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### **Symbols Applicable to the System of Notations of Teacher's Guides in Sri Lankan Schools: A Case Study in Hindustani Music**

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Hindustani music or the North Indian style of classical music is widely spread in the Indian subcontinent. Indian music is traditionally taught via oral methods and, until the 20th century, the rules of Indian music and compositions themselves are taught using teacher student method according to the guidance of the particular '*Gharana*'. However, a unique system of notations and classifications was primarily created by Vishnu Narayan Bhatkhande in his book '*Kramik Pusthak Malika*' compiled in 06 volumes and considered the primary source of the system of notations in Hindustani music. Accordingly, it has introduced a precise system of notation that is followed in singing and playing the instruments in many countries of Indian subcontinent based on the '*Kramik Pusthak Malika*'. The research problem was to explore the hindrances that affect the enhancement of the Hindustani musical capabilities of students in Sri Lanka although they are capable, whereas the students in North-Indian subcontinent and other countries excel in this music style. The prime objective of this study was to identify the symbols used in the Hindustani musical notation system and to introduce a methodical symbols based on a '*Kramik Pusthak Malika*' to the teacher's guides used in Sri Lankan schools by means of enhancing the capacity of singing and playing instruments by the students of secondary schools. A comparative study of the scores included in the book '*Kramik Pusthak Malika*' and the classical music scores included in the Teacher's Guides from grade 6 to 11 were used in this research. Additionally data were gathered by means of questionnaires and interviews using a sample of 51 students currently studying classical music under the grades 6 to 11, to observe if the weaknesses being researched are depicted in them. The study reveals that, when the Hindustani notations are translated into Sinhala, declines the originality of the musical theories related to the symbolic representation of the notations in the teacher's guides used in the Sri Lankan schools. Hence it further reveals the imperfection in the singing and playing of *Rag* by the student is due to improper application of representative symbols in Hindustani music.

**Key words:** Hindustani music, *Kramik Pusthak Malika*, notation system, symbolic representation, teacher's guides