

# **Oriental Music Syllabi**

**Grade 8**



**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 8**

### Instructions for teachers to develop activities

### Breakdown of grade 8 activities by terms

Competencies for term 1 – 1.0, 2.0 (up to 2.1.3)

Competencies for term 2 – 2.0, from (2.1.4 ) to 4.0

Competencies for term 3 – 5.0 6.0, 7.0

Plan your teaching process conforming to the above.

- ❖ The activities Organise the execution of the activity according to the steps given.
- ❖ Organise the classroom learning teaching process in small groups proportionate to the number of students in the class.
- ❖ In addition to the method proposed in the activities, the teacher has the freedom of using any other method appropriate for quality development.
- ❖ Before starting the activity, the teacher should make ready the learning teaching aids, quality inputs and other equipment.
- ❖ Bringing all the students at least to the lowest competency level is the responsibility of the teacher.
- ❖ In instances where exploration/activity/instruction sheets cannot be distributed individually to the students or group resort to some other alternative such as displaying on the board.
- ❖ Make it a point to award a mark as appropriate after an activity by developing objective criteria using the assessment and evaluation criteria given and forward the marks after conversion to the higher management when required.

**Competencies, Competency Levels, Subject content and the Number of Periods**

Competency	Competency Level	Subject Content	Periods
<p><b>1.0</b> Identifies fundamentals, techniques and principles of music and displays practical abilities in singing.</p>	<p><b>1.1</b> Enters into a practical study of ‘ ragadhari’ music identifying ragas with ‘ suddha’ and ‘ komala’ swaras.</p> <p><b>1.1</b> Studies the ‘ thalapada’ of three and four ‘mathras’.</p>	<p>Details of ragas Silaval, Bhupali and Kafi.</p> <p>Voice training with regard those ragas</p> <p>‘Saragam’ of those ragas.</p> <p>‘ Madyalaya ‘ songs of those ragas.</p> <p>Singing segments that include the elements of the ragas Bilawal, kafi and Bhupali</p> <p>Hinindusthani, local and western ‘ thalapada’ of three and four mathras. <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>, rhythm.</p> <p>Parts of a Hindusthanithala (mathra, vibhaga, thalsthana, avartha)</p>	<p align="center">25</p>

2.0 Under stands the nature of musical instruments and displays playing abilities.	2.1 Plays in note instruments	Songs for the key board containing komala ‘ga’ , ‘komalani’ and ‘ suddhaswara’ Songs for the note instruments containing ‘komala‘ ga’, and ‘ni’ and ‘ suddhaswara’. Manual exercises Nature not location and history of sitar and esraj.	10
<b>Competency</b>	<b>Competency Level</b>	<b>Subject Content</b>	<b>Periods</b>
3.0 Gets used to achieve the mind sets linked with the sentimental events in life through appreciation of music	3.1 Practices the appreciation of current ‘ sarala gee’  3.2 Accustoms to appreciate classical music.	Parts, language and form of a ‘ saralageeya’. Singing ‘ sarala gee’  Kyal style of singing in classical music. Its form, specialities and nature (falling into mukadasamagraha, importance of ‘that’) Listening to and appreciation of songs. Specific aspects of tabla playing (kayada, palata, gath, paran, thihai, vacradar) Appreciation of tabla playing Origin, structure and use of the tabla	22
4.0 Protects the cultural heritage while developing	4.1 Sings songs connected with Kandiyar period expressing critical ideas	Information about ‘vannam’ and ‘ prashasthi’	12

practical abilities in the elements of indigenous folk music	about them.	Singing ‘ ukusavannama’, ‘neyyadivannama’ and ‘ prashasthi’.	
5.0 Acquire experiences in the elements of music connected with applied music and drama.	5.1 Identifies and appreciates the strong traditions of drama prevailed in Sri Lanka.	Style, music and specialities in ‘ nadagam’ and ‘ nurthi’ traditions . Singing ‘nadagam’ and ‘ nurthi’ songs. ‘Maddala’ and ‘pada’	10

Competency	Competency Level	Subject Content	Periods
6.0 Experiments in the creative work in music.	6.1 Experiments in the creation of tunes for songs.	Rhythmic patterns Putting notes for a rhythmic pattern Putting tunes for phrases	08
7.0 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.	7.1 Makes notations turning various notes into pitch.  7.2 Inquiries into the notations of western music	Rhythmic patterns connected with the three basic ‘mathra’ Notations for lyrics with ‘yathiya’ ‘Sadesmath’ and ‘geemath’ Placing notes on the sets of lines Various symbols and values used for notes in a notation	10



<p>8.0 Studies the technical instruments and physical foundation of music and presents performing abilities more successfully</p>		<p>The first level of this competency starts in grade 9.</p>	
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