



**SVARAM™**  
SOUND EXPERIENCE



**SOUND EDUCATION**  
Secondary Ensemble

## INTEGRAL MUSIC EDUCATION

The experience of recent decades in Music Education worldwide has shown that culturally sensitized and integrative new approaches work extraordinarily well in imparting to the young generation the sense of wonder for music, the principles of harmony and the possibilities for a creative and fulfilled life.

We work toward a synthesis of innovative and traditional practices to develop an integral approach to curriculum development, learning materials and methodologies including a selected range of World Music Instruments. Based on the qualities of different materials (stone, clay, wood, bamboo, reed, metal, glass) and the diverse ways of sound production (flutes, solids, strings, skins and voice) with a correlation with the elements (air, fire, water, earth and ether) a variable framework is set for creative encounter with and deepening research into the uniquely human faculty of musical expression.

Musical instruments can be very useful learning tools for

- motoric and movement, physical skills
- sensory awareness and relation to space and environment
- expression and communication, emotional and social skills
- creativity and concentration, cognitive capacity
- coordination, duration, time perception of rhythmic cycles

They can thus contribute substantially to the cultivation of intelligence and emotional balance through creative self expression and the awareness of physical wellbeing, all towards the integral development of the growing child. Besides the carefully selected range of instruments SVARAM offers consultancy services in Integral Music Pedagogy.

## MUSICAL INSTRUMENTS IN THE LEARNING FIELD AND CLASSROOM

The inherent vibrational quality of sound opens the child to the mystery of life. This 'pranic' quality of musical instruments had always been revered in the Indian Tradition. Musical instruments can become friends for the child and are clearly differentiated from other learning materials. It is obvious that the placement of musical instruments in the learning environment is to be chosen with careful consideration, possibly combined it with the creation of a 'sacred space' which the children can approach on their own according to need and tendency.

The explorations, free play and concentrated practices with sound and music should find their dedicated place and space in every educational environment to enhance the individual, group and social development and competency.

## SECONDARY INSTRUMENTS

This prepared ensemble of instruments is based on a careful selection representing the different categories and types of instruments. Through it a full exposure of an original instrument circle with its diverse opportunities for free play and improvisation can be offered to the growing youth.

The instruments are ordered according to standard classification of aerophones (winds), chordophones (strings), idiophones (percussion), membranophones (skins), and nature sounds/atmospherics to encompass all elements and parts of the being in an integration of head, heart and hara, mental cognition, vital emotion and physical perception and movement. The musical and playful integration of melody, harmony and rhythm can create not only the beauty of music, but also, through it, the clarity, sensibility and power of our human condition in its being and becoming.

The tunings now also incorporate diatonic scales and allow for more differentiated play and versatile expression.

It is rewarding to see the circle of instruments in its fullness and to invite young people to also play creatively with the visual and form aspect, the textures and materials of the instruments; lay them out in a full mandala or chosen smaller ensembles and combine the explorations with other creative media towards storytelling, role-playing, thematic improvisations, and music theatre.





Venu Native – Wood, Small



Venu Native – Bamboo, Small



Bamboo Ocarina – Medium, Big



Kuzhal – Medium



Conch



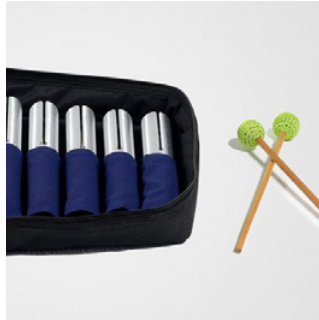
Swinging Chime – 6 and 9 bar



Nadi Tarang



Shruthi Thali – Big, C



Pulse Tube Set



Svara Tarang – 8 bar Res. 1"



Kastha Tarang – 8 bar Resonator



Kalimba – Big



Svaraveena



Angel Chime



Tante – Medium



Panderio



Tante Ocean – Big



Storm Sound



Bamboo Tongue



Damru



Ghungroo – Body Rattle (Anklet)



Ghungroo – Body Rattle (Hand)



Ghungroo – Body Rattle (Waist)



Hope Rattle (Ghungroo)



Rain Rattle (Ghungroo)



Sea Rattle (Ghungroo)



Bush Rattle - Pair



Palmyra



Bamboo Scraper



Shaker Oval



Shaker Cylinder



Clap Sticks



## THE IMPORTANCE OF A HOLISTIC SOUND AND LISTENING EDUCATION

The sense of hearing has, according to many different wisdom traditions, always been considered as the subtlest and deepest reaching sense and its training and development has been of primary importance in all models of an holistic education.

The development of the auditory sense (its reintegration after 2000 years of mental and therefore predominately visual evolution) is a key to the change of consciousness. ("The sense of sound is a sense of depth, sense of sight a sense of surface")

The initiatory training in auditory awareness has been found to be helpful in the deepening of the attention and perception of the child and it increases the concentration span; 'listening-quality' and receptivity for 'the unknown' (the 'vibrational' in contrast to the apparent material reality) and a contemplative faculty are furthered and imagination and spontaneous creativity are richly stimulated.

The primal components of sound-perception are universal and archetypal and independent of cultural conditionings (as for instance mathematical parameters) and their comprehension can contribute towards the development of a unified global understanding and common vocabulary of human expression.

Traditional Instruments in conventional music education need a high degree of specialisation and long years of practice, whereas the creation of a new instrumentarium – covering the full range of the musical evolution of humanity-offers an immediate contact and experiential and creative learning to everyone irrespective of age, talent or disposition.

## OVERVIEW

Venu Native – Wood, Small  
Venu Native – Bamboo, Small  
Bamboo Ocarina – Medium and Big  
Kuzhal – Medium  
Conch  
Swinging Chime 6 and 9 bar  
Nadi Tarang  
Shruthi Thali – Big, C  
Pulse Tube Set  
Svara Tarang – 8 bar Res. 1“  
Kastha Tarang – 8 bar Resonator  
Kalimba – Big  
Svaraveena  
Angel Chime  
Tamte – Medium  
Tamte Ocean – Big  
Storm Sound  
Bamboo Tongue  
Damru  
Ghungroo Body Rattle (Anklet)  
Ghungroo Body Rattle (Hand)  
Ghungroo Body Rattle (Waist)  
Hope Rattle (Ghungroo)

Rain Rattle (Ghungroo)  
Sea Rattle (Ghungroo)  
Bush Rattle – Pair  
Palmyra  
Bamboo Scraper  
Shaker Oval and Cylinder  
Clap sticks

### Cupboard inclusive



**Click here to see the video on  
YouTube or scan the QR Code.**



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