sabaragamuwa)

This dance belongs to Kuruwita, Ratnapura and Eheliyagoda areas in the Sabaragamuwa Province.

The main costume is decorated with beads. The people say that this costume is equal to the costume of God Saman. The main musical instrument is known as "Davula". This is played with one hand and stick. In Sabaragamuwa, the most popular Shanthikarma is known as "Pahan Maduwa".

The additional shanthi karma are "Kirimaduwa" and "Kumara Samayama". In this dancing system they use certain Vannams. They are 18 in number. These Vannams are named as "Anila" "Ananda" "Kowula" "Thisara" etc.



Davula

මෙම භාණ්ඩයේද අනෙකුත් බෙරවල මෙන්ම දේශීය නින්වලට අනුකූලව සැකසුණු පඳු ඇත. ඒ අනුව මැදුම් තනි තිතට හා මහ තනි තිතට අනුව වැයෙන දවුල් පදය නම්

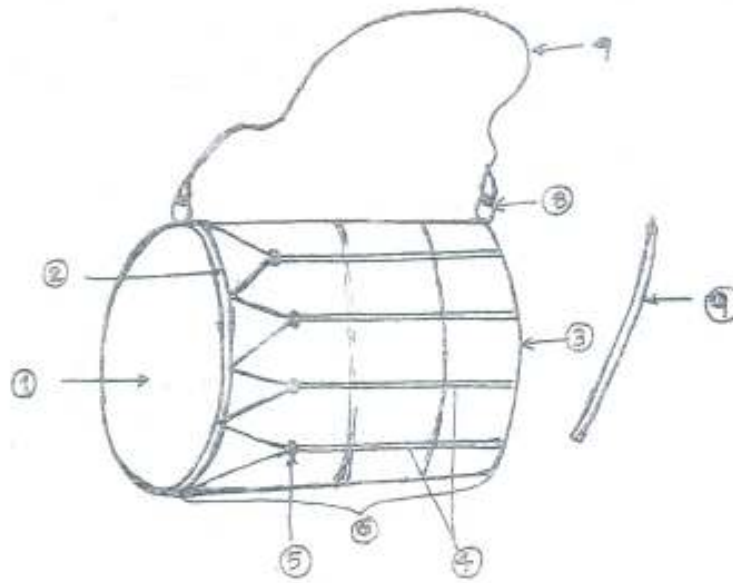
- | | | | | | |
|-----|------|-----|-----|------|----|
| 1 | 2 | 3 | 1 | 2 | 3 |
| හේං | කිට් | තත් | තත් | කිට් | තක |

දවුලේ වයන අක්ෂර ලෙස

- | | | | | | | | |
|----|-----|-----|-----|-----|------|------|----|
| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| පි | ංපි | මත් | තක් | තක් | කිට් | කිට් | තක |

සබරගමු නැටුම් වලට නාල වාදනය කිරීමට අමතරව ගෙපිපි වාදනයේදී තම්මැටිමට සහය වාද්‍ය භාණ්ඩයක් ලෙස දවුල යොදා ගනී.

දවුල



- | | | |
|----------------|-----------|------------------|
| 1. දකුණු ඇස | 4. වරලනු | 7. ඉනලණුව |
| 2. දවුල් ගැටිය | 5. ඉල්ලම් | 8. ගිගිරවලල්ල |
| 3. වම් ඇස | 6. බෙරකඳ | 9. දවුල්කඩිප්පුව |

දවුල සෑදීමට ගන්නා ලී වර්ග
කිතුල්, වල්දෙල්, ඇහැල, කොස්

හම්වර්ග එළි හම්, හරක් හම්

හන ලණු

රිදී හෝ නඹමුදු

දවුල් කඳේ දිග අඟල් 12-16 දක්වා

විශ්කම්භය අඟල් 10-14 දක්වා

Bharatha Natyam

Bharatha Natyam is one of the greatest traditional dance forms of India (The other dance forms are Kathak, Kathikali and Manipuri). Its origins are lost with the time. Yet it is believed that it was the creation of Servant Bharath Muni; and that his inspiration stemmed from witnessing the cosmic dance of Lord Shiva. This is interpreted by dancers as the "Shiva Thandava".

The discipline of the dance is set out in Bharatha Muni's text, "Natya Sastra". This has come down from generations carefully transmitted from master to pupil and nurtured in Tamil Nadu. Where it has been preserved and perpetuated in Hindu temple. In fact at one time it was solely practiced by "deva dassis" young women who dedicated themselves to dance as an act of worship.

This dance routine has inspired artists, poets and sculptors to express their sentiments in prose verse, song and stone. South India has a host of temples where exquisite carvings display facets of the dance and its postures and gestures. Bharatha Natyam is a creative concept, which incorporates music, lyricism and philosophy and is communicated through simultaneous body movements facial expressions and gestures.

The three intrinsic features of the dance are "Nartha" (Technique) "Nritya" (emotional expression) and "Natya" (dramatic content). These can be performed as individual items or collated into a single performance. A recital usually comprises the following sequences. "Alarippu" - "Jatheswaran" - "Varnam" - "Padam" and "Thillana"

'Alarippu' signifies dedication of the body and contains no facial expressions.

'Jatheswaran' is performed to the accompaniment of drum beats and musical notes.

'Varnam' is centered around a rich melody incorporating all the features of Bharatha Natyam 'Bhavan' ragam and thalam.

'Patham' refers to lyrics in mime whilst 'Thillana' is a vibrant interpretation full of symbolic postures and intricate rhythms.

Bharatha Natyam is usually backed by music which is indigenous to South India. The sociological aspect of Bharatha Natyam is one of the treasured traditions of South India.

Competency 4.0	: Uses the practical aspects of folk music, song and drama/dance.
Competency Level 4.1.3	: Speaks of other cultures appreciating them
Activity	: Sri Lankan Music Nurthi and Nadagam
Learning Outcome	: <ul style="list-style-type: none"> • Listen and Identify Nurthi and Nadagam music • Define or describe Nurthi and Nadagam music in Sri Lanka
Number of Periods	: 06 Periods
Quality Input	: <ul style="list-style-type: none"> • Taped music, CDs • Visual aids
Guide to Subject Content	: <ul style="list-style-type: none"> • Identify the relevant music and rhythm of Nurthi and Nadagam • Define or Describe in detail the rhythms and music used for Nurthi and Nadagam
Learning Teaching Process	: <ul style="list-style-type: none"> • Listen to music and the rhythms of Nurthi and Nadagam • Identifies instruments used for the above music
Evaluation	: <ul style="list-style-type: none"> • Define or Describe Nurthi and Nadagam • Identify Nurthi and Nadagam music on hearing

Annexure I

Nurthi Music

During the year 1880, when Nadagams were performed as a popular entertainment, there arrived a troop of touring Indian Artists who staged several Hindusthani Dramas in Colombo.

Following the style of the Hindusthan Dramas which were of different performing style to that of the Nadagam, the Sinhala youth of the towns began to produce a new style of Drama. This came to be called Nurthi, the style of which gained fast popularity amongst the town folks of Sri Lanka.

These Nurthi Dramas which contained numerous songs could be classified under Opera. Nurthi was first produced in Sri Lanka by a playwright and producers like John De Sivla and Charled Dias. Romeo & Juliet by C Don Basthian, Sri Sangabo, Sri Wickrema Rajasinghe, Ramayanaya, Sakunthala, Vessanthara, Dutugemunu by John de Silva & Padmawathi, Othello, Hemanali, Vidhura, Pandu Kabbaya by Charles Dias, were some of the most popular Nurthi Dramas.

As the above list indicates, the themes seemed to have been drawn mainly from History and Shakespeare. These were performed through different organizations at centers like 'Floral Hall' & Tower Hall. The melodic variety of the songs in the Nurthi has been the main cause of its popular appeal. These melodies of these songs have been drawn originally from the Hindusthan plays. Later melodies were also composed by Indian music composers who came to Sri Lanka from India. Later compositions by Sinhala musical composers came to be used in Nurthi Dramas.

Ragas such as Kafi, Peelu, Bhumpalasi, Sindhura, Saranga, Kalyan (Yaman) Mand, Thankara, Kanada, Bhairavi, Khamaj Have been the base for most of the Nurthi songs.

Some of the Nurthi songs contain a portion named 'Dohora'. This is sung non-rhythmically. This is unlike the composition that is sung in quick rhythm in a Nadagam song.

The instruments played for Nurthi are the Harmonium, Mandoline, Flute, Violin, Thabla, Dolki & Dol. Like Nadagam Music, Nurthi Music too has evolved into a kind of indigenous or Sinhala Music form due to the fact that it has been sung by various Sinhala singers and also, because it has been adopted to suit the Sinhala Drama.

Nadagam Music

Nadagam is a form of Sinhala Theatre that was performed in the coastal areas of Sri Lanka in the recent past. The beginnings of these performances could be traced to 250 years back and Ehelapola, Eugine, Brumford, Kalagola, Singhavalli were some of the very popular Nadagams.

Nadagam was a form of folk drama that was the result of adaptation of a particular form of Tamil Drama. The songs contained in each different Nadagam while being very melodious, were numerous. Therefore, Nadagam is also considered as a form of Folk Opera.

Though the very first Nadagam reflect South Indian Tamil influence, the Nadagam songs having been sung in Sinhala for a long period of time by Sinhala villagers, came to be recognized as a kind of indigenous or Sinhala songs. Its South Indian nature faded out.

Some Nadagam songs have been written and composed embracing poetic metres that suited the acting and dancing of particular Nadagam Mitas (Scales) such as Larva Shuddha (Bilaval) or C Major, Nishadhi Komala (Khamaja) F Major, Ga Ni Komala (Kafi) b Major Ri Ga Dha Ni Komala (Bhahiravi) A Major.

Another feature found in most Nadagam songs is that they contain a part that is sung in quick rhythm or tempo.

In the Nadagam, is also found a variety of chants that take a non-rhythmic lyrical form. This type of chant is know as 'Innisaya', Viridu etc. The prose dialogue of the Nadagam is also sung to a particular melody.

As the actors enter the stage, 'Thanam' (kind of melody) is sung in keeping with the gait and characteristics of each different roles. Like in the Vannam, the 'Thanum' is also sung using the syllables such as ට (Tha), ඛ (Na) etc.

Drumming is an important feature of Nadagam Music. Here the drum Rhythms have been composed to suit the dancing, acting and singing aspects of the Nadagam. The particular drum used here is called 'Maddala'.

This is a two faced drum that is about two feet in length and having a swollen belly.

Rhythms played on the Maddala are numerous, 'Parsan' 'Thirtana' 'Kirthanam' 'Thangapata' are some of them. The Rhythmic patterns played for dancing.

It is also normal to have two drums played together in the Nadagam, one playing the theme basic rhythmic pattern and the other, the variations.

Competency 4.0	: Uses the practical aspects of folk music, song and drama/dance.
Competency Level 4.1.4	: Speaks of other cultures appreciating them
Activity	: Light songs, Vannam
Learning Outcome	: <ul style="list-style-type: none"> • Listen and Identify the light songs • Listen and Identify various Vannams
Number of Periods	: 06 Periods
Quality Input	: <ul style="list-style-type: none"> • Taped music, CDs • Visual aids
Guide to Subject Content	: <ul style="list-style-type: none"> • Identify Light songs • Identify Vannam • Define or Describe Vannams, in detail
Learning Teaching Process	: <ul style="list-style-type: none"> • Listen to various Light songs • Listen to the rhythms of Vannam • Identifies instruments used for the above music
Evaluation	: <ul style="list-style-type: none"> • Define or Describe in detail Light songs of Sri Lanka • Identify Light songs and Vannam on hearing

Annexure I

Light Songs

The Inception of light songs can be traced back to 1906. The time of Gramophone and records. At first, Sinhala words were included into Indian or Hindi melodies and as a result these songs contained Hindustani Ragas and Indian style of singing.

- eg :
- ගෞතම සිරිපාද වදිමු සමනල කන්දේ
 - කෝප වන්නේ ඇයි පෙම්බර ස්වාමි - ඉක්මන් කෝපේ හොඳ නෑ මගේ ස්වාමි
 - අඩු කලේ සෙලවීම නිසා

Singers of that period - H. W. Rupasinghe Master
J. Sadiris Silva Master
Lakshmi Bai
Ahamed Mohideen
Ellen Ratnayaka

Most songs sung during this period were somewhat like Bakthi gee, advisory songs, comic songs etc. Instruments used were the Harmonicem, Tabla, Japanese Mandoline, Piano, Violin, Flute etc.

Then people like Ananda Samarakoon, Sunil Santha sang songs of their own creations eg. love songs, songs of nature, songs that were appreciated by the common people.

- eg :
- | | |
|--|---------------------|
| <ul style="list-style-type: none">• එන්නද මැණිකේ• සුමනේ පොඩි සුමනේ• අක්කේ අක්කේ අර බලන්නකෝ• අකුරට යනවයි කියලා | } Ananda Samarakoon |
| <ul style="list-style-type: none">• හඳපානේ• ඔලු පිපිලා• මිහිකන නලවාලා | } Sunil Santha |

Sunil Santha had a back ground of western music (from psalms and cantatas and other choral singing) in his melodies and also the influence of music from Bengal.

Another singer was Mohideen Baig who sang songs such as

- ටිකිරි මැණිකේ ඇඹුල ගෙනලේලා
- මංගලම් ජය මංගලම්
- ගමේ ගොඩේ සිදාදියේ
- ඔබ එනවා බලා

Later on artists such as Pandith Amaradeva and Nanda Maline made a big change in the Sri Lankan light songs by inviting skilled writers like Mahagamasekara, Sri Chandraratne Manawasinghe and Madawala S Ratnayaka to pen the lyrics of their songs.

eg :

<ul style="list-style-type: none"> • ශාන්ත මේ රෑ යාමේ • පීනමුකෝ කළු ගඟේ • සන්නාලියනේ • බින්දු බින්දු රන් 	}	Amaradewa	}	<ul style="list-style-type: none"> • උඩගුලියන් • මුළු නුවරම • සුදු භාමිනේ 	}	Nanda Malini
--	---	-----------	---	--	---	--------------

Much later the contribution of artists such as T. M. Jayarathne, Sunil Edirisinghe, Edward Jayakody, Sanath Nandasiri, Victor Ratnayaka, Latha Walpola, Sujatha Aththanayaka, Neela Wickramasinghe and Gunadasa Kapuge is - note worthy.

Victor Ratnayaka අපි ඔක්කොම රජවරු, හෝ පලු වනපෙන, හීල නුවන් යුගින් බලන්, පොඩි කුමාරි භාමිනේ gained much appreciation by the people.

Vannams

This is a type of dance form in the Kandyan dancing which includes singing, dancing and performance of instruments. This form of dancing is not as old as the traditional kandyan dancing. The inception of vannams could be traced to the 17th-18th centuries, by the last Sri Lankan king Sri Wickrama Narendrasinghe. He invited a Brahmin by the name of Ganithalankara all the way from the town of Nagapatnam in India (He was well paid for this work); and with the blessings of the chief priests of Malwatte and Asgiri temples in Kandy. This type of dancing was inaugurated at the Magul Maduwa.

There are 18 vannams. The way of performing all 18 vannams look the same as each consist of a Thanama, Kaviya Mathra, Kasthirama, Seerumaruwa and an adawwa.

The 18 vannams

- | | | |
|-------------|------------|---------------|
| 1. Gahaka | 7. Naiadi | 13. Sinharaja |
| 2. Gajaga | 8. Kirala | 14. Eeradi |
| 3. Thuranga | 9. Ukusa | 15. Surapathi |
| 4. Uranga | 10. Hanuma | 16. Ganapathi |
| 5. Musaladi | 11. Mayura | 17. Udara |
| 6. Vairodi | 12. Savula | 18. Asadrusa |

Competency 4.0	: Uses the practical aspects of folk music, song and drama/dance.
Competency Level 4.1.5	: Speaks of other cultures appreciating them
Activity	: <ul style="list-style-type: none"> • Sri Lankan Music • Sings Nurthi, Nadagam, lightsongs and Vannams • Identify above on hearing
Learning Outcome	: <ul style="list-style-type: none"> • Listen and Identify Nurthi, Nadagam, light songs and Vannams • Learn to sing Nurthi, Nadagam light songs and Vannams • Learn to perform the relevant music of Nurthi, Nadagam, light songs or Vannams
Number of Periods	: 16 Periods
Quality Input	: <ul style="list-style-type: none"> • Taped music, CDs • Notations of the relevant charts
Guide to Subject Content	: <ul style="list-style-type: none"> • Identify the relevant music and rhythms of Nurthi and Nadagam • Identify light songs and Vannam music • Learn to sing Nurthi, Nadagam light songs and Vannams • Identify the different rhythms of light songs and Vannams
Learning Teaching Process	: <ul style="list-style-type: none"> • Listen and sings Nurthi, Nadagam, Light songs and Vannam songs • Identifies the sound of instruments used for the above music, after listening
Evaluation	: <ul style="list-style-type: none"> • Identify Light songs, Nurthi, Nadagam and Vannams • Identify the different rhythms of Vannams • Learn to sing Nurthi, Nadagam, Light songs and Vannams • Learn of perform the relevant music of Nurthi, Nadagam, Light songs and Vannams

Annexure I

වන්නම්
නෙයඩ්වන්නම

මැදුම් මහ දෙනින

තානම

^			/			^			/				
ස	ස	-	ප	-	ප	-	-	-	ධ	-	ප	-	
නෙ	මී	S	නෙ	S	නෙ	S	න	මී	S	නෙ	S	නෙ	S
ම	ම	-	ප	-	ම	-	ග	ඊ	-	ස	ඊ	ස	නි
න	මී	S	නෙ	S	නෙ	S	නා	S	S	නා	S	S	S
ස	ඊ	-	ග	-	ඊ	-	ග	ග	-	ම	-	ම	-
නෙ	න	S	න	S	නෙ	S	න	මී	S	නෙ	S	නෙ	S
ග	ඊ	-	ග	-	ඊ	-	ස	-	-	ස	-	-	-
න	මී	S	නෙ	S	නෙ	S	නා	S	S	නා	S	S	S

කවිය

ඉපිද එබෝසත් නා ලොව වාරක
පැහැද රකිති සිල් හරලොව වනයෙක
බොවද දෙමින් අල්ලා අභිගුණ්ඨක
පැසද ලමින් හටවා දුක් දී නෙක

අන්දමකින් ඉඳ පෙනය නගායේ
සන්දම මෙන් දැහැසින් වකලායේ
රන්දම මෙන් ගත වටින් දිලියේ
පන්දම ලෙස දුණ දී හටවායේ

බෝකොළ අන්දම් පෙනය නගායේ
නා කොළ අන්දම් පෙනහකුලායේ
ලෝකුළ රන්දම් සිරිති දිගායේ
ඒ කුල සතරක් පෙරසිට ආයේ

දිගා සිරුර කොටසක් හකුලා මුඩි
නගාගනය ලෙලවා කරමින් දැඩි
රගා සිරින් පිඹිමින් හදයෙන් වැඩි
වගා අසන් මෙම වන්නම නෙයඩ්

බෙරපදය

^ / ^ /
දො 0 දො / පි 0 පි 0 / න ක ට / දො 0 න ක

Naiyadi Vannama



උකුසා වන්නම

නානම															
/				/				^				/			
ස	-	ප	-	-	-	ධ	ප	ම	ධ	ප	ම	ග	රි	ස	හි
නා	s	නා	s	s	s	s	s	s	s	s	s	s	s	s	s
ස	රි	ග	ම	ග	රි	ග	රි	ස	-	-	-	-	-	-	-
න	s	නෙ	s	න	s	න	s	න	මි	s	s	s	s	s	s
ස	-	ප	ප	ප	ප	ධ	ප	ම	ධ	ප	ම	ග	රි	ස	-
නා	s	න	නි	න	නෙ	න	නි	න	මි	දෙ	න	නා	s	න	s
ස	-	ප	ප	ප	ප	ධ	ප	ම	ධ	ප	ම	ග	රි	ස	-
නා	s	න	නි	න	නෙ	න	නි	න	මි	දෙ	න	නා	s	න	නි
ස	-	ප	-	-	-	ධ	ප	ම	ධ	ප	ම	ග	රි	ස	හි
නා	s	නා	s	s	s	s	s	s	s	s	s	s	s	s	s
ස	රි	ග	ම	ග	රි	ග	රි	ස	-	-	-	-	-	-	-
න	s	නෙ	s	න	s	න	s	න	මි	s	s	s	s	s	s

කවිය

මෝරා බිජයෙනා //

කලපත් දෙකඩත් කරසින් නුටුවෙන් //

දෙන්නා අදුර නොසා

සාරා බොජුනයෙනා //

අයිරන් පෙතියෙන් නුඩගත් බුදිසින් //

පැන්නා එපල රැසා

නැරා නටුපනිනා //

ලෙලවත් සොලවත් පියඹත් නදදෙන් //

යන්නා පවන රැසා

බේරා ඉසිනු දැනා //

පවසත් මෙපවත්, දැනසත් ලොවටත් //

වන්නා නම් උකුසා

බේරපදය - /දොදොමිදො / මිනදොමි / දොමිකින / කිනදොමි /

Ukusa Vannama



The image displays a musical score for the piece "Ukusa Vannama". The score is written on six staves, each beginning with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The first staff includes a slur over the first two notes (G4 and A4). The second and sixth staves feature a slur over the final two notes (D4 and C4). The piece concludes with a double bar line at the end of the sixth staff.

වෛරෝධී වන්නම

මැදුම් තනිතන

/			/			/			/		
සම	ම	රි	ම	ම	ම	ග	මග	රි	සුරි	ග	ගුරි
ත	නෙ	න	ත	නෙ	න	ත	නෙ	න	තS	නා	SS
සුරි	ග	ගුරි	සුරි	ග	ගුරි	රිසු	ස	ස	ස	ස	-
තාS	නා	නෙයි	තාS	නා	නෙයි	තාS	නා	නෙයි	ත	නා	S
ම	ම	ම	ම	ම	-	ග	මග	රි	ස	ස	-
ත	නෙ	න	ත	නා	S	තා	නා	නෙයි	ත	නා	S
ම	ම	රි	ම	ම	-	ග	මුග	රි	සුරි	ගුම	ගුරි
ත	නත්	නෙයි	ත	න	S	තමි	දS	S	SS	SS	SS
ග		රි	ස	ග	රි	ස	-	-	-	-	-
නා		තමි	ද	නා	S	නා	S	S	S	S	S
සම	ම	රි	ම	ම	ම	ග	මග	රි	සුරි	ග	ගුරි
අ	ග	ය	ව	ඩ	න	ක	වි	ව	රූS	නා	SS
සුරි	ග	ගුරි	සුරි	ග	ගුරි	රිසු	ස	ස	ස	ස	-
රූS	ග	යS	දූS	නෙ	යිS	කS	ළ	ර	ව	නා	S
ම	ම	ම	ම	ම	-	ග	මුග	රි	ස	ස	-
ම		උ	ර	ණා	S	නො	වS	මෙ	දි	නා	S
ම	ම	රි	ම	ම	ම	ග	මුග	රි	සුරි	ගුම	ගුරි
ම	න	තු	ගෙ	අ	ව	ස	රූS	S	SS	SS	SS
ග	ග	රි	ස	ග	රි	ස	-	-	-	-	-
රූ	ගෙ	න	ස	මා	S	වා	S	S	S	S	S

වන්නමේ සෙසු පාද ද ඉහත දැක්වෙන අයුරු ගැයේ

- ඉසුරු දෙවිඳු වඩින දිනා - නෙහෙනු විමන දැක නෙතිනා
- එම විමනා දෙවි වඩිනා - කෙහෙනු ද දැක නොයි වඩිති කමාවා
- විමන සමග කෙහෙනු දැනා - ඉසුරු දෙවිඳු තුනි දෙමිනා
- මෙම වරුණා කළ යෙහෙනා - පානාල වෛරෝධී වන්නම මේවා
- ඔබින මෙසබ තුළ පැමිණා - කවිය නැතුව බොරු වරුණා
- කළ දුදනා නැත ඔබිනා - උගතුගෙ බල වැඩි මොකද පමාවා

Vairody Vannama

The musical score for "Vairody Vannama" is written in 9/4 time and consists of 11 staves. The notation is as follows:

- Staff 1:** Starts with a treble clef and a 9/4 time signature. The first measure contains six quarter notes. The second measure contains six quarter notes. The third measure contains a quarter note, a pair of eighth notes, and a quarter note. The fourth measure contains a pair of eighth notes, a quarter note, and a pair of eighth notes.
- Staff 2:** Contains a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, and a quarter note in each of the four measures.
- Staff 3:** Contains six quarter notes in the first measure, six quarter notes in the second measure, a quarter note, a pair of eighth notes, and a quarter note in the third measure, and a quarter note in the fourth measure.
- Staff 4:** Contains six quarter notes in the first measure, six quarter notes in the second measure, a quarter note, a pair of eighth notes, and a quarter note in the third measure, and a pair of eighth notes, a quarter note, and a pair of eighth notes in the fourth measure.
- Staff 5:** Contains a quarter note, a pair of eighth notes, and a quarter note in the first measure, a quarter note, a pair of eighth notes, and a quarter note in the second measure, a quarter note, a pair of eighth notes, and a quarter note in the third measure, and a pair of eighth notes, a quarter note, and a pair of eighth notes in the fourth measure.
- Staff 6:** Contains a quarter note, a pair of eighth notes, and a quarter note in the first measure, a quarter note, a pair of eighth notes, and a quarter note in the second measure, a quarter note, a pair of eighth notes, and a quarter note in the third measure, and a pair of eighth notes, a quarter note, and a pair of eighth notes in the fourth measure.
- Staff 7:** Contains a quarter note, a pair of eighth notes, and a quarter note in the first measure, a quarter note, a pair of eighth notes, and a quarter note in the second measure, a quarter note, a pair of eighth notes, and a quarter note in the third measure, and a pair of eighth notes, a quarter note, and a pair of eighth notes in the fourth measure.
- Staff 8:** Contains a quarter note, a pair of eighth notes, and a quarter note in the first measure, a quarter note, a pair of eighth notes, and a quarter note in the second measure, a quarter note, a pair of eighth notes, and a quarter note in the third measure, and a pair of eighth notes, a quarter note, and a pair of eighth notes in the fourth measure.
- Staff 9:** Contains a quarter note, a pair of eighth notes, and a quarter note in the first measure, a quarter note, a pair of eighth notes, and a quarter note in the second measure, a quarter note, a pair of eighth notes, and a quarter note in the third measure, and a pair of eighth notes, a quarter note, and a pair of eighth notes in the fourth measure.
- Staff 10:** Contains a quarter note, a pair of eighth notes, and a quarter note in the first measure, a quarter note, a pair of eighth notes, and a quarter note in the second measure, a quarter note, a pair of eighth notes, and a quarter note in the third measure, and a pair of eighth notes, a quarter note, and a pair of eighth notes in the fourth measure.
- Staff 11:** Contains a quarter note, a pair of eighth notes, and a quarter note in the first measure, a quarter note, a pair of eighth notes, and a quarter note in the second measure, a quarter note, a pair of eighth notes, and a quarter note in the third measure, and a pair of eighth notes, a quarter note, and a pair of eighth notes in the fourth measure.

නාඩගම් ගී

යානන අතුළ මල් පෙති

කුමරු : යානන අතුළ මල් පෙති - කටු සේ විය ලඳෙ යානට නේන බැවෙන හි //
නන්දා වන නුඹ සිතිව ම - නින්දක් නැත රැ තුන් යම //

මෙ දැකින් මුදුමින් මා රැක ඉන්නට - අම වන් තෙපුලක් දෙනු ලඳේ සුරනට

කුමරි : මේ පුරවරෙහි සසොබනා - සරණට ඔබට මා හැර නැද්ද වෙනගනෝ //

නින්දාවට පත් අවයෝගේ - වැන්දඹුවෙක් වෙද මන් වාගේ //

නො පතන් සඳවන වූ නුඹේ පියහට - වුණි නම් දැන ගන්නට දොස ඔබහට //

කුමරු : රූ බර තරුණ මා පනේ - දුටු දා සිට නිට ආදර බැඳුණි මා සිතේ //

වනු මැන මා බසට කැමති - කාගෙන් වුව මට කම් නැති //

ඒබැවින් නුඹේ පිට වදනින් කොමලියේ - නළවන් මා සිට සනසන් ප්‍රේමියේ //

කුමරි : රූ බර තරුණ ම සිට මෙන් - බාගෙදි ලැබූ මගේ ආදර හිමිට වූ මරණෝ //

ගත් සෝ ගිහි මාගේ සිහිනි - අත් නෑ ඇරලනේ කුමරැනි //

එ හිසා මට මෙහි ඉන්නට ඇර සිත - වන්වල නොව නොදොඩා යනු පින් ඇත //

තිරිලානා තාලය

1	2	3	4	5	6	1	2	3	4	5	6
සුර	ග	රිග	ප	ගුර	ස	-	සුග	රි	සුනි	බ	නි
යා	-	-	-	න	න	-	අතු	ළ	මල්	-	පෙ
ස	-	-	-	ග	ම	ප	බ	ප	ම	ග	රිග
හි	-	-	-	ක	ටු	සේ	-	වි	ය	ල	ඳෙ
සුර	ග	රිග	ප	ගුර	ස	-	සුග	රි	සුනි	බ	නි
යා	-	-	-	න	ට	-	නේ	න	බැ	වි	න
ස	-	-	-	-	-	//					
හි	-	-	-	-	-	//					
-	සුර	ගුර	ගුර	ගුර	ග	-	සුර	ගුර	ගුර	ගුර	ග
-	නන්	දා	-	ව	න	-	නුඹ	සි	හි	ව	ම
-	ගුප	ප	-	ප	ප	ම	ප	ම	ගුර	ගුර	ග //
-	නින්	ද	ක්	නැ	න	රැ	-	තු	න්	ය	ම //

නිනි නි නිනි නි ස සස රිග මම පුබ පම ගුග ග ගුම ගුර සස සස//
මෙදකින් මුදු මින් මා රැක ඉන් නට අම වන් තෙපු ලක් දෙනු ලඳෙ සුර නට//

ගරින්ලන් කුමරු හා ඉයුපින් කුමරි අතර තර්කය
ඉයුපින් නාඩගම

ආලෙ බැන්ද මාගෙ රමය වන්

ආලෙ බැන්ද මාගේ රමය වන් ආ// - මේ සුනිමල මගේ දික්තල//

අවුරුදු සතක් දකින - මෙහෙවර කර මෙ මාම//

තෑගි ලෙසට දැන් - ගෙන යාමි රස කැවුමි//

යන්නට ගමට මෙ දින - මව් පියන් දකින ලෙසින//

ගත් ලදුන් මගේ - ඇගෙ රූපෙ බෝ අගේ//

තංගපාටි තාලය

1	2	3	4	5	6	7	8	9	10	11	12
ග	-	පුඩ	ප	-	ම	ග	-	රි	ස	ධ	නි
ආ	-	ලෙ	බැ	න්	ද	මා	-	ගෙ	ර	මි	ය
ස	-	-	-	-	-	ග	රි	ග	ම	ප	ධ //
ව	න්	-	-	-	-	ආ	-	-	-	-	- //
ධ	ස	ධ	ස	ස	ස	ධ	ස	ධ	ස	ස	ස //
මේ	-	සු	නි	ම	ල	ම	ගෙ	දි	ක්	න	ල //
ග	-	ප	ප	-	ම	ප	-	ම	ප	-	ප
අ	වු	රු	ල	-	ස	න	ක්	ල	නි	-	න
රි	රි	ග	ම	-	ධ	ප	-	ම	ග	-	ග //
මෙ	හෙ	ව	ර	-	ක	ර	-	මෙ	මා	-	ම //
ග	-	ප	ප	ප	ම	ප	-	-	-	රි	ග
තෑ	-	ගි	ලෙ	ස	ට	දෑ	න්	-	-	ගෙ	න
ම	-	ධ	ප	ප	ම	ග	-	-	-	-	- //
යා	-	මි	ර	ස	කෑ	වු	මි	-	-	-	- //

කාලගෝල නාඩගම

ගමිහිර හෙදැති

ගමිහිර හෙදැති කුස්තන්තිනු පුරේ
පුර වර්ධන කරන අග නරණා මෙ මං//

එහෙම වුනත් මෙ මට අත ලොකු ම දුකක්
මෙ මට අත ලොකු ම දුකක්
කර කාරියක් නැති ව සිත නොමැත සැපක්//

නාමය මං අලිසන්දීර් // මම
ධරමෙන් මෙ පුර පාලන කරමින්නේ
ඉන්නේ මැදරෙ ප්‍රීතිය විඳිමින්නේ//

එය විසඳා ගන්නා ලෙසා// මගේ
මන්ත්‍රී කැඳවා මම පහදා කියමි එය//
නොමැත ලදක් මෙහෙසිය ලෙස ගන්නට//

පසන් නාලය

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
ප	ප	ප	පුම	පුස	සුර	නිධ	ප	-	මප	-ස	-නි	ස	-	නිධ	ප
ගමි	හි	ර	තෙ	දැ	හි	කුස්	තන්	-	හි	-නු	-පු	රේ	-	කුස්	තන්
-	මප	-ස	-නි	ස	-	-	පුධ	මධ	පුම	ගුර	ස	රි	ග	ම	ප
-	හි	-නු	-පු	රේ	-	-	පුර	වර	ධ	න	ක	ර	න	අ	ග
-	පුම	-ග	-රි	ස	-	-	-	//							
-	නර	-ණා	-මෙ	මං	-	-	-	//							
-	රි	-රි	ස	රි	-	-	රිරි	ස	-	ස	-	නිරි	සුනි	පුම	පුනි//
-	නා	-ම	ය	මං	-	-	අලි	ස	න්	දී	-	රි	-	-	-//
රි	-රි	රිම	රිස	නිස	සුර	නිධ	ප	සුස	-ප	සුනි	ධප	මප	මග	මප	ප//
ධර්මන්-මෙ	පුර	පා		ලන	කර	මින්	නේ	ඉන්නේ	-මැ	දුරෙ	ප්‍රී	තිය	විඳි	මින්	නේ//

බැලසන්න නාඩගම

ශාන්ත පෝන්ගේ විදියේ

ශාන්ත පෝන්ගේ විදියේ කඩේ - මාළු වෙළඳාම මාළු වෙළඳාම//
 මාළු කඩේ වටේ ගැහැණු - කෝල නැතිව හිඳිති පේනු//
 සවස දෙකේ සිටලා රෑ - නමය දහය පසු වන තුරු//
 ඉස්සන් කොස්සන් පොඩි හාල් මැස්සන් සහ කුණිස්සන්
 ඇට මගුරන් සහ බලයන් - බොහො ලාබෙට බොහෝ විකිණේ//

තිර්ලානා නාලය

1	2	3	4	5	6	1	2	3	4	5	6
-	රි	ග	ම	පු	ප	-	රි	ම	ග	-රි	සු
-	ශාන්	ත	පෝ	න්	ගේ	-	වි	දි	යේ	-	ක
ස	-	-	-	ස	නි	ස	රි	රි	රි	රි	ග
ඩේ	-	-	-	මා	ළු	වෙ	ළු	ඳා	ම	මා	ළු
ගු	පු	ප	-	මු	රි	//					
වෙ	ළු	ඳා	-	ම	-	//					
-	ගු	ප	ප	ප	-	ස	ස	රි	නි	ධ	ප
-	මා	ළු	ක	ඩේ	-	ව	වේ	-	ගැ	හැ	නු
-	පු	ප	ම	ග	රි	ග	ග	ම	ප	-	ප/
-	කෝ	ල	නැ	ති	ව	හි	දි	නි	පේ	-	නු/
-	නි	රි	රි	රි	-	නි	ස	නි	ධ	ප	-
-	සව	ස	දෙ	කේ	-	සි	ට	ලා	-	රෑ	-
ස	ස	ප	ස	ස	ප	ග	රි	ග	ම	ප	ප//
න	ම	ය	ද	න	ය	ප	සු	ව	න	තු	රු//
ස	ස	සු	සු	රි	සු	ස	ග	ගු	ප	ප	ප
ඉස්	සන්	කොස්	සන්	පොඩි	හාල්	මැස්	සන්	සහ	කු	ණිස්	සන්
පු	සු	සු	සු	නි	ප	පු	පු	ගු	ගු	පු	ප//
ඇට	මගු	රන්	සහ	බල	යන්	බොහො	ලා	බෙට	බොහො	විකි	ණේ//

නාඩගම්ගෙලිගත ගියක්

නුර්ති ගී
"Suwanda Pathma"
 "Noorthi Gee"



නාට්‍ය - දුටුගැමුණු වර්තය
 රචක - ජෝන් ද සිල්වා
 ගීතය ගයන භූමිකා - නාග කන්‍යා, රාජ පුරුෂයා

සුවඳ පද්ම ඕල ආදි

සුවඳ පද්ම ඕල ආදි නොයෙක පුෂ්පයෙන් සැදී
 සරණ හංස සේරු බෝම පොකුණු ගීත පැන් පිරි

වතුර නාන හෙක් දනෝ පැමිණ නානි ශ්‍රීස්මයන්ට//
 මමද නාග ලෝකයෙන්ම මෙපුර ආම් නානසේ

පෙනෙති ධූප මේ පුරේ වදිති ඊට දීප වාසි//
 රකිති ධර්ම ශාක්‍යා වංශ මුනිද දේශනා ලෙසේ

නාට්‍ය - ශ්‍රී වික්‍රම රාජසිංහ
රචක - ජෝන් ද සිල්වා
ගීතය ගයන භූමිකා - ලී කෙළිකාරයෝ

වාසනා දිනේකි මේක

වාසනා දිනේකි මේක පාමු තුට් සිනේ
වාසනා දිනේකි මේක පාමු තුට්
පාමු තුට් නටමු මේ ලී දරා අනේ
වාසනා දිනේකි හහා
වාසනා දිනේකි හොහෝ
වාසනා දිනේකි මේක පාමු තුට්

කෝමල මධිර බසිනි මේ ගී
සදා පවසමු දැන්
නටමු පේලි පේලි ගැසී
රජිඳු තුටුවන මෙන්

සිරියා වසාය උරේ ආසාවී බුපති
තේජසා තිබේය දීප ආලෝක වී//
ආලෝක වී රජිඳු බෝ ප්‍රීතීවේ අපේ
තේජසා තිබේය දීප ආලෝක වී

නට නට කිංකිණි නාද දීමෙනි
යමු පාරේ තුනි දිදි බොහෝ සේ
බුපති ලක වැජඹේවා
නිතිනා නිරෝගි වේවා රාජා මේ සිංහලේ

Wasana

The musical score for 'Wasana' consists of ten staves of music. The first staff begins with a treble clef and a 6/8 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. The second staff contains a repeat sign. The fifth staff is marked with the instruction 'adlib' above the notes. The sixth staff is marked with 'a tempo' above the notes. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

Ada Vessantara

The image displays a musical score for the piece 'Ada Vessantara'. The score is written on seven staves, each beginning with a treble clef and a 9/8 time signature. The music is composed of eighth and sixteenth notes, with some measures containing rests. The key signature is one flat (B-flat). The score concludes with a double bar line and a repeat sign.

නාට්‍ය - රාමායණ නාටකය
රචක - ජෝන් උ සිල්වා
ගීතයට අදාළ වර්තය - හනුමා

අඹ දඹ නාරන්

අඹ දඹ නාරන් කෙසෙල් දෙල්
පනා කකා මේ වනා සපා ලබනෙමි
ගංගාවේ ඕළු ඇත්තෙ
ඒවායේ කෂම හත්තෙ
අන පුෂ්ප අත්තෙ අත්තෙ ඒවා පිපෙයි

අඹ දඹ - ලබනෙමි

පක්ෂී නාදේ රැන් ඇසේවි හින් හඬම දෙන්නයි
මල්ලිකා වැල් බොහෝ තිබෙන්නා
විශාල මෙවනේ මමි
පුවේසමි බෝම වෙලා ඉන්නෙමි
වාස සොඳා බැද්ද මෙඳු ප්‍රීති හඳු වෙයි
බෝ මාදන් ඇත්තෙ මේ ගසේ

අඹ දඹ - ලබනෙමි

අම දම් භාරත්

The image displays a musical score for the piece 'අම දම් භාරත්' (Am Dam Baharath). The score is written in 8/8 time and consists of ten staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The music is characterized by intricate rhythmic patterns and melodic lines across all staves.

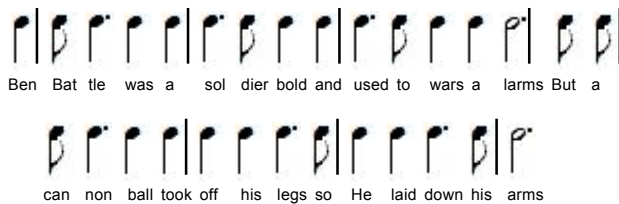
Competency 5.0	: Creates music
Competency Level 5.1	: Creates music for verse/songs
Activity	: Write a melody to the given words
Learning Outcome	: <ul style="list-style-type: none"> • Marks the accented words of the given verse • Selects the Time/Key Signature • Writes a melody • Plays it with ornaments
Number of Periods	: 32 Periods
Quality Input	: <ul style="list-style-type: none"> • Manuscript papers • Key board instrument
Guide to Subject Content	: <ul style="list-style-type: none"> • Writes a melody to the given verse • Adds ornaments at appropriate places
Learning Teaching Process	: <ul style="list-style-type: none"> • Find out the accented words • Compose a rhythm pattern on a monotone • Put the Time Sign and select a key signature • Compose the melody • Perform it by making use of ornaments
Evaluation	: <ul style="list-style-type: none"> • Composes a melody to the given verse • Marks the phrasing and direction for performance • Adds ornaments • Performs on the key board • Performs using chordal accompaniment
Reference	: AB guide to music - Eric Taylor Hand Book of Musical Knowledge

Annexure I

Underline the accented syllables

Ben Battle was a Soldier bold
 And used to war's alarms;
 But a cannon ball took off his legs
 So he laid down his arms

The melody will normally contain four two bar phrases.
 write a rhythm on a monotone



- Choose a key. Notes and Tempo must be chosen to suit the mood of the words. If it is a happy verse, write it in a major key. A sad verse/words suggests a minor key.
- Select a time signature
 For example, a vigorous march like poem will not go well in 3, but $\frac{6}{4}$ or $\frac{8}{8}$ would be more suitable. As the words are punctuated by commas and stops, so the music must have its phrases and its cadences. A cadence should be implied at the end of the first phrase, generally an imperfect cadence. A perfect cadence at the end.
- Expression marks should always be added.

- Competency 6.0** : Uses different signs and symbols in music correctly
- Competency Level 6.1** : Reads the orchestral and conductor's score
- Activity** : "Magical blend of sound"
- Learning Outcome** : • Reads scores of different compositions
• Sight reads pieces of music in simple time
- Number of Periods** : 20 Periods
- Quality Input** : • Orchestral scores/conductors scores
• Records.CDs of orchestral music
- Guide to Subject Content** : • Familiarity with reading an orchestral score and with its layout
• Conventions of orchestration including instrumentation
• Familiarity with different types of orchestral scores such as Chamber groups etc.
- Learning Teaching Process** : • Defines or describes the terms orchestration and conductors score
• Reads an orchestral score becoming familiar with frequently instrumental ranges
• Studies the task of a conductor and the advantage of a conductor's score
• Follow a music score whilst listening to orchestral music (different types of compositions)
• Analyse the music so that the students are able to reach deep into the mind of the composer and to study how music works it's magic in the hearts and minds of people crossing the boundaries of race, culture and time
- Evaluation** : • Identify errors in scoring and notation of a given orchestral excerpt
• Listen to a simple orchestral composition that has been mentioned in the syllabus and write a simple analysis of the piece

- Competency 7.0** : Uses the theoretical and practical aspects of the Rudiments of music
- Competency Level 7.1** : Arrangement of Music
- Activity** : Transposing music
- Learning Outcome** :
 - Ability to Transpose a passage of music from one instrument to another
 - Be able to describe why transposing is necessary
- Number of Periods** : 16 Periods
- Quality Input** :
 - Keyboard/Piano
 - White/Black board
- Guide to Subject Content** :
 - Transposing a melody to other instruments as required
 - String Instrument
Double Bass
 - Brasswind
Trumpet in B^b, Trumpet in A, Horn in F
 - Woodwind
Piccolo, Clarinet in B^b
Clarinet in A, Cor Anglais
Double Bassoon
- Learning Teaching Process** :
 - Transpose a given passage of music as required
 - Perform the given passage on a keyboard instrument
- Evaluation** :
 - Transpose the given melody as required
 - To be played on the Clarinet in B^b



- On the Trumpet in B^b



- On the Clarinet in A



- On the Cor Anglais



- On the Horn in F



- Transpose the given passage a major 3rd/minor 3rd above and arrange it in open score suitable for a string quartet



Reference : AB Guid to Music (A.B.R.S.M)

Annexure I

The following instruments fall under the category of transposing instruments and sound as follows:

- Double Bass - one octave lower
- Trumpet in B^b - a major 2nd lower
- Trumpet in A - a major 3rd lower
- Horn in F - a perfect 5th lower
- Clarinet in A - a major 3rd higher
- Clarinet in B^b - a major 2nd lower
- Piccolo - an octave higher
- Cor Anglais - a perfect 5th lower
- Bass Clarinet - a major 9th lower

Competency 7.0	: Uses the theoretical and practical aspects of the rudiments of music
Competency Level 7.2.1	: Harmonizes music as required
Activity	: Harmonize music
Learning Outcome	: <ul style="list-style-type: none"> • Writes an accompaniment using the Alberti Bass texture • Identifies the technique of Pedal point in harmonizing • Identifies Scores Written in open/close harmony
Number of Periods	: 20 Periods
Quality Input	: <ul style="list-style-type: none"> • Printed music scores, questions and exercises on Harmonization
Guide to Subject Content	: <ul style="list-style-type: none"> • Familiarity in writing an accompaniment in Alberti Bass style • Recognises instances where a pedal note is employed in harmony • The technique of writing music on open/close harmony
Learning Teaching Process	: <ul style="list-style-type: none"> • Defines or describes the term Alberti Bass, Pedal Point and open and close harmony (Annexure I) • Work out exercises using Alberti Bass and Pedal Point • Write out music in open and close harmony
Evaluation	: <ul style="list-style-type: none"> • Write out an accompaniment in Alberti Bass style • Analyse a piece of music identifying pedal point
Reference	: The Oxford Dictionary of Music - Michele Kennedy

Annexure I

- Alberti patterns (the accompanist's standby), come in various forms and provide a sense of movement in place of static chords:

Instead of

or

Write

or

or

Pedal Point

Generally known as "Pedal". A note is held or repeated while harmonies change. It is very often dissonant with the harmony chords it accompanies. Some times it may be a part of the harmony. It may also last only for 2 or 3 chord changes or it can be much longer. It does not necessarily be in the Bass, it can be used at the top or in the middle of a musical passage. An inverted pedal is a note occurring in one of the upper parts instead of the Bass. Normally a pedal would be Tonic or Dominant.

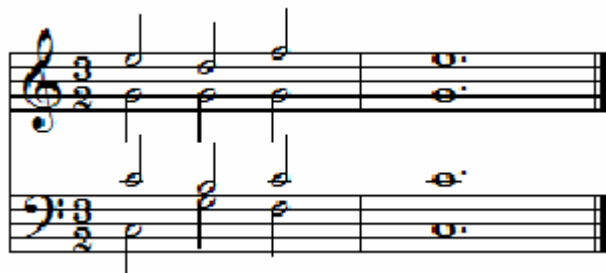
Close and Open harmony

In harmony chords can be written in close position or open position.

When the three upper parts (S.A.T.) lie close together at some distance from the bass the harmony is said to be close position.



On the other hand the parts are arranged at approximately equal distance from one another the harmony is said to be in extended position or Open harmony. The latter distribution is a better one to adopt in writing in four parts.



Competency 7.0	: Uses the theoretical and practical aspects of the rudiments of music
Competency Level 7.2.2	: Harmonizes music as required
Activity	: Harmonizes a melody in four parts as follows <ul style="list-style-type: none"> • Using chord of one's choice • According to the figured bass
Learning Outcome	: <ul style="list-style-type: none"> • Builds chords in 4 parts • Uses correct chords at appropriate places • Uses rules of harmony • Harmonises using figured bass
Number of Periods	: 24 Periods
Quality Input	: <ul style="list-style-type: none"> • Manuscript papers, keyboard instrument
Guide to Subject Content	: <ul style="list-style-type: none"> • Harmonises a melody using chords • Harmonises a melody using figured bass
Learning Teaching Process	: <ul style="list-style-type: none"> • Follow the rules of harmony • Use of cadence points at phrase ends • Harmonizing a passage using figured bass • Performs on the keyboard • Sings a song in parts (S.A.T.B/S.S.T/S.B.....)
Evaluation	: <ul style="list-style-type: none"> • Harmonize the given melody in 4 parts • Harmonize the given melody in 4 parts according to the figured bass • Mark the errors found in the given extract • What are movements used in harmony? Illustrate with examples • Give a examples for consecutive 5th and 8th
Reference	: AB Guide to Music - Eric Taylor Hand Book of Musical Knowledge - James Murray Brown Harmony in Practice - Anna Butterworth

Annexure I

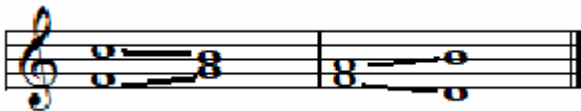
Rules of Harmony

Movements between any two parts

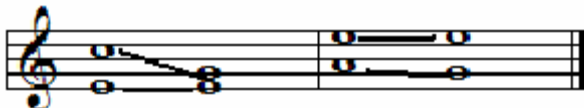
- Similar Motion
Parts move in the same direction



- Contrary Motion
Parts move in opposite direction



- Oblique Motion
One part remains while the other part moves

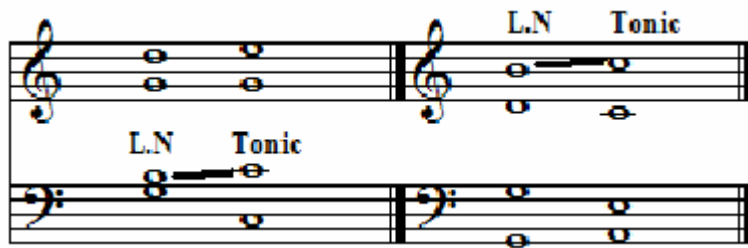


The Melodic Progression

1. A part or voice should not contain any augmented intervals. (ie augmented 2^{nds}, 4^{ths}, 5th and so on)
2. Avoid leaps of intervals larger than third, (ie 4^{ths}, 5^{ths}, 6th). However if any of these intervals do occur, the next note should come within the leap. A leap of an octave should be preceded and followed by a note within that octave. Avoid using leaps of 7th and 9^{ths}.



3. Always the leading note should rise to the tonic in the same part.



4. Two parts should not repeat intervals of perfect 5^{ths} and 8^{ves} as they produce the fault known as "consecutive 5^{ths} and consecutive 8^{ves}". A perfect 5th can be followed by a diminished 5th.



5. If a 5th or an 8^{ve} should occur between soprano and bass, it must not be approached by a leap in similar motion in the soprano part. If it does it produces the fault known as exposed 5th or exposed 8^{ve}. The soprano must approach the 5th or 8^{ve} by moving only one step.



6. It is better if the common notes are kept in the same part.



7. The 5th note of a chord can be omitted but the 3rd note cannot be omitted.
8. Always double the 3rd note of chord vi.

V vi

9. If a chord has to be repeated, change the position of the notes of the second chord.

10. The leading note must never be doubled.

C Major vii

F- Major

Ib viib I iib V(C) IVb iib V⁷ I(F) Ib iib V Ib IVb iib V⁷ I

Figured Bass or Basso Continuo

1. It is a form of musical short hand. It is a means of denoting the various chords by the use of figures, accidentals and other signs.
2. Figuring of triads

$5 \left(\begin{array}{c} G \\ E \\ C \end{array} \right) 3$	$3 \left(\begin{array}{c} C \\ G \\ E \end{array} \right) 6$	$6 \left(\begin{array}{c} E \\ C \\ G \end{array} \right) 4$
Root Position	1 st inversion	2 nd inversion
$\begin{array}{c} \textcircled{5} \\ \textcircled{3} \end{array}$	$\begin{array}{c} 6 \\ \textcircled{3} \end{array}$	$\begin{array}{c} 6 \\ 4 \end{array}$

(The circled numbers are not used)

Figuring of chord of the 7ths.

$3 \left(\begin{array}{c} F \\ D \\ B \\ G \end{array} \right) 7$	$3 \left(\begin{array}{c} G \\ F \\ D \\ B \end{array} \right) 6$	$3 \left(\begin{array}{c} B \\ G \\ F \\ D \end{array} \right) 6$	$2 \left(\begin{array}{c} D \\ B \\ G \\ F \end{array} \right) 6$
Root position	1 st inversion	2 nd inversion	3 rd inversion
$\begin{array}{c} 7 \\ \textcircled{5} \\ \textcircled{3} \end{array}$	$\begin{array}{c} 6 \\ 5 \\ \textcircled{3} \end{array}$	$\begin{array}{c} \textcircled{6} \\ 4 \\ 3 \end{array}$	$\begin{array}{c} \textcircled{6} \\ 4 \\ 2 \end{array}$

(The circled numbers are not used)

3. When an accidental is needed, it is written on the left side of the figure. eg (♮6) means the 6th from the bass is a Natural. An accidental alone affects the 3rd above the bass note.
4. A line of continuation 6 ——— 6₅ means that the chord written at its beginning must not be changed and the notes held down as long as the line lasts.

5. When an 8 is followed by 7 over the same Bass note, double the Bass note and
 $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$
 make the 8^{ve} go to 7th 6th go to the 5th and the 4th go to the 3rd.

#6 6 # 6 #6 6 6 6 8 7 9 8
 4 4 3 #4 6 5
 3 2 4 #

- Competency 7.0** : Uses the theoretical and practical aspects of the rudiments of music
- Competency Level 7.2.3** : Harmonizes music as required
- Activity** : Listens to music analytically
- Learning Outcome** : • Aurally identifies a variety of musical elements
• Demonstrates knowledge relating to the structure of a piece of music
- Number of Periods** : 18 Periods
- Quality Input** : • Printed Music Scores
- Guide to Subject Content** : • Ability to identify aurally pitch, rhythm, harmony, form and articulative details
• Ability to demonstrate knowledge and understanding of structures of music
- Learning Teaching Process** : • The student should be trained to listen critically to make a sensitive musical performance. Therefore he/she should be given practical exercise to be able to identify various musical elements such as
• Intervals
• Cadences
• Triads
• Rhythm
• Time Signature
• Modulation
• Dynamics, Gradation of tone, articulation, tempo changes
• Workout analysing different pieces of music according to the theories learnt in form in music
- Evaluation** : • Claps the rhythm of a melody of 4 bars in simple or compound time after it has been played twice

- Teacher plays the key chord of a Major or Minor key followed by a continuous harmonised passage in the same key containing four cadences. The student identifies them
- To identify modulations of a short harmonised passage.
The modulation will be one of the following.
 - Major Key - to the Dominant
 - to the Subdominant
 - to the Relative Minor
 - Minor Key - to the Dominant Minor
 - to the subdominant Minor
 - to the Relative Major
- To identify certain features of a piece such as
 - Dynamics - p, f, mf, ect...
 - Gradation of tone - Crescendo, Decrescendo ect...
 - Articulation - Staccato/Legato ect....
- Analyse the first movement of a sonata or a fugue
 - Name the main sections
 - Name the modulations
 - Cadences
 - Explain the performance directions

Competency 8.0	: Presents satisfactory performances using modern devices
Competency Level 8.1	: Uses the computer in creating music
Activity	: Application of modern techniques
Learning Outcome	: <ul style="list-style-type: none"> • Ability to use the basic techniques of using a computer • Discovers that the computer could assist in self learning • Discovers the various aspects on music that could be learnt from the computer • Uses software for music writing • Composes music
Number of Periods	: 06 Periods
Quality Input	: <ul style="list-style-type: none"> • Computer Software, DVDs, VCDs, CDs
Guide to Subject Content	: <ul style="list-style-type: none"> • The different uses of the computer • Software for writing of Western music • Advantage of computer knowledge
Learning Teaching Process	: <ul style="list-style-type: none"> • Bibliographical information, encyclopaedias and other reference works that help research at all level • Downloading music programmes, listening and analysis programmes from internet • Learn various aspects of music, theory, playing an instrument, composition etc., through interactive music courses available on CD Rom, DVD Roms • Use of online videos and study courses available through the internet
Evaluation	: <ul style="list-style-type: none"> • Name 4 software programmes for writing music • List 4 advantages of computer knowledge in developing the study of Western music • Write a note on how a computer could take the place of a teacher

- State how would you make use of the computer to develop appreciation of music
- Explain as a young musician what future developments are you expecting the computer to perform

Annexure I

Key points to remember

- MIDI (Musical Instrument Digital Interface) standard allows computers to communicate with electronic synthesizers.
- Most modern computers are equipped with a 'sound card' that contains a synthesizer chip similar to those found in electronic organs.
- 'Sequencing' is the process of writing musical arrangements for a MIDI synthesizer.
- Sequenced music can be played directly from the computer or printed out and played by musicians
- The role of music Scribes and printing presses has also been largely replaced by music publishing software. Therefore the ability to use such software to print music can be considered an essential skill for the modern composer.

Historical Background

The field of computer music can trace its roots back to the origin of electronic music and the very first experiments and innovations with electronic instruments at the turn of the 20th century. Computer technology has developed very fast with the advent of personal computing and the growth of home recording.

First the computer was used to play popular musical melodies from the very early 1950s. Computer music systems and approaches are not ubiquitous and so firmly embedded in the process of creating music that we hardly give them a second thought. Computer-based synthesizers, digital mixers and effects units have become so commonplace that use of digital rather than analog technology to create and record music is the norm rather than the exception.

Throughout the world there are many organizations and institutions dedicated to the area of computer and electronic music study and research including the ICMA (International Computer Music Association), IRCAM, Princeton Sound Lab, GRAME, SEAMUS (Society for Electro Acoustic Music in the United States), and a great number of institutions of higher learning around the world.

Computer generated music is music composed by, or with the extensive aid of a computer. The use of computer is now so widespread that the phrase computer-generated music is generally used to mean a kind of music which could not have been created without the use of computer.

We can distinguish two groups of computer-generated music: music in which a computer generated the score, which could be performed by human, and music which is both composed and performed by computer. There is a large genre of music organized, synthesized and created on computers.

A few music software:

- Sibelius
- Encore
- Finale
- Cakewalk
- Reasons
- Q base

Competency 9.0	: Presents awareness of the historical development of music.
Competency Level 9.1.1	: Performs simplified versions of the compositions of the great masters.
Activity	: Identify the founder and other composers of Nationalism in music.
Learning Outcome	: <ul style="list-style-type: none"> • Identifies, Composers who founded Nationalism. • The contribution to nationalism by other composers. • The Nationalist composers of other countries. • The Russian five.
Number of Periods	: 06 Periods
Quality Input	: <ul style="list-style-type: none"> • Listening material relevant to the nationalist composers and their works.
Guide to Subject Content	: <ul style="list-style-type: none"> • Nationalism in Music • Russian National school • Czeck Nationalist school • The Russian five
Learning Teaching Process	: <ul style="list-style-type: none"> • Nationalism in Music • The composers who initiated in forming the Nationalist groups • The formation of the Russian National school and the Czeck National school • The Nationalist group of Russian composers who call themselves the Russian five
Evaluation	: <ul style="list-style-type: none"> • What is Nationalism in Music. • Who was the founder of Nationalist music. • Name the composers of the Nationalist five. • Who were the founders of the Czech Nationalist School. • Which composers represcuted Nationalism in Hungary.

- Perform simplified versions of the compositions of the Nationalist composers.

Reference

: The Oxford companion to music - Percy A Scholes
History of Music - Willian Lovelock

Annexure I

Nationalism in Music

Nationalism in Western Music means the break away from the domination of music by Germany and Austria from 1600-1800 in particular a revolt against the establishment of one constituted idiom in music called today classical, which has been commonly used in the concert hall, and open in various guises and shapes which all the time the upspringing musical instinct of the people in each country were producing national and spontaneous musical material which were outside the range of fashionable note.

Berlioz started the Nationalist movement by writing the french "Symphony Fantastique" in 1830-31. Liszt followed with Hungarian Fantasies and arrangements Glinka in Russia and Smetana after him. Dvorak in Bohemia, Chopin in Poland, Grieg in Norway, Albeniz in Spain, Debussy in France. To them we owe the growth of Nationalism. England came last and was dominated from Handel to Meudelssohn by German idiom. Nationalism in music does not depend only upon folksongs but also upon the musical traditions of the nation, the habits of the people, the general mode of the climate etc..

Amongst earlier composers of this period who may be called Nationalist are Schumann, nurtured on German literature and music and expressing intensely and naturally, the German spirit and Chopin of mixed Polish and French origin, sometimes adopting Polish dance rhythms and forms and yet likewise exhibiting the french grace, In certain compositions of Liszts there was similarly, the attempt to express the Hungarian Spirit.

But more decidedly and narrowly nationalistic were a group of somewhat later birth. Smetana and Dvorak in Bohemia, Grieg in Norway, Glinka, Balakiref, Borodin, Mussorgsky and Rimsky Korsokot in Russia, Sibelius in Finland and Albeniz, Granados, Falla and Turina in Spain. All these composers of set purpose, idioms, derived from the folk music of their native countries.

The rise of Nationalism in music originated in the 19th century with the political upheavals when States became composed of citizens rather than subjects. Composers consciously based their idiom on folk music of his country. Mikhael Glinka was the founder of Nationalist Music with his opera "A Life for the Tsar" - its themes were based largely on Russian folk songs (characterized by its oriental pattern). Following him were Borodin, Mussorgsky, Balakirev, Glazonov, Cesar Cui and Rimsky Korsokov.

In Czechoslovakia the oppression for several centuries probably made the national feelings more vital. Smetana with his opera "The Bartered Bride" was the leading composer to express this national spirit. It contains many songs and devices of his homeland. Dvorak's Slavonic dances vividly express the colour and life of his countrymen.

In Finland Sibelius, a nationalist in sentiment expressed fervently the national spirit of the Finns in the tone poem "Finlandia". Grieg's instrumental pieces and songs vividly bring to us the icy blasts of Norway. Brazilian Villa Lobos in his 13 orchestral pieces "Choros" attempts a personal synthesis on Brazilian music. Nationalism in Hungary is represented by Kodaly and Bartok. Today's "Psalmus Hungaricus" shows distinctly Hungarian folk song. In Vaughan Williams' works there is an idiom whose roots are largely in English folk song tradition.

Russian National School

The real founder of nationalist music was Michael Glinka (1804-1857) with his two operas. "A Life for a Tsar" (1836) and "Russlan and Ludmilla" (1842) with his overtures and songs.

Glinka was filled with the desire to "Write Music in Russian" by his homesickness or as he is alleged to have said "I want my people to feel at home". In order to achieve this the composer consciously based their idiom on the folk music of his country. He uses the characteristic rhythms of national dances, incorporates folk tunes into his music or deliberately imitates the folk idiom.

Russian folk music has a power to express meaning in a short phrase and that short phrase was usually repeated in the manner of all oriental pattern. The desire of the Russians were to make the music of their country have the atmosphere of their country and not be saturated with the German or Italian.

Czech National School

The Czech nationalist school was founded by Smetana and his disciple Anton Dvorak. The superficial manifestation of nationalism are less distinctive in Czech music, the reason is obvious. The Czechs were subjected to Teutonic cultural penetration. Bohemia has been in the main stream of European music, but although Czech folk music is less intensely national than that of Russia and bears many traces of German and even Hungarian influences. Its individuality is still quite marked. That of Slavonic music still the Hussite melodies preserved for the 15th century are an entirely peculiar type of chant. Smetana's nationalism was first modified by foreign influences. The deliberate use of folk music seems to have been distasteful to him. The use of actual folk tunes in "Bartered Bride" is exceptional. Presumably Smetana caught something of the accent of folk song naturally without any conscious effort.

The Nationalist Group of Russian Composers (The Nationalist Five)

Balakirev, Borodin, Mussorgsky, Rimsky Korsakov and Cesar Cui.

They were an extraordinary group who caused much attention, created much music, and deeply influenced the course of the musical movements that came after them. Their aim was to write music, which has a Russian atmosphere. They absorbed folk music into their blood so that its rhythms and melodic shapes naturally crept into everything they wrote. Two men stand out as composers of exceptional power - Borodin and Mussorgsky. Mussorgsky's opera "Boris Godunoy" is a master-piece and is the largest peak achieved by Russian Nationalism.

Some of the Nationalist Composers

Bedrich Smetana	(1824-1884)	(Czechoslovakian)
Edward Grieg	(1843-1907)	(Norwegian)
Mily Balakrief	(1837-1910)	(Russian)
Alexander Borodin	(1833-1887)	(Russian)
Modeste Petrovich Mussorgsky	(1839-1881)	(Russian)
Nikolay Rimsky Korsokof	(1844-1908)	(Russian)
Enrique Grahados	(1867-1916)	(Spanish)
Manuel de Falla	(1876-1946)	(Spanish)
Joaquin Turina	(1882-1949)	(Spanish)
Glazunov (Cesar Cui)	(1865-1936)	(Russian)
Jean Sibelius	(1865-1957)	(Finnish)

Competency 9.0	: Presents awareness of the historical development of music.
Competency Level 9.1.2	: Performs simplified versions of the compositions of the great masters.
Activity	: Identify Jazz composers
Learning Outcome	: <ul style="list-style-type: none"> • Identifies composers who wrote in Jazz styles. • Identifies on hearing and on seeing. • Performs simplified versions of compositions of the relevant composers.
Number of Periods	: 08 Periods
Quality Input	: Listening material relevant to the above types of music.
Guide to Subject Content	: <ul style="list-style-type: none"> • Identify composers who wrote in jazz styles. • Identify their compositions.
Learning Teaching Process	: <ul style="list-style-type: none"> • Let the children listen to Jazz music of the following composers. Ex: Scot Joplin's "The Entertainer" Gershwin's "Rhapsody in blue" • Conduct a discussion based on the following facts. <ul style="list-style-type: none"> • What is meant by music in Jazz style • Composers who wrote in Jazz style • Significant characteristics of Jazz music ? • How do you identify Jazz music ?
Evaluation	: <ul style="list-style-type: none"> • Describe composers who wrote in jazz style. • To perform simplified versions of jazz composers.

Annexure I

Jazz Composers:

Louis Armstrong - Louis Armstrong changed the sound of jazz. Earlier, the whole band played for most of the time, improvising each other. Louis was so brilliant that he was allowed to play solos. Since then, jazz has been based on solos.

Duke Ellington - Duke Ellington led a big band for 45 years. He was a great jazz composer. As well as composing lots of original music, he wrote his own versions of existing tunes and they are called arrangements.

Charlie Parker - Charlie Parker was the main inventor of a style called be-bop. His impact was as great as Louis Armstrong's had been. His style was so new that some people thought he was playing wrong notes.

Art Blakey - Art Blakey, a drummer founded a black group called the Jazz Messengers. They played hard bop. He studied and used real African rhythms. This made his music exciting and vigorous.

Ornette Coleman - Ornette Coleman thought each note had a special quality. Notes could be put together in any order to build an effect.

Scot Joplin - Scot Joplin was a leading exponent of ragtime music. He was a Black American composer and ragtime pianist. 'The Entertainer' was one of his well known compositions.

George Gershwin - Is considered as the composer who initiated on jazz music. Gershwin was an American composer and pianist. In 1924 he enjoyed success in a new genre, that of applying jazz idioms to concert works, when his 'Rhapsody in Blue' for pianoforte and orchestra had its first performance.

Competency 9.0	: Presents awareness of the historical development of music.
Competency Level 9.1.3	: Performs simplified versions of the compositions of the great masters.
Activity	: Identifies the well-known modern composers including Sri Lankan composers.
Learning Outcome	: <ul style="list-style-type: none"> • Identifies the composers of the modern period. • Identifies the Sri Lankan composers who contributed towards western music. • Names the compositions of the modern composers • Performs the simplified versions of the compositions of the great masters.
Number of Periods	: 06 Periods
Quality Input	: <ul style="list-style-type: none"> • Listening material relevant to modern composers. • Literature of the lives and works of the modern composers/Sri Lankan composers. • Musical scores of the simplified versions of compositions.
Guide to Subject Content	: <ul style="list-style-type: none"> • List of names of modern composers/Sri Lankan composers. • Their nationality, year of birth and death, life history and their works. • Names of compositions and their types and styles.
Learning Teaching Process	: <ul style="list-style-type: none"> • Discuss Modern Period and its music • Name the famous modern composers • Their lives in brief and name their compositions • Allow students to listen to a few compositions, identify their types and styles etc. and feel the difference in techniques etc.
Evaluation	: <ul style="list-style-type: none"> • List out the modern composers of the different countries.

- Name the compositions of modern composers giving its type and style.
- Write about the special features of music of the modern period and the composers.
- Perform on any instrument of choice simplified versions of the various compositions of the relevant composers.

Annexure I

Modern Period and its music

Music of the modern period sounds quite different to the music written earlier. From the early 20th century, new approaches and changes have occurred in pitch, rhythm and also in the sound effects. Some compositions broke with traditions so sharply that the audience refused to accept them as good and quality music. New approaches to chords, rhythms and percussive sounds, which were refused at the beginning are now commonly heard in jazz, rock, pop and Reggae music.

Earlier musical structure was governed by certain general principles, that music of the modern period has paved the way for radical changes in style chord progression, form and rhythm.

American jazz is another influence on 20th century music. Musicians were fascinated by its 'syncopated' "Rhythm and tone colour".

Some other facts about modern period:-

- The modern period music started since the beginning of the 20th century and even a little earlier (1890)
- Composers developed a style strikingly different from the music previously written.
- Many European composers of this period were affected by the rhythm, instrumentation and improvisation of jazz music.

Some of the composers of the modern period

Bela Bartok	(1881-1945)	Hungarian
Igor Stravinsky	(1882-1971)	Russian
Zoltan Kodaly	(1882-1967)	Hungarian
Sergie Prokofiev	(1891-1953)	Russian
George Gershwin	(1898-1937)	American
Benjamin Britten	(1913-1976)	English
Scott Joplin	(1868-1917)	American

Bela Bartok (1881-1945)

Hungarian composer, one of the most important figures of 20th century music. Bartok also was a distinguished pianist who made major contributions to "Ethnomusicology". He showed early talents for piano and composition, which he studied at the academy in 1907 and supported himself as a pianist and performer for much of his life.

The defining works of Bartok's life occurred in 1905, when he and his fellow Hungarian composer Zoltan Kodaly journeyed into rural areas of Hungary to collect peasant songs. He recorded thousands of examples from Hungary, Bulgaria, Romania, Turkey and other areas. Bartok based some of his compositions directly on the music he collected as in the improvisations on Hungarian peasant songs; for solo piano.

After world war II broke out, Bartok migrated in 1940 from Hungary to the United States, where he spent his final years.

Some of his works:

- Opera - Duke Bluebeard's castle.
- Mime plays - The wooden prince, The Miraculous Mandarin
- Piano - Mikrokosmos (six books) 14 Bagatelles
- Orchestra - Concerto for Orchestra
Music for strings, Percussion and Celesta 3 piano concertos, 2 violin concertos 1 viola concerto, 6 string quartets
Folk song arrangements

Igor Stravinsky (1882-1971)

Russian born composer, one of the most influential figures of music in the 20th century. He was the son of a leading bass singer of the Imperium Opera House at St. Petersburg; also the pupil of Rimsky-Korsokov. He was a pianist, conductor and author of autobiographical and other writings. He left Russia in 1914 and lived mainly in Paris. Then in 1934 he settled in USA.

Stravinsky's first ballets were, The fire bird, Petrushka and then The Rite of spring. He later developed neoclassical tendency. (A complete turning away from the emotionalism of the late Romantics and a return to many older forms.) Still later he showed interest in ragtime and jazz.

Some of his other works were Pulcinella (a ballet) Rakes progress (opera) symphony of Psalms, (with chorus), Ebony Concerto (for dance band) Movements for piano and orchestra; Songs with piano and other instruments, compositions for Chamber music and keyboard works.

Zoltan Kodaly (1882-1967)

Hungarian composer, folk music collector and music educator. He together with Bela Bartok collected and popularised Hungarian folk music which had been forgotten for centuries by the educated classes. In his compositions Kodaly quoted or imitated the forms, harmonies, rhythms and melodic shapes of Hungarian folk music.

His finest works include

1. Psalmus Hungaricus (for tenor chorus and orchestra)
2. Háry János (Opera)
3. Dances of Galantes (Opera)
4. Missa Brevis (Orchestra)
5. Sonata for unaccompanied cello
6. Variations on the Hungarian folksong - "The Peacock"

After 1945 he developed a system of music education for the public schools of Hungary. His method which emphasizes the singing of the songs either borrowed or based on folk music has been adapted by the many schools in the US and elsewhere.

Sergiy Prokofiev (1891-1953)

Influential Russian composer. A major figure in the 20th century music. He studied with Rimsky-Korsakov. He lived in Europe touring internationally as a pianist. He returned to his homeland in 1934. During his expatriate years he composed the ballets "The Buffoon" and "The Steel Step" and the operas "The Love of Three Oranges" and "Fiery Angel". After his return to Russia his style became more straightforward and popular as in "Peter and the Wolf" (for narrator and orchestra) the ballet "Romeo and Juliet". The opera "War and Peace".

He also composed seven symphonies, five piano concertos, concertos and other works for cello and orchestra. The ballet 'Cinderella', songs, patriotic cantatas, nine piano sonatas and music for films. He was a very useful composer of the modern period.

George Gershwin (1898-1937)

American pianist and composer of many popular songs and musicals. His compositions in the art of music forms are influenced with the idioms of jazz and popular music.

At the age of 16 Gershwin became a pianist and song promoter for a music publishing firm. The lyrics of almost all his songs were written by his brother Ira Gershwin.

Gershwin's songs are marked by uncommon harmonies, and he was one of the first to introduce into popular songs, the rhythms and melodic twists of jazz. Among his best

known songs are "The Man I Love", "I Got Rhythm" and "Someone to Watch Over Me". He wrote "Rhapsody in Blue" for piano and jazz band, which influenced European and American composers to use jazz derived melodic and rhythmic patterns.

His other concert works include the piano concerto in F major, the tone poem "An American in Paris", the second Rhapsody for piano and orchestra and the Opera Porgy and Bess.

Benjamin Britten (1913-1976)

British composer whose operas are among the finest English language operas of the 20th century. He was also noted as a pianist and a conductor. He was trained at the Royal College of Music, London from 1939-1942.

His first opera was "Paul Bunyan" followed by "Peter Grimes", "The Rape of Lucretia", "Billy Budd", "The Turn of the Screw" and "A Midsummer Nights Dream".

Britten also composed in other forms such as cantatas which he called "Church Parables" ("Noyes Fludde" and "Prodigal Son"). He also produced indicational and incidental music for plays and films; song cycle and music for children including "The young persons guide for the orchestra". In 1976 Elizabeth II granted him a life peerage and he became "Baron Britten of Aldenberg".

Scott Joplin (1868-1917)

American composer and pianist whose ragtime compositions for piano had a revived vogue in the 1970 s.

Joplin began playing the piano when he was seven. When he was 14 he left home to perform at dance halls and other places. He travelled a lot performing and when he was 17 years he settled in St. Louis played piano at a Local emporium. In 1884 he began to compose marches, waltzes and songs. His first composition to be published was the Maple Leaf Rag. In 1908 he wrote "School of Ragtime" a valuable guide to understanding the basic elements of ragtime style.

Joplin had written about 50 piano rags, two operas and a few songs, waltzes and marches. Some of his best known rags such as "Maple Leaf Rag", "The Entertainer", "The Easy Winners", "The Cascades" and "Solace" contained an energetic syncopated style and had a strong influence on the development of American Music.

Joplins name is known all over the world as the 'Greatest of all ragtime composers.

- Competency 9.0** : Presents awareness of the historical development of music.
- Competency Level 9.2.** : Exhibits knowledge on the different types and styles of the compositions of the different periods
- Activity** :
 - Identifies on hearing the compositions of the well known modern and jazz composers
 - Identifies the features of the above compositions
 - Performs to the expected standart the selected compositions (vocal/instrumental)
- Learning Outcome** :
 - Listens and identifies the compositions of the modern composers
 - Listens and identifies the compositions of the jazz composers
 - Identifies the type and style of the relevant compositions
 - Performs the simplified versions of the selected compositions of the modern and jazz composers
- Number of Periods** : 28 Periods
- Quality Input** :
 - Listening material relevant to the various compositions of the modern and jazz composers
 - Musical scores of the selected compositions
- Guide to Subject Content** :
 - Lists of names of compositions of modern composers/Jazz composers
 - Students listen to selected compositions while following the musical scores given to them
 - Identifies the features of the selected compositions
 - Students perform the simplified versions of the selected compositions
- Learning Teaching Process** :
 - Play a selected piece
 - Give the musical scores to the students
 - Allow students to follow the music while it is being played

- Discuss with the students the different features of the piece
- Show how an analysis could be done
- Instruct the student to perform what is given in the score

Evaluation

- : • Listen and identify the composition (name it)
- Identify the composer
- Explain the features of the composition played
- Play the composition with correct notes, rhythm, fluency in playing expressions and dynamics
- Comment about the composition performed

School Based Assessment

Learning - Teaching and Evaluation are the three major components of the process of Education. It is a fact that teachers should know that evaluation is used to assess the progress of learning - teaching process. Moreover, teachers should know that these components influence mutually and develop each other. According to formative assessment (continuous assessment) fundamental, assessment should take place during the process of teaching. Formative assessment can be done at the beginning, in the middle, at the end and at any instance of the learning teaching process.

Teachers who expect to assess the progress of learning of the students should use an organized plan. School Based Assessment (SBA) process is not a more examination method or a testing method. This programme is known as an intervention to develop the learning teaching methodology. Furthermore, this process could be used to maximize the student's capacities by identifying their strengths and weaknesses closely.

When implementing SBA programmes, students are directed to exploratory process through Learning Teaching activities and it is expected that teachers should be with the students facilitating, directing and observing the task they are engaged in.

At this juncture students should be assessed continuously and the teacher should confirm whether the skills of the students get developed up to expected level by assessing continuously. Learning teaching process should not only provide proper experiences to the students but also check whether the students have acquired them properly. For this, to happen proper guiding should be given.

Teachers who are engaged in evaluation (assessment) would be able to supply guidance in two ways. They are commonly known as feed-back and feed-forward. Teacher's role should be providing Feedback to avoid learning difficulties when the students' weaknesses and inabilities are revealed and provide feed-forward when the abilities and the strengths are identified, to develop such strong skills of the students.

For the success in teaching process students need to identify which objectives of the course of study could be achieved and to what extent. Teachers are expected to judge the competency levels students have reached through evaluation and they should communicate information about student progress to parents and other relevant parties. The best method that can be used to assess is the SBA that provides the opportunity to assess the student continuously.

Teachers who have got the above objective in mind will use effective learning, teaching evaluation methods to make the teaching process and learning process effective. Following are the types of evaluation tools student and teachers can use. These types were introduced to teachers by the Department of Examinations and National Institute of Education with the new reforms. Therefore, we expect that the teachers in the system are well aware of them.

- | | |
|------------------------------|--------------------------|
| 1. Assignments | 2. Projects |
| 3. Survey | 4. Exploration |
| 5. Observation | 6. Exhibitions |
| 7. Field trips | 8. Short written |
| 9. Structured essays | 10. Open book test |
| 11. Creative activities | 12. Listening Tests |
| 13. Practical work | 14. Speech |
| 15. Self creation | 16. Group work |
| 17. Concept maps | 18. Double entry journal |
| 19. Wall papers | 20. Quizzes |
| 21. Question and answer book | 22. Debates |
| 23. Panel discussions | 24. Seminars |
| 25. Impromptu speeches | 26. Role-plays |

Teachers are not expected to use above mentioned activities for all the units and for all the subjects. Teachers should be able to pick and choose the suitable type for the relevant unit and for the relevant subjects to assess the progress of the students appropriately. The types of assessment tools are mentioned in Teacher's Instructional Manuals.

If the teachers try to avoid administering the relevant assessment tools in their classes, there will be lapses in exhibiting the growth of academic capacities, affective factors and psycho-motor skills in the students.

Assessment Tool

Assessment No	: Term I No 1
Competency Level	: 2.1 Maintain and storing instruments carefully
Subject Content	: Mechanism of the piano
Nature of Tool	: Demonstration
Time	: 02 Periods
Aim	: <ul style="list-style-type: none">• Enable students to describe and demonstrate the mechanism of an upright piano
Assessment Guidance	: <ul style="list-style-type: none">• Student dismantle the necessary parts to demonstrate the mechanism• Explain in detail the action of the piano (Hammers, dampers, keys, pedals)• Demonstrate how sound is produced<ul style="list-style-type: none">• When keys are pressed• How pedals are worked on
Criteria	: <ul style="list-style-type: none">• Demonstrating the necessary parts such as Action etc...• Naming the parts (Hammers, dampers, strings, keys, pedals)• Describing the function of the<ul style="list-style-type: none">• Keys• Right pedals• Left pedals

Assessment Tool

Assessment No	:	Term I No 2
Competency Level	:	Distinguishes the different voices
Subject Content	:	<ul style="list-style-type: none">• Contralto, Mezzo Soprano and Baritone voices• Listens and identifies the different voices and voice combinations on hearing
Nature of Tool	:	Listening and Practical
Time	:	02 Periods
Aim	:	<ul style="list-style-type: none">• Enable students to define and describe different voices• Enable students to identify them on hearing
Assessment Guidance	:	<ul style="list-style-type: none">• Students recognize the voices of contralto, Mezzo Soprano and Baritone, by listening to a recorded tape or a CD• Identify the different effects used (if any)• Students identify the voice they belong to• Students arrange music for different combination of voices• Perform in different combination of voices
Criteria	:	<ul style="list-style-type: none">• Knowledge• Correct response listening attentively• Validity of the response• Creative combination of voices• Practical creativity

Assessment Tool

Assessment No	: Term I No 3
Competency Level	: 3.1 Exhibits the identification of different forms in music
Subject Content	: Dance forms of different countries
Nature of Tool	: Creative Activity
Time	: 02 Periods
Aim	: Enable students to identify different dance form of different countries
Assessment Guidance	: <ul style="list-style-type: none">• List out the dances relevant to different countries• Group the students according to the number• Students select a dance of their choice• Instruct the students to master the steps and find the relevant music
Criteria	: <ul style="list-style-type: none">• Choice of the dance• Correct steps• Relevant Music• Costumes used• Presentation

Assessment Tool

Assessment No	:	Term II No 1
Competency Level	:	7.1 Arranges music as required
Subject Content	:	Transposing a passage of music to an instrument named
Nature of Tool	:	Short written
Time	:	03 Periods
Aim	:	<ul style="list-style-type: none">• Enable students to transpose a passage of music an interval above or below• Student identifies the relevant clef used for each instrument• Student knows the transposition of each instrument
Assessment Guidance	:	<ul style="list-style-type: none">• Provide the students an orchestral score• Asks students to transpose it for each instrument
Criteria	:	<ul style="list-style-type: none">• Relevant clef used for each instrument• Correct transposition• Transposing the notes correctly according to the required interval• Correct key signature• Presentation

Assessment Tool

Assessment No	:	Term II No 2
Competency Level	:	7.2 Harmonizes music as required
Subject Content	:	Analyze a piece of music
Nature of Tool	:	Viva
Time	:	02 Periods
Aim	:	Enable students to observe all aspects of a piece of music, thus analyses a piece in detail.
Assessment Guidance	:	<ul style="list-style-type: none">• Provide the student with a score of a piece of music• Ask questions on the features of a piece played including the texture, form, style, period and phrase structure
Criteria	:	Alocate marks as follows <ul style="list-style-type: none">• Form• Phrase structure• Style• Texture• Period

Assessment Tool

Assessment No	:	Term II No 3
Competency Level	:	4.1 Speaks of other cultures appreciating them.
Subject Content	:	Sri Lankan Music - Nadagam
Nature of Tool	:	Group Activity
Time	:	06 Periods
Aim	:	<ul style="list-style-type: none">• Enable students to appreciate Nadagam.• Student will be able to<ul style="list-style-type: none">• Perform oriental instruments such as Harmonium, Maddala• Sing/Act Nadagam
Assessment Guidance	:	<ul style="list-style-type: none">• Group the class in to few groups.• Give a list of Nadagams and let the students to choose one of them.• Guide them about the features, characters, costumes, songs and instruments.
Criteria	:	<ul style="list-style-type: none">• Selection of the Nadagam and it's scene• Dramatic effect• Costumes used• The group contribution (Leadership and co-operation)• Presentation

Assessment Tool

Assessment No	:	Term III No 1
Competency Level	:	9.0 Presents awareness of the historical development of music
Subject Content	:	Exhibits knowledge on the different types and styles of the compositions of the different periods
Nature of Tool	:	Presentation
Time	:	02 Periods
Aim	:	Enable students to exhibit knowledge of Nationalist composers including the 'Russian Five'
Assessment Guidance	:	<ul style="list-style-type: none">• Students should be given instructions to make a presentation (Microsoft Powerpoint could be used) about Nationalism• Get the student to make reference to the Historical background• What influence them to touch towards nationalism• The composers that belong to the nationalist groups• Type of music that was based on Nationalism• Special features of this music
Criteria	:	<ul style="list-style-type: none">• Relevance of topic to the aim of presentation• Validity of data• Organising the data• Creative Presentation• Students achievement level

Assessment Tool

Assessment No	:	Term III No 2
Competency Level	:	5.1 Creates music for verses/song
Subject Content	:	<ul style="list-style-type: none">• Write a melody to the given verse• Harmonize it using Alberti bass
Nature of Tool	:	Creative Activity
Time	:	03 Periods
Aim	:	<ul style="list-style-type: none">• Enable students to identify the accented words• Ability to<ul style="list-style-type: none">• Write the rhythm on a monotone• Compose a melody• Harmonize it using Alberti bass
Assessment Guidance	:	<ul style="list-style-type: none">• Identify the accented words in the given verse• Separate the words in to syllables• Write the rhythm on a monotone• Compose a melody to suit the mood of the verse• Add a bass to the composed melody using alberti bass• Add marks of Tempo, Expression etc..
Criteria	:	<ul style="list-style-type: none">• Correct rhythm on a monotone• Correct Time Signature• Appropriate Key Signature/Melody• Alberti bass• Adding marks of Tempo/Expression etc...

Assessment Tool

Assessment No	: Term III No 3
Competency Level	: 5.1 Creates music for verses/song
Subject Content	: Composing a Melody
Nature of Tool	: Practical/Creativity
Time	: 03 Periods
Aim	: Enable students to compose a melody and decorate the melody using ornaments and harmonise it
Assessment Guidance	: <ul style="list-style-type: none">• Compose a melody consisting of 8-12 bars• Add marks of Tempo, Expression etc..• Add some ornaments to appropriate places• Harmonize it in 4 parts• Play it on the piano
Criteria	: <ul style="list-style-type: none">• Composing the melody (Correct Key, Time Sign)• Balance• Ornaments used• Correct Harmony• Playing it on the piano