

# **Oriental Music Syllabi**

**Grade 9**



**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 9

### Break down of the syllabus by school terms

Competency	Competency Level	Number of Periods	Term
1.0	1.1	18	1
	1.2	03	
	1.3	10	
2.0	2.1	10	2
3.0	3.1	03	
	3.2	06	
4.0	3.3	04	
	4.1	09	
	4.2	05	
5.0	5.1	06	3
	5.2	08	
6.0	6.1	06	
7.0	7.1	06	
8.0	8.1	03	

### Instructions of the teachers to develop activities

- ❖ 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.

<b>Competency</b>	<b>Competency Level</b>	<b>Subject Content</b>	<b>Periods</b>
<b>1.0</b> Identifies fundamentals, techniques and principles of music and displays practical abilities in singing.	<b>1.1</b> Develops singing skills identifying ragas with both ascending and descending notes.	Details of the ragas Bhimpalasi and Yaman. Voice training in those ragas.	18
	<b>1.1</b> Displays talents related to tune (thal) and tempo (laya)	‘Sargam’ of those ragas ‘Madyalaya’ songs of those ragas. Singing segments of notations containing elements of Bhimpalasi and Yaman ragas. Hindusthani and local ‘ thalapada’ with mixed ‘mathras’ of three and four 5/8 and 7/8 rhythm	03
	<b>1.3</b> Investigates ‘ragabhavaya’ and causes for differences	Vadi, samvadi, anuvadi, vivadi and varjitha notes Arohana and avarohana Mukyanga Investigates and sings songs belonging to above ‘ragas’.	10

<p><b>2.0</b> Understands the nature of musical instruments and displays playing abilities.</p>	<p><b>2.1</b> Plays transforming various notes into pitch</p> <p><b>2.2</b> Distinguishes different musical instruments</p>	<p>Bilawal and Kafiragas bringing ‘madyama’ and ‘panchama’ into ipitch. Arohana, avarohana(with playing in the keyboard) Playing and notationing of songs bringing those notes into pitch</p> <p>Classifies musical instruments.</p>	<p>10</p>
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<b>Competency</b>	<b>Competency Level</b>	<b>Subject Content</b>	<b>Periods</b>
<p>3.0 Gets used to achieve the mind sets linked with the sentimental events in life through appreciation of music</p>	<p>3.1 Investigates the songs based on folk music</p> <p>3.2 Appreciates Indian singing styles.</p> <p>3.3 Appreciates patriotic songs.</p>	<p>‘Sarala gee’ based on the tunes of folk songs (singing one of them) Bhajan, Gazal and Kawwali styles, their nature, form and specialties</p> <p>Singing Bhajan, Gazal and Kawwali songs</p> <p>Singing patriotic songs.</p>	<p>03</p> <p>06</p> <p>03</p>
<p>4.0 Protects the cultural heritage while developing practical abilities in the elements of indigenous folk music</p>	<p>4.1 Investigates and sings folk songs connected with the paddy field</p> <p>4.2 Discusses and appreciates the special features of local percussion instruments</p>	<p>Goyam gee, kamath gee, nelum gee</p> <p>Special features of the folk song.</p> <p>Davula , getaberaya, thammettama and the low country drum</p> <p>Playing rhythmic patterns</p>	<p>08</p> <p>05</p>
<p>5.0 Acquires experiences in</p>	<p>5.1 Sings inquiring into new tradition in</p>	<p>Nature and music in the new tradion of drama</p>	<p>12</p>

<p>the elements of music connected with applied music and drama.</p>	<p>drama and the nature of music.</p> <p>5.2 Investigates into the musical instruments commonly used in popular music</p>	<p>Singing any two songs from the dramas Humuvatayekathava, Kuveni, Karadiya, BerahandaRathuhettakari. Songs in dramas Depano, PemathoJayathisoka, Kundalakeshi</p> <p>Guitar, guitar types , location of notes. G.F.G. Major and minor scales and chords.</p> <p>Ecordian and location of notes in it.</p> <p>Electric organ and electric percussion instruments</p> <p>Group music in Sri Lanka</p>	<p>02</p>
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Competency	Competency Level	Subject Content	Periods
<p><b>6.0</b> Experiments in the creative work in music.</p>	<p>1.1 Creates tunes using various levels of voice.</p>	<p>Various levels of voice Creations involving various levels of voice. Principle of harmony</p>	<p>06</p>
<p>7.0 While identifying the methods of recording music symbolically, develops basic competencies vital for dealing with</p>	<p>7.1 Identifies and uses concepts in western music.</p>	<p>Sharps, Flats Natural marks Clef, Rest marks Tie Time signature Key signatures F.G.C.B. Flat scales</p>	<p>10</p>



<p>universal works in music and taking the components of indigenous music to the world</p>		<p>(major and minor)</p>	
<p>8.0 Studies the technical instruments and physical foundation of music and presents performing abilities more successfully</p>	<p>8.1 Inquiries into how essential technical equipment are handled at a musical concert</p>	<p>Microphone Amplifier Buffle, mixer</p>	<p>03</p>