

Revised Curriculum
Bachelor of Arts Degree Programme
CDCE 2021

PERFORMING ARTS-MUSIC

Year Study	Semester	Course Code	Course Title	Compulsory /Optional	Credits
1	1 & 2	PAMU 18214	Survey of Sri Lanka music	Compulsory	4
		PAMU 18224	Practical – North Indian Classical Music – Vocal I* Or Practical - North Indian Classical Music - Instrumental I*	Compulsory	4
2	3 & 4	PAMU 28214	Introduction to Ethnomusicology & Performing Arts	Compulsory	4
		PAMU 28224	Practical – North Indian Classical Music- Vocal II* Or Practical – North Indian Classical Music – Instrumental II*	Compulsory	4
3	5 & 6	PAMU 38214	The Fundamentals of Music Composition and Sri Lankan Composers.	Compulsory	4
		PAMU 38224	Practical – North Indian Classical Music - Vocal III* Or Practical – North Indian Classical Music – Instrumental III*	Compulsory	4

* Students should select only one practical subject and continue it throughout LEVEL I, II, & III

Course Code:	PAMU 18214
Compulsory/Optional:	Compulsory
Course Name:	Survey of Sri Lanka music
Intended Learning Outcomes:	Students will learn about the history, development and new trends in Sri Lankan music, will recognize and explain the nature of Sri Lankan music, musical instruments, usage of Sri Lankan music, distinguish Sri Lankan musical forms and apply them in their creative work
Course Content	<p>History of Sri Lankan music during pre-Buddhist era and from antiquity to the end of Anuradhapura Period</p> <ul style="list-style-type: none"> - Evidence of Sri Lankan music in literature - Historical and archaeological evidence of Sri Lankan music - <i>Sigiri graffiti</i> - Study of indigenous music in Sri Lanka - Musical instruments during the particular period - Religion and Music, Music and the festivals - Court music and foreign influences in Sri Lankan music - Folk and contemporary Sri Lankan music (their context and application, socio-cultural values, appreciation of folk music in relation to its original context) - Folk music and folk theatre, foreign influence in Sri Lankan music, Carole, Passion, Kantaru, Nadagam, Nurti - Gramophone music, contribution of SLBC towards the development of Sri Lankan music, modern trends in Sri Lankan music and group music
Teaching /Learning Activities:	Lectures, Discussions, Assignments, Workshop All should be presented by using LMS (As PowerPoint presentation), Using web search and self-studies methods.
Assessment Strategy:	Written exam (100 marks) or written exam (80 marks) + assignments (20marks) at end of the academic year.
Recommended Reading:	<ul style="list-style-type: none"> • ආරියරත්න, සුනිල්, (2003), <i>කැරොල්, පසම්, කන්තාරු</i>, එස්. ගොඩගේසහසහෝදරයෝ, කොළඹ. • ආරියරත්න, සුනිල්, (2003) <i>ගුම්මෝන් ගී</i>, එස්. ගොඩගේසහසහෝදරයෝ, කොළඹ. • කුලතිලක, සී.දීප්. (1974) <i>ලංකාවේ සංගීත සම්භවය</i>, ලේක්වුස්, කොළඹ • ජයතුංග, මංගලිකා, (2009) <i>ප්‍රාසංගික කලා</i>, විද්‍යාලංකාරමුද්‍රණාලය, කැලණිය (කර්තෘ ප්‍රකාශන). • සරච්චන්ද්‍ර, එදිරිවීර (1992) <i>සිංහල ගැමිනාට්‍යය</i>, ජාතික අධ්‍යාපන ආයතනය, මහරගම.

	<ul style="list-style-type: none"> • සේදරමන්, ජේ. ඊ.(1959) <i>පැරණි ලියවිලිවත් පුරාණ සිංදු ගීත කවි</i>, එම්.ඩී. ගුණසේන, කොළඹ. • Appleton, Ian (2008). <i>Buildings for the Performing Arts: A Design and Development Guide</i>, reprint. Burlington, MA Architectural Press for Elsevier Ltd URL: www.educacion-olistica.org/Theatres%2C%20performing%20arts/Buildings%20for... • Gunawardhana, Theja., (1977). <i>Ravana Dynasty in Sri Lankan Dance-Drama</i>, National Publishing House, Lahore. • Mihindukulasooriya, R.P., Fernando, S., (2000). <i>Rituals, Folk Beliefs and Magical Arts of Sri Lanka</i>, Sridevi printers, Dehiwala. • Obeysekara, G., (1963) <i>The cult of the Goddess Pattini</i>. The University of Chicago press, Chicago and London. • Pertold, Otaker, (1954) <i>Ceremonial dances of the Sinhalese</i>, TisaraPrakasakayo, Dehiwala • Schechener, Richard, (2002), <i>Performance Studies: An Introduction</i>, Routledge, USA. <p><i>The Performance Arts in Asia</i>, Edited and with introductions by James R. Brandon (1971). Paris, UNESCO URL: unesdoc.unesco.org/images/0000/000030/003091eo.pdf</p>
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Course Code:	PAMU 18224
Compulsory/ Optional:	Compulsory
Course Name:	Practical – North Indian Classical Music- Vocal I* Or Practical – North Indian Classical Music- Instrumental I*
Intended Learning Outcomes:	By the end of the course, students will be able to perform all the items mentioned in the course content of Oriental music.
Course Content	Prescribed Raga: <ul style="list-style-type: none"> - Alheiya Bilawal, Yaman, Bhairav, Asavari, Kalawathi, Bhagesri -Madhyalaya Gat / Chotakyal (composition) from each Ragas - Vilambit Gat / Badakhyal in following Ragas: Yaman, Bhagesri, Asavari and Kalawathi - Complete knowledge of above Ragas

	<ul style="list-style-type: none"> - One creative composition from any selected Raga - Study of following Taala: Teental (Vilambit and Drut); Jhaptal (Thah, Dugun, Tigun and Chougun), Bhajan, Kawali/ Dhuun - One Hindi song based on Classical music - Initial training for vocal music (<i>Alankara</i> and <i>Palta</i>) - Initial training for instrumental music.
Teaching /Learning Activities:	Lectures, Discussions, Assignments, Workshop All should be presented by using LMS (As PowerPoint presentation), Using web search and self-studies methods.
Assessment Strategy:	Written exam (100 marks) or written exam (80 marks) + assignments (20marks) at end of the academic year.
Recommended Reading:	<ul style="list-style-type: none"> • ඕකදේව, ශාන්ති, (2000) <i>රාග කෝෂය</i>, එස්. ගොඩගේසහසාහෝදරයෝ, කොළඹ. • පෙරේරා, එම්.ජී. (1933) <i>භීත ශික්ෂක, තානීයභාගය</i>, කොමර්ෂල් මුද්‍රණාලය, කොළඹ (කර්තෘ ප්‍රකාශන). • Chatterjee, Chaya, (1996). <i>Sastriya Sangeeta and Music Culture: Bengal through the Ages</i>, Vol. II, Sharoda Publishing House, Joshi, Delhi • G.N., (1977). <i>Understanding Indian Classical Music</i>, Taraporevala Publishing, Bombay

Course Code:	PAMU 28214
Compulsory/ Optional:	Compulsory
Course Name:	Introduction to Ethnomusicology & Performing Arts
Intended Learning Outcomes:	<p>At the end of the course, students will recognize what is music, its main principles, primary stages of ethnomusicology (folk music research, comparative musicology), will know definitions, history, theory and methodology in ethnomusicology, will understand major theoretical and practical issues relevant to the discipline, will understand music and dance in a broader sense beyond their aesthetic beauty, will learn about world music cultures, will be able to design a small-scale independent ethnographic research project</p> <p>Upon completion of the course, students will be able to understand the theories, concepts, and techniques of Performing Arts and apply them in their creative work.</p>
Course Content	Introduction to music and ethnomusicology (definitions and concepts). Introduction to folk music research and comparative

	<p>musicology. Similarities and differences in musicology and ethnomusicology. Study history, theory and methodology in ethnomusicology and apply its approaches to their musical lives. Study principals of ethnomusicology and their application in modern day music.</p> <p>Introduction to world music regions: Sub-Saharan Africa, North Africa and South-West Asia (Middle East), South Asia, South-East Asia, East Asia, Central Asia, North America, Central America, South America, Europe, Australia and Oceania</p> <p>Geographic, historical, demographic, linguistic, religious and musical overview of the South-Asian countries</p> <ul style="list-style-type: none"> - Introduction to applied ethnomusicology - Fieldwork and create a job opportunity <p>History of Performing Arts in the World & in Sri Lanka and their aspects</p> <ul style="list-style-type: none"> - Elements of Performing Arts: Nritta, Nritya, Natya, Four Abhinayas - Relationship between Music and Dance in Performance - Importance of Stage/ Theatre in Performing Arts - Importance of Audience - Importance of establishment of cultural Identity
Teaching /Learning Activities:	<p>Lectures, Discussions, Assignments, Workshop</p> <p>All should be presented by using LMS (As PowerPoint presentation), Using web search and self-studies methods.</p>
Assessment Strategy:	<p>Written exam (100 marks) or written exam (80 marks) + assignments (20marks) at end of the academic year.</p>
Recommended Reading:	<ul style="list-style-type: none"> • Bakan, Michael. 1999. Music of Death and New Creation: Experiences in the World of Balinese Gamelan Beleganjur. Chicago: University of Chicago Press. • Erickson, Paul A., and Liam D. Murphy. 2013. A History of Anthropological Theory, 4th Edition. North York, ON: University of Toronto Press. • Harrison, Klisala. (2017). "Community Arts, Employment and Poverty: Exploring the Roles of Musical Participation and Professionalization in Health Equity", <i>Music, Health and Wellbeing: Exploring Music for Health Equity and Social Justice</i>. Pp. 177-199. • Helemay, Kay Kaufman S. (2015). Soundscapes: Exploring Music in a Changing World, 3rd edition. New York: Norton, 2015.

	<ul style="list-style-type: none"> • Kulletileke, C. de S., (1976), Ethnomusicological Aspects of Sri Lanka. Colombo, S. Godage and Brothers • Miller, Terry E., and Shahriari, Andrew. (2017). World Music: A Global Journey, (4th Edition). Routledge Publishers. • Nettl, Bruno. (2015). The Study of Ethnomusicology: Thirty-Three Discussions, 3rd Edition. Urbana and Chicago: University of Illinois Press. 2013 Edition should suffice. • Nettl, Bruno. (2010). The Study of Ethnomusicology: Thirty-One Issues and Concepts, Urbana and Chicago, University of Illinois Press • Nettl, Bruno., ed. (1978). Eight Urban Musical Cultures: Tradition and Change, Urbana: University of Illinois press. • Pettan, Svanibor. (1996). “Making the Refugee Experience Different: ‘Azra’ and the Bosnians in Norway”, War, Exile, and Everyday Life: Cultural Perspectives. Renata Jambrešić Kirin & Maja Povrzanović (eds). Zagreb: Institute of Ethnology and Folklore Research. Pp. 245-256. • Reyes-Schramm, Adelaida., and Ursula Hemetek, eds., (2007). Cultural Diversity in the Urban Area: Explorations in Urban Ethnomusicology(Vienna: Institute of Folk Music Research and Ethnomusicology). • Rice, Timothy.(2013). Ethnomusicology: A Very Short Introduction. New York: Oxford University Press. • Staingo, Gavin., and Jim Sykes, (2019). Remapping Sound Studies. Durham and London: Duke University press. • Stone, Ruth M., (2008). Theory for Ethnomusicology. USA: Pearson Prentice Hall.
Course Code:	PAMU 28224
Compulsory/ Optional:	Compulsory
Course Name:	Practical – North Indian Classical Music- Vocal II* Or Practical – North Indian Classical Music- Instrumental II*

Intended Learning Outcomes:	At the end of the course, students will be able to identify the characteristics of all the prescribed <i>Ragas</i> , perform to create the expected <i>rasas</i> , and apply them in their creative work.
Course Content	<p>Prescribed Ragas: Desh, Marva, Malkauns, Jaijayawanthi, Poorvi, Hamsadhwani</p> <ul style="list-style-type: none"> - Madhyalaya Gat / Chotakyal (composition) from each Ragas - Vilambit Gat / Badakhyaal in following Ragas: Jaijayawanthi, DarbhariKanhada, Chayanut - Complete knowledge of above Ragas - One creative composition from any selected Raga - Study of following Taala: Ektal (vilambit and drut) DeepchandiRupak, (Thah, dugun, Tigun and Chougund) - Gazal or Bhajan, Dhrupad or Dhamar - Initial training for vocal music (<i>Alankara, Palta, Gamak</i>) - Initial training for instrumental music (<i>Alankara, Palta, Gamak</i>) - One Dhun (tune) <p>Study of tuning the instrument and correct hand movements</p>
Teaching /Learning Activities:	Lectures, Discussions, Assignments, Workshop All should be presented by using LMS (As PowerPoint presentation), Using web search and self-studies methods.
Assessment Strategy:	Written exam (100 marks) or written exam (80 marks) + assignments (20marks) at end of the academic year.
Recommended Reading:	<ul style="list-style-type: none"> • ටීකදේව, ශාන්ති, (2000) <i>රාග කෝෂය</i>, එස්. ගොඩගේසහසහෝදරයෝ, කොළඹ. • පෙරේරා, එම්.ඒ. (1933) <i>හීන ශික්ෂක, තානීයභාගය</i>, කොමර්ෂල් මුද්‍රණාලය, කොළඹ (කර්තෘ ප්‍රකාශන) <p>Mahajan, Anupam, (2001). <i>Ragas in Hindustani music</i>, New Delhi, Gayan Publishing House</p> <p>Rao, Subba, 1956. <i>Raganidhi, Madras</i>, the Music Academy Publication</p>

Course Code:	PAMU 38214
Compulsory/ Optional:	Compulsory
Course Name:	The Fundamentals of Music Composition and Sri Lankan Composers.
Intended Learning	At the end of the course, students will get to know about pioneer music composers of Sri Lanka and their contributions to the field, will develop

Outcomes:	basic skills and compose music for a given theme and they also will be able to create and develop a concept/ theme, compose melodies and rhythmic patterns
Course Content	<ul style="list-style-type: none"> - Contribution of Sri Lankan musicians to the development of Sri Lankan music: - Ananda Samarakoon, Sunil Shantha, W.B. Makuloluwa, - W.D. Amaradewa, Lionel Alagama, Dr Premasiri Khemadasa, Rohana Baddage, Lionel Ranwala Clarence Wijewardana etc. <p>Primary chords and scales</p> <ul style="list-style-type: none"> - Developing a theme to a given idea - Music arranging, - Composing (song writing and techniques) - Introduction to digital music composing - Designing - Planning - Modern music concepts and trends - Analyzing lyrics - Music script - Notation writing and reading - Improvising and voicing - Presentation
Teaching /Learning Activities:	Lectures, Discussions, Assignments, Workshop All should be presented by using LMS (As PowerPoint presentation), Using web search and self-studies methods.
Assessment Strategy:	Written exam (100 marks) or written exam (80 marks) + assignments (20marks) at end of the academic year.
Recommended Reading:	<ul style="list-style-type: none"> • Belkin, Alan, (2008). <i>A Practical Guide to Musical Composition</i>, USA, Author Publications • Brown, James Murray, (1987), <i>A Handbook of Musical Knowledge Part 1</i>, UK: Trinity College London • Dunston, Ralph, (1933). 2nd ed., <i>The Composer's Hand Book: A Guide to the Principles of Musical Composition</i>, London: J. Curwen & Sons. • Hanning, B.R., & Grout, Donald J., (1998), <i>Concise History of Western Music</i>, Norton, New York. • <i>Scales and Arpeggios: Initial to Grade 5</i>, UK: Trinity College London, The Associated Board of the Royal School of Music.

	<ul style="list-style-type: none"> Schoenberg, Arnold, <i>Fundamentals of Music Composition</i>, ed. Gerald Strang, Leonard Stein (1999). CA: USA, Belmont Music URL: https://monoskop.org/.../Schoenberg_Arnold_Fundamentals_of_Musical_Composition Taylor, Eric Robert, (2008), <i>Music Theory in Practice, Grade 1,2,3,4</i>, UK: The Associated, Board of the Royal School of Music. <p>Thompson, John, (2005), <i>John Thompson's Easiest Piano Course Part 1</i>, USA: Wills Music Company</p>
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Course Code:	PAMU 38224
Compulsory/Optional:	Compulsory
Course Name:	Practical – North Indian Classical Music- Vocal III* Or Practical – North Indian Classical Music- Instrumental III*
Intended Learning Outcomes:	By the end of the course, students will be able to perform all the items prescribed in the syllabus, create novel item mixing the characteristics of classical and folk traditions.
Course Content	<p>Prescribed Ragas: SuddhaKalyana, Jog, DharbariKanada, AhirBahirav, Thodi, Mad MadSaranga</p> <ul style="list-style-type: none"> - Madhyalaya Gat / Chotakyal (composition) from each Ragas - Vilambit Gat / Badakhyaal in following Ragas: Jog, AbhogiKanhada, AhirBhairav - Complete knowledge of above Ragas - One creative composition from any selected Raga - Study of following Taala: Ada Chauthal, chauthal, Dhamar (Thah, Dugun, Tigun and Chougun) - One Gazal or Bhajan, Dhrupad or Dhamar and Tharana - One Dhuun
Teaching /Learning Activities:	Lectures, Discussions, Assignments, Workshop All should be presented by using LMS (As PowerPoint presentation), Using web search and self-studies methods.
Assessment Strategy:	Written exam (100 marks) or written exam (80 marks) + assignments (20marks) at end of the academic year.
Recommended Reading:	<ul style="list-style-type: none"> විතදේව, ශාන්ති, (2001). <i>රාග දෘෂ්ටි</i>, එස්. ගොඩගේසහසරෝදරයෝ, කොළඹ. Aggrawal, Vinaya Kumara; Nagpal, Alka, 2004. <i>Sitar and its Compositions</i>, New Delhi, Sanjay Prakashan

	<ul style="list-style-type: none"> • Mahajan, Anupam, (2001). <i>Ragas in Hindustani Music</i>, New Delhi, Gyan Publishing House • Mahajan, Anupam, (2001). <i>Ragas in Hindustani Music</i>, New Delhi, Gyan Publishing House • Rao, Subba, (1956). <i>Raganidhi</i>, Madras, the Music Academy Publication • <i>Credits values of non-standard/non-conventional delivery methods should be defined at the beginning of the document</i> <i>This should be provided as hours assigned for lectures, practical classes or independent learning, such that a total of 50 notional hours of learning are required for each credit. For industrial training and research projects, one credit requires 100 notional hours of learning</i>
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