

Oriental Music Syllabi

Grade 12



Department of Aesthetic Education

National Institute of Education

Maharagama

Introduction

From the year 1996 to date, music, dance and art were studied and evaluated on the integrated basis under the area of aesthetic education in grade 6.

From 2007, conforming to the competency based curriculum implemented under the new educational reforms, in grade six, the student can select and master one subject from the above according to his/her choice, likes and talents. Drama and theatre can also be selected as a subject from grade six.

Along with the introduction of a new competency –based syllabus this time in place of the objective – based syllabus implemented so far, the transmission role of the teacher is converted to a transformation role.

Here, the student is directed to explore subject matter under the guidance of the teacher and the learning brought about through activities is made a life habit. It is called a competency.

Though the former syllabus indicated five subject areas separately as appreciation, creative activities, practical principles and cultural background, the current syllabus gives direction to learn them on an integrated basis competency – based practical activities.

The school curriculum should produce not only the individuals with knowledge and skills but also humanitarian citizens with creative thinking and sensitive sense of appreciation. The aesthetic subject that contributes to this end occupies an important place in school education.

By learning music under aesthetic education, the student will be able to develop a sensitive inner self and competencies essential for his well-being not only in his school life but also afterwards. Eight main competencies that need to be developed in the student by studying oriental music as a subject have been introduced here. According to those competencies, the competency levels that are expected to be achieved at the respective grades are lined up.

In spite of the prescribed subject content is built up on the basis of singing, if a student expects to study this subject play-centred, all the relevant sections can be practically studied using a prescribed musical instrument.

Subject Objectives

Development of sense of appreciation through environment

All phenomena in environment are connected with human life. Here, it is expected to develop the sense of appreciation through environment by awakening the aesthetic values connected with the environment in the student.

Development of creative thinking and creative skills

It is the development of thinking ability to act creatively when facing various problematic situations in life and producing superior creative work for various needs of life.

Development of skills and attitudes essential for an effective living

The ability to live productively as well as the ability to act efficiently are requirements. Also, it is important to acquire the ability to work with a respect to and cordiality with others. Towards this end, the development of essential skills and attitudes is expected.

Identification and appreciation of indigenous identities

Through identifying the elements of the local culture, it is of import to develop a host of noble feelings to act with a sense of patriotism and indigenous identity. Here, it is expected to impart the essential aesthetic subject- bound knowledge to realize it.

Development of rationality

By this it is expected to develop a high sentimentality to select meaningful and appropriate programmes, from those that are broadcast through various media of communication.

Use as a guide

It is expected that this syllabus would serve as a guide for those who prepare learning teaching materials, teachers, parents, students and planners of learning teaching process further from this point.

Common Competencies of the subject Oriental Music

1. Identifies the fundamentals, techniques and principles of music and displays practical abilities.
2. Displays playing abilities identifying the nature of musical instruments.
3. Practices to achieve the mental status connected with sentimental events in life through appreciation of music.
4. Protects cultural heritage while developing the practical abilities in indigenous folk music.
5. Obtains experiences in components of music related to applied music and drama.
6. Experiments in creative work in music.
7. Identifying the modes of inscribing music in symbolic form, develops basic competencies necessary for dealing with universal works in music and disposition towards the world of indigenous music.
8. Studies the technological appliances and physical foundation of music and presents performing abilities more successfully.

Oriental Music – Grade 12

Competency	Competency Level	Subject Content	Periods
<p>1.0 Displays practical abilities in singing and play identifying the fundamentals, techniques and principles of music.</p>	<p>1.1 Practically studies the basic qualities that should be developed to present a classical singing/playing belonging to ragadhari music.</p> <p>1.2 Identifies nature, similarities and differences among several ‘ ragas’ belonging to North Indian music and involves in singing /playing.</p>	<p>Exercises related to pitch and breathing</p> <p>Exercises of selecting the appropriate pitch</p> <p>Voice training related to higher and lower scales of notes.</p> <p>Voice controlling exercises</p> <p>Body postures during singing and playing (larynx, throat, back, face) and hand gesture exercises</p> <p>Practicing notes including techniques in ‘ragadhari’ music (Gamak, Mind)</p> <p>Details of the ‘ ragas’.</p> <p>Times of singing, main characteristics, samaprakurthi ragas.</p> <p>Similarities and differences among the ragas Bhageshri, Bhimpalasi, Des, Thilakkmod, Bhairavi, Kalingada, Ashawari and Jawnapauri from theoretical and practical viewpoint</p> <p>‘Sargams’ , ‘ lakshana gee’ and ‘ madyalaya gee’ of the ragas, Bhageshri, Des, Thilakkamod, Jayajayawanthi and Bihag.</p>	<p>12</p> <p>20</p>

Competency	Competency Level	Subject Content	Periods
	<p>1.1 Expresses ideas about the concepts essential to display superior talents in classical music and displays the artistic proficiency of self about them.</p> <p>1.4 While explaining the characteristics of rhythm and tune and identifying natural of various ‘ thala’ systems displays abilities in ‘ thala’</p>	<p>‘ Alaba and fypes of ‘ alapas’</p> <p>‘Thana’ and various types of ‘ thanas’</p> <p>Mind, Gamak, Khan, Murki, Upaj, Jhala, Mukhada, Thihai (theoretical and practical)</p> <p>Various types of ‘ alapas’ and ‘ sdthanas’ and specific combinations of notes of prescribed ‘ ragas’ and singing /playing</p> <p>Details of ragas or short segments of ‘ alapas’</p> <p>The rhythm and the thala Noarth Indian thala concept (gathi, mithi, laya) and the parts of a ‘thalapada.’</p> <p>Buidling up of the indigenous ‘thala system’ and the practical use of ‘thithrupa’belogining to ‘dethitha’.</p> <p>Building up, of the ‘Karnatacthala system’</p> <p>Identifying exercises of Trital, Japthal, Deepchandi and Ddara and demonstration of ‘ samaguna’ and ‘ deguna’ thals.</p> <p>Demonstrating how ‘ avanaddhakshara’ of Trital, Japthal, Deepchandi and ‘ Dadara’ are generated by a tabla.</p> <p>Western tunes.</p>	<p>28</p> <p>24</p>

Competency	Competency Level	Subject Content	Periods
2.0 Understands the nature of universal music and explores diversity.	2.1 Collects information to display critically the common features and differences in music.	<p>Music (various definitions) Differences in the world music and the causes impacted them in brief (Indian, Western, Chinese, Gemilan music in south – eastern Asia, Islamic music of middle east) Nature of the oriental and western music systems, melody – harmony principle</p> <p>Nature of Indian music</p>	15
	2.2 Expresses ideas critically about the diversity of Indian music and gets motivated to study various styles practically.	<p>Similarities and differences between the northern and southern systems.</p> <p>North Indian singing styles (Drupad, Dhamar, Kyal, Tarana, Chatrang, Bhajan, Gazal) - logical and comparative study with practical segments</p> <p>South Indian singing styles (thillana, varnam) - logical ideas through practical segments.</p>	33
3.0 Understands the nature of musical instruments and displays playing abilities.	3.1 Displays playing talents preformingly.	<p>Playing key board instruments (as appropriate for the Advanced Level) Playing selected note instruments on table (as appropriate for the advanced Level) Exercises of tuning by self the musical instruments that should be tuned.</p>	19

Competency	Competency Level	Subject Content	Periods
4.0 Gets used to achieve the mind sets linked with the sentimental events in life through appreciation of music.	4.1 Discusses analytically the singings /playings created with respect to ragadhari music and appreciates them practically.	Current ‘sarla gee’ based on ‘ragadhari’ music. Hansaragini – (Sunil Edirisinghe) Muwamukthalatha – (Edwr dJayakodi) Hopalu Vanapetha – (Victor Rathnayaka) Mama devindunidevolata - (Sujatha Attanayaka) Mannuaram Kanyarame – (Rashmi Sangeeta) Evilunuginidel – (Sanath Nandasiri) Vasdandu rave – (Amara Ranatunga) Asawarimanamohini – (Sudath Samarasinghe) Love semada – (Harun Lanthra) Sandasarakumari – (Sudath Samarasinghe) Drama songs based on ‘ragas’ (from the drama ‘pemathojayathisoko’)	
5.0 Protects the cultural heritage while developing practical abilities in the elements of indigenous folk music.	5.1 Expressing logical ideas about folk songs develops the ability of singing /playing folk songs.	Information about the folk songs in Sri Lanka ‘Vedi gee’ as tribal songs Differences among folk songs as illustrated by upcountry, low country and Sabaragamu (through ritualistic songs) ‘Anaghathathmakamehe gee (gel kavi, pelkavi, parukavi, bambarakavi, pathalkavi) ‘Teekaseepada’ with prose and verse parts.	28

6.0 Explores information about the history of music.	6.1 Explores information about the history of music in Sri Lanka.	Origin and evolution of music in Sri Lanka (Anuradhapura, Polonnaru, Dambadeni and Kandyan periods – information in brief) Information about the music in Sri Lanka as revealed by sources through carvings and dwarf sculptures)	18
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Competency	Competency Level	Subject Content	Periods
7.0 Acquires experiences in the elements of music connected with applied music and drama.	7.1 Involves in singing/playing giving information about the traditions of drama in Sri Lanka.	Genres of drama –Sokari, Kolam, Nurthi, Nadgam, Singing/playing songs of those drama traditions Music style in the Nadagama (various tunes, thalapada, instruments) Songs containing the components thodayama, innisaya, pothesinduwa and uruttuwa – practically Songs (practically) to illustrate the use of dohorawa, ragdhari background and vaditha (gath) as songs.	24
8.0 Experiments in the creative work in music.	8.1 Expresses ideas through logical examples how rhythm, tune, tempo and notes are important in a creation and involves in creative work. 8.2 Expresses logical ideas about how voice is important in a creation and involves in creative work.	Various characteristics and expression of rhythm How tune and tempo are important in a creation. How pitch, notes, and the range of notes are important in creating a scale with practical experiments Different levels of voice (Soprano, Alto, Tenor, Bass) Practical activities through simple segments of notations using various levels of voice. How musical instruments are made for levels of voice (violin family, brass family)	11

<p>9.0 While identifying the methods of recording music symbolically, develops basic competencies vital for dealing with universal works in music and taking the components of indigenous music to the world</p>	<p>9.1 Transforms various notes into pitches and makes notations.</p>	<p>Notation making transgroming ‘ komalanishadya’ and ‘ komalgandharaya’ into pitches (B flat, E flat, Major scale, Minor scale, Melodica and Harmonic)</p> <p>Notation making transforming ‘ madyamaya’ and ‘ panchamaya’ into pitches (F major, f minor, G major scale, G minor scale, Melodic and Harmonic)</p>	
<p>Competency</p>	<p>Competency Level</p>	<p>Subject Content</p>	<p>Periods</p>
<p>10.0 Having studied the physical and biological foundation of music, presents performing abilities more successfully.</p>	<p>10.1 Uses modern technological equipment in studying music and in creative work.</p>	<p>Computer as a medium of music education Computer as an equipment of creating works in music Electronic key board as an equipment of storing, creating and monitoring music.</p> <p>Causes affecting the timbre of musical instruments</p>	