



Oriental Music

Syllabus

Grade 10

(Implemented from 2015)

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Introduction

Under the near educational reforms, the new competency – based curriculum will be implemented from grades 6 and 10 with effect from 2015 . This syllabus introduces 9 major competencies that should be developed in the student by standing oriental music as a subject.

Alongside the curricular reforms in the new millenium it has become necessity to direct sudents to revise rather than reserve what is known and procure for the future demands rather than rebuild what laready exists. This aim can be further realized by a competency – based curriculum and an activity – based learning teaching process.

Preparation of this new syllabus was based on the data obtained from the boards of practical examination of oriental music and information about the subject areas that should be especially developed in students as revealed by the national level examiners' reports. In addition, special attention was paid for the provincial level study circles, research reports on monitoring of schools with regard to the implementation of syllabi, information elicited from the zonal level operative examinations, opinions of university lecturers and scholars, ideas of the band of the Minsitry of state security, views of the scholars who have studied music, information collected from the discussions and programmes broadcast by electronic media and impressions of the teachers in the school system teaching oriental music and pavents when framing the syllabus.

By studying music under aesthetic education, the student can develop a sensitive inner self and life competencies essential not only for thew schooling period but also for his post schooling age. Thje main purpose of teaching classical music as a school subject is not to produce an artist with superior skills; it also aspires to engender a sensitive citizen with high sense of appreciation who can assimilate the experiences in various musical traditions to life.

Impleentation of this syllabus aims to produce an individual undowed with a balanced personality and competencies hamonizing with the modern world of work and orientation for various productive and creative ventures such as instrument design, musical creations and technology of music.

National Goals

The national system of education should assist individuals and groups to achieve major national goals that are relevant to the individual and society.

Over the years major education reports and documents in Sri Lanka have set goals that sought to meet individual and national needs. In the light of the weaknesses manifest in contemporary education structures and processes, the National Education Commission has identified the following set of goals to be achieved through education within the conceptual framework of sustainable human development. The National Education Commission sees the realisation of these goals as its vision for the education system.

- (i) Nation building and the establishment of a Sri Lankan identity through the promotion of national cohesion, national integrity, national unity, harmony, and peace, and recognizing cultural diversity in Sri Lanka's plural society within a concept of respect for human dignity.
- (ii) Recognising and conserving the best elements of the nation's heritage while responding to the challenges of a changing world.
- (iii) Creating and supporting an environment imbued with the norms of social justice and a democratic way of life that promotes respect for human rights, awareness of duties and obligations, and a deep and abiding concern for one another.
- (iv) Promoting the mental and physical well-being of individuals and a sustainable life style based on respect for human values.
- (v) Developing creativity, initiative, critical thinking, responsibility, accountability and other positive elements of a well-integrated and balanced personality.
- (vi) Human resource development by educating for productive work that enhances the quality of life of the individual and the nation and contributes to the economic development of Sri Lanka.
- (vii) Preparing individuals to adapt to and manage change, and to develop capacity to cope with complex and unforeseen situations in a rapidly changing world.
- (viii) Fostering attitudes and skills that will contribute to securing an honorable place in the international community, based on justice, equality and mutual respect.

(Extracted from : National Education Commission report, 2003)

3 .0 Basic Competencies

The following Basic Competencies developed through education will contribute to achieve the above National Goals.

(i) Competencies in Communication

Competencies in communication are based on four subsets: Literacy, Numeracy, Graphics and IT Proficiency.

Literacy : Listen attentively, speak clearly, read for meaning, write accurately and lucidly and communicate ideas effectively.

Numeracy : Use numbers for things, space and time, count, calculate and measure systematically.

Graphics: Make sense of line and form, express and record details, instructions and ideas with line, form and colour.

IT proficiency: Computer literacy and the use of information and communication technologies (ICT) in learning, in the work environment and in personal life.

(ii) Competencies relating to Personality Development

- Generic skills such as creativity, divergent thinking, initiative, decision making, problem solving, critical and analytical thinking, team work, inter – personal relations, discovering and exploring ;
- Values such as integrity, tolerance and respect for human dignity;
- Emotional intelligence.

(iii) Competencies relating to the Environment

These competencies relate to the environment: social, biological and physical.

Social Environment -Awareness of the national heritage, sensitivity and skills linked to being members of a plural society, concern for distributive justice, social relationships, personal conduct, general and legal conventions, rights, responsibilities, duties and obligations.

Biological Environment -Awareness, sensitivity and skills linked to the living world, people and the ecosystem, the trees, forests, seas, water, air and life – plant, animal and human life.

Physical Environment - Awareness, sensitivity and skills linked to space, energy, fuels, matter, materials and their links with human living, food, clothing, shelter, health, comfort, respiration, sleep, relaxation, rest, wastes and excretion.

Included here are skills in using tools and technologies for learning, working and living.

(iv) Competencies relating to Preparation for the World of Work

Employment related skills to maximize their potential and to enhance their capacity.

- To contribute to economic development.
- To discover their vocational interests and aptitudes,
- To choose a job that suits their abilities, and
- To engage in a rewarding and sustainable livelihood.

(v) Competencies relating to Religion and Ethics

Assimilating and internalising values, so that individuals may function in a manner consistent with the ethical, moral and religious modes of conduct in everyday living, selecting that which is most appropriate.

(vi) Competencies in Play and the Use of Leisure

Pleasure, Joy, emotions and such human experiences as expressed through aesthetics, literature, play, sports and athletics, leisure pursuits and other creative modes of living.

(vii) Competencies relating to 'learning to learn'

Empowering individuals to learn independently and to be sensitive and successful in responding to and managing change through a transformative process, in a rapidly changing, complex and interdependent world.

(Extracted from : National Education Commission report, 2003)

Common Competencies of the subject Oriental Music

- 1.0 Displays practical abilities in singing/playing identifying the fundamentals, techniques and principles in music.
- 2.0 Displays playing abilities identifying the nature of musical instruments.
- 3.0 Gets used to achieve the mind sets linked with happiness in life through appreciation of music.
- 4.0 Protects the cultural heritage while developing the practical abilities in the elements of indigenous folk music.
- 5.0 Acquires experiences about the musical elements connected with non classical music.
- 6.0 Acquires practical experiences on musical characteristics studying the specialities of traditions of drama.
- 7.0 Experiments in creative work in music.
- 8.0 While identifying the methods of recording music symbolically, develops basic competencies vital for dealing with universal works in music and taking the elements of indigenous music to the world.
- 9.0 Studies technological equipment and physical foundation of music and presents performing abilities more successfully.
- 10.0 Identify practically how a computer is used to learn, protect and create music.
- 11.0 Inclines to produce musical instruments to suit the modern market.

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Competency	Competency Level	Subject Content	Learning Outcomes	Periods
1.0 Displays practical abilities in singing/playing identifying the fundamentals, techniques and principles in music.	1.1 Develops abilities of singing/playing identifying the 'ragas' with vikurthi notes of ascent and descent.	<ul style="list-style-type: none"> • Details of Bhairavi and Yaman ragas with illustrative songs • Voice training exercises in those ragas • 'Sargam' of those ragas • 'Madyalaya' songs of those ragas 	1 Displays practical skills related to Bhairavi and yaman ragas using practices of Swaras, Sargam and 'Lakshana gee' 2 Describes Bhairavi and Yaman ragas using 'Lakshana gee'. 3 Accepts the fact that the practice of ragadhari music is very important to acquire mastery in music.	03 03 03
	1.2 Investigates and practically studies how the 'avanaddhakshara' related to 'Hindustani thalapada' are generated by the tabla.	<ul style="list-style-type: none"> • 'Avanaddhakshara' of 'Hindustani thalapada' and how they are played on the tabla. 	1. Identifies the parts of the tabla and explains how 'avanaddhakshara' are produced. 2. Expresses willingness to play 'Hindustantala-pada' in the tabla.	04

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2.0 Displays playing ability understanding the nature of musical instruments .	2.1 Plays reading the notations.	<ul style="list-style-type: none"> • Techniques of reading notations. • Techniques of putting a tune into notation. • Reading notations and playing them on the key board. • Playing notations by a selected instrument. 	<ol style="list-style-type: none"> 1. Identifies the symbols used in the field of applied music in Sri Lanka and occustoms to read notations. 2. Develops basic skills required to be a professional instrument player. 3. Develops into a competent player who can display the skills of self using the selected instrument. 	02 02 03 03
3.0 Gets used to achieve the mind sets linked with happiness in life through appreciation of music.	3.1 While identifying various stages of development of applied music, sings and appreciates songs belonging to each period.	<ul style="list-style-type: none"> • Selected songs from the gramophone record period. • ‘Sarala gee’ in the early radio period and the contribution of artists. • Nature of ‘ Kaporinna’ songs. 	<ol style="list-style-type: none"> 1. Differentiates the nature of gramophone songs, ‘sarala gee’ in the early period of the radio broadcast and ‘Kaporinna gee’ 2. Sings and appreciates those songs. 3. Appreciates the service rendered by those songs to the field of music in Sri Lanka and accepts that the songs should be protected. 	02 02 02

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Competency	Competency Level	Subject Content	Learning Outcomes	Periods
	3.2 Values the musicians who contributed to the development of music in Sri Lanka and appreciates their works.	<ul style="list-style-type: none"> • W.B. Makuloluwa (through Depano) • C. De .S. Kulathilaka (through ‘dethata valalu’) • Rohana Beddage (through the song ‘ Malsara’) • Lionel Ranwala (through the song ‘Gama aulangnnai’) 	<ol style="list-style-type: none"> 1. Collects biographical information about the musicians who served with commitment for the upliftment of indigenous folk music. 2. Highlights and appreciates their works and the services rendered by them. 	02 02 02 02
	3.3 Identifies current North Indian classical musicians and appreciates their works.	<ul style="list-style-type: none"> • Through a musical of musicians Hariprasad Chaurasia, Ravi Shankar, Shakhir Hussain, Jagjith Singh and Rahman 	<ol style="list-style-type: none"> 1. Studies the biographical information of the Indian instrument players. 2. Appreciates the musical works of those players 	04
	3.4 Enjoys the presentation of musical experiences gained in a performing context.	<ul style="list-style-type: none"> • Annual concert 	<ol style="list-style-type: none"> 1. Displays performingly the singing and playing abilities developed so far. 2. Acquires experiences related to various personality traits such as volunteering, organisation and directing. 	06

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4.0 Protects the cultural heritage while developing practical abilities in the elements of indigenous folk music.	4.1 Sings sinhala verses identifying the nature of recitation	<ul style="list-style-type: none"> • Nature of ‘se gee’ • Reciting verses from ‘Selalihini sandeshaya’ and Guttula Kavyaya’ 	<ol style="list-style-type: none"> 1. Sings verses in ‘selalihini sandeshaya’ and ‘Guttila kavyaya’ 2. Studies the traditional rhythmic patterns of the songs related to various metres 3. Defines se gee and gets motivated to write lyrics and singing 	04
	4.2 Classifies folk songs and practically studies the songs belonging to each type.	<ul style="list-style-type: none"> • Classification of folk songs and folk songs of different types (mehe gee, bethi gee, samaja gee, gel kavi, pel kavi, pathal kavi, paru kavi) • Aghathathmaka’ and Anaghathathmaka nature Gemi gee - nominally and practically. 	<ol style="list-style-type: none"> 1. Classifies folk songs’ Sings songs belonging to each type in accordance with the traditional rhythmic pattern. 2. defines folk songs and investigates the factors that led to their creation. 3. Displays practically the difference between the aghathathmaka and anaghathathmaka nature 4. Classifies folk songs and accepts that songs should be protected for the future generation 	06

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5.0 Acquires experiences about the musical elements connected with non classical music.	5.1 Sings and appreciates the songs of North Indian films discussing their ragadhari back ground.	<ul style="list-style-type: none"> Using one song from Bawji Bawra, Madhumathi, Abhiman, Devdas and Janak Janak Payal Baje 	<ol style="list-style-type: none"> Appreciates raga -related songs in north Indian films Sings and appreciates the songs that sing the praises of mothers in the field of ‘sarala gee’ in Sri Lanka. 	03
	5.2 Sings and appreciates the songs in the field of light music in Sri Lanka that enlogize parents.	<ul style="list-style-type: none"> Kandulu hela nembiliyata, Ipadunu da ma handa vetenneti, Gamata kalin hiru. 		03
6.0 Acquires practical experiences on musical characteristics studying the specialities of tradiitons of drama.	6.1 Sings with an under standing of the new traditions of drama influenced by different styles.	<ul style="list-style-type: none"> Impact of the ‘nadagam’ style on modern drama (through Maname, Sinhabahum Mahasara and Kalagola) Singing/playing one song from each drama 	<ol style="list-style-type: none"> Expresses opinions on modern Sri Lankan drama produced based on Nadagam tradition. Appriciate singing and playing songs in Maname and Sinhabahu. 	04
7.0 Experiments in the creative works of music.	7.1 Composes lyrics and tunes identifying specific features of a composition.	<ul style="list-style-type: none"> How lyrics fit into a song Composing lyrics on a topic Creating suitable tunes How a verse becomes a song Musical dialogues. 	<ol style="list-style-type: none"> Elaborate the features of a sucessful songs. Explain the relationship between melody and lyrics of a songs. Categorizes poetry into open and blank verse. Investigates sratergies to convert a poem into a song. 	02

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8.0 While identifying the methods of recording music symbolically, develops basic competencies vital for dealing with universal works in music and taking the elements of indigenous music to the world.	8.1 Puts lyrics into notations through the acoustic medium.	<ul style="list-style-type: none"> • Putting into notes the songs created on ‘japthal’ and deepchandi’ thalas • Notationing lyrics with ‘samagraha’, ‘vishamagraha’ and ‘avagraha’ 	1. Displays the ability to write notations based on various rhythms.	01
			2. Explain the difference among Samagraha, Awagraha, Vishamagraha (on the beat, off the beat, before the beat)	01
			3. Accepts that melody can be made different using different beats.	06
9.0 Studies technological equipment and the physical foundation of music and presents performing abilities more successfully.	9.1 Analyses trifold characteristics of sound and their physical foundation	<ul style="list-style-type: none"> • Generation and propagation of sound • Pitch, amplitude and timbre • Frequencies of the septet. <ul style="list-style-type: none"> • Playing and recording music using the computer • E-learning, E-music (MIDI) • E-encyclopaedia and music • Learning music through the U- tube 	1. Distinguishes and compares sounds and noises. 2. Thinks scientifically about the generation of sounds and the trifold characteristics of sounds. 3. Calculates the frequencies of notes. 4. Analyses the physical foundation of music. 5. Uses the computer to study and create music 6. Studies music further using the internet.	08