

Innovation, Artistry, and Craftsmanship:
A Passport to Indian & Sri Lankan Instruments

A World Instrumental Timbres Unit for Elementary School Students
Fulbright-Hays 2008 Summer Seminar Trip to India and Sri Lanka
Karinsa Moline, South Side Elementary School

Unit Overview

1. **Brief Overview of Indian Culture & Its Musical Styles**
2. **General Overview of Indian Instrumental Music & Function of Music Within Indian Culture**
3. **Characteristics of Indian String Instruments**
4. **Characteristics of Indian Wind Instruments**
5. **Characteristics of Indian Percussion Instruments**
6. **Review Day-Indian Instrument Bingo**
7. **Brief Overview of Sri Lankan Culture and Sri Lankan Music**
8. **Sri Lankan String, Wind, & Percussion Instruments** (emphasis on indigenous percussion instruments)
9. **Culminating Activities (Informal & Formal Assessment Activities)**
 - a. Culminating Activity #1 (Informal Assessment): Indian & Sri Lankan Musical Instrument Bingo
 - b. Culminating Activity #2-Formal Assessment-Identification of Indian & Sri Lankan Instruments (by ear & by sight)
 - c. Culminating Activity #3 (Activity will span 5-6 class periods)-Creating Indian & Sri Lankan style string, wind, and percussion instruments
 - d. Culminating Activity #4 (Activity will span 2-3 class periods)-Using the instruments you have created, create a formal or informal composition/improvisation to accompany the reading of the Indian epic, the *Ramayana* (and a Sri Lankan folk tale as well?)
 - e. Culminating Activity #5-(Self-Assessment)-*Reflective Music Journal* and *Unit Completion Passport Stamps*

Unit Plan (Stage 1-Desired Results)

Stage 1-Desired Results	
<p>Established Goal(s):</p> <ul style="list-style-type: none"> ▪ Students will understand Indian & Sri Lankan instrumental music in relation to Indian & Sri Lankan cultures ▪ Students will listen to, analyze, and describe Indian & Sri Lankan instrumental timbres 	G
<p>Understanding(s):</p> <p>Students will understand that...</p> <ul style="list-style-type: none"> ▪ Gain insight into India's and Sri Lanka's diversity of peoples and music ▪ Indian and Sri Lankan instruments are used in various functions ▪ Indian and Sri Lankan instruments fulfill melodic, harmonic, or rhythmic functions within classical, folk, or popular Indian & Sri Lankan music ▪ Indian and Sri Lankan instrumental timbres are unique to their respective cultures, and their unique timbres are a result of centuries of instrumental innovation, artistry, and craftsmanship ▪ Gain insight into Sri Lanka's diversity of peoples and music 	<p>U</p> <p>Essential Question(s):</p> <ul style="list-style-type: none"> ▪ How does the juxtaposition of ancient cultures in India and Sri Lanka versus modern cultures in India and Sri Lanka affect Indian and Sri Lankan music today? ▪ How does rural/urban life, religion, caste, education, and regional/linguistic differences affect musical styles in India? How do similar factors affect musical styles in Sri Lanka? ▪ How might these factors have affected and still affect the creation of and use of instruments in India and Sri Lanka? ▪ What does Hindustani and Carnatic music mean? ▪ What are some styles of Hindustani and Carnatic music (in India)? ▪ What does Sinhalese and Tamil music mean (in Sri Lanka)? ▪ What are some styles of Sinhalese and Tamil music (in Sri Lanka)? ▪ Why (culturally-speaking) are Hindustani instruments different than Carnatic (Southern Indian music) instruments? ▪ How are Indian and Sri Lankan instruments different than Western instruments and from each other? ▪ In what settings are Indian and Sri Lankan instruments used? ▪ How do Hindustani and Carnatic instruments function within musical performances? (melody, harmony, rhythm) ▪ Why do Indian string, wind, and percussion instruments have unique timbres, timbres that are different than many Western instruments? ▪ How does the design (innovation, artistry, and craftsmanship) of many Indian string, wind, and percussion instruments influence their timbre and use?

Unit Plan (Stage 1-Desired Results-continued...)

Students will know...	K	Students will be able to...	S
<ul style="list-style-type: none"> ▪ General facts about Indian culture that affect its music ▪ General facts about Sri Lankan culture that affect its music ▪ Major differences between North Indian and South Indian and Sri Lankan musics ▪ Timbral differences between Indian string, wind, and percussion instruments ▪ Timbral differences between Sri Lankan string, wind, and percussion instruments (with an emphasis on indigenous Sri Lankan percussion instruments) ▪ General concepts about sound production in Indian and Sri Lankan instruments ▪ General details about innovation, artistry, and craftsmanship of making Indian and Sri Lankan instruments 		<ul style="list-style-type: none"> ▪ Explain (verbally) how ancient cultures in India and Sri Lanka verses modern cultures in India and Sri Lanka affect Indian and Sri Lankan music today? ▪ Explain (verbally) how rural/urban life, religion, caste, education, and regional/linguistic differences affect musical styles in India? How do similar factors affect musical styles in Sri Lanka? ▪ Explain (verbally) how the above factors have affected and still affect the creation of and use of instruments in India and Sri Lanka? ▪ Aurally and verbally differentiate between Hindustani (North Indian), Carnatic (South Indian) classical, folk, religious, and popular styles of music and the individual instrument timbres (string, wind, and percussion). ▪ Explain cultural differences between Sinhalese and Tamil cultures in Sri Lanka? ▪ Briefly explain some style differences between Sinhalese, Tamil, Moorish, and baila music (Portuguese/Kaffringha) music (in Sri Lanka)? ▪ Explain why (culturally-speaking) Hindustani instruments are different than Carnatic (Southern Indian music) instruments. ▪ Explain how Indian and Sri Lankan instruments are different than Western instruments and from each other (in construction, design, and performance technique)? ▪ Explain in what settings are Indian and Sri Lankan instruments used? ▪ Explain how do Hindustani and Carnatic instruments function within musical performances? (melody, harmony, rhythm) ▪ Explain why Indian string, wind, and percussion instruments have unique timbres, timbres that are different than many Western instruments. ▪ Explain how does the design (innovation, artistry, and craftsmanship) of many Indian string, wind, and percussion instruments influences their timbre and use ▪ Create their own Indian or Sri Lankan-style instrument and use their own instrument to improvise music to accompany Indian and Sri Lankan folk tales in a culturally-authentic style 	

Unit Plan (Stage 2-Assessment Evidence)
Unit Plan (Stage 3-Learning Plan)

Stage 2-Assessment Evidence	
<p>Performance Task(s): T</p> <ul style="list-style-type: none"> ▪ Students will listen to, analyze, and describe various styles of Indian and Sri Lankan classical, folk, and popular music, recording their observations through sketches and writing, and other written activities (crossword puzzle, etc.) in their <i>Passport to Indian & Sri Lankan Musical Instruments</i> booklet ▪ Students will listen to, analyze, and describe Indian and Sri Lankan string, wind, and percussion instrument timbres and will record their observations through sketches and writing in their <i>Passport</i> booklet ▪ Students will identify and describe various uses of Indian and Sri Lankan instrumental music within Indian and Sri Lankan cultures ▪ Students will create a plan for crafting their own Indian or Sri Lankan-style instrument using ideas and techniques they have learned about the crafting of Indian and Sri Lankan instruments through studying the instruments in this unit ▪ Students will create their own Indian and Sri Lankan-style instruments using recycled materials ▪ Students will use their self-created Indian and Sri Lankan-style instruments to improvise melodies, variations, drones, and rhythmic accompaniments to accompany Indian and Sri Lankan folk tales ▪ Criteria by which performance tasks will be judged (see rubrics) 	<p>Other Evidence: OE</p> <ul style="list-style-type: none"> ▪ Culminating Activity #1 (Informal Assessment): Indian & Sri Lankan Musical Instrument Bingo ▪ Culminating Activity #2-Formal Assessment-Identification of Indian & Sri Lankan Instruments (by ear & by sight) ▪ Culminating Activity #3 (Activity will span 2-3 class periods)-Creating Indian & Sri Lankan style string, wind, and percussion instruments ▪ Culminating Activity #4 (Activity will span 2-3 class periods)-Using the instruments you have created, create a formal or informal composition/improvisation to accompany the reading of the Indian epic, the <i>Ramayana</i> (and a Sri Lankan folk tale as well?) ▪ Culminating Activity #5 (Self-Assessment)-Indian/Sri Lankan Music Journal (final Passport stamp-back home, USA?)

Stage 3-Learning Plan

<p>Learning Activities:</p> <ul style="list-style-type: none"> ▪ See Unit Overview (first page) ▪ For detailed descriptions of learning experiences and activities that will enable students to achieve the desired results, see Lessons 1-8 and Culminating Activities #1-5 on following pages. 	<p>L</p>
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Lesson 1-Brief Overview of India and Its Musical Styles

Materials

- Beachball globe or world map, preferably one with India as its center, rather than the United States
- Indian and Sri Lankan flags (displayed)
- *Introduction to Indian Culture and Its Music* PowerPoint
- Computer and LCD projector
- Indian instruments (as available-consider asking local universities or local Indian music experts if you do not have any Indian instruments available)
- *Passport to Indian & Sri Lankan Instruments* booklet (1 for each student)-pages 1-5
- Crayons/markers
- Pencils

Learning Activities

1. Where is the unit going?
 - a. Students will gain insight into India's diversity of peoples and musical styles through exploring the following questions:
 - i. How does the juxtaposition of ancient cultures in India versus modern culture in India affect Indian music today?
 - ii. How does rural/urban life, religion, caste, education, and regional/linguistic differences affect musical styles in India?
 - iii. How might these factors have affected and still affect the creation of and use of instruments in India?
2. What is expected of the students?
 - a. Students will know and be able to:
 - i. Identify and describe ways in which ancient ways & modern culture co-exist in India
 - ii. Identify ways in which life is different for Indians living in rural versus urban areas, and how this affects their education and how musical styles are related
 - iii. Identify and describe facts about regional/linguistic differences in regions of India
 - iv. Briefly explain what the caste system is in India, and how it affects music and culture in India and vice-versa
 - v. Describe general facts about religions and the spiritual life of Indians (Hinduism, Islam, Buddhism, Sikkism, Christianity) and spiritual element in Indian music
 - vi. Identify 3 families of instruments in India (string, wind, percussion)
 - vii. Understand that innovation over the millennia, craftsmanship in making instruments, and artistry in playing instruments, have been important parts of Indian instrumental music for thousands of years
3. Where are the students coming from? (prior knowledge, interests)
 - a. Toss the beach ball globe out to the students and have them find India. Ask them to relate where India is (Eastern Hemisphere) in relation to the United States (Western Hemisphere).
 - b. Have the students write their name on their *Passport* and color the front cover. Point out the Indian and Sri Lankan flags that you have displayed in the room, so that students can color the Indian and Sri Lankan flags the appropriate colors.
 - c. Ask the students to label India on page 2 of their *Passports*.

- d. Ask the students what they know about Indian culture, and make “What We Know About Indian Culture” and “What We Would Like To Know about Indian Culture” chart on the chalkboard.
- e. Have the students make their own individual lists (of the answers to the previous questions) in their *Passports* on page 3.

Lesson 1-Brief Overview of India and Its Musical Styles **(continued...)**

4. How can you hook the students and hold their interest?
 - a. Pass out the Indian instruments that you have available. (If none are available, show the students pictures of Indian instruments.)
 - b. Ask the students to experiment making sounds with the instruments, and to tell each other what they think how this instrument is used in Indian culture, and for what style of Indian music they think it might be used.
5. How can you equip students, help them experience key ideas, and explore the issues?
 - a. Have the students divide themselves into collaborative workgroups.
 - b. Ask the students to view the *Introduction to Indian Culture & Its Music* PowerPoint slideshow.
 - c. As they students view the slideshow, pause the slideshow periodically (upon each question that is posed) and have the collaborative workgroups discuss what they think the answers are to each question about Indian culture and its music. Have the students record their answers in their *Passports* on page 4.
 - d. Upon completion of the class viewing the slideshow, have each collaborative workgroup join with another group and compare and contrast their answers to the questions. Discuss the answers as listed in the “Teacher’s Key” with the students, in reference to their inferences made during the viewing of the slideshow.
 - e. Have the students work in their groups to complete “Introduction to Indian Culture & Instrumental Music Crossword Puzzle” on page 5 of their *Passports*.
6. Pass out the Indian instruments again, and ask the students to briefly relate how they think these instruments are related Indian culture and its musical styles. (Students will be learning more about this in-depth later in the unit, so this is a prompt to prepare them for the next upcoming lessons and activities.)
7. Review the answers to the questions posed in the slideshow, and that are recorded in the students’ *Passports*, in preparation for what they will learn in the next lesson, which is an overview of Hindustani (North Indian) verses Carnatic (South Indian) musical styles.

Lesson 2-Overview of Indian Instrumental Music: Hindustani verses Carnatic Instrumental Music

Materials

- *Passport* for each student (pages 6-7)
- Pictures or photographs of Mughal-era art and art of the Deccan kingdoms in Southern Indian history (example: Mughal-era miniature painting depicting musicians and instruments from the era of Persian rule in India and photo of Deccan sculpture depicting musicians and instruments during rule of Southern kingdoms)-(see your local library)
- CD's-see starred CD's in *References* as a place to begin-(see your local library or university music library for additional selections)
- CD player
- Pencils
- "Hindustani verse Carnatic Music-Which Is It?" Game (see attached directions for making the game)

Learning Activities

1. Where is the unit going?
 - a. Students have been briefly exposed to and overview of Indian culture in the previous lesson.
 - b. In this lesson, students will explore Northern verses Southern style differences in Indian music.
 - c. In subsequent lessons, students will learn about specific Indian instruments and their timbres, where these instruments are used, how they are used, (briefly) how they are crafted and played, and in which style of music are they used (classical, folk, popular).
2. What is expected of the students? Students will understand and/or be able to:
 - a. Briefly describe how Hindustani (North Indian) instruments and Carnatic (South Indian) music is different, and differentiate between Hindustani and Carnatic music by description and general aural characteristics
 - b. Describe how Hindustani instruments have evolved over the centuries due to a variety of political and religious (Islamic) influences from Turkey, Persia, and central Asian cultures (like Afghanistan) centuries of Islamic rule (8th-14-15th centuries from NW)
 - c. Describe how Carnatic instruments have evolved over the centuries due to a variety of political and religious influences in South India (kingdoms of the Deccan)
 - d. Identify and describe how Hindustani and Carnatic instruments function as melodic, harmony, or rhythm instruments
 - e. Differentiate the difference between Indian classical, Indian folk, Indian popular, and Indian devotional music (bhakti) music styles (aurally and by description)
 - f. Briefly describe between how Western instruments are used in India verses how they are used in the Western Hemisphere.
3. Where are the students coming from? (prior knowledge, interests)
 - a. Ask the students what styles of music they enjoy listening to, as well as what styles of music their families listen to at home.
 - b. Ask the students to discuss with a classmate in what settings music is used in America? Accept a variety of answers (home, school, car, religious functions, family functions such as birthday parties, community celebrations, political events)

- c. Ask the students to discuss how music in America differs from North to South. (Accept a variety of answers, which could include country music being more popular in the South, say in Texas, etc.) Be sure to discuss stereotypes within this context.
 - d. Ask students to predict and discuss with a classmate how they think music in North India might be different than music in South India.
4. How can you hook the students and hold their interest?
 - a. Display the Mughal-era miniature painting and the Deccan kingdom sculptural photo.
 - b. Ask the students how they think these pieces of artwork relate to the differences between Northern Indian (Hindustani) and Southern Indian (Carnatic) music.
 5. How can you equip students, help them experience key ideas and explore the issues?
 - a. Locate cities in Northern India on a modern map. Compare the map of modern India with a map of Mughal India, and explain to the students the Persian influences that have affected Indian music throughout the centuries.
 - b. Locate Europe on a modern map. Explain that Indians had their own instruments and musical systems since the Vedic times, before the arrival of Persian and European cultures which influenced Indian culture. Explain that the influence of Islamic rule over the centuries and the arrival of Europeans on the Indian sub-continent did influence the type of instruments and styles of music in both Northern and Southern India and vice-versa.
 - c. Locate Europe and the United States on a modern map. Explain to the students how Western instruments have migrated to India over the centuries (through trade, missionaries, media) and that Indians have adopted and adapted some of these instruments into Hindustani music as well.
 6. Provide opportunities to rethink and revise their understandings and work?
 - a. Have the students listen to Hindustani classical music, followed by Hindustani folk music, followed by Hindustani popular music. Ask the students to “Pair & Share” with a classmate, to describe the music’s and to record their comparing and contrasting answers in the T-chart and Venn diagram in their *Passports* on page.
 - b. Have the students listen to, analyze, and describe various styles (classical, folk, popular) of Hindustani music.
 - c. Have the students listen to, analyze, and describe how Hindustani instruments function in Indian society in various regions of India (festivals, religious events, community events, concerts, familial events).
 - d. Have the students listen to, analyze, and describe how Western musical instruments have been adopted by Indian musicians and adapted for use in Hindustani music
 - e. Repeat the listening, analyzing, and describing process with Carnatic classical music, followed by Carnatic folk music, followed by Carnatic popular music. In addition, ask students needing more challenging questions to “Pair & Share” with a classmate and to describe the instrumental timbres in the music, and how the instrumental timbres and vocal timbres work together to support one another in the song/piece. Ask the students to analyze how they think each style of music is used within the culture (what function does it serve?) and record their comparing and contrasting answers in their *Passports*.
 7. How will you allow students to evaluate their work and its implications?
 - a. Upon completion of the initial listening exercises to Hindustani and Carnatic musical selections and the recordings of their comparing and contrasting answers in their *Passports*, have the students play the listening game in small groups, “Hindustani verses Carnatic Music-Which Is It?” to review the differences between North Indian and South Indian music on page 7 of the *Passport*.

8. Review session:

- a. Review historical implications (political reigns and religious differences) that led to the contrast between Hindustani and Carnatic music in India
- b. Review basic style differences between Hindustani and Carnatic music.

Lessons 3-6-Characteristics of Indian String, Wind, and Percussion Instruments

Materials

- Listening stations with the following items:
 - For Lesson 3 (Indian String Instruments):
 - 7 listening stations, each having the following items:
 - Multiple CD players/iPods/computers with headphones
 - CD's or MP3's of listening selections featuring the following instruments:
 - Veena (rudra veena and Saraswati veena)-City: Mysore
 - Santoor-City: Shrinigar
 - Sitar-City: Kolkata or Lucknow
 - Sarangi-City: Jaipur
 - Ektar-Village: Sonarpur (Bengal)
 - Tanpura-City: Miraj
 - Violin-City: Thiruvanathurapuram
 - Indian city label for each station (see above)
 - Pictures of the featured instrument(s) at each station, posted/available at a comfortable viewing level for the students
 - Preferably, a second picture/diagram of the featured string instrument with unique parts of the instrument highlighted (such as the sympathetic strings on Indian string instruments)
 - For Lesson 4 (Indian Wind Instruments):
 - 5 listening stations, each having the following items:
 - Multiple CD players/iPods/computers with headphones
 - CD's or MP3's of listening selections featuring the following instruments:
 - Bansuri (N) & Venu (S)-City: Dehli for North Indian flute; Kumbhakonam (Tamil Nadu)-Carnatic flute (venu)
 - Shankh-City: Puducherry
 - Pungi-City: Agra
 - Shahanai & nagaswaram-City: Varanasi (Sh) & Tamil Nadu (state) for nagaswaram
 - Harmonium-City: Dehli
 - Indian city label for each station (see above)
 - Pictures of the featured instrument(s) at each station, posted/available at a comfortable viewing level for the students
 - Preferably a second picture/diagram of the featured wind instrument could be located at each station, highlighting the parts of the instrument that make it sound uniquely Indian in timbre
 - For Lesson 5 (Indian Percussion Instruments):
 - 4 listening stations, each having the following items:
 - Multiple CD players/iPods/computers with headphones
 - CD's or MP3's of listening selections featuring the following instruments:
 - Tabla-City: Benaras/Kashi/Varanasi
 - Pakhavaj-City:
 - Ankle bells-City: Bhubaneshwar (Orissa)
 - Kanjira & mridangam-City: Bangalore (Karnataka)
 - Indian city label for each station
 - Pictures of the featured instrument(s) at each station, posted/available at a comfortable viewing level for the students
 - Preferably a second picture/diagram of the featured percussion instrument could be located at each station, highlighting the parts of the instrument that make it sound uniquely Indian in timbre

(continued from previous page...Lessons 3-6-Characteristics of Indian String, Wind, and Percussion Instruments)

Materials (continued from previous page...)

- *Passports* for each student open to the following pages:
 - Lessons 3-5-Map of India (page 2)
 - Lesson 3-Indian String Instruments (pages 8-14)
 - Lesson 4-Indian Wind Instruments (pages 15-18)
 - Lesson 5-Indian Percussion Instruments (pages 19-23)
 - Lesson 6-(Culminating Activity for the Indian instrument portion of the unit)-Students will choose to contribute their best instrument sketches from pages 8-23 to contribute to the collective *Indian Instruments Bingo* game
- System/directions for how you wish the students to group themselves at each station (alphabetical, by choice, etc.) and how to rotate and how often to rotate amongst the listening stations for this lesson and the subsequent lessons on Indian wind and percussion instruments
- Pictures of various modes of travel in India (plane, train, bus, car, truck, rickshaw, walking, camel/donkey/horse/buffalo cart)
- Timer
- Indian instrument to play as a signal for switching stations (use an Indian string instrument (such as an ektar), and Indian wind instrument (such as a bansuri), and an Indian percussion instrument (such as a tabla), on successive lesson days to signal the change for switching from station to station)
- Pencils
- Highlighter markers
- Descriptions of each instrument (included in the students' *Passports*, as well as in the supplemental pages to this lesson)
- *Indian Instrument Bingo Game* (Directions for making the game are included in the supplements to this lesson, *Culminating Activity #1.*)
- Bingo chips/markers

Learning Activities

1. Review categorization of Hindustani instruments by style (classical, folk, popular), function (melody, harmony, rhythm) and by regional differences by reviewing *Passport* pages 6-7.
2. Where is the unit going?
 - a. Students have covered an overview of Indian culture and the role that music plays within the culture within the first lesson.
 - b. Students have covered basic differences between Hindustani (North Indian) and Carnatic (South Indian) music within the second lesson.
 - c. Students will now be exploring (individually) the individual timbres and use of each instrument within various Indian musical styles.
3. What is expected of the students?
 - a. Students will be able to identify individual Indian string, wind, and percussion instruments by timbre and instrument category.
 - b. Categorize use of Indian string instruments by style, function (melody, harmony, rhythm), and regional differences
 - c. Students will understand that Indian string, wind, and percussion instruments have timbres that are unique to India because of their unique design and innovations over the centuries.
4. Where are the students coming from? (prior knowledge, interests)

- a. Have the students “Pair & Share” about what makes instruments we use in America uniquely American in style, design, and usage.
 - b. Ask students what they know about Indian instruments thus far? (Example-Indian instruments fall into 3 categories-string, wind, percussion.)
5. Hook the students and hold their interest?
- a. Ask the students how they like to travel within the United States.
 - b. Ask them how they think people in India travel from their homes to school/work/places of worship/shopping, etc.?
 - c. Show them the pictures of modes of travel in India. Ask them to pick several means of travel, which they will “use” when “traveling” from city to city (listening station to listening station within the music room).
6. Equip students, help them experience key ideas and explore the issues?
- a. Tell the students that they will now begin their travels within the large country of India, and they will “travel” from city to city by moving from listening station to listening station, each station which is labeled with an Indian city.
 - b. For the next 3 class periods, they will successively study Indian instruments in the following order:
 - i. Lesson 3-String Instrument Day
 - ii. Lesson 4-Wind Instrument Day
 - iii. Lesson 5-Percussion Instrument Day
 - iv. Lesson 6-Review Indian String, Wind, and Percussion Instrumental Timbres Day by playing *Indian Instrument Bingo*.
 - c. At each station, students will look in their *Passports*, and find the appropriate city/instrument page and complete the following tasks:
 - i. Listen to the instrumental selection 2 times.
 - ii. Study the picture of the instrument that is posted at this station.
 - iii. Read the description of the instrument and how it is made and played in your *Passport*.
 - iv. Upon listening to the instrumental selection the third time, write a description of the timbre (quality) of the instrument’s sound in your *Passport*.
 - v. Upon listening to the instrument selection a fourth time, begin sketching the instrument in your *Passport* on the appropriate page.
 - vi. Upon listening to the selection a fifth time, use a highlighter to highlight the part(s) of the instrument that contributes to its unique sound. Then, decide whether or not you think how the instrument functions (works) in Indian music, and circle in your *Passport* whether it is a melody, harmony, drone, or rhythm instrument. Some Indian instruments possess several of these qualities (for example, some Indian string instruments have drone strings and melody strings).
 - vii. When the timer rings, move to the next station.
7. Provide opportunities to rethink and revise their understandings and work?
- a. Allow an extra turn at the stations, for students who wish to return to a particular station to review listening to the particular timbre of an instrument, or to compare and contrast it with another instrument they found particularly similar or particularly different than what they are accustomed to hearing in Western music
 - b. For students who opt not to take the extra turn, ask them to verbally share with a classmate about their preferences for each timbre (favorites, least favorites, most unusual instrumental timbre, instrument that had the most similar timbre to a Western instrument with which they are already familiar).
8. Allow students to evaluate their work and its implications?

- a. Ask students to “Pair & Share” with a classmate their sketches of each of the instruments.
 - b. Ask the students to work with their friend to highlight the portions of each instrument they sketched in their *Passport* that make the instrument sound uniquely Indian.
9. Lesson 6-Review Indian string, wind, and percussion timbres. Upon the students’ completion of the string, wind, and percussion instrument stations, which will likely be a 3-class period process, have the students play “Indian Instrument Bingo”, which, for all intensive purposes, should take at least a class period after the initial 3-day rotation set of lessons to play, in order for the students to have ample practice identifying the Indian instruments by timbre, name, and sight.

Indian String Instruments Chart

Instrument	Description (Function-Melody/Harmony/Rhythm & Other Details)	Parts of Instrument	Pertinent Facts (Style/Setting Used/Playing Technique/Craftsmanship Details)
Rudra veena (North)	Hindustani instrument; type of veena-plucked string instrument (North India)	Pegbox, fingerboard, resonator; strings- 3 drone, 4 melody	Accompanies vocal music; it was believed that different goddesses and gods lived in the rudra veena; rare instrument
Saraswati veena (South)	Carnatic instrument-type of veena-	Gourd resonator, head, neck with frets	Very important string instrument in South India; played with 2 plectrums and a finger for drone strings
Santoor	Hindustani instrument; strike strings with mallets	Trapezoidal box; 100 strings, 25 bridges, stand	Newer to Indian music scene; used in Sufiana music of Kashmir; strings struck with snake mallets
Sitar	Fretted lute; over 4 feet long;	Gourd resonator attached to a fingerboard; 7 main strings plus 11-13 sympathetic strings	Played using mizrab (plectrum); lots of experimentation with instrument design and sound innovations over centuries resulted in sitars of today; instrument made famous by Ravi Shankar
Sarangi	Hindustani folk and classical instrument; played with a bow	Peg box, unevenly-shaped body (resonator) covered with goat skin; 3 main playing strings & 25 sympathetic strings; 3 bridges	Close to sound of human voice (can play vocal nuances well); many folk instruments of similar construction are called <i>sarangi</i> ; constructed by hand using body measurements
Ektar	1-stringed folk lute	Gourd/wooden base, with one string attached to center of skin-covered base; pitch changes made by squeezing the bamboo handle	Drone and/or rhythmic accompaniment instrument for folk music; found in Northern and Southern India, particularly in Bengal; dotar is a similar, 2-stringed folk instrument (melody)
Tanpura/tambura	Called tanpura in North Indian and tambura in South India; drone instrument in both North & South India; non-fretted string instrument; beautifully-decorated instrument (birds/flowers)	Soundboard, neck, resonator (North-gourd, South-wood); unique shape of bridge gives instrument its unique timbre and sustainence	Ancient instrument (found in ancient Egypt and Arabia, too); provides <i>adhara swara</i> (drone note) for singers; bridge can be made of camel bone, ivory, etc., lending to unique sound quality of tanpura; threads put underneath strings at bridge-add to special timbre; modern innovators invented sruti box (like harmonium) and Rikki box (electronic tanpura) to automatically play the drone for musicians for practice or performance
Violin	Bowed Western violin, sometimes with Indian innovations; played in Indian fashion	Sound box, neck, peg box, bow	Brought by European traders and/or missionaries to South India, then the violin gradually spread in use in North India as well; used in classical Indian music & film music; Indian innovators have added a 5 th string and sympathetic strings; sometimes used as a less-complicated alternative to the sarangi

For the Teacher: Background Information About Indian String Instruments

1. Indian music history:
 - a. Instrumental history:
 - b. Indian instruments used to be categorized by how they were used in ensembles (primary, secondary, auxiliary)
 - c. All string instruments were called *veena* in ancient India
 - d. Tansen-important musical figure in Indian history
 - e. Court musician in the time of Emperor Akbar (Mughal king)
 - f. Many gharanas (schools of music in India) trace their ancestry back to Tansen and/or his children; strong sense of lineage with regards to schools of instrumental technique
 - g. Western string instruments such as the guitar, electric guitar, violin, and banjo have all been integrated, and in some cases, modified to suit the needs of Indian performers and Indian music theory and performance practice

2. Reasons Indian string instruments are unique:
 - a. wide bridges on plucked string instruments
 - b. Raised frets on fretted instruments (lets player do glide)
 - c. Drone strings-always hear the tonic when your playing the instrument

3. Indian string instruments are categorized according to whether they are plucked or bowed, and whether or not they have frets:
 - a. Plucked strings-sitar, sarod, rudra veena, Saraswati veena, tanpura
 - b. Fretted strings-sitar & rudra veena
 - c. Non-fretted string instrument-sarod
 - d. Bowed-sarangi (some types of sarangi have frets, others do not)

4. Students will visit the following cities because the instruments are either associated with the population/local culture, or because the instruments constructed by artisans in these cities are considered to be of higher quality:
 - a. Santoor-Shrinagar (near Kashmir-Northern India)
 - b. Sitar-Kolkata (Eastern India)
 - c. Sarangi-Jaipur (Rajasthan-Northwestern India) or Lucknow (Uttar Pradesh-North Central India)
 - d. Ektar-Sonarpur (Bengal-Eastern India)-also common in South India
 - e. Tambura (tanpura)-Thiruvananthapuram (Southwest India); sruti box (drone instrument)-Kumbhakonam (Tamil Nadu, South India); Rikki box (automatic drone instrument)-Chennai (Southeast India)
 - f. Violin-Travancore (Southwest India)

Indian Wind Instruments Chart

Instrument	Description (Function-Melody/Harmony/Rhythm & Other Details)	Parts of Instrument	Pertinent Facts (Style/Setting Used/Playing Technique/Craftsmanship Details)
<i>Bansuri (also called venu, vansh, vanshi)</i>	Hindustani flute and Carnatic flute differ in size, number of finger holes, and key; Hindustani bansuri-7 holes, D-sharp common key; Carnatic bansuri-9 holes, E common key, smaller than Hindustani flute	Seasoned bamboo pipe; closed at one end	Folk, classical, popular music instrument; can play subtle nuances; ancient times played with veena; related to Lord Krishna in Hindu folklore; Indian flutes are made in a variety of keys; innovators added another finger hole and widened finger holes for deeper sound
<i>Pungi</i>	Folk single-reed instrument; can be melody or drone instrument	Gourd plus a reed mouthpiece and reed pipe	Common snake charmer instrument
<i>Shahanai</i>	North Indian double-reed; can be played in groups (melody, harmony, drone combination)	Double-reed; tube resonator, metal bell	Ancient Indian instrument played for royalty; <i>shah</i> means "king" & <i>nai</i> means "wind"-most pungent of North Indian wind instruments; also used in religious ceremonies
<i>Nagaswaram</i>	South Indian double-reed; louder than North Indian shahanai	Double-reed; tube resonator, metal bell	Folk and classical instrument; played in temples, for royalty (in ancient times) and for social events; considered to be an instrument that will usher in good things (lucky)
<i>Shankh</i>	Shell trumpet-melody or drone (in combinations)	Conch shell	Played for war in ancient times; signifies good winning over evil; symbol of Lakshmi, Hindu goddess of wealth
<i>Harmonium</i>	Free-reed organ; plays melody or drone, but not capable of traditional Indian micro-tonal nuances	Keyboard, bellows box	Brought by European traders/missionaries in 1800's; banned on Air India radio until 1970's because it was not in nature able to capture Indian musical subtleties; generally not used in South Indian classical music

For the Teacher: Background Information About Indian Wind Instruments

1. Related Indian music history:
 - a. Indian wind instruments were called sushir vadya (full of holes)
 - b. Indian wind instruments are mentioned in Indian literature throughout the ages, particularly in the *Mahabharata* (shankh)
 - c. Shankh and venu were played together during times of war
 - d. Indian wind instruments are used for religious and social festivals
 - e. Kahala & bhongal are 2 types of Indian trumpets, used at festivals, though they will not be discussed in this unit
 - f. Modern innovations, such as the sruti box (like a harmonium, can play the drone in the same way a tanpura can) and the talometer (an electronic rhythm/time keeper) are now available to aid wind instrument players who need to practice or perform on their instrument but who might not have the luxury of having an accompanist
 - g. Western wind instruments that have been integrated into Indian music include the clarinet, saxophone, and harmonica

2. Students will visit the following cities because the instruments are either associated with the population/local culture, or because the instruments constructed by artisans in these cities are considered to be of higher quality:
 - a. Bansuri-City: Dehli (North Central India); Carnatic flute-Kumbhakonam (South, state of Tamil Nadu)
 - b. Pungi-City: Agra (North Central India)
 - c. Shahanai-City: Varanasi; Nagaswaram-state of Tamil Nadu in South India
 - d. Shankh-Trivandrum (Southwest) or Puducherry (Southeast India)

Indian Percussion Instruments Chart

Instrument	Description (Function-Melody/Harmony/Rhythm & Other Details)	Parts of Instrument	Pertinent Facts (Style/Setting Used/Playing Technique/Craftsmanship Details)
Tabla	Dayan (smaller, wooden drum) paired with Bayan (larger, metal-bowl-shaped drum); rhythmic accompaniment or soloing	Dayan (wooden base)-has gatta (tuning blocks) stuck in lashes on side, Bayan (metal base); goat-skin, multiple-layered drumheads on each drum; syahi (black paste) on drumheads for tuning (permanent application)	Folk instrument until 1700's-now classical instrument; unique craftsmanship involved in layering of skins on drumheads and mixing and applying the syahi (black paste, made of iron filings, flour of rice or wheat, and glue); most popular Indian drum in Hindustani music; metal hammer used for tuning; played with hands and fingers using syllabic mnemonics for rhythms; talometer is an electronic rhythmic instrument invented to keep tala (time/rhythm) like a tabla would function in an Indian ensemble
Pahkavaj	Cousin to mridangam; double-headed drum; rhythmic accompaniment	Multiple-layered drumheads; one drumhead is loaded for tunine (dough, called <i>pudi</i> , is applied before performance and is scraped off after performance)-not a permanent application like the syahi spot is on tabla	Proliferation of double-headed drums originating in India millennia ago; played for royalty throughout history; played horizontally like mridangam, but using different rhythm syllables and playing techniques than its Southern cousin, the mridangam; temple instrument
Mridangam	Cousin to pakhavaj; double-headed drum; rhythmic accompaniment	3-layered RH drumhead, loaded with dough application for tuning when played; LH drumhead is 2 layers	Classical instrument-accompanies vocal and instrumental music; smaller than its pakhavaj cousin up North; temple instrument
Ankle bells	Rhythmic accompaniment for dancing	Rows of small bells sewn onto strips of padded fabric or woven into strips, tied onto ankles	Used in temple ceremonies by temple dancers and in folk dances
Kanjira	Folk tambourine; used in company with mridangam for rhythmic accompaniment	Wooden frame covered with lizard skin	Relatively new to Indian folk music scene; used in folk musicals and in South Indian classical music with mridangam

For the Teacher: Background Information About Indian Percussion Instruments

1. Indian music history:
 - a. Indian percussion instruments are mentioned in ancient Indian literature, including the Vedas and epics-*Ramayana* and *Mahabharata*
 - b. *Avanaddha*-historical name of percussion instruments with membranes
 - c. Some historians argue that double-headed drums originated in India
 - d. Percussion is grouped by how each instrument is shaped

2. Reasons Indian drums are unique:
 - a. Dough/mud application to drumheads contributes to drums' ability to lengthen vibrations and foster harmonics:
 - i. Permanent application placed on drumheads of dayan and bayan drums of tabla (called *syahi*)
 - ii. Temporary application of dough applied to other drums, such as *pakhavaj*
 - iii. Tuning of Indian drums with this application is called *marjana*
 - b. Playing techniques (called *bol*) are unique to each drum

3. Students will visit the following cities because the instruments are either associated with the population/local culture, or because the instruments constructed by artisans in these cities are considered to be of higher quality:
 - a. *Tabla*-City: Benaras/Kashi/Varanasi
 - b. *Pakhavaj*-City:
 - c. *Ankle bells*-City: Bhubaneshwar (Orissa)
 - d. *Kanjira & mridangam*-City: Bangalore (Karnataka)

Lesson 7: Brief Overview of Sri Lankan Culture and Its Instrumental Music

Materials

- Globe or map of India and Sri Lanka
- Detailed map of Sri Lanka
- Video clip of Sri Lankan drumming and dancing (Kandyan)-see your local university music library
- Video clip of Sri Lankan baila music (contact a university music library)
- CD of Sri Lankan Tamil music (contact a university music library)
- Sri Lankan Drumming CD (see *References*)
- *Passports*, opened to pages 25-26
- Pictures from life in urban, suburban, and rural Sri Lanka
- Pencils
- For the Teacher: see the *Overview of Sri Lankan Culture and Its Music* following this lesson

1. Where is the unit going?
 - a. The students have completed their initial study of Indian instruments, and will now engage in learning about Sri Lankan instruments, with particular emphasis on Sri Lankan indigenous drumming, regional/cultural differences in Sri Lankan music, and Sri Lankan music and its relationship to Indian music and culture.
 - b. Upon completion of this lesson and the subsequent lesson on specific Sri Lankan instrumental timbres, students will embark upon planning for and building their own Indian and Sri Lankan-style instruments and will then use these instruments to improvise and accompaniment to Indian and Sri Lankan folk tales.
2. What is expected of the students?
 - a. Students will view video clips and listen to audio clips of Sri Lankan music, and will sketch the instruments they learn about in their *Passports*.
 - b. Students will work as a group to describe the musical performances that they see and hear during this lesson.
3. To find out where are the students coming from (their prior knowledge and interests), and to hook them and hold their interest, do the following:
 - a. Have the students review what they know about Indian instruments, and ask them to guess what they think Sri Lankan instruments might look and sound like. Ask them to give reasons for their answers.
 - b. Show the students the pictures of urban, suburban, and rural life in Sri Lanka. Ask them to "Pair & Share" with a classmate what interests them most about the pictures, and what type of instruments they think the people in the pictures might play, or what music they might perform and/or listen to, and why they might perform or listen to this type of music.
 - c. Have the students turn to page 25 in their *Passports*, and fill in answers to the questions, "What I Know About Sri Lanka" and "What I Would Like To Know About Sri Lanka and Its Music".
4. Equip students, help them experience key ideas and explore the issues?
 - a. Show the students the map of India and Sri Lanka, and discuss the historical and folkloric connection between the two countries. (Sri Lanka has been a strategic port for trading throughout the centuries, so it has a unique mix of native Sri Lankan, Indian, European, African, and Asian cultures. The Tamils in Sri Lanka originally came from India. In the Indian folklore story of the *Ramayana*, Sri Lanka was connected to India by a land bridge.)

- b. Hand out the pictures of life in Sri Lanka. Divide the students up into groups and have them look at the pictures a second time. Tell the students about the current disagreements between the Sinhalese and Tamil peoples of Sri Lanka. Ask the students how they think the disagreements might affect the music of Sri Lanka.
5. Have the students view the video clips of the Kandyan dancing and drumming, the baila musicians performing, and listen to the Sri Lankan Tamil music.
6. Have the students work in groups to complete the *Sri Lankan Music* word find, *Passport* page 26.
7. Informal Assessment: Review the pictures of Sri Lankan life, the video clips, and the sound excerpts. Hold a class round-table discussion about the life in Sri Lanka and its music. Ask the students to compare and contrast what they know about Sri Lankan music as compared and contrasted with Indian and American musical styles and instruments. This will also help the students prepare for the following lesson, in which they will be learning about individual Sri Lankan instrument timbres.

Lesson 8-Sri Lankan Instruments (Emphasis on Indigenous Drums)

Materials

- *Passports*, opened to pages 27-38
- Highlighters
- Pencils
- Pictures/diagrams of Sri Lankan instruments, as listed in the *Sri Lankan Instruments Chart*, posted around the music room
- Tape (to post the pictures)
- *Sri Lankan Instrument Clue Cards* (copied and divided into piles according to number)- see end of this lesson for *Clue Cards*
- Dice (large Styrofoam dice would be appropriate)
- CD of Sri Lankan drums
- CD player/computer
- Timer
- *For the Teacher: Overview of Sri Lankan Music & Culture* informational page (following this lesson)
- CD's or sound bytes with the following Sri Lankan instruments:
 - String & Wind instruments: Pol katta vina, horanava, nagasinnan, kombuwa, bata-nala, shell trumpets
 - Percussion instruments: Gáta Béra, yak-bere, Mudangu bere, tammatta, räbāna, udakkis, daūla/davula
 - Instrumental ensembles using instruments brought to Sri Lanka through trade and colonialization:
 - Sri Lankan Tamil music
 - Sri Lankan Moorish music
 - Sri Lankan Portuguese/Kaffringha baila music
 - Sri Lankan modern popular music (East meets West)

1. Where is the unit going?
 - a. The students have gained an insight into the cultural and political events that affect Sri Lankan culture and its music. The students will now learn to differentiate amongst individual Sri Lankan instrument timbres by playing a detective game and sketching Sri Lankan instruments.
 - b. Upon completion of this lesson, students will play *Indian and Sri Lankan Instruments Bingo* to informally (and formally, if the teacher should so choose) assess their ability to differentiate amongst the various world instrument timbres.
2. What is expected of the students?
 - a. The students will identify Sri Lankan instruments by sight and sound, using clues given by the teacher.
 - b. The students will sketch the Sri Lankan instruments in their *Passports*.
3. Where are the students coming from? (prior knowledge, interests)
 - a. Ask the students what they know about Sri Lankan instruments and music thus far.
 - b. Review the various cultural and regional differences amongst types of Sri Lankan music (from the previous lesson). Have students use their *Passports* if necessary.
 - c. Ask the students how many of them like detective stories. Tell the students that they will need to be *Instrument Detectives* today.
 - d. Ask the students what they can surmise about Sri Lankan instruments based upon what they know about Indian instruments and India's proximity to Sri Lanka.
 - e. Ask the students what they can surmise about Sri Lankan music based upon your sharing with them a brief history of Portuguese, Indian, and Dutch colonization of Sri

- Lanka over the centuries. Ask the students how they think colonization might have affected indigenous instruments and indigenous Sri Lankan music. What *clues* do they already have to tell them about Sri Lankan instruments?
4. Hook the students and hold their interest?
 - a. Show them pictures of Sri Lankan events, such as the Festival of the Relic of the Tooth (Buddhist Relic Festival), Sinhalese New Year (April), harvest festival, fishing song, singing bailsa at a party, a Kandyan festival such as Esa Perala, and ask them which festivities they would like to attend.
 - b. Ask the students how they would like to “travel” around Sri Lanka-by bus, car, tuk-tuk (rickshaw), bicycle, walking, or elephant while listening to Sri Lankan music today.
 - c. Have the students divide themselves into teams. Tell the students they will be traveling around to various cities and villages in Sri Lanka investigating Sri Lankan instruments, using *clues* given to them throughout a detective game.
 - d. Ask each team to decide upon a name for their team’s *Instrument Detective Agency*.
 - e. Ask each group to share their *Instrument Detective Agency*’s name with the class.
 - f. Write the name of each team on the board in order to keep a tally of points throughout the game.

 5. Equip students, help them experience key ideas and explore the issues?
 - a. Ask the students what type of “clues” they might receive as *Instrument Detectives*?
 - i. Examples:
 1. Pitch of the instrument
 2. Timbre of the instrument
 3. Function of the instrument (melody, harmony, rhythm)
 4. Setting in which the instrument is used
 5. Aural cues (instrumental excerpt is played)
 6. Visual cues (part of the instrument is described, how the instrument is played is described (technique), or how the instrument is constructed or what it is constructed out of is described)

 6. Begin the *Instrument Sleuth/Detective* game by giving the first group the dice and having them roll it to decide what *Clue Card* pile they will draw a clue from first. Have the group leader pick the card from the correct pile (piles 1-6). Then, the game proceeds as follows:
 - a. The objective of the game is for each team to identify all of the Sri Lankan instruments in their *Passports*, and by the end of the game, to have each instrument sketched in their *Passport*.
 - b. Each team takes turns rolling the dice, and reading the appropriate clue. The team gets 2 guesses to identify the correct instrument through secret discussions within the group, and to “go to the scene” (walk over to the picture of the instrument where it is posted in the music room) to identify the instrument. If the team correctly identifies the instrument, they may stay at this station and finish sketching the instrument. If they do not correctly identify the instrument, they must wait until the other teams have a turn before proceeding.
 - c. As per the sketching process (once the group has correctly identified the instrument), students will look in their *Passports*, and find the appropriate instrument page and complete the following tasks:
 1. Study the picture of the instrument that is posted at this station.
 2. Read the description of the instrument and how it is made and played in your *Passport*.
 3. You must be finished with your sketch by the time the other groups have finished their turns in the game and it is back to your turn, so use your sketching time (the time in-between turns for your group) efficiently.

- d. Every time a team correctly identifies an instrument using the clues on the first try, they get 2 points. Every time a team correctly identifies an instrument using the clues on the second try, they get one point. Upon completing their instrument sketches at each station, the team gets 5 more points.
 - e. At the conclusion of the class period, tally the number of points each team has gained for the winning team. You can assign “bonus points” for the teams that display positive characteristics as well, such as teamwork, showing good musicianship (sportsmanship) towards other teams, etc., if you so wish.
 - f. Once the teams have been through the initial identification of the instruments with the sketching activity, play the game again, this time with a timer, giving each team a limited amount of time to identify the instrument using the clue.
 - g. If time allows, you can play a “Championship” round of the *Instrument Detectives Game*, either with individuals representing each group (and the other group members being allowed to “help” their representative with 1 allowed extra clue), or with smaller groups of students playing.
7. Upon completion of the rounds of the game and the sketching activity, have the students “Pair & Share” to discuss what they have learned about Sri Lankan instruments through playing the game and sketching the instruments. To provide another opportunities to rethink and revise their understandings and work, ask students to do the following tasks:
- a. Ask the students to compare and contrast what they know about Sri Lankan instruments with Indian and American instruments.
 - b. Give the students highlighters, and ask them to highlight the parts of the Sri Lankan instruments they have sketched that make the sound uniquely Sri Lankan..
 - c. As an alternative to the previous two tasks, after the game is completed the first time, you could allow students to return to any instrument pictures that they might need more time sketching. Additionally, you could allow students to request to hear a particular instrumental timbre again (as a review), prior to playing the game a second time. an extra turn at the stations, for students who wish to return to a particular station to review listening to the particular timbre of an instrument, or to compare and contrast it with another instrument they found particularly similar or particularly different than what they are accustomed to hearing in Western music
 - d. For students who opt not to take the extra turn, ask them to verbally share with a classmate about their preferences for each timbre (favorites, least favorites, most unusual instrumental timbre, instrument that had the most similar timbre to a Western instrument with which they are already familiar)
8. Informal Assessment-When the class has completed the game and their sketches, the teacher can have them review Sri Lankan string, wind, and percussion timbres by playing *Inda & Sri Lankan Instrument Bingo*, using the process for creating the bingo boards and playing the game as outlined in *Activity 1: Indian and Sri Lankan Instrument Bingo*, except that this time Sri Lankan instruments will be incorporated, as opposed to the initial bingo game having only Indian instruments. Playing *Indian and Sri Lankan Instrument Bingo* will allow the students to review the names of the instruments and more importantly, their timbres, within a fun, practice environment. The game can also serve as an informal assessment of students’ ability to differentiate amongst the Indian and Sri Lankan instrumental timbres.

For The Teacher: Overview of Sri Lankan Music & Culture

1. Historical information about music in Sri Lanka:
 - a. Sri Lankan music is called *Gandharva Sastra*, and it used to be one of the 64 arts and sciences of ancient Sri Lanka.
 - b. Sri Lankan music is made of Sangita Sastra (singing, instrumental music, dancing)
 - c. In ancient Sri Lanka, music was considered to be as important as other academic areas; music was important to King Devanampiya, 250 B.C
 - d. Sri Lankan drums and drumming techniques are the best preserved types of Sri Lankan music today; drumming was/is used in temple rituals and community events and theater; for example, Sinhalese poetry is recorded on palm leaf scrolls, but no recorded ancient Sinhalese songs exist today
 - e. The importance of music to the Sri Lankan people is recorded in Sri Lankan sculpture, art, and frescos, such as the Polonnaruwa sculptures (12th Century, A.D.)-depicts many instruments
 - f. Today, Sri Lankan songs are called *Gita*, and Sri Lankan instrument playing is called *vadita*

2. Modern Sri Lankan culture clash and political climate-two separatist Sri Lankan cultures at war in a tropical island paradise, both vying for control of the island:
 - a. Sinhalese (majority)-controls "legitimate" government in Sri Lanka, although this is changing
 - i. Sinhalese adopted Buddhist religion that came to Sri Lanka about 250 B.C.
 - ii. Buddhism did not necessarily help musical growth in Sri Lanka, as Buddhist monks were discouraged from making music
 - b. Tamil (minority)-has its own government, controls the North and Eastern parts of the country
 - c. Both Sinhalese and Tamils came originally from Indian millennia ago
 - d. East meets West-European, African, and Asian have influenced Sri Lankan culture over the millennia due to Sri Lanka's position on trading routes
 - i. Indian culture heavily influences Sri Lankan culture and music, especially Bollywood music
 - ii. Portuguese colonization in 1400's brought cantiga ballads and guitars to Sri Lanka from Portugal; Portuguese brought African slaves, who in turn brought their African music with them, hence, the mixing of Sri Lankan, European, and African musical cultures
 - iii. Moorish Muslim traders also settled on the island and their descendants are a minority group on the island
 - e. Regional/cultural styles of music in Sri Lanka:
 - i. Upcountry/low country styles of folk music
 - ii. Kandyan (Sinhalese) dancing and drumming is a prominent indigenous Sri Lankan regional style of music
 - iii. Sri Lankan Tamil music is similar to the South Indian Carnatic system of music theory and performance, including vocal styles and instruments used
 - iv. Muslim Kavi & Ceylon Moors-descendants of Arab traders living in the Eastern part of Sri Lanka have their own Islamic styles of music
 - v. Portuguese/Kaffringha baila-a mix of Portuguese, African, and Sri Lankan musical styles

Sri Lankan Instruments Chart

Category	Instrument	Description	Means of Sound/ Uniqueness of Timbre	Style(s)/Settings for Use of Instrument/Other Pertinent Facts About the Instrument
String	<i>Pol katta vina</i>	Coconut-shell vina with bow; 1 string	Bears no resemblance to Indian veena	Village functions, played by citizens in need
Wind	<i>Horanava</i>	Sri Lankan oboe	Double-reed	Played with tammattama and davula in temples; also played for Buddhist prayer time; played in Sinhalese culture and in East Coast Tamil areas
	<i>Kombuwa/kombuva</i>	Sri Lankan trumpet; shaped in a half-circle	Brass construction	Played for Sri Lankan royalty
	<i>Shell trumpet</i>			Played for King Rajasingha's royal events
	<i>Bata-nala</i>	Bamboo flute	Bamboo	Plays melody for ????
Percussion	<i>Gáta Béra</i>	Double-headed; shaped like a barrel	Barrel shape contributes to sound quality (reverberations); drum sticking technique????????	Kandyan drum-used in Kandyan drumming and dancing ceremonies/dances; played with one hand and one stick; student (golaya) learns from guru (teacher) how to play 4 syllables and rhythmic combinations thereof on drum; Sinhalese instrument; king of the Kandyan drums
	<i>Yak-bere</i>	Similar to but shorter than Gáta Béra	Drum stroke technique?????????? ???????	Devil drum; used to purge evil spirits during devil dances in villages; also used at temples and for Sinhalese royalty at Ruhuna
	<i>Mudangu bere (mridanga)</i>	Like Carnatic (Indian) mridangam	Construction of drumheads?????????	Also called <i>demala bere</i> ; Sinhalese instrument
	<i>Tammatta</i>	Double drums, played with sticks	?????????????????	Similar to African bongos; Sinhalese instrument; played in Sinhalese areas as well as in East Coast Tamil areas
	<i>Rābāna</i>	Tambourine-type instrument, minus jingles	Means of playing-player uses 4 syllables (tat, dit, ton, nang) and combinations to create rhythms (thuds, booms, rings, rolls)	Sinhalese instrument; technique required to play classical <i>rābāna</i> is complicated in comparison with social <i>rābāna</i>
	<i>Bench/Social Rābāna</i>	Large social drum, similar to hand <i>rābāna</i>	Drumhead is heated before playing to tune to a particular pitch	Played using hands and fingers by multi-generational group (3-8 people on the same drum) of women in villages, for family celebrations, for important persons, weddings, and at festivals, like Sinhalese New Year (April); Sinhalese instrument
	<i>Udakkis (udákkiya)-</i>	Shaped like an hour-glass; double-headed drum	Player plays with one hand and pulls a cord/cloth on drumhead with the other hand to change the pitch	????????????????????????????; Sinhalese instrument; <i>surala</i> is a common technique used in Sinhalese drumming and on udakkis-performer uses his fingers to execute the roll (technique also used on other Sinhalese drums)
	<i>Daūla/davula</i>	Double-headed drum; barrel-shaped	Played with hand and stick	????????????????????????????; Sinhalese instrument

Culminating Activity #1-Indian & Sri Lankan Instrument Bingo (Informal or Formal Assessment)

Materials

- Giant bingo boards (posterboard-sized) with blank boxes
 - Small map of India for the center “free” spot on each bingo board
 - Photocopies of students’ donated sketches of Indian instruments
 - Sticky notes
 - Glue
 - Bingo chips
 - Sound clips of all Indian instruments studied (see *Resource List* for possible sound clip sources)
 - CD player or computer
1. Where is the unit going?
 - a. The students have gained an overview of Indian instrumental timbres, and now need practice aurally identifying those timbres within a fun and relaxed setting.
 - b. Before proceeding to learn about Sri Lankan instruments, students will spend a day playing *Indian Instrument Bingo*, to re-familiarize themselves with the timbres. Playing this game will function as an informal or formal assessment of students’ progress with becoming familiar with Indian instrument timbres before they move on to studying Sri Lankan instrument timbres. Following the Sri Lankan instrument part of the unit, students will again play the game, except that the Sri Lankan instruments will be added into the game, so the students get to review all of the instruments they have learned about thus far in the unit.
 2. What is expected of the students?
 - a. Upon hearing an audio clip of an Indian string, wind, or percussion instrument, the students (in groups) will aurally identify the instrument and place a bingo chip on the appropriate instrument picture (labeled with the instrument name) on their group’s bingo board.
 3. How will you hook the students and hold their interest?
 - a. To make the bingo boards, you will need pictures of the Indian instruments we have studied. Upon completion of the Indian instruments lesson, ask the students to review their Indian instrument sketches in their *Passports* and choose the top 5 instruments that they feel they did the most accurate job sketching. Give each student 5 sticky notes, and ask them to mark the pages of the instruments they would like to “donate” to the *Indian Instrument Bingo* board.
 - b. Collect the students’ *Passports*, and make photocopies of the instruments they chose to donate to make the bingo board.
 - c. Sort the copies of the Indian instrument sketches so that you have a full set of sketches of each Indian string, wind, and percussion instrument for each bingo board group. You may have to make 2 copies of popular/common instruments such as the sitar and tabla, in order to accommodate for the few extra spaces on the board.
 - d. Glue the map of India to the center “free” spot before class.
 4. How can you tailor this activity to the personal needs, abilities, and tastes of the students, and how can you be organized to maximize initial and sustained engagement as well as effective learning?
 - a. Upon entering class the class period following completion of Lesson 7 (finishing learning about each individual Indian instrument and its timbre), divide the students up into groups.

- b. Give each group a blank bingo board and a set of copies of the instrument sketches. Ask them to experiment with where they would like each instrument to go on the board, and when they are sure of placement, to glue each instrument sketch down in the boxes.
5. Have the students work in groups to play *Indian Instrument Bingo*, using the boards they have created by first listening to the Indian instrument clips, and then discussing as a group which instrument they believe they are hearing.
 - a. As this game might be quite challenging to some students, you could use the *Characteristics of Indian String, Wind, and Percussion Instrument Charts* to give the students clues to help them aurally and visually identify the instruments throughout the game.
 - b. To challenge students for whom this game might be aurally easier, due to any previous knowledge of Indian instrument timbres prior to starting this unit, you could set up the game as a successive bingo tournament, and have the class play towards an *Indian Instrument Bingo* championship!
6. The *Indian Instruments Bingo* game can be used as an informal or formal assessment, structured for groups or individuals, depending upon the age level and/or ability levels of the students.
7. Upon completion of Lesson 8, when students will be familiar with Sri Lankan instruments, the teacher can follow the same process:
 - a. Asking the students for their best Sri Lankan instrument sketches.
 - b. Copy the sketches,
 - c. Divide the students into groups to remake the bingo boards, this time including the Sri Lankan instruments.
 - d. Replay the game with the addition of the Sri Lankan instrument timbres. This will both reinforce the Indian instrument timbres the students previously learned and practiced, and will help them to compare and contrast the Indian instrument timbres with the Sri Lankan instrument timbres they have just learned.
 - e. The final version of the game (using both Indian and Sri Lankan instruments) can again be used as either an informal (group or individual) or formal (group or individual) assessment of students' ability to aurally and visually differentiate amongst Indian and Sri Lankan instrument timbres.

Culminating Activity #2-Indian & Sri Lankan Instrument Formal Assessment

Materials

- *Passports*, open to page 39
 - Pencils
 - CD's/sound bytes with all Indian and Sri Lankan instrument clips in assessment order (see form below)
 - CD player/computer
1. Have the students turn to the *Formal Assessment*, on page 39 of their *Passports*, and complete the exercises while listening to the instrumental excerpts. Allow the students multiple listening of each instrumental excerpt. See *Teacher's Key* for answers to each question in the assessment.
 - a. Aural prompts/instrumental excerpts are as follows:

Culminating Activity #3: Creating Indian-Style & Sri Lankan-Style Instruments Using Recycled Materials (5-6 Class Periods)

Materials

- Recycled materials: cardboard (sheets, boxes, carpet dowels), plastic bottles, cans, styrofoam
- Craft materials: rubber bands, string/cord/yarn/fishing line/wire of various thicknesses, pushpins, tacks, hot glue, Elmer's glue, craft glue, rice/wheat flour, dowel rods of various thicknesses, measuring sticks, cloth, tape (various types), paint & other decorative items, paintbrushes
- *Passports*, open to pages 40-41 (*Instrument-Planning Process*, *Instrument-Building Process*, and *Reflection-Assessments*)
- Pencils
- Parent/Guardian/Grandparent/Volunteer help (for the class periods during which the students are building the instruments)
- Reminder notes (for students to bring recycled/craft materials) for building their instruments

1. Where is the unit going?
 - a. Students have completed their Indian and Sri Lankan instrumental timbre studies.
 - b. Students will need to create their own Indian or Sri Lankan-style instrument to use when improvising an accompaniment to Indian and Sri Lankan folk tales in the subsequent Culminating Activity #4.
 - c. Through creating their own instrument, students will put to use some of the sound-production, innovation, artistry, and craftsmanship techniques they have learned about while studying Indian and Sri Lankan instruments in the previous lessons.
 - d. The *Instrument-Planning Process*, the *Instrument-Building Process*, and the *Reflection* upon both are formal assessments of the student's understanding of the amount of time, effort, and careful planning that goes into making Indian and Sri Lankan instruments with their unique timbres.

2. What is expected of the students?
 - a. Students will decide which instrument they will create.
 - b. Students will devise a plan for building their instruments.
 - c. Students will collect necessary materials.
 - d. Students will build their instrument.
 - e. Students will reflect upon the instrument-creation process by writing about it in their *Passport*.

3. How can you tailor this activity to the personal needs, abilities, and tastes of the students, and how can you be organized to maximize initial and sustained engagement as well as effective learning?
 - a. To meet the social needs of the students, allow them the opportunity to work individually or in groups during the *Instrument-Planning Process* and during the *Instrument-Building Process*.
 - b. To keep the students on task, divide up the planning and building process into manageable steps, such as the steps outlined below.

(Culminating Activity #3: Creating Indian-Style & Sri Lankan-Style Instruments Using Recycled Materials, continued from previous page...)

4. Steps in creating your own Indian or Sri Lankan-style instrument:
 - a. Review sound production techniques and parts of the instruments that are responsible for unique timbres, by looking through your *Passport*.
 - b. Decide upon 1 instrument in each category (string, wind, and percussion) that you would like to build, instruments from either from India or Sri Lanka.
 - c. After deciding upon your top 3 instruments, think about which one you are most interested in creating. Begin the *Instrument-Planning Process* in your *Passport*.
 - i. Brainstorm with a classmate what materials would best approximate the materials used for your favorite Indian or Sri Lankan string, wind, or percussion instrument? (Choose from recycled materials and/or any craft materials your family might have at home).

5. Using the *Instrument-Planning Process Map* in your *Passport*, design a plan for your Indian or Sri Lankan-style instrument:
 - a. Write down what instrument you are making, and why you chose this instrument.
 - b. Review your sketch (in your *Passport*) of the instrument you have chosen to create. You might consider "Pairing & Sharing" with a classmate, to study his/her sketch of the same instrument, to make sure your sketch includes all of the important details necessary to make the instrument sound authentic. (i.e. discussion of sound production techniques and materials could ensue here, on a class-wide basis or within pairs or groups of students)
 - c. List materials you will need to use to create your instrument, and explain why you used these materials, with relation to sound production techniques and materials of authentic (real) Indian & Sri Lankan instruments.
 - d. List steps necessary to create your instrument, such as listing which parts of the instrument you will build first, second, and third.
 - e. Build your instrument! This will very likely take multiple class periods, with parental/volunteer help. The teacher should arrange for adult help on a project of this size far in advance, and alert parents/volunteers as to which task he/she will be asked to supervise. Making use of parents/volunteers who have craft expertise will further the instrument-making process along, and will make for a more musically-satisfying product (the instrument) for the elementary students involved.
 - f. Decorate your instrument using craft supplies, such as paint, jewels, etc. Since artistry (both in instrument-playing) and in the decorative arts is such a strong element of Indian and Sri Lankan lifestyles, the music teacher could involve the school art teacher and any parent artists in this step of the process, in order that students could focus on decorating their instrument in an authentically Indian and/or Sri Lankan-style fashion.
 - g. Play your instrument for a friend in class. Test it out-does it need any innovations? Do you like the sound, or could you make some changes to improve the sound (timbre) so that it sounds more Indian or Sri Lankan in sound quality? Talk with your classmate, and discuss what changes (small or large) might be necessary to get the Indian or Sri Lankan sounding timbre you would prefer out of your instrument.

6. Assessment: To provide opportunities for students to rethink and revise their understandings and work, upon completion of the *Instrument-Building Process*, ask the students to fill out the *Reflection*, page ???? in their journals, to reflect upon the learning process.

7. Please see the *Resources* list at the end of this unit for helpful books and websites to aid the teacher needing detailed information regarding building/construction of musical instruments:

Culminating Activity #4: Composing/Improvising Music in Indian and Sri Lankan styles to Accompany Indian & Sri Lankan Folk Tales

Materials

- Indian and Sri Lankan-style instruments that students have created
 - Indian folk tale (*Ramayana*) and Sri Lankan folk tales (see *References*)
 - *Passports* opened to pages 42-43
 - Pencils
 - Authentic Indian and Sri Lankan instruments (if available, to supplement instruments students made)
1. Using the instruments students have created, have the students create a formal or informal composition/improvisation to accompany the reading of the Indian epic, the *Ramayana*-Creating/composing/improvising Indian and Sri Lankan-style instrumental music to accompany a children's version of the *Ramayana* (from India) and a Sri Lankan folk tale (choose from stories in book in *Resources* list).
 2. Discuss the background of the folk tale:
 - a. Indian folk tale: *Ramayana*
 - b. Sri Lankan folk tale:
 3. Read the story. Discuss key points in the story that could lend themselves to having instrumental accompaniment.
 4. Discuss possible combinations of instruments for key points in the story.
 5. Have the students group themselves and decide which group will create an accompaniment for key parts of the story. Decide which students will narrate the story.
 - a. Allow the students a particular amount of time to create their accompaniment. Have the narrators practice reading the story with lots of expression, and with pause points for the instrumental accompaniment that will subsequently be a part of the folk tale. Here are some suggestions for helping the students to create their accompaniments:
 - b. Choose melody instrument (
 - c. Choose harmony instrument (
 - d. Choose drone instrument (for a trio)
 - e. Create sruti box/tanpura-like sound using an electronic keyboard/MIDI synthesizer
 - f. Create drone using Garageband software
 - g. Use dulcimer or similar-type classroom instrument to play tonic note for drone
 - h. To create rhythmic accompaniment:
 - i. Create tala (cyclical rhythmic pattern) (Indian) or mnemonic rhythmic syllables to create a rhythm (Sri Lankan style rhythmic pattern)
 - ii. Have the students decide how many tala (rhythmic cycles) their percussion group/percussion instrument will perform their rhythmic pattern.
 6. Have the narrators practice cuing the instrumental accompaniment groups at the key points in the story.
 7. Enact the story-have the narrators read the story with rest of the class playing their instrumental accompaniment on their self-created Indian-style and Sri Lankan-style instruments.

8. Have the students discuss in their small groups the following points:
 - a. How effective was the accompaniment?
 - b. How could the accompaniment have been made more effective:
 - i. Indian in style/nature?
 - ii. Sri Lankan in style/nature?
 - c. How would the addition of real Indian and real Sri Lankan instruments make this improvisational exercise more authentic and exciting?

9. At this point, if you have any authentic Indian/Sri Lankan instruments available, you could teach the introduce the students to these instruments and incorporate the authentic instruments played by the students into the re-creation of these popular Indian and Sri Lankan folk tales.

10. Some resources that might be useful in taking the students the next step in learning how to play authentic Indian and Sri Lankan instruments are:
 - i. *Teach Yourself Lord Krishna's Magical Flute, Vol. 1.* (DVD) Producer-Raman Kapoor. Recorded at Midas Studios, marketed and manufactured by Saraswati Inc., New Dehli, India, 2008.
 - ii. *Teach Yourself Percussion Musical Instruments-Beats of Tabla.* (DVD) Produced by Raman Kapoor, markets and manufactured by Sawaswati Inc., New Dehli, India, 2007.
 - iii. *Teach Yourself Tabla, Vol. 1.* (DVD) Marketed and manufactured by Saraswati Inc., New Dehli, India, 2007.

Culminating Activity #5: Reflective Music Journal (Self-Assessment) & Earning Passport Stamps

Materials

- *Passports*, opened to *Reflective Music Journal*, page 44
 - Pencils
 - Stamp to represent travel through India (chakra, sitar, tabla, etc.)
 - Stamp to represent travel through Sri Lanka (Sri Lankan flag, elephant, Sri Lankan drum)
 - Ink pad
1. To allow the students to evaluate their work and its implications, ask the students to turn to the final two pages in their *Passport*.
 - a. Have the students to “Pair & Share” (verbally) to brainstorm with a classmate about what they have learned throughout the unit. After brainstorming, ask the students to individually record their answers on the *Reflective Music Journal* page of their *Passports*, page 44, specifically:
 - i. What did you learn about Indian string, wind, and percussion instruments?
 1. Specifically, what did you learn about sound production techniques and unique characteristics of Indian and Sri Lankan instrumental music (sympathetic strings, drone element, rhythmic cycles, rhythmic mnemonics used to learn rhythms)
 - ii. What did you learn through the process of creating your own Indian-style and/or Sri Lankan-style instrument?
 1. What did you learn about the amount of innovation, artistry, and craftsmanship that goes into creating a uniquely-timbred instrument?
 2. Throughout the unit, what did you learn about the amount of innovation, artistry, and craftsmanship that has gone into creating quality Indian and Sri Lankan instruments over thousands of years (millennia)?
 - iii. How does what you have learned relate to Western instruments that we have studied in the past? Do you believe that innovation, artistry, craftsmanship are present as elements in instruments in the Western Hemisphere? What do you think Western instrumentalists and instrument-makers could learn from Indian and Sri Lankan instrumentalists and instrument-makers?
 2. When students have completed the *Reflective Music Journal* activity, have them check each other’s *Passports* to make sure all activities are completed. Upon the teacher’s certification that the student has completed all pages in her/his *Passport*, the teacher may stamp the student’s final page with the Sri Lankan stamp, signifying that the student has completed her/his journeys throughout Indian and Sri Lanka.
 3. Teachers can complete the “Rubric & Comments” section of students’ *Passports* (on the back page of the *Passport*), in order to record a final completion grade on the students’ work as well as to add comments on the student’s accuracy and/or insightfulness in her/his work.

References & Resources

Books

ABC Ramayana-An Alphabetical Inspiration by Smt. Janaki Ramachandran, Bhavana Printers, Bombay, India in 1993.

Can You Guess My Name? Traditional Folk Tales From Around the World, by Judy Sierra, Clarion Books, New York, NY 2002

Classical Musical Instruments, by Dr. Suneera Kasliwal, 2001 by Rupa Co., New Dehli, India.

Games Children Sing-India, by Gloria J. Kiester. (Book & CD) Published 2005 by Alfred Publishing Company, Inc.

Garland Encyclopedia of World Music. V.5 South Asia: The Indian Subcontinent. Alison Arnold, Editor.

Development Corporation, printed by The Eagle Lithographing Company Private Limited in Calcutta, India, September 1981.

India-A Teacher's Guide. Focus on Asian Studies, Special Issue, No. 1, Fall 1985. The Asia Society, New York, New York.

Know India-Classical Music. Produced for the Festival of India 1985-1986. by Cross Section Publications Pvt. Ltd.

Let's Know Music & Musical Instruments of India. ibs Books, London, United Kingdom, 2008. Printed in India at Star Print O Bing, New Dehli.

Let's Make Music! An Interactive Musical Trip Around the World, by Jessica Baron Turner and Ronny Susan Schiff, Hal Leonard Corporation, Milwaukee, WI, 1995.

Making Drums by Dennis Waring. Sterling Publishing Co., New York, New York, 2003.

Making Wood Folk Instruments by Dennis Waring, Sterling Publishing Co., New York, New York, 1990.

Multicultural Perspectives In Music Education, William M. Anderson and Patricia Sheahan Campbell (Editors), Chapter 9-South Asia: India.

Music: The Illustrated Guide to Music Around the World From Its Origins to The Present Day by Alan Blackwood. Mallard Press, BDD Promotional Book Company, Inc., New York, New York.

Music and Instruments of India, from *Silver Burdett's Making Music* textbook series, online dictionary.

Informational Poster Series

Musical Instruments of India-1. Centre for Cultural Resources and Training, New Dehli, India.

Musical Instruments of India-2. Centre for Cultural Resources and Training, New Dehli, India.

Music of Sri Lanka. (Book & CD) by Devar Surya Sena, Vijitha Yapa Publications, Colombo, Sri Lanka, 2008.

DVD's

Teach Yourself Lord Krishna's Magical Flute, Vol. 1. (DVD) Producer-Raman Kapoor. Recorded at Midas Studios, marketed and manufactured by Saraswati Inc., New Dehli, India, 2008.

Teach Yourself Percussion Musical Instruments-Beats of Tabla. (DVD) Produced by Raman Kapoor, markets and manufactured by Sawaswati Inc., New Dehli, India, 2007.

Teach Yourself Tabla, Vol. 1. (DVD) Marketed and manufactured by Saraswati Inc., New Dehli, India, 2007.

CD-ROM's

Microsoft Musical Instruments-currently out of print.

CD's

**Banaras Soul Music, Vol. 2.* (CD) Rabindra Goswami and Ramchandra Pandit recording at Hamara Ghar in Northampton, Massachusetts, U.S.A. on October 15, 2005. Engineered by April Strickland, mastered and produced by Andy Rotman for Jugar Productions.

**Banaras Soul Music, Vol. 1.* (CD) Rabindra Goswami and Ramchandra Pandit recording at Hallie Flanagan Studio Theater, Smith College in Northampton, Massachusetts on October 12, 2001. Recording supervised by Aria Nevin and Jay Garfield, mastered by Andy Rotman and April Strickland. Produced by Andy Rotman for Jugar Productions.

**It Rocks! The Biggest Rockstars-Their Biggest Hits.* (CD) Sony BMG Music Entertainment (India) Pvt. Ltd., Mumbai, India, 2007.

**100 Dance Songs.* (CD set) T-Series, Super Cassettes Industries Ltd., marketed and distributed by YBR Records Pvt. Ltd., New Dehli, India, 2007.

Neththara-Project 4, Bathiya N Santhush. (CD) Sony BMG Music Entertainment, Maharaja Entertainments (Pvt) Ltd., Colombo, Sri Lanka, 2005.

Pandit Amaradeua. (CD) Torana Music Box, Torana Recording Studios, Majestic City, Sri Lanka.

**Sikta Juthir Gandha-Tagore Songs by Hemantha Mukhopadhyay*. Saregama India Ltd., Kolkata, India, 2008.

**Songs of Lalan Fakir, Vol. 2, Bengali Folk Songs*. Saregama India Ltd.33, Kolkata, India, RPG Music, 2004.

Sri Lankan Drums-Manoj Peiris-Vol: 4. (CD) Torana Music Box, Colombo, Sri Lanka, 2003.

Websites

<http://www.info.lk/srilanka/sightsandsoundsofsrilanka/srilankanmusicandsounds/srilankandrums/index.htm> (Note: Diagrams of Sri Lankan drums with sound bytes-helpful for teachers. However, art pictures on website are not culturally appropriate for elementary students.)

<http://www.srilankabusiness.com/products.asp?MCatId=218> (more Sri Lankan instruments-photos, including wind instrument-oboe)

http://www.chandrakantha.com/articles/indian_music/sitar.html (Hindustani instruments)

<http://www.rajmusicals.com/exporters/index.html> (Indian instruments)

<http://www.radelindia.com/index.aspx> (electronic Indian instruments photos)

<http://www.rikhiram.org/> (Indian musical instruments pictures)

http://en.wikipedia.org/wiki/Music_of_Sri-Lanka (General Sri Lankan information)

<http://www.mudcat.org/kids/> (Making instruments information)

<http://homeschooling.gomilpitas.com/explore/homemademusic.htm> (Making instruments information)

http://www.wannalearn.com/Crafts_and_Hobbies/Woodworking/Building_Musical_Instruments/ (Making instruments information)

http://www.expertvillage.com/video-series/710_homemade-instruments.htm (Making instruments information-has home-made oboe information, would be helpful for making Indian or Sri Lankan double-reed instruments)

<http://www.rhythmweb.com/homemade/> (Fantastic website with helpful information on building all types of instruments)

**For the Teacher: Passports-List of Pages Included
& Lessons with which they Coordinate**

1. Lesson 1 pages:
 - a. Page 2-Map of Eastern Hemisphere (label India & Sri Lanka)
 - b. Page 3-"What I Know About Indian Culture" & "What I Would Like To Know About Indian Culture" chart
 - c. Page 4-Answers to PowerPoint questions of general facts about Indian culture and its musical styles
 - d. Page 5-"Introduction to Indian Culture & Musical Styles" Crossword Puzzle

2. Lesson 2 pages:
 - a. Page 6-Compare/contrast Hindustani verses Carnatic Musical Styles T-Chart
 - b. Page 7-Listening Game (Venn Diagram)-Compare/contrast Hindustani verses Carnatic Musical Styles

3. Lessons 3 pages:
 - a. Page 8-Indian String instrument #1-Rudra veena (North); Saraswati veena (South)
 - b. Page 9-Indian String instrument #2-Santoor
 - c. Page 10-Indian String instrument #3-Sitar
 - d. Page 11-Indian String instrument #4-Sarangi
 - e. Page 12-Indian String instrument #5-Ektar
 - f. Page 13-Indian String Instrument #6-Tanpura/tambura
 - g. Page 14-Indianized String Instrument #7-Violin

4. Lesson 4 pages:
 - a. Return to Map of India (page 2) for labeling Indian cities as you "travel" throughout India
 - b. Page 15-Indian Wind instrument #1-Bansuri/venu/Carnatic flute
 - c. Page 16-Indian Wind instrument #2-Pungi
 - d. Page 17-Indian Wind instrument #3-Shahanai/Nagaswaram
 - e. Page 18-Indian Wind instrument #4-Shankh

5. Lesson 5 pages:
 - a. Return to Map of India (page 2) and mark cities on as we "travel"
 - b. Page 19-Indian Percussion instrument #1-Tabla
 - c. Page 20-Indian Percussion instrument #2-Pakhavaj
 - d. Page 21-Indian Percussion instrument #3-Mridangam
 - e. Page 22-Indian Percussion instrument #4-Ankle bells
 - f. Page 23-Indian Percussion instrument #5-Kanjira

6. Lesson 6 (Assessment): page 24

7. Lesson 7 pages:
 - a. Return to Map of India & Sri Lanka (page 2)
 - b. Page 25-"What I Know About Sri Lanka" page & "What I Would Like to Know About Sri Lanka" T-chart
 - c. Page 26-Sri Lankan Culture & Music Word Find

8. Lesson 8 pages:
 - a. Page 27-Sri Lankan string instrument #1-Pol katta vina
 - b. Page 28-Sri Lankan wind instrument #1-Horavana
 - c. Page 29-Sri Lankan wind instrument #2-Kombuwa/kombuva
 - d. Page 30-Sri Lankan wind instrument #3-Shell trumpet

- e. Page 31-Sri Lankan percussion instrument #1-Bata-nala
 - f. Page 32-Sri Lankan percussion instrument #2- Gáta Béra
 - g. Page 33-Sri Lankan percussion instrument #3-Yak-bere
 - h. Page 34-Sri Lankan percussion instrument #4-Mudangu bere (mridanga)/
Demala bere
 - i. Page 35-Sri Lankan percussion instrument #5-Tammatta
 - j. Page 36-Sri Lankan percussion instrument #6-Rābāna
 - k. Page 37-Sri Lankan Percussion Instrument #7- Bench/Social Rābāna
 - l. Page 38-Sri Lankan Percussion Instrument #8- Daūla/davula
9. Culminating Activity Pages (Informal & Formal Assessments):
- a. Culminating Activity #1 (Informal Assessment): Indian & Sri Lankan Musical Instrument Bingo Game-not in *Passport*-The teacher will use student-donated sketches of instruments in the actual *Indian & Sri Lankan Instrument Bingo* game.
 - b. Culminating Activity #2-Formal Assessment-Identification of Indian & Sri Lankan Instruments-differentiation by ear & by sight, using *Passport* page 39.
 - c. Culminating Activity #3 (Activity will span 2-3 class periods)-Creating Indian & Sri Lankan style string, wind, and percussion instruments
 - i. Page 40-Plan/Materials List/Steps for Construction
 - ii. Page 41-Informal Self-Assessment-How did it work? (Follow-up page)
 - d. Culminating Activity #4-Creating an Improvisation to Accompany Indian and Sri Lankan folk stories/epics-page 42 (generating improvisational ideas page)
 - e. Culminating Activity #5-Reflective Music Journal:
 - i. Page 43-Student self-assessment of learning throughout the unit
 - ii. Page 44-Teacher's rubric (final grade for instrument construction and improvisation)
 - iii. Page 45-Blank boxes for the *Passport* stamps that the students will earn in completion of the unit.