

# **Oriental Music Syllabi**

**Grade 13**



**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 13 Syllabus

1.0 Displays practical abilities in singing and play identifying the fundamentals, techniques and principles of music	1.1 Sings /plays identifying similarities and differences among several ragas belonging to North Indian music.	Sargams and madyalaya songs of the ragas Bahar, Hameer, Brindamani Saranga, Jaunapuri and Malkauns.	15
	2.1 Masters the characteristics of the techniques of classical music and displays talents in them.	Madyalaya songs belonging to the prescribed ragas and their puravalapa and madyalapa. Singing /playing thanalankara Singing /playing special compositions of notes	55
	1.3 Comparing with one another, practices practically ‘ thalapada’ especially related to ‘vilambalaya’.	Exercises to identify ekthal, chauthal, dhamar, and thilavada and representation of equivalent thalas. Comparison of the above ‘thalapada’ with other corresponding ‘thalapada’. Displaying ekthal and chauthal by the tabla.	18
2.0 Under stands the nature of universal music and explores diversity.	2.1 Exploring the nature of the creative works in western music, reviews the information about some musicians contributed to them.	Nature of symphony and sonata and information about the musicians, Mozart, Beethoven and Bark Identifying and indicating using simple creative segments of notes, the nature of solo, duet, trintet and quartet playings. Nature of music in ballet and opera Exercises of listening to music with appreciation.	28

Competency	Competency Level	Subject Content	Periods
3.0 Understands the nature of musical instruments and displays playing abilities.	3.1 Collects information while identifying the nature of rhythmic patterns and musical instruments used in school bands.	General information on the composition of an eastern band and musical instruments used. General information on the composition of a western band and musical instruments used Classification of string, wind and percussion instruments Playing rhythmic patterns played by bands.	30
4.0 Gets used to achieve the mind sets linked with the sentimental events in life through appreciation of music	4.1 Identifies classical musicians and get used to appreciate their works in music.	Gazal style of singing (Pankajudas, Sri Gulam Ali, Jagjeetsingh) Kyal style of singing (Ustad Amir Khan, Ustad Bade Gulam Ali Khan, Perveen Sultana, PondithJasraj) Elements in playing the tabla(UstadAlaRakkha, UstadShakirHussain) Appreciation of playings in sitar, esraj, santur, sarod, flute , shehenai and violin	15
5.0 Protects the cultural heritage while developing practical abilities in the elements of indigenous folk music.	5.1 Displays skills in signing/playing ‘ segee’ presenting ideas about them.	Prashasthi (eulogies) HatanKavya (battle songs) Vannam Velapum gee (laments)	24

6.0 Explores information about the history of music	6.1 Explores information about the origin and evolution of Indian music	<p>How vedic chants gave origin to music</p> <p>Influence of tribal songs on North Indian music.</p> <p>Impact of poetry on the evolution of North Indian music.</p> <p>Effect of the musicians' endeavours on the evolution of North Indian music (Sarangadeva, Amir Kushru, Bhathkande)</p>	
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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 Explores information presenting opinions logically about the creations of applied music.	<p>Film music (south Indian influence, eRkhawas and afterwards)</p> <p>Foundation and traits of the local film musicians' creations and singing/playing of songs</p> <p>Rekhawa - (Olunelum)</p> <p>Matalan – (Kovlanhandai)</p> <p>Sandeshaya – (Kate kirisuvanda)</p> <p>Ranmuthuduwa (Galena gangaki )</p> <p>Allapugedera – (hivalaku Kohmada)</p> <p>Sathsamuura - (Sinidusudumuthu )</p> <p>Bambaruevith – (Udumbara)</p> <p>Hithakapipunu mal – (Kamalashani)</p> <p>Contribution of the Sri Lankan group music</p>	<p>15</p> <p>33</p>

8.0 Experiments in the creative work in music.	8.1 Involves in creations practically studying several ragas frequently used in musical creations. 8.2 Inquiring into the content of a 'saralageeya' creates songs with different specific parts.	Bhairavi and Yaman ragas Creation of simple songs related to those ragas Understanding through songs the concepts interlude, introduction, bits, counterpoints, chords, adlib Creating songs including the above	19
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	9.1 Indicating the origin of notations, puts music into notations using various symbols.	Evolution of the notations of Indian music. Symbols of western music (f, ff, p, pp, slur, staccato, legato, pizzicato) Practice of using the above symbols by way of a symbols notation Notation modes and symbols of modern popular music Practice of application with the aid of one such notation.	
<b>Competency</b>	<b>Competency Level</b>	<b>Subject Content</b>	<b>Periods</b>
10.0 Having studied the physical and biological foundation of music, presents performing abilities more successfully.	10.1 Shows the ability of harmonizing notes investigating into the physical foundation of musical notes.	Frequencies of the full septet of notes. Scientific foundation of harmonizing two or more notes (using the graphs of the waves) Activities of harmonizing notes based on mathematical factors. Creating harmony and chords	09
	10.2 Studies the biological conditions exploited in music and displays one's practical abilities more successfully.	How we hear music How the larynx operates during singing Factors affecting the quality of voice Instances where music was used for biological experiments	09



<p>11.0 Studies the psychological foundation of music and makes the life more successful.</p>	<p>11.1 Studies psychological facts connected with music, assimilates its productive elements to life and displays superior human behaviours.</p>	<p>How mind helps identify intervals between notes and intervals between timing in tunes.          Connection between intelligence and music (according to Hovard Gardner's theory of multiple intelligence)          Music as a method of psychological treatment/relieving mental tension          Sentimental listening and mental concentration.</p>	<p>12</p>