Western Music

Teachers' Guide

Grade 12

(Implemented from 2017)

Department of Aesthetic Education
National Institute of Education
Maharagama
Sri Lanka
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Message from the Director General

The first phase of the new competency based curriculum, with the 8 years curriculum cycle was introduced to secondary education in Sri Lanka in 2007 replacing the existing content based curriculum with the basic objective of developing the national level competencies recommended by the National Education Commission.

The second phase of the curriculum cycle to be introduced to grades 6 and 10 starts from 2015. For this purpose, the National Institute of Education has introduced a rationalization process and developed rationalized syllabi for these grades using research based outcomes and the suggestions made by the relevant stakeholders.

In the rationalization process, vertical integration has been used to systematically develop the competency levels in all subjects from fundamentals to advanced levels using the bottom up approach. Horizontal integration is used to minimize the overlapping in the subject content and to reduce content over loading in the subjects to produce a more student friendly and implementable curricula.

A new format has been introduced to the teachers' guide with the aim of providing the teachers with the required guidance in the areas of lesson planning, teaching, carrying out classroom activities, measurement and evaluation. These guidelines will help the teachers to be more productive and effective in the classroom.

The new teachers' guides provide freedom to the teachers in selecting quality inputs and additional activities to develop the competencies of the students. The new teachers' guides are not loaded with subject content that is covered in the recommended textbooks. Therefore, it is essential for the teacher to use the new teachers' guides as reference guides to be more aware of the syllabi,simultaneously with the relevant textbooks prepared by the Education Publication Department

The basic objectives of the rationalized syllabi and the new format of the teachers' guide and the newly developed textbooks are to bring a shift from the teacher centered education system to a student centered and more activity based education system in order to develop the competencies and skills of the students and to enable the system to produce suitable human resources for the world of work.

I would like to take this opportunity to thank the members of the Academic Affairs Board and Council of National Institute of Education and all the resource persons who have contributed immensely in developing these new teacher guides.

Director General

National Institute of Education)

Message from Deputy Director General

Learning expands a wider scope. It makes life enormous and extremely simple. The human being is naturally excellent in the skill of learning. A country where human development is considered the main focus uses learning as a tool identified with intellect and to create a better world through good practices to do away with malpractices.

It is essential to create valuable things for learning and learning methods and facilities within the sphere of education. That is how the curriculum, syllabi, teachers' guides and facilitators join the learning system.

Modern Sri Lanka possesses a self-directed education system which is a blend of global trends as well as ancient heritage.

It is necessary to maintain the consistency of the objectives of the subject at the national level. However, facilitators are free to modify or adapt learning teaching strategies creatively to achieve the learning outcomes, competency and competency level via the subject content prescribed in the syllabus. Therefore, this Teachers' Guide has been prepared to promote the teachers' role and to support the students as well as the parents.

Furthermore, at the end of a lesson, the facilitators of the learning-teaching process along with the students should come to a verification of the achievement level on par with ones expected exam by a national level examiner, who evaluates the achievement levels of subjects expected. I sincerely wish to create such a self-progressive, motivational culture in the learning-teaching process. Blended with that verification, this Teachers' Guide would definitely be a canoe or a raft in this endeavor.

Deputy Director General
Faculty of Languages, Humanities and Social Sciences

Foreword

Teachers are leading personalities among those who render a great service for the progression of the society. teachers guide the children to mould their characters.

The Educational Publications Department takes measures to print and publish these Teacher Instructional Manuals to facilitate the teachers to carry out the teaching process successfully in accordance with the new syllabi to be implemented with effect from 2015. I strongly believe that this Teacher instructional Manual complied by the National Institute of Education will provided the required guidance to create a fitting learning environment for the children to learn.

This venture will achieve its success on the effort made to utilize the experience acqired by using this Teacher Instructional Manual in the teaching learning process. I bestow my gratitude on all those who dedicated themselves for this national endeavour.

Tissa Hewavithana

Commissioner General of Educational Publications,
Educational Publications Department,
Isurupaya,
Battaramulla

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Instructions for the use of the Teachers' Guide

This teachers' Guide (TG) is prepared in order to improve the Learning - Teaching' process of the subject Western Music in the classroom.

• Break down to three terms of the academic year and the methodology to be used are indicated in the TG.

• Eight competencies and twenty five (Thirty three) Competency levels have been listed.

• Teachers are expected to make use of all materials given and also to do further reference and present the lesson in a very creative way so that the child enjoys the lesson and has a lifelong impact of it.

• When implementing the suggested activities the teacher should pay special attention to the expected outcomes. To asses and evaluate whether the child has achieved the expected outcomes the teacher should formulate his/her own criteria.

Grade 12 syllabus topic for the term

Term 1		Term II		Term III	
Activity	Page	Activity	Page	Activity	Page
1.1	01	6.6	44	5.1	17
6.1	31	6.8.1	48	5.2	19
6.2	33	6.8.2	50	5.3	22
4.1	13	6.3.1	35	5.4	24
3.1	08	6.3.2	37	5.5	26
8.3	80	6.4	40	3.2	10
6.9	52	8.3	80	4.3	16
2.1	03	6.9	52	8.1	75
2.2	05	6.10.1	54	8.2	78
2.3	07	6.10.2	56	8.3	79
7.3	70	6.11	59	7.1	66
7.4	71	6.12	61	7.2	68
7.5	74	6.13	63		
6.5	42	8.2	78		
4.2	14				

Introduction

The Western Music syllabus is based on the recommendations of the National Education commission.

Music is therapeutic as well as educational, in that it improves coordination, visual and aural, mathematical and other cognitive skills and abilities, through improved thought processes. It provides a valuable adjunct to a child's overall educational and academic development, regardless of age, intellectual, social and physical status.

The ultimate goal of education should be to mould the child to become a well balanced citizen.

Suitable competencies are included in the Western Music syllabus, providing an opportunity for the child to achieve the expected goal through this subject. These competencies are introduced at different levels in each grade.

The Teachers' Guide which is a guide line could be used by teachers in an appropriate and a creative manner.

Educating a child is the joint responsibility of parents, teachers, religious bodies, social leaders, media and the community at large.

Music is a practical subject where theory and practical go side by side. The competencies, divided into eight categories, will take a new approach to enhance the student based learning process.

The task code introduced in 1974 remained until 2007. However it has been reintroduced in the 2015 syllabus. The key to the task code is as follows:

Task Code

I	The student must be able to define or describe in words.
II	The student must be able to recognize the material
	(a) on hearing
	(b) on seeing it (as in a musical score)
	(c) The student must be able to recognize the musical instrument on seeing it.
III	The student must be able to write down in musical notation
	(a) what he hears
	(b) what he imagines
IV	The student must be able to play the material on a musical instrument or to sing it or to clap it.
V	The student must be able to use the technique.
VI	The student must react appropriately to the music.
VII	The student must be able to develop his personality
	(a) In school
	(b) In society

Content

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Competencies	Competency Levels	Suject Content	Learning Out comes	Periods
1.0 Appreciates, values and reproduces creatively sounds in the environment	1.1 Exhibits knowledge of Descriptive music based on the environment	**Environmental Music** • programme music The four Seasons - valdi • William Tell Overture - Rossini • Pastoral Symphony - Beethoven	• Defines and describes suggested programme music pieces	05
	1.2 Selects appropriate music	**Appreciation of Music** • Factors affecting the appreciation of music	• Reviews concerts and recitals • Selects appropriate music for occasions	05
2.0 Exhibits values and respects the cultural heritage of Sri Lanka	2.1 Reads, writes and performs oriental notation	**Sri Lankan Music** • Conversions of Oriental notation to Western and vice versa (Simple melodies)	• Reads , writes, plays oriental notation • Converts Western Nota tion to Oriental notation & vice versa	05
3.0 Identifies the types and styles and characteris-tics of the different periods on the history of music	3.1 Exhibits knowledge of the Composers of various periods	**History of Music** • Great composers of the following periods: - Baroque - Classical - Romantic - Late Romantic(Impressionists)	• scribes brief biographies of composers of different periods • Names and describes specific compositions of these composers	25

1

Competencies	Competency Levels	Subject Content	Learning Out comes	Periods
	3.2 Exhibits the knowledge of the types and styles ,dance forms and the musical instruments used during various periods	• Describes the compositions and identify them on hearing	• Briefly describes and identifies on hearing the listed types and styles and the dance forms used during various periods	10

4.0 Performs music on Recorder and piano using proper techniques	4.1 Presents and instrumental
	
	Performance
		• Performs classical and semi classical pieces from different periods using proper techniques on Recorder, Piano
		• Sight reads short music pieces in simple and compound time on Recorder and Piano
		• Plays scales
		 For Piano
		  (2 Octaves, Hands together)
		• Major Scales
		  - C,G, D,A,E, & B
		   F, B^b , E^b, A^b & D^b
		• Minor Scales - Harmonic or Melodic
		   - A,E,B,D,G, & C
		• Arpeggios - on the above mentioned keys
		• Chromatic - Beginning on any note
		 For Recorder
		• Major Scales- C, D, E, F
		• Minor Scales - A,D,E
			• Performs standard music pieces on Recorder, Piano & Keyboard
			
			• Sight reads simple music pieces in simple and com pound time on Recorder and piano
			• Plays scales, arpeggios and chromatic scales on Piano
			  Identifies scales on listening
				65

2

Competencies	Competency Levels	Subject Content	Learning Out comes	periods
5.0 Exhibits awareness of the structure sound production and tone quality of musical instruments and voice	5.1 Exhibits awareness of the structure and category of various instruments	**Instruments** • Percussion, Strings and Wind instruments • Keyboard Instruments	• Defines and describes all instruments and the pitch ranges • Identifies instruments on seeing and listening • Describes briefly all keyboard instruments	20
6.0 Applies theoretical and practical knowledge of the rudiments of music	6.1 Transposition of a short melody	• Transposes from one key to another or an interval higher or lower	• Transposes a melody from any scale a 2nd, 3rd, 4th or a 5th (above or below) Major, minor, Perfect, Diminished or Augmented	05
	6.2 Transcription of a short passage from short score to open score or vice-versa)	• Rewrites a given passage of music in open and close scores with C clefs and transposing instruments	• Defines and describes different musical scores and transcribes music written in close score to open score and vice versa	10
	6.3 Writes different types of Scales and Modes used in music	• Major, minor (Natural, harmonic &Melodic form) Pentatonic, Arpeggio, Wholetone, Harmonic chromatic scales in major and minor scales Modes in Music (Aeolon and Dorian)	• Describes and writes the relevant scales with key signature and without key signatures (Using accidentals)	15

3

Competencies	Competency Levels	Subject Content	Learning Out comes	periods
	6.4 Exhibits awareness of intervals and their inversions	**Intervals** • All simple & compound intervals and microtones, tritones • Identify Intervals on listening	• Describes, writes and preforms intervals • Briefly describes micortones, tritones • Identifies Intervals- Major, Minor & Perfect	05
	6.5 Arranges music as required	**Harmony** • Perfect, Imperfect, Plagal, Interrupted, Mixed and Phyrigian cadences • Chord of the Dominant 7th with inversions and resolutions • Listens and identifies chords	• Writes and performs all cadences using the Tierce di Picardeie where necessary • Identifies cadences on hearing • Uses Dominant 7th chords in harmony • Identifies major, minor, diminished & augmented triads played harmonically or melodically • Listens and sings the notes of a major or a minor triad after the key note has been sounded	45

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Competencies	Competency Levels	Subject Content	Learning Out comes	periods
	6.4 Exhibits awareness of intervals and their inversions	**<u>Intervals</u>** • All simple & compound intervals and microtones, tritones • Identify Intervals on listening	• Describes, writes and preforms intervals • Briefly describes micortones, tritones • Identifies Intervals- Major, Minor & Perfect	05
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Competencies	Competency Levels	Subject Content	Learning Out comes	Periods
	6.8 Uses the terms and marks of expression when performing	**Terms and signs** • Italian terms and signs used in music	• Writes the English meaning of Italian/German terms and s igns • Uses the terms and signs appropriately when performing • Identifies simple expression marks on hearing	08
7.0 Interprits what is heard, creates and reacts to music	7.1 Creates rhythmic and melodic patterns	• Writing melodies and rhythm	• Writes r hythms on a monotone for given words • Writes rhythms on a mono tone on listening to a melody (4 bars) • Notates a simple melody on listing to it in the keys of C, G, and F Major • Adds an after phrase to given fore phrases (12 bars with one modulation to a related key) • Compose own song/music	25

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Competencies	Competency Levels	Subject Content	Learning Out comes	Periods
	6.8 Uses the terms and marks of expression when performing	**Terms and signs** • Italian terms and signs used in music	• Writes the English meaning of Italian/German terms and s igns • Uses the terms and signs appropriately when performing • Identifies simple expression marks on hearing	08
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Competency-	**3.0**	Identifies the types and styles and characteristics of the different periods on the history of music

Competency Level – 3.1		Exhibits knowledge of the composers of various periods
Activity – 3.1.1		History of music
		Composers of the following periods
		Baroque, Classical, Romantic, Late Romantic
Time -		25 periods

Quality input -   Pictures of the composers Baroque period Purcell, Vivaldi, D. Scarlatti
Recorded music

Purcell - Dido's Lament from Opera Dido and Aeneas

Vivaldi - The four seasons

D. Scarlatti - Sonata for harpsichord in G minor (Cat's Fugue)

Learning outcomes
- Describe brief biographies of the above named composers
- Name the works on hearing them
- Describe the works

step 1   Pictures of the composers of Classical period Gluck 1714-1787

Recorded music

Orpheus and Euridice

step 2   Pictures of the composers of Romantic period Brahms, Berlioz, Bizet

Recorded music

Academic Festival Overture, Symphony fantastic, Habanera from Carmen

step 3   Pictures of the composers of Late Romantic periods Puccini, Sibelius, Mahler

Recorded music

Evening is falling - Puccini

Sea Nymphs - Sibelius

Song of the ~~card~~ Mahler

Competency-   **3.0**   Identifies the types and styles and characteristics of the different periods on the history of music

Competency Level – 3.2   Exhibits knowledge of the types and styles, dance forms and musical instruments used during various periods

Activity – 3.2.1   Describes the compositions and identifies them on hearing

Cantata, Suite, Toccata, Prelude, Concerto Grosso, Sonata, Symphony, Concerto, Cadenza, Absolute music, Free fantasia, Symphonic poem, Programme music. Lied, Impressionism, Electronic music

Time -   10 periods

Evaluation

1   Briefly describe the life stories of Purcell, Gluck, Brahms and SIbelius

2   Describe briefly the following

Cantata, toccata, Suite, Prelude

2   Name a contemporary of Scarlatti and Berlioz

Competency-   **5.0**   Exhibits awareness of the structure, sound production and tone quality of musical instruments and voice.

Competency Level – 5.1   Exhibits awareness of the structure and category of various instruments

Activity – 5.1.1   Percussion, String and wind instruments.

                     Learning about string instruments
Learns the struncture, method of sound production and ranges of string instruments

Time -   03 periods

Quality input -   DVD Player
Pictures of Stirng Instruments
Any string insruments for demonstration

Learning outcome –

- Defines and describes the string instrument and their pitch ranges

- Identifies the various methods of sound production in string instruments

Lesson Plan

     Step 1 -
- When the students enter the class room, a recording of Mozart's "Eine Klein Nacht Musik" will be played.

- Play it again and focus the attention of the students on the music and ask few questions

- Ex. Do you know the name of this piece of music?
Can you name the istruments?

- Depending on the students responses, the teacher will give an introduction on the stirng Instruments

     Step 2 -
- The teacher will introduce the lesson with a Powerpoint presentation or cards

                Revise what the students have learnt about string instruments in the lower classes

Discuss about the various methods of sound production in string instrumetns such as Pizzicato. Col legno, Double stopping, Con sordini and senza sordini etc.

If there is a competent violinist among the students invite her/him to come in front of the class and demonstrate all the above methods of playing.

Step 3   Discuss the importance of maintaining these instruments

Learn about various combinations of string instruments such as String quarrtet etc

Provide opportunities for the students to listen and enjoy, various favourite musical compositions performed by string instruments

Instruction for Assessemtn and Evaluaion

Naming the plucked string instruments

Describing the instruments in detail and pitch ranges and tuning of strings

Describing the various methods of soud production in string instruments

Presentation

Probable Questions

a) Give a brief description of Plucked string instruments.

b) Fill in the blanks with the appropriate words

How many pedals has a harp?

The Italian term 'Col legno' means ....

Illustrate 'Double stopping'...

"Bratsche" in German is the ....

The highest note which can be played on the Violin is ....

Reference   AB Guide Part II
Instruments of the Orchestra - William Lovelock
Guidelines on the Instrumts of the Orchestra - Lee Ching Ching

Competency-   **5.0**   Exhibits awareness of the structure, sound production and tone quality of musical instruments.

Competency Level – 5.1   Exhibits awareness of the structure and category of various instruments

Activity – 5.1.1   Woodwind instruments.

Time -   03 periods

Quality input -   DVD Player
Pictures of Woodwind Instruments
Any woodwind instrument for demonstration

Learning outcome –

- Defines and describes the woodwind instrument and their pitch ranges

- Learns the structure and method of sound production of woodwind instruments

Lesson Plan

     Step 1 -
- When the students enter the class room, a recording of "serenade for woodwind instruments" by Mozart will be played

- Play it again and focus the attention of the students on the music and ask a few questions

- Ex. Can you hear the difference of the sound of string instruments and woodwind instruments?
The instruments playing this piece, all belong to the same family

- Can you name the instruments?

     Step 2 -
- The teacher will introduce the lesson with a Powerpoint presentation or cards

  The teacher explains that in wind instruments the sound is produced by blowing air into the instrument

  By tightening or loosening the lips, a few notes of different pitch can be produced

     Step 3 -
- Play a CD of the different instruments of the woodwind section

  The teacher describes the sound of various instruments (While the D is played) that the Piccolo and flute have the highest pitch in the woodwind section. The Bassoon and the Double bassoon sustain the bass section and the Bassoon is called the 'Clown of the Orchestra' because of the abrupt sound

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The Oboe gives the tuning note (Treble clef, 2nd space A) for the orchestra and because of that it is an important instrument giving **out** a nasal sound

The Cor Anglais is a transposing instrument which plays the melody

Instruction for Assessment and Evaluation

1 Naming the instruments of the woodwind section of the orchestra

2 Identifying the instrument when a piece of music is played

3 Describing the instruments in detail and their pitch ranges

Probable Questions

a) Explain the following words

(i) Chalumeau (ii) Double tonguing (iii) embouchure

b) Why is the sound of the Oboe quite different from that of the flute?

c) Where in the music score do you find the music for the woodwind written?

d) For which clefs is the music for Bassoon written?

e) Name a piece of music in which the flute can be heard

Competency-	5.0	Exhibits awareness of the structure, sound production and tone quality of musical instruments.
Competency Level –	5.1	Exhibits awareness of the structure and category of various instruments
Activity –	5.1.4	Gaining knowledge of the Brass wind instruments
Time -		03 periods
Quality input -		DVD Player Pictures of brass wind Instruments Any brass wind instruments for demonstration

Learning outcome –

· Defines and describes the brass wind instrument and their pitch ranges

· Learns the structure and method of production of brass wind instruments

Lesson Plan

Step 1 -

· When the students enter the class room, a recording of an arrangement of a march played by a Brass band will be played

· The students will come into the music room marching along th the sound of the music

· Play it again and focus the attention of the students on the music and ask few questions

Can you distinguish the difference of the sound of string instruments which different from the mellow sounds of the wood wind instruments which we did during the last lesson?

The instruments playing this piece all belongs to the same family of Brass instruments

Can you name the instruments

Show the seating position of the Brass section of an orchestra

Step 2 -

· The teacher will introduce the lesson with a Powerpoint presentation or cards

The teacher explains that in wind instruments (wood wind and brass wind) the sound is produced by blowing air into the instrument

Just as in wood wind instruments learnet earlier by tightening or loosening the lips, a few different notes can be produced

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Step 3 - · Play a CD of the different instruments of the brass wind section

The teacher describes the sound of various instruments While the CD is being played.

Make the students listen carefully and make them aware of the following

The sound of the cornet is a bit brighter that the sound of the trumpet and both can produce lively and Majestic sounds also agile

The French horn has a warmer and thicker tone

The Trombone and the Tuba how low, sonorous tones and sustains the Bass

The teacher also starts states that the cornet, trumpet and french horn are transposing instruments while the Trombone and Tuba are non transposing instruments

Instruction for Assessment and Evaluation

1 Naming the instruments of the brass wind section of the orchestra

2 Identifying the instrument when a piece of music is played

3 Describing the instruments in detail and their pitch ranges

Probable Questions

a) Why is the sound of the French Horn different form that of the Trumpet?

b) How many position does the Trombone have

State the instrument you hear, in the grid

	Trombone	French horn	Trumpet	Tuba
1				
2				
3				
4				

3) Write the melody for a Horn in F to play

4) Name a piece of music in which the Trmpet can he heard

Competency-   **5.0**   Exhibits awareness of the structure, sound production and tone quality of musical instruments and voice.

Competency Level –   **5.1**   Exhibits awareness of the structure and category of various instruments

Activity –   **5.1.1**   Exploring the different sounds of Percussion instruments

Time -   03 periods

Quality input -   DVD Player
Pictures of Percussion instruments
Any Percussion instruments available for demonstration

Learning outcome –
- Defines and describes the Percussion instruments both definite and indefinite pitched instruments

- Learns the structure and method of sound production

Lesson Plan

     Step 1 -
- Take the students for a classical orchestral performance or they should watch a video of a classical orchestral performance

- The teacher explains to them that in the orchestra there are four main families of instruments and they produce sound in a different manner

- In string instruments the drawing a horse hair bow across the strings, in wind instruments, by blowing air into the mouth piece

  But in percussion instruments sound is produced by striking two solid bodies together

  The instruments playing this piece all belongs to the same family of Brass instruments

     Step 3 -
- The teacher will introduce the lesson with a Powerpoint presentation or cards

  The teacher explains that percussion instruments can be divided onto two categories - Those with a difinite pitch on which a melody can be played and those with indfinite pitch on which a melody cannot be played

  He/She names the instruments of both categories and shows pictures. Also with available percussion instruments the teacher gives a demonstration

     Step 3 -
- Using the lap top the teacher shows a video where unusual sound effects can be produced by various percussion instruments and the most common percussion instruments used in the symphony orchestra are the Timpani, Bass and side drums, triangle, Gong etc. and the others for special effects

Instruction for Assessment and Evaluation

1 Naming the definite pitched and indefinite pitched percussion instruments of the orchestra

2 Identifying various percussion instruments when a piece of music is played

3 Describe the instruments in detail

1. Which percussion instruments are used for special effects?

2. How is the glissando effect produced on a timpani?

3. Explain the difference between a Glockenspiel and a Xylophone

4. In which clef is the part for Tunular bells written?

5. Where in the musical score does the parts for Percussion instruments placed

6. How is sound produced on a harp

7. Whar are the instruments given below

a) Grosse Trommel

b) Piatti

c) Tam - tam

d) Tamburo

e) Pauken

Competency-   **5.0**   Exhibits awareness of the structure, sound production and tone quality of musical instruments.

Competency Level – 5.1   Exhibits awareness of the structure and category of various instruments

Activity – 5.1.5   Keyboard instruments.

Time -   04 periods

Quality input -   DVD Player, Pictures of the Keyboard Instruments

      Any keyboard instrument (Piano or Grand piano available for demonstrations

Learning outcome –

- Describes briefly all keyboard instruments such as Viginal, Spinet

- Knows the mechanism of the upright and grand pianos, clavichord, harpsichord.

- Perform two pieces from different periods of substantial standard.

      The use of pedals in both types of pianos.

Lesson Plan

      Step 1 -   When the students enter the class room a recording of Chopin's "Minute Valse"/ Suchumanns' "From far away land (piano music) or J. S. Bachs' " Prelude and fugue No 1" (Harpsichord version) will be played

      Play it again and focus the students attention on the music ad ask a few questions.

      Do you know the names of these pieces of music?

      Did you hear the difference in the sound of the piano and Harpsichord?

Depending on the students response, the teacher will introduce the various keyboard instruments.

Step 2 -   The teacher will introduce the lesson with a powerpoint presentation or cards.

Name the carious keyboard instruments ex. Harpsichord, Clavichord, Organ. Viginal, Spinet etc. piano, Grand piano

While introducing these instruments the students showed complete the given work sheet

The differences in sound production of the various keyboard instruments have to be discussed.

Naming the different keyboard instruments used form the medieval period up to the 20th century.

Describe the instruments in detail and pitch ranges.

Identifying the difference in tone of the various keyboard instruments.

Difference in tone production of the various keyboard instruments.

Presentation

1   Make small cards with pictures of different keyboard instruments.

Let the student pick the card at random and describe the i instrument briefly

Fill in the blanks with the appropriate answer

The vibrato effect called "Bebung" can only be produced the ....

The number of keys in a vignial is

Give short answer

During which period were spinets used?

Name two famous composers who wrote music for virginals?

Give another name for the left pedal of a piano

Competency	**6.0**	Applies theoretical and practical aspects of the rudiments of music

Competency Level   **6.1**   Transposes of the short melody

Activity   **6.1.1**   Transposes a melody from any key a 2nd, 3rd, 4th or a 5th above or below, Major or minor

Time   **5 periods**

Quality Input   White board and pens, any keyboard instrument, music extracts for transposing

Learning Outcomes

- Transposing music appropriately according to the intervals stated

- Identifying the appropriate key signature

Learning plan

- Find out whether the new key is stated if so it is a straight forward question

- If the new key is not stated, the students have to identify the key in which the passage is given

- Once the key of the passage is known, then the required interval has to be worked out using the tonic note as the root

- If Accidentals other than the accidentals in the key signature appear in the passage include them in the transposed passage at the relevant point

  If the following two bars are to be Transposed a major 3rd above what steps would you take?

  Decide on the key of the given passage – it is in **c minor**

  Major 3rd above **C** would be **E** and the new key is E major having 4 sharps

  The note **B** in the tenor part should be B flat according to the key signature, but it is raised a semitone. In which case the first note in the tenor in the new passage also should be raised.

  i.e D sharp will be D double sharp

  If the following two bars are to be transposed a major 3rd above what steps would you talke?

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Competency	**6.0**	Applies theoritical and practical knowledge of the rudiments of music
Competency Level	**6.2**	Transcripts of the short passage from short score to open score voice verse
Activity	**6.2.1**	Writes a given passage in open score or close score
Number of periods		**10 periods**
Quality Input		Music score of close and open scores displayed
Learning outcomes		

- Defines and describes the passage as being in close score or close

- Identifies on seeing the following as:

  A musical score

  Open and close (short) score

  Vocal score

  Piano score

  Orchestral score

- Transposes a passage in open score to close score and vice versa

- Transpose music written in short score for instrumental ensemble

- Clefs, stems and alignment are followed correctly

Lesson plan

> **Step 1**   Revise the basic way to write a passage in close score

30

Parts of a note

Alignment

Evaluation

- Writes a given passage from open to short score

- Transcribe a passage in short score for instrumental ensemble which includes transposing instruments

Annexure 1

When music is notated a score (printed music) displays the composers symbols that can be transformed into musical sound. The performer reads and interprets these symbols to communicate feelings and images and to generate a variety of responses.

A 'full score' displays all the parts separately for various performers.

Am 'Piano Score is one in which the orchestral parts (and vocal parts if there are any) are shown in as much detail as possible on two staves, so that the music can be played on a piano.

Competency   **6.0**   Applies theoretical and practical knowledge of the rudiments of music

Competency Level – 6.3   Writes different types of scales and Modes used in music

Activity –   **6.3.1**   More advanced question on Major and minor scales
Pentatonic major and minor scales
Whole tone scales
Harmonic chromatic scales with major and minor key signatures
Aeolian and Dorian modes

Time -   15 periods

Quality input -   More advanced types of major, harmonic minor and melodic minor scales
Keyboard instrument

Learning outcomes –

- Describes the above scales

  Write the above scales

- Plays scales and modes

Lesson plan

     Step 1 -

- Students revise their knowledge on diatonic scales
  i.e. Describe in words
  Recognise them on seeing and hearing

  Write them
  (1) Beginning and ending them on different degrees

  (2) Using a given rhythm

  Play the scales with separate hands and both hands

     Step 2 -

- Students are introduce to the chromatic scale

  i.e. The scales is written entirely of semitones

  It become harmonic or melodic according to the way the notes are raised or lowered

  It can be written using a major or minor key signature.

     Step 3 -

- Students write chromatic scales guided by the teacher

  eg The harmonic chromatic scale of d using the major key signature

1) Write and octave of the scale on D

2) Flatten 2nd, 3rd, 6th and 7th to the left of each note

Sharpen 4th to the right

Note that the flattened notes need to be made natural - F# and C# in the key signature become natural when flattened.

3) Play the scale on a keyboard

Repeat with other chromatic scales using major key signature

4) Students are introduced to the harmonic chromatic scale with minor key signature

a) Flatten end (to the left of the note)

b) Sharpen erd, 4th, 6th and 7th (to the right)

Note that the 6th note Bb becomes B natural as it is Bb in the key signature

Write more chromatic scales using minor key signatures

Play the scales on a keyboard

5) Students are introduced to the whole tone scale

a) The whole tone scale divides the octave into six whole steps

It is a scale consisting of a series of intervals of a tone

It may begin on any note

eg. Note the 6 consecutive tones which the range of an octave

Write more pentatonic scales beginning on other keys

6) Students are introduced to the Pentatonic scale

It is a 5 note scale which the range of an octave. It may be played entirely or for the most part using the black notes only

Pentatonic Major scale has 5 notes without 4th and 7th.

Repeat with the keys of D and F

Pentatonic minor scale- also called the Natural Minor is without the 2nd and 6th

Repeat with D and E

Students are introduced to Aeolian and Dorian mode.

A MODE is a type of scale within the range of an octave including but not limited to the scalae patterns we call Major and minor

Aeolian Mode - Also called the natural minor similar to the A to A descending melodic minor scale

Melodic minor scale

When writing the Aeolin mode the semitones come between 2-3, and 5-6

Repeat with other keys

When writing the Dorian Mode, the semitones come between 2-3 and 6-7

Repeat with other keys eg. on E on C

Evaluation

1. Write the major scale of E ascending and descending using accidentals, begin and end the scale on the dub dominant, using 4/4 time and introducing some rest in the middle. Use treble clef

2. Write the harmonic chromatic scale of A with the major key signature ascending and descending in crotchets. Use alto clef.

3. Write the Harmonic chromatic scale of B with the minor key signature ascending and descending in minims use F clef.

4. Write the Wholetone scale an 8ve higher beginning on F. Use G clef

5. Write the Pentatonic major scale ascending on D. Using G clef

6. Write the Pentatonic major scale ascending on c. Using Bass clef

7. Write the Aeolian mode ascending on D using tenor clef

8 Write the Dorian mode ascending on E using Alto clef

Competency   **6.0**   Applies Theoretical and Practical aspects of the
Rudiments of music

Competency Level –   **6.4**   Exhibits awareness of intervals and their Inversions

Activity –   **6.4.1**   **All Simple and Compound Intervals, microtones and tritones**

Time -   05 periods

Quality input -   Keyboard / Piano

Learning outcome –

- Demonstrate through reading and writing an understanding of Simple and Compound Intervals

- Read and write Augmented and Diminished Intervals

- Identify Intervals seeing on a music score

- Identify Intervals on hearing

- Define and describe Microtones

Lesson Plan

Step 1 -

- Students revise their knowledge of intervals learnt before

  Eg. Describe intervals in words

  Recognize Major, minor and perfect intervals on seeing and hearing

  Write and name the given intervals

  Name all intervals in a Major Scale

Step 2—

- Introduce Augmented and Diminished Intervals

- Eg. An Augmented Interval is one semitone larger than a Major or Perfect Interval - C- D# , Cb – D,

  C – F#, or Cb – F

- A Diminished is one semitone less than a perfect and a minor interval   -C – Gb,   C# - Ab (two semitones less than a Major Interval)

- Describe a few given Intervals as Augmented or Diminished

- The Augmented 4th and the Diminished 5th are identical in sound, they both have 6 semitones or 3 tones between the two notes, the name 'tritone' may be applied to these two intervals

- Graded as to the smoothness with which they fall on the ear the intervals are smooth, harsh and harsher

All perfect intervals 4th, 5th, and 8th are called Perfect Concords

All Major and minor 3rds and 6th are called Imperfect Concords

All Major and minor 2nds and 7ths and all Augmented and Diminished intervals are called Discords

Step -3

- Introduce Compound Intervals

- Compound Intervals are larger than an octave

- An octave can be seen as the largest simple interval

- A Compound interval is a simple internal to which an octave is added

- Compound intervals are 9ths , 10ths 11ths, 12ths 13ths etc they can also be described as Compound Major 2nds , Comp. Major 3rds Comp. Perfect 4ths etc

- Name and write a few Compound Intervals

Step -4

- Introduce Microtone

- Define and describe Microtones (Intervals smaller than semitones)

- Microtones are intervals smaller than the half step (semitone) of traditional Western Music used sometime for the ornamentation of a basically diatonic or chromatic harmony, sometimes as constituent elements of the harmony itself.

- During the late 19th and 20th century a great deal of experimentation has gone in the use of Microtones in composition

Evaluation

1. Name Augmented, Diminished and Compound Intervals

2. Write Augmented and Diminished Intervals above or below a given note

3. Identify the required interval in a music score

4. Mark the required interval in a given score

5. Describe Microtones

Competency	**6.0**	Applies theoretical and practical knowledge of the rudiments of music
Competency Level – 6.5		Arranges music as required
Activity –	**6.5.1**	Perfect, Imperfect, Plagal, Interrupted, Mixed and Phrygian cadences
Time -		08 periods
Quality input -		Exercises on Cadences for listening working out Identifying
Learning outcome –	·	Describes and defines cadences
		Identify cadences on hearing
	·	Writes and performs all cadences using Tierce de Picardie where necessary

Lesson plan

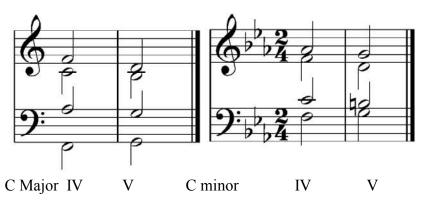   **Step 1 -**   Students revise their knowledge on cadences - Perfect, Imperfect, Interrupted, Plagal

                    Identify them on hearing
                    Identify them on seeing
                    Write them in SATB
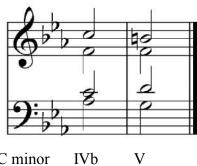
                    Students are introduced to the mixed, phrygian cadences and the Tierce de Piccerdie

                    Mixed cadences - The progression IV-V known as a mixed cadence is another name for one fork of an imperfect cadence

                    When writing the mixed cadence, all upper parts move in contrary motion to bass

    C Major IV   V   C minor   IV   V

Phrygian Cadence - The progression IVb-V in a minor key is known as a phrygian cadence

C minor   IVb   V

This is a type of inverted cadence as one of the chords (IVb) is in first inversion

Competency	6.0	Applies theoretical and practical knowledge of the rudiments of music
Competency Level –	6.5	Arranges music as required
Activity –	6.5.2	Chord of the Dominant 7th with inversions and resolutions
Time -		08 periods
Quality input -		Exercises on writing Dominant 7th chords with inversions and resolutions

Learning outcome –

· Describes th Dominant 7th chord

Identify it on hearing

· Knows the technique of giving their inversions with their resolutions

Lesson plan

Step 1 - Students are introduced to the Dominant 7th (5th) chord - as a chord triad with another 3rd added at the top porducing a minor 7th above the root
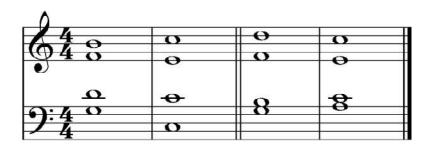
The chord indication isV7 and the figures are 7/5/3 abbreviated to 7
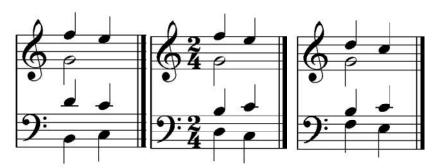

The Dominant 7th chrod is a discord has to be correctly 'resolved' on to a concord.

The 7th note above the root is the discord and this must fall a step to resolve to chord I or chord VI

Note that in V - VI the 3rd of chord VI is doubled

Step 2   Students are introduced to the inversions in a V7, redolving to
                   the tonic chord

   1. First inversion 6 5 3 abbreviated to 6 5

   2 Second inversio 6 4 3 abbreviated to 3 4

3 Third iversion 6 4 2 abbreviatd to 4 2

Chord Ib may be used in the resolution

Students workout V7 chores in other keys and play tehem on a
keyboard instrument

Evaluation   1 Define and describe the dominant 7th chord

                    2 Add Alto and Tenor to the following using suitale posotions of
                       the dominant 7th at places marked * Gibe chrod indications

Competency   **6.0**   Applies theoretical and practical knowledge of the rudiments of music

Competency Level – **6.5**   Arranges music as required

Activity –   **6.5.3** Listens and identifies Chords

Time -   08 periods

Quality input -

Learning outcomes –

Lesson plan

    Step 1 -   Students are introduced to the Dominant 7th (5th) chord - as a chord triad with another 3rd added at the top porducing a minor 7th above the root

Competency-   **6.0**   Applies theoretical and practical knowledge of the rudiments of music

Competency Level – 6.5   Arranges music as required

Activity –   **6.5.4**   Harmonizes music as reqired

Time -   06 periods

Quality input -   Keyboard, white board, manuscript paper

Notation of melodies, the treble part, and the bass part separately

Learning outcome –

- Recognizes that melody and harmony are interdependent
- Experience modulation from tonic key to related keys
- Understands chord progressions in harmonization
- Understands the use of cadences in harmony
- Understand the application of the inversions of a chord
- Understand accented and non accented passing notes in music

Lesson Plan

Step 1 -

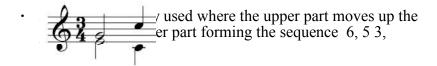Students are made to understand

- That melody and harmony are interdependent
- That two part writing is related to four part harmony in a similar way
- That in two part exercises the upper or lower part is given
- That the given part should not be altered when adding a part
- That all intervals are possible between the parts, but in two part writing some intervals are basic these are 3rds, 4ths, 5ths, and 6ths.
- That the key of the piece of music is firmly established at the beginning
- That a perfect 5th may be used at the beginning implying either the 1 or V chord
- An octave may be used at the beginning and at the end of the music
- That at the end the final notes must suggest the tonic chord in its root position
- That 3rds and 6ths are the mainstay of the middle part but it is somewhat unadventurous to use only these, avoid using more than 3 consecutive 3rds and 6ths

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- An octave may be used as it occurs in the outer parts of a passing $\begin{smallmatrix}6\\4\end{smallmatrix}$ eg.

iddle interval where parts are moving in

- ~~An octave may also~~ be used when other parts of the same chord have just been sounded eg.

- used where the upper part moves up the er part forming the sequence 6, 5 3,

Step 2—

lecorated

- Either part may be decorated to provide interest to the whole composition

- Suspensions may occur in a two part work (a suspension is a discord which is prepared)

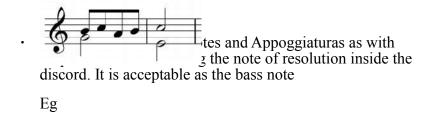A powerful way of making music move forward is by using a discord on the strong beat of a bar eg.

- e unprepared
d passing note

2. The Appoggiatura

3. The Acciaccatura

Eg.

Another method of decorating a single note (the note to be decorated moves above or below itself and ends where it started eg.

· ┗tes and Appoggiaturas as with ┙ the note of resolution inside the discord. It is acceptable as the bass note

Eg

Step -3

· To start two part writing, keep both parts on the same stave

· They may be written on two staves each with a separate clef

after learning to write the chords according to the above instructions

Step -4

· Analyze the two examples given below

1. Unaccented passing notes

2. Both unaccented and accented passing notes

1.

Evaluation 1.

2. Beginning and ending in tonic

3. The use of accented and unaccented passing notes

4. Augmented intervals avoided

Ref. Music Made Simple - Peter Dimond

Competency-   **6.5**   Applies theoretical and practical knowledge of the rudiments of musicArranges music as required

Competency Level – 6.5   Arranges music as required

Activity –   **6.5.5**   Modulations
Use of unessential notes
Cadential 6 Passing 6
                     4   4

Time -   06 periods

Quality input -   Illustrations of unessential notes

Learning outcome –

· Describes what modulation is

· Uses modulation in harmonising

· Describes the unessential notes

· Describes Cadential 6 Passing 6
                            4   4

· Used Cadential 6 and Passing 6 in harmony
                   4   4

Lesson Plan

Step 1   Teacher explains that the changes of key are called Modulations. Melodies in a major key commonly modulates first to their dominant keys. A minor key usually modulates to the relative major.

Step 2   Students learn that modulation or moving into another key is generally made by the appearence of the leading noted in the new key

The melody starts in G Major and modulates to D major

The melody in A modulates to E shown by the D#, the leading note of E

Step 3   Modulation can occur through a "prvot" chord whch passes through both keys

Note that when modulating

a) a sharpened note is generally the leading note of the new key

b) a flattened note is generally the subdominant of the new key

At the end, a cadence must form in the new key

Evaluation   Add ATB to the following. All begin in F major and end in a new key

Play the above extracts and name the keys

Use of unessential notes

Non harmony notes used ofr melodic decorations are termed Unessential notes. They do not form part of the chord against which they are heard.

The nessential notes generally used are the passing notes (unaccented and accented)

Auxiliary notes

Apppggiatural

Changing notes

Notes of anticipation

Suspension

Ritardation

Passing note

A note between 2 harmony notes which does not form part of the chord against wich it is hear

There are 2 kinds of passing notes

(1) The unaccented passing note (2) The accented passing note

The unaccented passing noted falls on a weak beat

The accented passing note is the same but it appears on the strong beat

Auxiliary note

A note moving a step up or a step down form the harmony note returing to the same harmony note

Appoggiatura

Similar to an accented passing note, dissonant with the top note of the chord and comes after the appoggiatura

Note of Anticipation

A note of shor value appearing in a weak beat followed by the chord to which it belongs

Changing notes

Generally two notes, first moves up a step from the harmony note, then down a step, befor trturing to the harmony note

Supension

A note of one chord is retained into the sound of another, that does not belong to it and resolves downwards in the next. The suspension involves 3 requirements - the Preparation, the Suspension and the resolution

If the resolution moves upwards it becomes a retardation

Evaluation

Compose melodies making use of the unessential notes included in the lesson, as melodic decorations

Passing 6   Vc or Ic
      4

The 2nd inversion of th passing note used on a weak beat between

I and Ib (I Vc Ib)

Ib and I (Ib Vc I)

IV and IVb (IV Ic IVb)

IVb and IV (IVb Ic IV)

Usually Ic and sometimes IVc followed by a root position chord having the same bass notes Ic V I / IIb Ic V I

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Competency-   **6.5**   Applies theoretical and practical knowledge of the rudiments of music

Competency Level – 6.5   Arranges music as required

 Activity –   **6.5.6**   Uses of unessential notes

Time -   06 periods

Quality input -   Keyboard, white board, manuscript paper

      Notation of melodies , the treble part, and the bass part separately

Learning outcome –

- Recognizes that melody and harmony are interdependent
- Experience modulation from tonic key to related keys
- Understands chord progressions in h

Competency-   **6.0**   Applies theoretical and practical knowledge of the rudiments of musicArranges music as required

Competency Level – 6.5   Arranges music as required

Activity –   **6.5.7**   Cadential 6/4 and passing 6/4

Time -   06 periods

Quality input -   Keyboard, white board, manuscript paper

Notation of melodies , the treble part, and the bass part separately

Learning outcome –

- Recognizes that melody and harmony are interdependent

- Experience modulation from tonic key to related keys

- Understands chord progressions in h

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Competency-   **6.0**   Applies theoretical and practical knowledge of the rudiments of music

Competency Level – 6.6   Exhibits the ability of using various rhythms

Activity –   **6.6.1**   Recognizing and responding to irregular Time Signatures

Time -   04 periods

Quality input -   Keyboard

Notation of Vannams,
Notation of compositions with irregular time signatures

Learning outcome –

- Experience Vannams written in irregular time

- Recognize Quintuple and Septuple time

- Experience the application of irregular time signs

- Identify the differences in Simple Time and Irregular time signatures

- Understand modern rhythmic patterns in music

Lesson Plan

     Step 1 -

- Students sing the ' nei adi vannama '

- They clap the rhythm several times repeating the time pattern as 12, 123 in one bar

- Students write the rhythm on a monotone

- Students perform the vannam on a keyboard instrument

- Students keep time on a percussion instrument

Step 2—
- Students look for mixed bars in other compositions given
- Students mark the beats as 12, 123 or vise versa in the give music
- Students realize that mixed bars are a common feature in some vannams and modern music

Step -3
- In modern music, other than the usual time signatures (Duple, triple, and Quadruple)
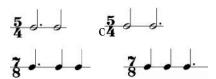
  mixed bars of $2 + 3$ or $3 + 2$ are a common feature They are
  $$\frac{2}{4}\ \frac{3}{4}\quad \frac{3}{4}\ \frac{2}{4}$$
  shown as $\frac{5}{4}$ (Quintuple time),

  Mixed bars of $4 + 3$ or $3 + 4$ are shown as $\frac{7}{4}$ (Septuple time)
  $$\frac{4}{4}\ \frac{3}{4}\quad \frac{3}{4}\ \frac{4}{4}$$

Step -4
- Quintuple and Septuple time are a combination of two simple time signatures.
- The beats may be crotchets or quavers
- The main beats are irregular in length

Evaluation

1. Add time signatures to bars of music

2. Add bar lines to melodies in $\frac{5}{4}$ and $\frac{7}{4}$ time

3. Create a rhythm on a monotone in $\frac{7}{8}$ and $\frac{5}{8}$ time

4. Clap or tap a rhythm in irregular time

5. Perform a short piece of music in an irregular time signature

Competency-	6.0	Applies theoretical and practical knowledge of the rudiments of music

Competency Level –	6.6	Exhibits the ability of using various rhythms

Activity –	6.6.2	**All Irregular Note Groups**

Time -	02 periods

Quality input -	Keyboard

Notation of .music extracts Notation of compositions with irregular note groups

Learning outcome –

· Describes all irregular note groups

· Recognize and name irregular note groups found in a musical extract

· Experience the application of irregular note groups when composing music

Lesson Plan

Step 1 -

· Students revise the duplet and the triplet

· They describe the duplet and the triplet

· They answer a few exercises to add duplets and triplets to the missing beats

· Students clap rhythms containing duplets and triplets

Step 2—

· Introduce the Quadruplet, Quintuplet, Sextuplet and Septuplet

Eg. A Quadruplet is a group of 4 notes played in the time of three of the same kind

A Quintuplet or Quintolet is a group of 5 notes played in the time of four of the same kind in Simple time

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and three of the same kind in Compound time

Sextuplet or Sextolet is a group of six notes played in the time of four of the same kind in simple time

Septuplet or Septolet or Septimode is a group of seven notes played in the time of four of the same kind in Simple time

Or played in the time of six of the same kind in Compound time

-

Step -3

· Various other combinations are also possible

· When irregular combinations occur, observe the other notes in the bar and realize into what fraction of the bar the irregular group is to be fitted.

Step -4

Answer the following questions

1. Add time signatures to a bars of music with irregular note groups

2. Name the irregular note groups in the following

3. Describe a Septolet, Quintolet Sextolet and Quadruplet

4. Fill in the missing beat or fraction of beat with the required irregular note group

Triplet   quadruplet   septolet

Evaluation

1. Adds time signatures correctly

2. Adds bar lines correctly

3. Creates a rhythm adding one or more irregular note groups to fit the beats

4. Claps or taps a rhythm with irregular note groups

5. Marks and names the irregular note groups in an extract of music

Competency-	**6.0**	Applies theoretical and practical knowledge of the rudiments of music
Competency Level –	**6.7**	Analyses the structure of music
Activity –	**6.7.1**	Motif, Phrase, Sentence and Movement
Time -		07 periods
Quality input -		Musical illustrations of Motif, Phrase, Sentence

Learning outcome –

· Identifies a motif, a phrase a sentence in a movement of music on seeing in a score

· Identifies a motif, a phrase and a sentence on hearing a musical extract

· Experiences the application of irregular note groups when composing music

Lesson Plan

Step 1   Printed copies of musical extracts are handed over to the students

Students discuss their findings after studying the extracts

The melody has balance - 4 bars balancing to 4 bars

The melody appears to be in conversation with a question and answer

The melody starts with an upbeat as the question and the answer starts with an upbeat as well

Step 2   Teacher explains that music is divided into phrases and
              sentences just as prose and poetry are.

              Students study the following extracts and plays them on a
              keyboard to become aware what a motif, phrase and a sentence
              are.

              Students note that

              A motif is a very short musical idea recurring at different pitches
              and perhaps with different intervals#
              A simple sentence frequently consists of 2 phrases

              A sentence usually ends with a cadence

              Teacher elaborates the lesson making use of other musical
              extracts

Evaluation   1 Describing a Motif, Phrase and sentence

                  2 Identifying a motif, Phrase and sentence in a given musical
                     extract

                  3 Composing a 8 bar melody and marking the motif, phrase and
                     sentence in it

Competency-   **6.0**   Applies theoretical and practical knowledge of the rudiments of music

Competency Level –   **6.7**   Analyses the structure of music

Activity – 6.7.2   Sonata form, Fugue form, Rondo, Sonata, Minuet, Trio and Variation form

Time -   08 periods

Quality input -   Music - Recorded or to be played live to illustrate the above forms

Learning outcome –

· Describes the above mentioned forms in music

· Identifies the form on hearing

Lesson Plan

     Step 1   Students listen to music of a sonata played live or reocorded. Teacher explains each section referring to it in detail i.e. the Exposition, Development 1st subject, Bridge passage, 2nd subject. coda, codetta etc.

     Step 2   Students listen to a Fugue played live or recorded.

                 Teahcer explains the design of a Fugue referring to the exposition, middle or modulatory section and Final section.

                 Students copy a note on Fugue form

                 Bach Fugue No 2

     Step 3   Students listen to music in Variation form. plyed live or recorded.

                 Teacher explains whtat variation form is and about the types of varioation i.e Ornamentation, Harmony, tempo, key, rhythm etc.

                 Students copy a note on Variation form

Step 4   Students listen to music in Sonata Rondo or Modent Rondo form.

Teacher explains how this form differs from simple Rondo form refering to the Principal Subject, 2nd subject, Episode etc.

Students copy a note on Sonata Rondo form

Step 5   Students listen to music in Minuet and Trio form plyed live or recorded.

Teacher explains that it is as extended Ternary form, the plan being
A1 - a complete beinary or ternary form
B Episode - a Complete binary or Ternary
A2- Repetion of A1 Coda optional

Evaluation   1 Describing Sonata Form

2 Describing Fugue Form

3 Describing Variation Form

4 Describing Rondo Sonata Form

5 Describing Minuete and Trio

Competency   **6.0**   Applies theoretical and practical knowledge of the rudiments of music.

Competency Level – **6.8**   Uses the terms and marks of expression when performing

Activity –   **6.8.1**   Italian and German terms and signs with their English meanings and perfom

Time   08 periods

Quality Input   List of German and Italian terms with their English meaning

Music to be played live by the teacher to demonstrate the meaning of the terms

Learning Outcomes   Describe the terms given in German and Italian

Uses the terms and signs when performing

Identifies simple expression marks on hearing

Lesson plan

     Step 1   Students study the list of works handed out to them

     Step 2   Teacher helps them to read the works with correct pronunciation

     Step 3   Teacher explains why these terms are necessary

     Step 4   Students respond using a correct term to the music played live by the teacher

English		German		Italian
list of words (not given in alphabetical order)				
without	-	ohne	-	senza
very	-	sehr	-	assai
and	-	und	-	e, ed
to	-	zu	-	per
not	-	nicht	-	non
little	-	wenig	-	poco
much	-	viel	-	molto
sad	-	traurig	-	triste
sweet	-	suss	-	dolce
lively	-	lebhaft	-	vivace
slow	-	langsam	-	lento
cheerful	-	lustig	-	giocoso
fast	-	schnell	-	allegro
strong	-	stark	-	vigoroso
joyful	-	frolich	-	giocoso
agitated	-	bewegt	-	agitato
expressively	-	ausdruck	-	espressivo
broad	-	breit	-	largo
soft/gentle	-	leise	-	piano
gradually	-	nach und nach	-	poco a poco
delicate	-	zarf	-	delcata
steady speed	-	gehend	-	andante
quick	-	geschwind	-	allegro
	-		-	
	-		-	

Competency-   **7.0**   Interprets what is heard to create to music

Competency Level –   **7.1**   Creates rhythmic and melodic patterns

 Activity –   **7.1.1**   Setting words to music and writing rhythms

Time -   15 periods

Quality input -   Keyboard , whiteboard, simple 4 line verses

Learning outcomes–

- Identify accents in a verse or set of words
- Ability to recognize and separate the syllables in words
- Create rhythmic patterns in different time signatures
- Experience setting words to a rhythm
- Play or write on a monotone a melody of 4 bars played several times

Lesson Plan

     Step 1 -

- Students are given words to break up into syllables

  eg. kan- dy, yes- ter- day, f ol- low- ing, ku- ru -ne-ga-la

- Students write the words below the given rhythms

- Students mark the accented beats in the following lines

- ' The baby is crying, oh what can we do '

- ' Happy are you when the sun shines'

     Step 2—

- Students are given two rhythmic patterns for each of the above lines and asked to select which one is more suitable and why?

  The baby is crying, oh! what shall we do

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The baby is crying, oh! what shall we do

Happy are you when the sun shines

Happy are you when the sun shines

- Students realize that the accents of the words should coincide with the accents of the music

Step -3

These points are given to the students to follow when writing a rhythm to a given set of words

- Read the words slowly several times
- Identify the places where you stress
- Where necessary break the words into syllables
- Draw a bar line before each stress word
- Let the words suggest their own time signature
- The time signature depends on where the accents fall
- Write the rhythm pattern with the words written below each note and construct 8 bars (which is a sentence)
- Writs one note to every syllable (tails of notes belonging to different syllables are not joined together)
- Prepositions like 'to', 'of', 'and', 'but' etc. are avoided at the beginning of a bar
- When words like a-long, a-last etc. are used 'long' and 'last' which is the accented syllable falls on a strong beat   eg.

  a / long

- Sometimes a certain part of the word gets a note of longer value eg.

  _____

  Co- lom- bo ,   'lom' gets a note of

  longer value,   'Co' and 'bo' gets notes of shorter value

- The phrases should balance one another according to the structure of the song

Step -4   Writing a rhythm after a few bars are played

- The teacher plays a 4 bar melody in simple time stating the time and the number of bars played
- Students prepare the following sketch

- / 3   1 1 1 / 1 1 1 / 1   1 1 / 1 1 1 / 4

  /   /   /   /   /

- Students sings the melody first, watching the chart

- Claps the rhythm while humming the tune

- Claps again counting the beats, watching the bars and the movement of the beats

- Notate the rhythm on a monotone

Step 5

·   Students write a rhythm on a monotone to the following words

' I love to go a wondering along the mountain track,
and as I go I love to sing my knapsack on my back'

Evaluation

1. Mark the accents in a given verse

2. Add bar lines and a suitable time signature to it

3. Arrange a rhythm on a monotone

4. Add marks of expression and speed

5. Play or clap the rhythmic pattern

6. Listening to a melody of 4 bars write its rhythm on a monotone

Competency	**7.0**	Ability to create music
Competency Level –	**7.1**	Creates rhythmic and melodic patterns
Activity –	**7.14**	Compose own song / music
Time -		02 periods
Quality input -		Keyboard
		Verses, words of songs

Learning outcome –

· Imitate and create simple melodies using various combinations of notes

· Demonstrate an understanding of phrasing through construction of musical sentences

· To experience rhythmic patterns in simple and compound time

· Demonstrate the use of tempo and dynamics through the creation of melodies for songs

· Demonstrate the desire to participate in music making for self expression, satisfaction and enjoyment

Lesson plan

Step 1 -

· Students follow all steps in the lesson plan of ' writing a rhythm on a monotone

· The effective way of inventing a melody is to base it on a common chord

· Select a key eg. C Major

· The tonic chord of C Major can produce the following melody

Eg.

· These two phrases have a clear melodic outline which gives shape to the composition

Step 2

· Decide on a simple chord progression eg. 1-V- 11 –V -1

· The melody may start and end on the keynote

Eg.

· The above idea may be adapted to any time signature

Eg.

Step —3

· There are only 3 ways in which the notes of a melody may follow one another

1. The previous note is repeated

Eg

2. The notes move by step to the next note of the scale up or down. (by adding passing notes to the basic chord the melody may move by step)

Eg

3. The notes may leap

Eg.

Another useful way of adding interest to a melody is, by the use of auxiliary notes (An auxiliary note occurs when the harmony moves above or below it and back again immediately)

Eg.

· The auxiliary note and passing note based on the harmony note

Eg.

· The phrases of a melody can be given rhythmic shape by using dotted notes

Eg. 1

2. First two phrase of 'Silent night '

· Be aware of the structure of the song , so that the phrases balance one another and the mood of the song

· Try to suggest the meaning of the words in your music but do not imitate the words

· Avoid leaps in the melody if it is meant for singing

· Add performing directions, phrase marks and dynamics

Step -4

- Adapt the following example by following the various ways suggested in step 3

- Practice song writing with the given words

' Dear Robert didst thou never pop,

T hy head into a tin mans shop"

Evaluation - 1. The words fit the music with the syllables and stress words in the correct places

2. The melody fits the mood of the words

3. The phrases are balanced and marked in the correct places

4. The chord progression correct

5. Directions added for performing and dynamics marked-

Competency-   **7.0**   Ability to interpret what is herd to create to music

Competency Level –   **7.1**   Creates rhythmic and melodic patterns

Activity –   **7.1.1**   Setting words to music and writing rhythms

Time -   12 periods

Quality input -   Keyboard , whiteboard, simple 4 line verses

Learning outcomes–

- Identify accents in a verse or set of words
- Ability to recognize and separate the syllables in words
- Create rhythmic patterns in different time signatures
- Experience setting words to a rhythm
- Play or write on a monotone a melody of 4 bars played several times

Lesson Plan

     Step 1 -

- Students are given words to break up into syllables

  eg. kan- dy, yes- ter- day, f ol- low- ing, ku- ru -ne-ga-la

- Students write the words below the given rhythms

- Students mark the accented beats in the following lines

- ' The baby is crying, oh what can we do '

- ' Happy are you when the sun shines'

     Step 2—

- Students are given two rhythmic patterns for each of the above lines and asked to select which one is more suitable and why?

The baby is crying, oh! what shall we do

The baby is crying, oh! what shall we do

Happy are you when the sun shines

Happy are you when the sun shines

- Students realize that the accents of the words should coincide with the accents of the music

Step -3

These points are given to the students to follow when writing a rhythm to a given set of words

- Read the words slowly several times
- Identify the places where you stress
- Where necessary break the words into syllables
- Draw a bar line before each stress word
- Let the words suggest their own time signature
- The time signature depends on where the accents fall
- Write the rhythm pattern with the words written below each note and construct 8 bars (which is a sentence)
- Writs one note to every syllable (tails of notes belonging to different syllables are not joined together)
- Prepositions like 'to', 'of', 'and', 'but' etc. are avoided at the beginning of a bar

- When words like a-long, a-last etc. are used 'long' and 'last' which is the accented syllable falls on a strong beat   eg.

  a / long

- Sometimes a certain part of the word gets a note of longer value eg.

  _____

  Co- lom- bo ,   'lom' gets a note of

  longer value,   'Co' and 'bo' gets notes of shorter value

- The phrases should balance one another according to the structure of the song

Step -4   Writing a rhythm after a few bars are played

- The teacher plays a 4 bar melody in simple time stating the time and the number of bars played
- Students prepare the following sketch

- / 3   1 1 1 / 1 1 1 / 1   1 1 / 1 1 1 / 4

  /   /   /   /   /

- Students sings the melody first, watching the chart

- Claps the rhythm while humming the tune

- Claps again counting the beats, watching the bars and the movement of the beats

- Notate the rhythm on a monotone

Step 5

- Students write a rhythm on a monotone to the following words

' I love to go a wondering along the mountain track,
and as I go I love to sing my knapsack on my back'

Evaluation

1. Mark the accents in a given verse

2. Add bar lines and a suitable time signature to it

3. Arrange a rhythm on a monotone

4. Add marks of expression and speed

5. Play or clap the rhythmic pattern

6. Listening to a melody of 4 bars write its rhythm on a monotone

Competency-   **7.0**   Ability to interpret what is herd to create to music

Competency Level – 7.1   Creates rhythmic and melodic patterns

Activity –   7.1.4   Adding an after phrase to a given phrase

Time -   02 periods

Quality input -   Keyboard

Notation of songs and suitable compositions

Learning outcome –

· Demonstrates an understanding of Phrasing

· Constructs an answering phrase to a given one

· Imitates and creates sentences in music

· Understands modulation to related keys

Lesson Plan

      Step 1 -

· Students observe, study a few extracts of 8-12 bar phrases in songs and other passages of music

· Students study the given phrase- making note of the key, melodic line, rhythmic pattern, mood of the music etc.

· They identify the chords used in the fore phrase.

· Students prepare the number of bars needed to complete the whole sentence

· Students mark the bars given and the ones that need to be completed

      Step 2

· Students follow the points given below when constructing the after phrase

1. The first bar of the after phrase can be in the same rhythm as the first bar of the fore phrase, but in contrary motion

2. The two phrases should not be exactly the same, a rhythmic connection should be there in the two phrases

3. The endings of the two phrases should not be the same

4. The last bar of the after phrase should be in the tonic

5. The after phrase should end with a perfect or plagal cadence

6. Before you get to the end of the phrase modulate to a related key

7. A climax in the after phrase is desirable, A climax appears only once (a climax can be brought by a high note, low note or a pause

8. The after phrase may use one or more features of the fore phrase

9. Moving by contrary motion is desirable

10.   The two phrases should be indicated with slurs

Step -3

· The normal length of a musical sentence is 8 bars, sub divided into 2 phrases of 4 bars each

· The length of the sentence may vary by contraction or extension

· Contraction implies the omission of one or more bars from the normal 4 bar phrase

· Contraction may take place either in the fore phrase or after phrase

· Extension- The usual method of extension within a phrase are

1 .Repetition of a bar

2 .Imitation of a bar or bars

3 .Sequence

4. Repetition of a complete 2 bar section

5. Interpolation of a bar which is unrelated in shape or rhythm to any other bar

6. Repetition of cadence

7. Expansion of cadence by augmentation of note values

・ Performing direction and dynamic marks should be added to the whole

Step -4

・ Continue the following adding an answering phrase

・ Identify fore and after phrases in songs and other pieces

Evaluation   1   The use of chord indications

2.   The last bar in tonic key

3.   The cadence at the end of the phrase

4.   Modulation clearly shown and phrases marked

5.   Speed and expression marks added to the whole sentence

Competency Level   5.1   Creates rhythmic and melodic patterns

Activity   **7.1.4**   Adding an after phrase to a given phrase

Time -   02 periods

Quality input   -   Keyboard

                                  Notation of songs and suitable compositions

Learning outcome –

- Demonstrates an understanding of Phrasing
- Constructs an answering phrase to a given one
- Imitates and creates sentences in music
- Understands modulation to related keys

Lesson Plan

      Step 1   -

- Students observe, study a few extracts of 8-12 bar phrases in songs and other passages of music
- Students study the given phrase- making note of the key, melodic line, rhythmic pattern, mood of the music etc.
- They identify the chords used in the fore phrase.
- Students prepare the number of bars needed to complete the whole sentence
- Students mark the bars given and the ones that need to be completed

      Step 2—

- Students follow the points given below when constructing the after phrase

1. The first bar of the after phrase can be in the same rhythm as the first bar of the fore phrase, but in contrary motion
2. The two phrases should not be exactly the same, a rhythmic connection should be there in the two phrases

3. The endings of the two phrases should not be the same

4. The last bar of the after phrase should be in the tonic

5.   The after phrase should end with a perfect or plagal cadence

6. Before you get to the end of the phrase modulate to a related key

7. A climax in the after phrase is desirable, A climax appears only once (a climax can be brought by a high note, low note or a pause)

1) Passing note 2) Auxillary note

3) Modulation   4) Climax note

8. The after phrase may use one or more features of the fore phrase

9. Moving by contrary motion is desirable

10. The two phrases should be indicated with slurs

Step -3

·   The normal length of a musical sentence is 8 bars, sub divided into 2 phrases of 4 bars each

·   The length of the sentence may vary by contraction or extension

·   Contraction implies the omission of one or more bars from the normal 4 bar phrase

·   Contraction may take place either in the fore phrase or after phrase

·   Extension- The usual method of extension within a phrase are

1 .Repetition of a bar

2 .Imitation of a bar or bars

3 .Sequence

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4. Repetition of a complete 2 bar section

5. Interpolation of a bar which is unrelated in shape or rhythm to any other bar

6. Repetition of cadence

7. Expansion of cadence by augmentation of note values

· Performing direction and dynamic marks should be added to the whole

Step -4

· Continue the following adding an answering phrase

a) an eight bar sentence

b) a twelve bar sentence

· Identify fore and after phrases in songs and other pieces

Evaluation

1- The use of chord indications

`

2. The last bar in tonic key

3. The cadence at the end of the phrase

4. Modulation clearly shown and phrases marked

5. Speed and expression marks added to the whole sentence

Competency	**8.0**	presents satisfactory performances using v
Competency Level	**8.0**	Performs on any electronic instrument
Activity	**8.1.1**	Contribution of science and technology to music
Time		

Quality Input

Pictures of Electronic instruments

List of electronic instruments

Any electronic instruments if available

Learning Outcomes

- Makes a list of electronic instruments

- Describes how the electronic instruments function

- Describes what equipment is required for the function of the electronic instruments

- Compare and contrast the normal and electronic instruments where the sound effects are concerned and how sound is produced

Lesson Plan

- Background information about the development of electronics

- Explains how the recording facilities have developed

- Explore how sound is produced

- Demonstrate how sound is produced when performing on electronic instruments

- List of electronic instruments

    Synthesizer
    Electric Guitar
    Electric Drums
    Organ
    Digital Piano
    Violin

    Principal circuit component

Evaluation

- Write a note about the development of recording facilities that have taken place during the recent past

- Name what type of groups or for what type of occasions electronic equipment is used

- Compare and contrast the effect and values on performing on a piano and an organ

Competency	**3.0**	-	Ability to present the awareness of the historical development of music
Competency Level	**3.1**	-	Exhibits knowledge of the Sri Lankan Composers and their Contribution
Activity	**3.1.1**	-	Sri Lankan Western music Composers

Time

Quality Input

- List of names of Sri Lankan Western music Composers

- Pictures of the above mentioned composers

- CD/Cassette player/Taped music

- Copies of music scores of any of the compositions named

Learning Outcomes

- Discuss the Sri Lankan musicians and their works

- Discuss the Western Techniques used in their compositions

- What Western instruments were used to obtain the particular effect?

- Listen and identify music by Sri Lankans composers and try to identify any local elements incorporated into their music

Evaluation

- Make a list of Sri Lankans Western music Composers

- Make a list of Sri Lankan musicians who have used Western techniques in composition of local music and give the 3 names of the compositions

- Name Sri Lankan composers who have used Jazz elements in their compositions

- Name composers who are well known for 'fusion music'

- Define and describe 'fusion Music'?

- Make a list of compositions by Sri Lankan musicians

- List out compositions by Sri Lankan composers performed by Symphony Orchestra and the National Youth Orchestra

- List out extracts taken from Western compositions made use of for local compositions

Competency-   **3.0**   Identifies the types and styles and the characteristics of the different periods on the history of music.

Competency Level – 3.2   Exhibits the knowledge of the types and styles, dance forms and the musical instruments used during various periods

Activity –   **3.3.1**   Types and styles in music

Time -   10 periods

Quality input -   Recorded music of a Concerto, Overture and Symphony

Learning outcomes –

· Describes what

a Prelude is / a Concerto is/ a Cantata is / an invention is/ an
Overture   is/ Chamber music is / Concerto Grosso / a symphony is /an
Oratorio is/ an Opera is

· Identifies on hearing

a Concerto
a Overture
a Symphony
and each of the above

Lesson plan

     Step 1 -

· Students listen to recorded music of a concerto
eg. *Beethoven Emperor, Mozart Horn Concerto*

Teacher describes a conceto as a work for a solo instrument
with an orchestral accompaniment.

Students copy a note on Concerto

     Step 2 -

· Students listen to recorded music of an Overture
eg. *Mendelssohn Overture to Midsummer Nights Dream*

Teacher describes an Overture as an instrumental introductory
piece to a dramatic performance or an opening piece for an
opera, an oratorio, an instrumental suite or a play

Students copy a note on Overture

Step 3 -

- Students listen to the recorded music of a Symphony
  eg. *Beethoven Symphony No 5 in C minor*

  Teacher describes a Symphony as a multi movement orchestral form or a work in sonata form for orchestra

  Students copy a note on Symphony

Step 3 -

- Teacher follows the above method with the following types and styles making use of recorded music and descriptions given of each

  Chamber music - Music for a small instrumental ensemble with one instrument per line of music
  Haydn string Quartet Op 76 No 3

  Concerto Grosso - Composition for a string orchestra and a small group of solo instruments usually in 3 movements
  Bach Brandenburg Concerto No 2. in F Major

  Prelude - A short free form or introductory piece for keyboard
  Chopin Raindrop Prelude, Bach Prelude No 3

  Invention - Bach used this title for a type of short contrapuntal keyboard pieces
  any Invention by Bach

  Opera - A dramatised vocal form that is sung throughout, with an orchestra performed in a theater or opera house
  Bizet Carmen

  Oratorio - A dramatic vocal work on a religious theme performed in a church or concert hall
  Handel Messiah

  Cantata - A religious dramatic vocal work opposite to sonata
  Bach Cantata No 140

Evaluation

Define opera and oratorio

Describes chamber music

Give examples of a prelude and symphony

Describe a Fugue in full