MUSIC

CURRICULUM FOR SECONDARY EDUCATION (SHS 1 – 3)

NaCCA

NATIONAL COUNCIL FOR
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FOREWORD

Through the National Council for Curriculum and Assessment (NaCCA), Ghana's Ministry of Education has introduced a series of curriculum reforms to improve the quality and relevance of learning experiences in pre-tertiary schools in the country. These reforms will improve learning through the introduction of innovative pedagogies that encourage critical thinking and problem-solving. For a long time, our learners memorise facts and figures, which does not develop their analytical and practical skills. The Ministry recognises that learners need to be equipped with the right tools, knowledge, skills and competencies to deal with the fast-changing environment and the challenges facing their communities, the nation and the world.

These curriculum reforms were derived from the Education Strategic Plan (ESP 2018-2030), the National Pre-tertiary Education Curriculum Framework (NPTECF) and the National Pre-Tertiary Learning Assessment Framework (NPLAF), which were all approved by Cabinet in 2018. The new standards-based curriculum implemented in 2019 in basic schools, aims to equip learners to apply their knowledge innovatively to solve everyday problems. It also prioritises assessing learners' knowledge, skills, attitudes, and values, emphasising their achievements. The content of the basic school standards-based curriculum was therefore designed to promote a curriculum tailored to the diverse educational needs of the country's youth. It addresses the current curriculum's deficiencies in learning and assessment, especially in literacy and numeracy. These reforms have been carried out in phases. The curriculum for the basic school level – KG, Primary and Junior High School (JHS) – was developed and implemented from 2019 to 2021.

The curriculum for Senior High School (SHS), Senior High Technical School (SHTS) and Science, Technical, Engineering and Mathematics (STEM), which constitutes the next phase, is designed to ensure the continuation of learning experiences from JHS. It introduces flexible pathways for progression to facilitate the choice of subjects necessary for further study, the world of work and adult life. The new SHS, SHTS and STEM curriculum emphasises the acquisition of 21st Century skills and competencies, character development and instilling of national values. Social and Emotional Learning (SEL), Information Communications Technology, Gender Equality and Social Inclusion, have all been integrated into the curriculum. Assessment – formative and summative has been incorporated into the curriculum and aligned with the learning outcomes throughout the three-year programme.

The Ministry of Education's reform aims to ensure that graduates of our secondary schools can successfully compete in international high school competitions and, at the same time, be equipped with the necessary employable skills and work ethos to succeed in life. The Ministry of Education, therefore, sees the Senior High School (SHS) curriculum as occupying a critical place in the education system – providing improved educational opportunities and outcomes for further studies, the world of work and adult life – and is consequently prioritising its implementation.

ACKNOWLEDGEMENTS

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THE SHS CURRICULUM OVERVIEW

The vision for this curriculum is to ensure the nation has a secondary education system that enables all Ghanaian children to acquire the 21st Century skills, competencies, knowledge, values and attitudes required to be responsible citizens, ready for the world of work, further studies and adult life. The nation's core values drive the SHS curriculum, and it is intended to achieve Sustainable Development Goal 4: 'Inclusive, equitable quality education and life-long learning for all'. Above all, it is a curriculum enabling its graduates to contribute to the ongoing growth and development of the nation's economy and well-being.

The curriculum is inclusive, flexible, and robust. It was written under the auspices of the National Council for Curriculum and Assessment by a team of expert curriculum writers across Ghana. It reflects the needs of critical stakeholders, including industry, tertiary education, the West African Examination Council, SHS learners, teachers, and school leaders. It has been written based on the National Pre-Tertiary Learning and Assessment Framework and the Secondary Education Policy.

The key features of the curriculum include:

- flexible learning pathways at all levels, including for gifted and talented learners and those with deficiencies in numeracy and literacy, to ensure it can meet the needs of learners from diverse backgrounds and with different interests and abilities.
- the five core learning areas for secondary education: science and technology, language arts, humanities, technical and vocational and business; with emphasis placed on STEM and agriculture as integral to each subject.
- a structured, standards-based approach that supports the acquisition of knowledge, skills and competencies, and transition and seamless progress throughout secondary education, from JHS to SHS and through the three years of SHS.
- a focus on interactive approaches to teaching and assessment to ensure learning goes beyond recall enabling learners to acquire the ability to understand, apply, analyse and create.
- guidance on pedagogy, coupled with exemplars, demonstrating how to integrate cross-cutting themes such as 21st Century skills, core competencies, the use of ICT, literacy and mathematics, Social Emotional Learning, Gender Equality and Social Inclusion as tools for learning and skills for life. Shared Ghanaian values are also embedded in the curriculum.

The curriculum writing process was rigorous and involved developing and using a Curriculum Writing Guide which provided systematic instructions for writers. The process was quality assured at three levels: through (a) evaluation by national experts, (b) trialling curriculum materials in schools and (c) through an external evaluation by a team of national and international experts. Evidence and insights from these activities helped hone the draft's final version. The outcome is a curriculum coherently aligned with national priorities, policies and the needs of stakeholders. A curriculum tailored to the Ghanaian context ensures that all learners benefit from their schooling and develop their full potential.

The following section highlights the details of the front matter of the draft curriculum. The vision, philosophy and goal of the curriculum are presented. This is followed by the details of the 21st Century skills and competencies, teaching and learning approaches, instructional design and assessment strategies. The template for the curriculum frame, which outlines the scope and sequence, the design that links the learning outcomes to particular 21st Century skills and competencies, as well as Gender Equality and Social Inclusion, Social and Emotional Learning and Ghanaian values are presented together with the structure of the lesson frame showing the links between the content standards, learning indicators with their corresponding pedagogical exemplars and assessment strategies.

INTRODUCTION

Effective implementation of this Senior High School (SHS) curriculum is the key to creating a well-educated and well-balanced workforce that is ready to contribute to Ghana's progress by harnessing the potential of the growing youth population, considering the demographic transition the country is currently experiencing (Educational Strategic Plan [ESP] 2018-2030). SHS curriculum aims to expand equitable, inclusive access to relevant education for all young people, including those in disadvantaged and underserved communities, those with special educational needs and those who are gifted and talented. Senior High School allows young people to develop further skills and competencies and progress in learning achievement, building from the foundation laid in Junior High School. This curriculum intends to meet the learning needs of all high school learners by acquiring 21st Century skills and competencies to prepare them for further studies, the world of work and adult life. Changing global economic, social and technological context requires life-long learning, unlearning, and continuous processes of reflection, anticipation and action.

Philosophy of Senior High School Curriculum

The philosophy underpinning the SHS curriculum is that every learner can develop their potential to the fullest if the right environment is created and skilled teachers effectively support them to benefit from the subjects offered at SHS. Every learner needs to be equipped with skills and competencies of interest to further their education, live a responsible adult life or proceed to the world of work.

Vision of Senior High School Curriculum

The vision of the curriculum is to prepare SHS graduates equipped with relevant skills and competencies to progress and succeed in further studies, the world of work and adult life. It aims to equip all learners with the 21st Century skills and competencies required to be responsible citizens and lifelong learners. When young people are prepared to become effective, engaging, and responsible citizens, they will contribute to the ongoing growth and development of the nation's economy and well-being.

Goal of Senior High School Curriculum

The goal of the curriculum is to achieve relevant and quality SHS through the integration of 21st Century skills and competencies as set out in the Secondary Education Policy. The key features to integrate into the curriculum are:

- Foundational Knowledge: literacy, numeracy, scientific literacy, information, communication and digital literacies, financial literacy and entrepreneurship, cultural identity, civic literacy and global citizenship
- Competencies: critical thinking and problem-solving, innovation and creativity, collaboration, and communication
- Character Qualities: discipline, integrity, self-directed learning, self-confidence, adaptability and resourcefulness, leadership, and responsible citizenship.

The JHS curriculum has been designed to ensure that learners are adequately equipped to transition seamlessly into SHS, where they will be equipped with the relevant knowledge, skills and competencies. The SHS curriculum emphasises character building, acquisition of 21st Century skills and competencies and nurturing core values within an environment of quality education to ensure the transition to further study, the world of work and adult life. This requires the delivery of robust secondary education that meets the varied learning needs of the youth in Ghana. The SHS curriculum, therefore, seeks to develop learners to become technology-inclined, scientifically literate, good problem-solvers who can think critically and creatively and are equipped to communicate with fluency, and possess the confidence and competence to participate fully in Ghanaian society as responsible local and global citizens – (referred to as 'Glocal citizens').

The SHS curriculum is driven by the nation's core values of truth, integrity, diversity, equity, discipline, self-directed learning, self-confidence, adaptability and resourcefulness, leadership, and responsible citizenship, and with the intent of achieving the Sustainable Development Goal 4: 'Inclusive, equitable quality education and life-long learning for all'. The following sections elaborate on the critical competencies required of every SHS learner:

Gender Equality and Social Inclusion (GESI)

- Appreciate their uniqueness about others.
- Pay attention to the uniqueness and unique needs of others.
- Value the perspective, experience, and opinion of others.
- Respect individuals of different beliefs, political views/ leanings, cultures, and religions.
- Embrace diversity and practise inclusion.
- Value and work in favour of a democratic and inclusive society.
- Be conscious of the existence of minority and disadvantaged groups in society and work to support them.
- Gain clarity about misconceptions/myths about gender, disability, ethnicity, age, religion, and all other excluded groups in society
- Interrogate and dispel their stereotypes and biases about gender and other disadvantaged and excluded groups in society.
- Appreciate the influence of socialisation in shaping social norms, roles, responsibilities, and mindsets.
- Identify injustice and advocate for change.
- Feel empowered to speak up for themselves and be a voice for other disadvantaged groups.

21ˢᵗ Century Skills and Competencies

In today's fast-changing world, high school graduates must be prepared for the 21st Century world of work. The study of Mathematics, Science, and Language Arts alone is no longer enough. High school graduates need a variety of skills and competencies to adapt to the global economy. Critical thinking, creativity, collaboration, communication, information literacy, media literacy, technology literacy, flexibility, leadership, initiative, productivity, and social skills are needed. These skills help learners to keep up with today's fast-paced job market. Employers want workers with more than academic knowledge. The 21st Century skills and competencies help graduates navigate the complex and changing workplace. Also, these help them become active citizens who improve their communities. Acquisition of 21st Century skills in high school requires a change in pedagogy from the approach that has been prevalent in Ghana in recent years. Teachers should discourage and abandon rote memorisation and passive learning. Instead, they should encourage active learning, collaboration, and problem-solving, project-based, inquiry-based, and other learner-centred pedagogy should be used. As well as aligning with global best practices, these approaches also seek to reconnect formal education in Ghana with values-based indigenous education and discovery-based learning which existed in Ghana in pre-colonial times. This is aligned with the 'glocal' nature of this curriculum, connecting with Ghana's past to create confident citizens who can engage effectively in a global world. Digitalisation, automation, technological advances and the changing nature of work globally mean that young people need a new set of skills, knowledge and competencies to succeed in this dynamic and globalised labour market.

Critical Thinking and Problem-Solving Competency

- Ability to question norms, practices, and opinions, to reflect on one's values, perceptions, and actions.
- Ability to use reasoning skills to come to a logical conclusion.
- Being able to consider different perspectives and points of view
- Respecting evidence and reasoning
- Not being stuck in one position
- Ability to take a position in a discourse
- The overarching ability to apply different problem-solving frameworks to complex problems and develop viable, inclusive, and equitable solution options that integrate the above-mentioned competencies, promote sustainable development,

Creativity

- Ability to identify and solve complex problems through creative thinking.
- Ability to generate new ideas and innovative solutions to old problems.
- Ability to demonstrate originality and flexibility in approaching tasks and challenges.
- Collaborating with others to develop and refine creative ideas
- Ability to incorporate feedback and criticism into the creative process
- Utilising technology and other resources to enhance creativity
- Demonstrating a willingness to take risks and experiment with new approaches
- Adapting to changing circumstances and further information to maintain creativity

- Integrating multiple perspectives and disciplines to foster creativity
- Ability to communicate creative ideas effectively to a variety of audiences

Collaboration

- Abilities to learn from others; to understand and respect the needs, perspectives, and actions of others (empathy)
- Ability to understand, relate to and be sensitive to others (empathic leadership)
- Ability to deal with conflicts in a group
- Ability to facilitate collaborative and participatory problem-solving
- Ability to work with others to achieve a common goal.
- Ability to engage in effective communication, active listening, and the ability to compromise.
- Ability to work in groups on projects and assignments.

Communication

- Know the specific literacy and language of the subjects studied
- Use language for academic purposes
- Communicate effectively and meaningfully in a Ghanaian Language and English Language
- Communicate confidently, ethically, and effectively in different social contexts.
- Communicate confidently and effectively to different participants in different contexts
- Ability to communicate effectively verbally, non-verbally and through writing.
- Demonstrate requisite personal and social skills that are consistent with changes in society
- Ability to express ideas clearly and persuasively, listen actively, and respond appropriately
- Ability to develop digital communication skills such as email etiquette and online collaboration.
- Ability to engage in public speaking, debate, and written communication.

Learning for Life

- Understand subject content and apply it in different contexts
- Apply mathematical and scientific concepts in daily life

- Demonstrate mastery of skills in literacy, numeracy, and digital literacy.
- Develop an inquiry-based approach to continual learning.
- Be able to understand higher-order concepts and corresponding underlying principles.
- Participate in the creative use of the expressive arts and engage in aesthetic appreciation.
- Use and apply a variety of digital technologies
- Be digitally literate with a strong understanding of ICT and be confident in its application.
- Be equipped with the necessary qualifications to gain access to further and higher education and the world of work and adult life
- Ability to apply knowledge practically in the workplace so that they are able to utilise theory by translating it into practice.
- Develop their abilities, gifts and talents to be able to play a meaningful role in the development of the country
- Be able to think critically and creatively, anticipate consequences, recognise opportunities and be risk-takers
- Ability to pursue self-directed learning with the desire to chart a path to become effective lifelong learners.
- Independent thinkers and doers who show initiative and take action.
- Ability to innovate and think creatively, building on their knowledge base so that they take risks to achieve new goals
- Ability to think critically and solve problems so that they become positive change agents at work, in further study and in their personal lives.
- Be motivated to adapt to the changing needs of society through self-evaluation and ongoing training
- Be able to establish and maintain innovative enterprises both individually and in collaboration with others.
- Be able to ethically prioritise economic values to ensure stability and autonomy
- Show flexibility and preparedness to deal with job mobility
- Be committed towards the improvement of their quality of life and that of others
- Feel empowered in decision-making processes at various levels e.g., personal, group, class, school, etc.

- Be able to seek and respond to assistance, guidance and/or support when needed.
- Ability to make and adhere to commitments.
- Adopt a healthy and active lifestyle and appreciate how to use leisure time well.
- Be enthusiastic, with the knowledge, understanding and skill that enable them to progress to tertiary level, the world of work and adult life.
- Ability to transition from school to the world of work or further study by applying knowledge, skills and attitudes in new situations.
- Be independent, have academic and communication skills such as clarity of expression (written and spoken), and the ability to support their arguments.
- Be innovative and understand the 21st Century skills and competencies and apply them to everyday life.

Global and Local (Glocal) Citizenship
- Appreciate and respect the Ghanaian identity, culture, and heritage
- Be conscious of current global issues and relate well with people from different cultures
- Act in favour of the common good, social cohesion and social justice
- Have the requisite personal and social skills to handle changes in society
- Appreciate the impact of globalisation on the society.
- Ability to be an honest global citizen displaying leadership skills and moral fortitude with an understanding of the wider world and how to enhance Ghana's standing.

Systems Thinking Competency
- Ability to recognise and understand relationships
- Ability to analyse complex systems
- Ability to think of how systems are embedded within different domains and different scales
- Ability to deal with uncertainty

Normative Competency
- Ability to understand and reflect on the norms and values that underlie one's actions

- Ability to negotiate values, principles, goals, and targets, in a context of conflicts of interests and trade-offs, uncertain knowledge and contradictions

Anticipatory Competency
- Ability to understand and evaluate multiple futures – possible, probable, and desirable
- Ability to create one's vision for the future.
- Ability to apply the precautionary principle
- Ability to assess the consequences of actions
- Ability to deal with risks and changes

Strategic Competency
- Ability to collectively develop and implement innovative actions that further a cause at the local level and beyond.
- Ability to understand the bigger picture and the implications of smaller actions on them

Self-Awareness Competency
- The ability to reflect on one's role in the local community and (global) society
- Ability to continually evaluate and further motivate one's actions
- Ability to deal with one's feelings and desires

Social Emotional Learning (SEL): Five Core Competencies with Examples

1. Self-Awareness
Understanding one's emotions, thoughts, and values and how they influence one's behaviour in various situations. This includes the ability to recognise one's strengths and weaknesses with a sense of confidence and purpose. For instance:

- *Integrating personal and social identities;*
- *Identifying personal, cultural, and linguistic assets;*
- *Identifying one's emotions;*
- *Demonstrating honesty and integrity;*
- *Connecting feelings, values, and thoughts;*

- *Examining prejudices and biases;*
- *Experiencing self-efficacy;*
- *Having a growth mindset;*
- *Developing interests and a sense of purpose;*

2. *Self-Management*

The capacity to control one's emotions, thoughts, and actions in a variety of situations and to realise one's ambitions. This includes delaying obtaining one's desires, dealing with stress, and feeling motivated and accountable for achieving personal and group goals. For instance:

- *Managing one's emotions;*
- *Identifying and utilising stress-management strategies;*
- *Demonstrating self-discipline and self-motivation;*
- *Setting personal and group goals;*
- *Using planning and organisation skills;*
- *Having the courage to take the initiative;*
- *Demonstrating personal and collective agency;*

3. *Social Awareness*

The capacity to comprehend and care for others regardless of their backgrounds, cultures, and circumstances. This includes caring for others, understanding larger historical and social norms for behaviour in different contexts, and recognising family, school, and community resources and supports. For instance:

- *Recognising others' strengths*
- *Demonstrating empathy and compassion*
- *Caring about others' feelings*
- *Understanding and expressing gratitude*
- *Recognising situational demands and opportunities*
- *Understanding how organisations and systems influence behaviour*

4. *Relationship Skills*

The capacity to establish and maintain healthy, beneficial relationships and adapt to various social situations and groups. This includes speaking clearly, listening attentively, collaborating, solving problems and resolving conflicts as a group, adapting to diverse social and cultural demands and opportunities, taking the initiative, and asking for or offering assistance when necessary. For instance:

- *Communicating effectively;*
- *Building positive relationships;*
- *Demonstrating cultural competence;*
- *Working as a team to solve problems;*
- *Constructively resolving conflicts;*
- *Withstanding negative social pressure;*
- *Taking the initiative in groups;*
- *Seeking or assisting when needed;*
- *Advocating for the rights of others.*

5. *Responsible Decision-Making*

The capacity to make thoughtful and constructive decisions regarding acting and interacting with others in various situations. This includes weighing the pros and cons of various personal, social, and group well-being actions. For example:

- *Demonstrating curiosity and an open mind;*
- *Solving personal and social problems;*
- *Learning to make reasonable decisions after analysing information, data, and facts;*
- *Anticipating and evaluating the effects of one's actions;*
- *Recognising that critical thinking skills are applicable both inside and outside of the classroom;*
- *Reflecting on one's role in promoting personal, family, and community well-being;*
- *Evaluating personal, interpersonal, community, and institutional impacts*

Learning and Teaching Approaches

Learning and teaching should develop learners as self-directed and lifelong learners. Learners must be helped to build up deep learning skills and competencies to develop the ability to acquire, integrate and apply knowledge and skills to solve authentic and real-life problems. Learners need to be exposed to a variety of learning experiences to enable them to collaborate with others, construct meaning, plan, manage, and make choices and decisions about their learning. This will allow them to internalise newly acquired knowledge and skills and help them

to take ownership of their education. The 21st Century skills and competencies describe the relevant global and contextualised skills that the SHS curriculum is designed to help learners acquire in addition to the 4Rs (Reading, wRiting, aRithmetic and cReativity). These skills and competencies, as tools for learning and teaching and skills for life, will allow learners to become critical thinkers, problem-solvers, creators, innovators, good communicators, collaborators, digitally literate, and culturally and globally sensitive citizens who are life-long learners with a keen interest in their personal development and contributing to national development.

Given the diverse needs of learners, teachers need to have a thorough grasp of the different pedagogies as they design and enact meaningful learning experiences to meet the needs of different learners in the classroom. The teaching-learning techniques and strategies should include practical activities, discussion, investigation, role play, problem-based, context-based, and project-based learning. Active learning strategies have become increasingly popular in education as they provide learners with meaningful opportunities to engage with the material. These strategies emphasise the use of creative and inclusive pedagogies and learner-centred approaches anchored on authentic and enquiry-based learning, collaborative and cooperative learning, differentiated teaching and learning, holistic learning, and cross-disciplinary learning. They include experiential learning, problem-based learning, project-based learning, and talk-for-learning approaches. Some of the pedagogical exemplars to guide learning and teaching of the SHS curriculum include:

- **Experiential Learning:** Experiential learning is a hands-on approach to learning that involves learners in real-world experiences. This approach focuses on the process of learning rather than the result. Learners are encouraged to reflect on their experiences and use them to develop new skills and knowledge. Experiential learning can take many forms, including internships, service learning, and field trips. One of the main benefits of experiential learning is that it allows learners to apply what they have learned in the classroom to real-world situations. This can help them develop a deeper understanding of the material and make connections between different concepts. Additionally, experiential learning can help learners develop important skills such as critical thinking, problem-solving and communication.
- **Problem-Based Learning:** Problem-based learning is an approach that involves learners in solving real-world problems. Learners are presented with a problem or scenario and are asked to work together to find a solution. This approach encourages learners to take an active role in their learning and helps them develop important skills such as critical thinking and problem-solving. One of the main benefits of problem-based learning is that it encourages learners to take ownership of their learning. By working together to solve problems, learners can develop important skills such as collaboration and communication. Additionally, problem-based learning can help learners develop a deeper understanding of the material as they apply it to real-world situations.
- **Project-Based Learning:** Project-based learning is a hands-on approach to learning that involves learners in creating a project or product. This approach allows learners to take an active role in their learning and encourages them to develop important skills such as critical thinking, problem-solving, collaboration, and communication. One of the main benefits of project-based learning is that it allows learners to apply what they have learned in the classroom to real-world situations. Additionally, project-based learning can help learners develop important skills from each other and develop a deeper understanding of the material.
- **Talk for Learning Approaches:** Talk for learning approaches (TfL) are a range of techniques and strategies that are used to encourage learners to talk by involving them in discussions and debates about the material they are learning. This approach encourages learners to take an active role in their learning and helps them develop important skills such as critical thinking, collaboration and communication and also makes them develop confidence. One of the main benefits of TfL is that it encourages learners to think deeply about the material they are learning. By engaging in discussions and debates, learners can develop a deeper understanding of the material and make connections between different concepts.
- **Initiating Talk for Learning:** Initiating talk for learning requires the use of strategies that would encourage learners to talk in class. It helps learners to talk and participate meaningfully and actively in the teaching and learning process. Apart from developing skills such as communication and critical thinking, it also helps learners to develop confidence. Some strategies for initiating talk among learners are Activity Ball; Think-Pair-Share; Always, Sometimes, Never True; Matching and Ordering of Cards.
- **Building on What Others Say:** Building on what others say is an approach that involves learners in listening to and responding to their classmates'

ideas. This approach encourages learners to take an active role in their learning and helps them develop important skills such as critical thinking and communication. One of the main benefits of building on what others say is that it encourages learners to think deeply about the material they are learning. By listening to their classmates' ideas, learners can develop a deeper understanding of the material and make connections between different concepts. Additionally, building on what others say can help learners develop important skills such as collaboration and reflection. Some of the strategies to encourage learners to build on what others say are brainstorming, concept cartoons, pyramid discussion, and 5 Whys, amongst others.

- **Managing Talk for Learning:** Managing talk for learning requires the use of various strategies to effectively coordinate what learners say in class. Effective communication is a crucial aspect of learning in the classroom. Teachers must manage talk to ensure that learners are engaged, learning, and on-task in meaningful and purposeful ways. Some strategies for managing learners' contributions are debates, think-pair-share, sage in the circle etc.

- **Structuring Talk for Learning:** One effective way to shape learners' contributions is to structure classroom discussions. Structured discussions provide a framework for learners to engage in meaningful dialogue and develop critical thinking skills. Teachers can structure discussions by providing clear guidelines, such as speaking one at a time, listening actively, and building on each other's ideas. One popular structured discussion technique is the "think-pair-share" method. In this method, learners think about a question or prompt individually, and then pair up with a partner to discuss their ideas. Finally, the pairs share their ideas with the whole class. This method encourages all learners to participate and ensures that everyone has a chance to share their thoughts. Another effective way to structure talk for learning is to use open-ended questions. Open-ended questions encourage learners to think deeply and critically about a topic. They also promote discussion and collaboration among learners. Teachers can use open-ended questions to guide classroom discussions and encourage learners to share their ideas and perspectives. Other strategies that can be used are Concept/Mind Mapping, "Know," "Want to Know," "Learned" (KWL); Participatory Feedback; and the 5 Whys.

- **Diamond Nine:** The Diamond Nine activity is a useful tool for managing talk for learning in the classroom. This activity involves ranking items or ideas in order of importance or relevance. Learners work in groups to arrange cards or sticky notes with different ideas or concepts into a diamond shape, with the most important idea at the top and the least important at the bottom. The Diamond Nine activity encourages learners to think critically about a topic and prioritise their ideas. It also promotes collaboration and discussion among group members. Teachers can use this activity to introduce a new topic, review material, or assess student understanding.

- **Group Work/Collaborative Learning:** Group work or collaborative learning are effective strategies for managing talk for learning in the classroom. These strategies encourage learners to work together to solve problems, share ideas, and learn from each other. Group work and collaborative learning also promote communication and collaborative skills that are essential for success in the workplace and in life. To implement group work effectively, teachers must provide clear guidelines and expectations for group members. They should also monitor group work to ensure that all learners are participating and on-task. Teachers can also use group work as an opportunity to assess individual student understanding and participation.

- **Inquiry-Based Learning:** Learners explore and discover new information by asking questions and investigating.

- **Problem-Based Learning:** Learners are given real-world problems to solve and must use critical thinking and problem-solving skills.

- **Project-Based Learning:** Learners work on long-term projects that relate to real-world scenarios.

- **Flipped Classroom:** Learners watch lectures or instructional videos at home and complete assignments and activities in class.

- **Mastery-Based Learning:** Learners learn at their own pace and only move on to new material once they have mastered the current material.

- **Gamification:** Learning is turned into a game-like experience with points, rewards, and competition.

These strategies provide learners with opportunities to engage with the material in meaningful ways and develop important skills such as critical thinking, problem-solving, collaboration, and communication. By incorporating these strategies into their teaching, teachers can help learners develop a deeper understanding of the material and prepare them for success in the real world. Effective communication is essential for learning in the classroom. Teachers must manage talk to ensure that learners are engaged in learning and on-task. Strategies such as structuring

talk for learning, using Diamond Nine activities, and implementing group work/collaborative learning can help teachers manage talk effectively and promote student learning and engagement. By implementing these strategies, teachers can create a positive and productive learning environment where all learners can succeed.

Universal Design for Learning (UDL) in the SHS Curriculum

The design of the curriculum uses UDL to ensure the creation of flexible learning environments that can accommodate a wide range of learner abilities, needs, and preferences. The curriculum is designed to provide multiple means of engagement, representation, and action and expression, so teachers can create a more inclusive and effective learning experience for all learners. UDL is beneficial for all learners, but it is particularly beneficial for learners needing special support and learners who may struggle with traditional teaching approaches. The integration of UDL in the pedagogy is aimed at making learning accessible to everyone and helping all learners reach their full potential. For instance, teachers need to:

- incorporate multiple means of representation into their pedagogy, such as using different types of media and materials to present information.
- provide learners with multiple means of action and expression, such as giving them options for how they can demonstrate their learning.
- consider incorporating multiple means of engagement into their choice of pedagogy, such as incorporating games or interactive activities to make learning more fun and engaging.

By doing these, teachers can help ensure that the curriculum is accessible and effective for all learners, regardless of their individual needs and abilities.

Curriculum and Assessment Design: Revised Bloom's Taxonomy and Webb's Depth of Knowledge

The design of this curriculum uses the revised Bloom's Taxonomy and Webb's Depth of Knowledge (DoK) as frameworks to design what to teach and assess.

The Revised Bloom's Taxonomy provides a framework for designing effective learning experiences. Understanding the different levels of learning, informed the creation of activities and assessments that challenge learners at the appropriate level and help them progress to higher levels of thinking. Additionally, the framework emphasises the importance of higher-order thinking skills, such as analysis, evaluation, and creation, which are essential for success in today's complex and rapidly changing world. This framework is a valuable tool for educators who want to design effective learning experiences that challenge students at the appropriate level and help them develop higher-order thinking skills. By understanding the six levels of learning and incorporating them into their teaching, educators can help prepare students for success in the 21st century. The six hierarchical levels of the revised Bloom's Taxonomy are:

1. **Remember** – At the foundation is learners' ability to remember. That is retrieving knowledge from long-term memory. This level requires learners to recall concepts—identify, recall, and retrieve information. Remembering is comprised of identifying, listing, and describing. Retrieving relevant knowledge from long-term memory includes, recognising, and recalling is critical for this level.
2. **Understand** – At understanding, learners are required to construct meaning that can be shown through clarification, paraphrasing, representing, comparing, contrasting and the ability to predict. This level requires interpretation, demonstration, and classification. Learners explain and interpret concepts at this level.
3. **Apply** – This level requires learners' ability to carry out procedures at the right time in a given situation. This level requires the application of knowledge to novel situations as well as executing, implementing, and solving problems. To apply, learners must solve multi-step problems.
4. **Analyse** – The ability to break things down into their parts and determine relationships between those parts and being able to tell the difference between what is relevant and irrelevant. At this level, information is deconstructed, and its relationships are understood. Comparing and contrasting information and organising it is key. Breaking material into its constituent parts and detecting how the parts relate to one another and an overall structure or purpose is required. The analysis also includes differentiating, organising and attributing.
5. **Evaluate** – The ability to make judgments based on criteria. To check whether there are fallacies and inconsistencies. This level involves information evaluation, critique, examination, and formulation of hypotheses.
6. **Create** – The ability to design a project or an experiment. To create, entails learners bringing something new. This level requires generating information—planning, designing, and constructing.

Webb's Depth of Knowledge (DoK) is a framework that helps educators and learners understand the level of cognitive engagement required for different types of learning tasks. The framework includes four levels. By understanding the four DoK levels, educators can design learning activities that challenge students to engage in deeper thinking and problem-solving. DoK is an essential tool for designing effective instruction and assessments. By understanding the different levels of DoK, teachers can design instruction and assessments that align with what they intend to achieve. DoK is a useful tool for differentiating instruction and providing appropriate challenges for all learners. Teachers can use DOK to identify students who need additional support or those who are ready for more advanced tasks. The four levels of Webb's' DoK assessment framework are:

- **Level 1: Recall and Reproduction –** Assessment at this level is on recall of facts, concepts, information, and procedures—this involves basic knowledge acquisition. Learners are asked specific questions to launch activities, exercises, and assessments. The assessment is focused on recollection and reproduction.
- **Level 2: Skills of Conceptual Understanding –** Assessment at this level goes beyond simple recall to include making connections between pieces of information. The learner's application of skills and concepts is assessed. The assessment task is focused more on the use of information to solve multi-step problems. A learner is required to make decisions about how to apply facts and details provided to them.
- **Level 3: Strategic Reasoning** – At this level, the learner's strategic thinking and reasoning which is abstract and complex is assessed. The assessment task requires learners to analyse and evaluate composite real-world problems with predictable outcomes. A learner must apply logic, employ problem-solving strategies, and use skills from multiple subject areas to generate solutions. Multitasking is expected of learners at this level.
- **Level 4: Extended Critical Thinking and Reasoning –** At this level of assessment, the learner's extended thinking to solve complex and authentic problems with unpredictable outcomes is the goal. The learner must be able to strategically analyse, investigate, and reflect while working to solve a problem, or changing their approach to accommodate new information. The assessment requires sophisticated and creative thinking. As part of this assessment, the learner must know how to evaluate their progress and determine whether they are on track to a feasible solution for themselves.

The main distinction between these two conceptual frameworks is what is measured. The revised Bloom's Taxonomy assesses the cognitive level that learners must demonstrate as evidence that a learning experience occurred. The DoK, on the other hand, is focused on the context—the scenario, setting, or situation—in which learners should express their learning. In this curriculum, the revised Bloom's taxonomy guided the design, and the DoK is used to guide the assessment of learning. The taxonomy provides the instructional framework, and the DoK analyses the assignment specifics. It is important to note that Bloom's Taxonomy requires learners to master the lower levels before progressing to the next. So, suppose the goal is to apply a mathematical formula. In that case, they must first be able to identify that formula and its primary purpose (remember and understand). The cognitive rigour is therefore presented in incremental steps to demonstrate the learning progression. When measuring assessments in DoK, learners move fluidly through all levels. In the same example, while solving a problem with a formula, learners recall the formula (DoK 1) to solve the problem (DoK 2 and DoK 3). Depending on the difficulty of the problem to be solved, the learner may progress to DoK 4.
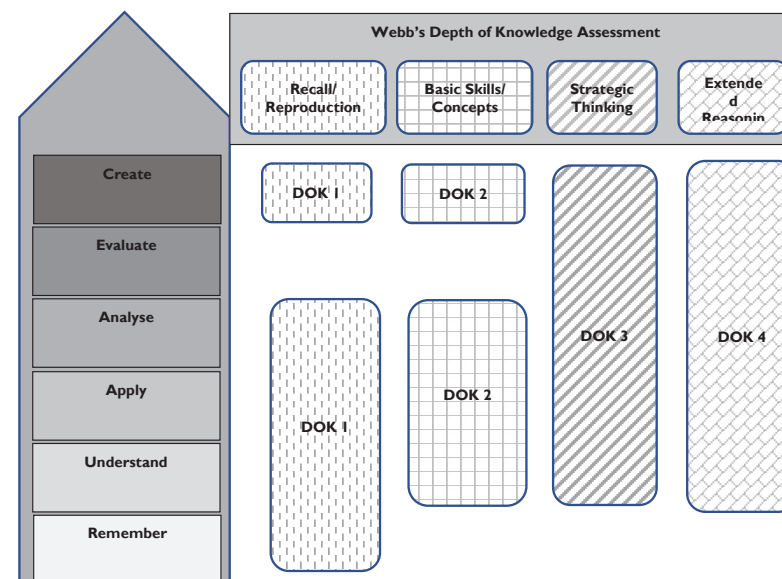

Figure 1: Revised Bloom Taxonomy combined with Webb's Depth of Knowledge for Teaching and Assessment

The structure of teaching and the assessment should align with the six levels of Bloom's knowledge hierarchy and DoK shown in Figure 1. Each level of DoK should be used to assess specific domains of Bloom's Taxonomy as illustrated in the table below:

Depth of Knowledge (DoK) Assessment	Bloom's Taxonomy applied to DoK
• Level 1: Recall and Reproduction	• Remembering, Understanding, Application, Analysis and Creation
• Level 2: Basic Skills and Concepts	• Understanding, Application, Analysis and Creation
• Level 3: Strategic Thinking	• Understanding, Application, Analysis, Evaluation and Creation
• Level 4: Extended Reasoning	• Understanding, Application, Analysis, Evaluation and Creation

In line with the National Pre-Tertiary Learning and Assessment Framework, the Secondary Education Assessment Guide (SEAG) requires that classroom assessments should cover **Assessment as learning (AaL), Assessment of learning (AoL) and Assessment for learning (AfL).** Therefore, teachers should align the Revised Bloom's Taxonomy with the DoK framework of assessment. Formative assessments should include classroom discussions, project-based assignments, and self-reflection exercises, while summative assessments should include standardised tests and rubric-based evaluations of learners' work. It is important to seek feedback from learners themselves, as they may have unique insights into how well they are developing these skills in the classroom.

To assess 21st Century skills and competencies in the classroom, teachers will have to use a combination of both formative and summative assessments to evaluate learners' acquisition of these skills and competencies. For instance:

- Identify the specific 21st Century skills and competencies to be assessed. For instance, you might want to assess *critical thinking, problem-solving, or creativity*.
- Align the skills and competencies with the DoK levels. For example, lower DoK levels might be more appropriate for assessing basic knowledge and comprehension, whereas higher DoK levels might be more appropriate for assessing more complex skills such as *analysis, synthesis, and evaluation*.
- Develop assessment items that align with the DoK levels and the skills and competencies you want to assess. These items should be designed to elicit evidence of learning across the different levels of the DoK framework.
- Administer the assessment and collect data. Analyse the data to gain insights into student learning and identify areas where learners may need additional support or instruction.

The DoK framework is a powerful tool for assessing the acquisition of 21st Century skills and competencies in the classroom, helping teachers to better understand how learners are learning and identify areas for improvement.

Educational success is no longer about producing content knowledge, but rather about extrapolating from what we know and applying the knowledge creatively in new situations.

The overall assessment of learning at SHS should be aligned with the National Pre-Tertiary Learning and Assessment Framework and the Secondary Education Assessment Guide. Formative and summative assessment strategies must be used.

Definition of Key Terms and Concepts in the Curriculum

- **Learning Outcomes:** It is a statement that defines the knowledge, skills, and abilities that learners should possess and be able to demonstrate after completing a learning experience. They are specific, measurable, attainable, and aligned with the content standards of the curriculum. It helps the teachers to determine what to teach, how to teach, and how to assess learning. Also, it communicates expectations to learners and helps them to better master the subject.
- **Learning Indicators:** They are measures that allow teachers to observe progress in the development of capacities and skills. They provide a simple and reliable means to evaluate the quality and efficacy of teaching practices, content delivery, and attainment of learning outcomes.
- **Content Standards:** It is a statement that defines the knowledge, skills, and understanding that learners are expected to learn in a particular subject area or grade level. They provide a clear target for learners and teachers and help focus resources on learner achievement.
- **Pedagogical Exemplars:** They are teaching examples used to convey values and standards to learners. Pedagogical Exemplars are usually demonstrated through teacher behaviour.

- **Assessment:** It is the systematic collection and analysis of data about learners' learning to improve the learning process or make a judgement on learner achievement levels. Assessment is aimed at developing a deep understanding of what learners know, understand, and can do with their knowledge because of their educational experiences. Assessment involves the use of empirical data on learners' learning to improve learning. Assessment is an essential aspect of the teaching and learning process in education, which enables teachers to assess the effectiveness of their teaching by linking learner performance to specific learning outcomes.
- **Teaching and Learning Resources:** Teaching and learning resources are essential tools for teachers to provide high-quality education to their learners. These resources can take various forms, including textbooks, audiovisual materials, online resources, and educational software. It is also important to avoid stereotypes and use inclusive language in teaching and learning resources. This means avoiding language that reinforces negative stereotypes and using language that is respectful and inclusive of all individuals regardless of their background. Using a consistent tone, style, and design is very important.

PHILOSOPHY, VISION AND GOAL OF MUSIC

Philosophy

Music is a vital part of holistic education, capable of empowering the learner to develop creative, analytical, cultural and collaborative competencies that connect them to global and local contexts, equipping them for further education, careers and a lifelong engagement with music as a functional and expressive art form.

Vision

To produce a versatile learner, knowledgeable, skilled and adaptable to 21st-century challenges, who applies musical skills and creativity to produce meaningful works that support lifelong learning and cultural expression for both local and global engagements

Goal

The main goal of the Music Curriculum is to develop individuals who are musically literate, innovative and adept problem-solvers, equipped with the creative skills and cultural awareness to thrive as active contributors in Ghanaian society and the global community. The specific goals of the music curriculum are to:

1. equip learners with foundational skills in performance, music theory, composition and critical listening, enabling them to interpret, create and appreciate diverse musical genres and forms.
2. provide learners with opportunities to explore, respond and engage creatively and intuitively in musical activities, encouraging self-expression and adaptive thinking.
3. engage learners with Ghanaian and African musical traditions alongside global music to deepen their cultural awareness and foster respect for various musical heritages.
4. provide opportunities for learners to explore performance, composition, improvisation and musical analysis, developing their capacity for original expression and problem-solving.
5. use music as a means to enhance learners' social skills, emotional well-being and personal growth through collaborative performances and reflective activities.

6. lay a strong foundation for learners interested in pursuing further studies in music or careers in related fields, including performance, education and music production.
7. expose learners to digital tools and music technology to enhance their adaptability, equipping them to explore new forms of music creation, collaboration, and dissemination in an evolving digital landscape.
8. develop in the learner the ability to appreciate and critically evaluate diverse musical forms, performances and artists, fostering a deep respect for both the creative process and the role of musicians in society.

Contextual Issues

Education aims to nurture learners holistically by integrating the cognitive, affective and psychomotor domains, equipping them for meaningful participation in their communities and beyond. However, the old music curriculum in Ghanaian Senior High Schools falls short of providing learners with the necessary skills for such development. The new Music curriculum prioritises the integration of ICT in music production, leveraging online resources and emphasising music entrepreneurship and career pathways to align skills and competencies with industry demands. It, thus, offers cross-disciplinary connections with arts, humanities and STEM to foster innovation and expand perspectives. Anchored in national goals and the SDGs, the curriculum promotes inclusivity, lifelong learning and prepares learners for thriving in a globalised music landscape.

Systemic barriers—Ghanaian context at national and local levels

1. *Underrepresentation*: Female role models in music education and the broader industry are scarce, limiting the inspiration and support for girls to pursue music.
2. *Religious and Moral Concerns*: Certain religious and cultural groups view secular or traditional music as inappropriate, which can lead to resistance against its inclusion in schools.
3. *Policy Gaps and Low Priority*: Music education is often sidelined in national educational policies, viewed as less critical than STEM and core academic subjects. This deprioritisation affects funding and curricular design.

4. *Curriculum Limitations:* The current curriculum lacks sufficient emphasis on indigenous Ghanaian music, often favouring Western traditions, creating a cultural disconnect for learners.
5. *Pedagogical Challenges:* The lack of standardised pedagogical methods for teaching music creates inconsistencies in teacher competence and learners' progress.

Environmental/Socio-Cultural/Physiological/Psychological Issues

1. Gender Equality and Social Inclusion (GESI)
2. Attitude of both the learner and the teacher
3. Physical disabilities

The structure of Ghana's educational system does not effectively foster the development of good 21st-century skills among learners at the Primary, Junior High School (JHS), and Senior High School (SHS) levels. To address this gap, Music education at the pre-tertiary level must prioritise pedagogical approaches that enable all learners to cultivate essential musical dispositions throughout their educational journey. These dispositions include:

1. *Collaboration:* The ability to work interdependently with others to accomplish tasks and achieve shared goals.
2. *Flexibility:* Demonstrating openness to multiple perspectives and adjusting work to align with changing conditions.
3. *Goal Setting:* Establishing specific and timely objectives to complete work effectively.
4. *Inquisitiveness:* Cultivating curiosity and a drive to explore known and unknown strategies, techniques, concepts and ideas
5. *Openness and Respect:* Listening empathetically to diverse ideas, including those shaped by different cultural backgrounds.
6. *Responsible Risk-Taking:* Embracing challenges as opportunities for growth, even at the risk of making mistakes.
7. *Self-Reflection:* Using self-knowledge, introspection and feedback from peers and teachers to evaluate and improve personal work.
8. *Self-Discipline and Perseverance:* Exhibiting independence, managing impulsivity and maintaining motivation toward achieving excellence, even when faced with delayed gratification.

The enduring stereotype that Music is the "Most Useless Subject in Class" (derived from the acronym MUSIC) remains a significant obstacle to its study in schools. Additionally, gender biases and superstitious beliefs further hinder inclusivity. For example, it is commonly believed that women should not play certain indigenous instruments, such as the *atumpan, fɔntɔmfrɔm* drums, or *gyile* (xylophone), or take leadership roles as choir or brass band conductors. These barriers undermine efforts to promote gender equity and inclusivity in the subject.

Moreover, low enrolment in tertiary music programmes exacerbates the shortage of trained music teachers at the pre-tertiary level, significantly affecting the overall quality of Musical Instruction.

While syllabuses exist for all four levels of education (Basic, JHS, SHS, and Colleges of Education), their implementation has been largely unsuccessful due to several factors, including:

1. *Lack of Competent Teachers:* A shortage of trained and skilled music educators to teach at various levels.
2. *Absence of Local Resource Engagement Guidelines:* No established protocols for involving community resource persons in teaching.
3. *Inadequate Space:* Insufficient physical infrastructure for teaching Music.
4. Limited Access to Musical Instruments: Scarcity of both indigenous instruments (e.g., atɛntebɛn, gyile, goje, kora, seperewa, kɔnɔgo) and Western instruments (e.g., recorders, trumpets, violins, keyboards, guitars and drums etc.).
5. *Non-Standardisation of Indigenous Instruments:* Indigenous musical instruments require standardised production to enhance their availability and usability.
6. *Lack of Instructional Materials:* Absence of audio-visual resources such as CDs, DVDs, and streaming facilities. *Non-Existent Textbooks and Manuals:* A severe shortage of teachers' handbooks, pupils' workbooks, and other relevant materials.
7. *ICT Limitations:* Although some teachers possess ICT skills, many schools lack the necessary ICT equipment and internet connectivity, hindering the integration of technology into teaching and learning.

Rationale

Music is a specialised subject at the senior high school level, introduced to foster the holistic development of Ghanaian youth. Music is both multifaceted and interdisciplinary, offering learners a unique blend of cognitive, emotional and practical skills. The Music curriculum is designed to cultivate creativity, critical thinking, cultural awareness and emotional expression, all of which are essential for personal and academic growth. Music offers the opportunity to explore, express and reflect on and have deeper understanding of the Ghanaian cultural heritage and the global music landscape. It enhances self-expression, builds focus and develops fine motor skills through practical engagement with musical instruments and performance. Music also serves as a tool for stress management and personal fulfilment, contributing significantly to the emotional and psychological well-being of learners.

The study of Music provides learners with the skills to appreciate, create and respond to musical works, enabling them to make meaningful connections between their experiences and the world around them. Through this curriculum, learners will develop transferable skills that are applicable across various fields of study and prepare them for the demands of the modern workforce. In this regard, the study of music will:

1. equip learners with the ability to think critically, solve problems, and generate original ideas.
2. foster emotional expression in learners by encouraging them to express and process their emotions through musical creation and performance, thereby facilitating effective communication.
3. Shape learners to understand their cultural heritage and appreciate the rich diversity of local, national and global music traditions.
4. transmit and safeguard Ghana's cultural legacy through the study and performance of indigenous music forms.
5. prepare learners for higher education and careers in the music and music education.
6. Incorporate technological tools to enhance music learning, production and performance.
7. engage learners in intellectual, emotional, and physical growth, nurturing their sense of aesthetics and appreciation for beauty.

8. provide avenues for performance, composition, and music appraisal allowing learners to distinguish between artistic choices and develop personal preferences.
9. equip learners with the skills and knowledge to adapt to the evolving local and global environments, promoting sustainability and innovation.
10. encourage inclusivity and diversity by promoting respect for diverse musical forms and the cultures they represent.

The focus on the 4Hs—Head (cognitive/thinking), Hand (psychomotor/skills), Heart (affective/feelings) and Hi-Tech (technology)— of the Music curriculum will ensure that learners are well-rounded individuals who will be prepared to contribute meaningfully to their communities and positions Music as an essential driver of Ghana's creative and intellectual capital.

Finally, the Music curriculum aspires to nurture learners who are not only proficient in the technical and artistic aspects of music but are also culturally informed, emotionally intelligent and capable of adapting to the demands of a rapidly changing world. Through Music education, learners will gain the knowledge, skills and dispositions needed to enrich their lives and contribute to Ghana's cultural and creative economy.

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SCOPE AND SEQUENCE

Music Summary

S/N	STRAND	SUB-STRAND	YEAR 1			YEAR 2			YEAR 3		
			CS	LO	LI	CS	LO	LI	CS	LO	LI
1	Musical Foundations and Music Business	Music, Literature, and Practice	1	1	3	1	1	3	1	1	3
		Rudiments in Music	1	1	3	1	1	3	1	1	3
		Communication in Music and Related Arts	1	1	3	1	1	3	1	1	3
		Music Business	1	1	3	1	1	3	1	1	3
2	Music Theory and Composition	Aural Culture	1	1	2	1	1	2	1	1	2
		Melody Writing and Text Setting	1	1	2	1	1	2	1	1	2
		Harmony	1	1	2	1	1	2	1	1	2
4	Music Performance Practice	Major Instrument1	1	1	3	1	1	3	1	1	3
		Ensemble Participation	1	1	3	1	1	3	1	1	3
Total			**9**	**9**	**24**	**9**	**9**	**24**	**9**	**9**	**24**

Overall Totals (SHS 1 – 3)

Content Standards	**27**
Learning Outcomes	**27**
Learning Indicators	**72**

1

YEAR ONE

Subject   MUSIC
Strand 1.   MUSICAL FOUNDATIONS AND MUSIC BUSINESS
Sub-Strand 1.   LITERATURE AND PRACTICE

Learning Outcomes	21st Century Skills and Competencies	GESI[1], SEL[2] and Shared National Values
1.1.1.LO.1		
Apply the diverse musical forms, instruments and cultural contexts of traditional Ghanaian and African music to foster an understanding and appreciation of their roles in social, religious, and communal settings.	**Critical Thinking and Problem-Solving** Learners develop the ability to analyse the roles of traditional Ghanaian and African music in various settings, identify similarities and differences across cultures, and evaluate how specific instruments and musical forms reflect the social and religious values of their communities. **Information Literacy** Learners develop the ability to research and document diverse Ghanaian and African musical forms, instruments, and cultural practices while analysing credible sources to understand the historical and cultural contexts of traditional music. **Collaboration and Communication** Learners develop collaboration skills by engaging in group activities to explore, perform, or choreograph traditional music from Ghana and other African cultures. Additionally, they will enhance communication skills by presenting findings on the roles of traditional music in social and religious settings using clear and engaging language. **Digital Proficiency and Global Connectivity** Learners gain digital proficiency by using ICT tools to document, share, and analyse traditional Ghanaian music, including creating digital archives and notating musical forms. They also develop global connectivity skills by collaborating with other learners or musicians	**GESI:** • Respect individuals of different beliefs, religions, and cultures • Be aware of personal biases and stereotypes • Embrace diversity and practice inclusion **Leadership and Respect for Others' Views:** Inculcate the habit of leadership through respect for individuals' views, beliefs, religions, and cultures. **Diversity**: Promote divergent views to ensure inclusivity in the learning of the Music **Equity:** Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Music learners such as time allocations.

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[1] Gender Equality and Social Inclusion
[2] Socio-Emotional Learning

	from other regions through virtual platforms to exchange ideas on African musical traditions.	**SEL:** Make use of Social-Emotional activities such as: • Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions • Offer all learners equitable opportunities to contribute to Musical discussions

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
1.1.1.CS.1	1.1.1. LI.1	1.1.1. AS.1
Demonstrate knowledge and understanding of the traditional music of Ghana and other African cultures, its cultural significance, characteristics and practical applications in contemporary contexts.	**Describe various traditional musical instruments from Ghana and Africa and explain their roles within different musical forms and traditions.** **Flipped Classroom** • Out-of-Class: Teacher provides relevant materials for learners, e.g., videos, reading materials, online materials, for learners to study and plan their PowerPoint/Flip Charts presentations. • In-Class: Learners are engaged in several pedagogic activities including problem-solving, discussion, case studies, experiential learning to prepare their PowerPoint/Flip Charts presentations. • Learners watch a video or read a short article on traditional African instruments, such as the Akan drums, Ewe drum ensemble, or the kora, take notes on the instruments' construction, sound, and roles in African music, and then discuss their findings in small groups, presenting key details on specific instruments **Initiating Talk for Learning:** • Learners utilise strategies such as Activity ball; Think-Pair-Share; Thought-provoking prompts; and Ordering of Cards, to initiate talk amongst them. • Learners examine images or watch videos of traditional African instruments (e.g., Wia, gyile, seperewa, atumpan), identify any instruments they recognise or have heard of, and then discuss in groups to explore the diversity and cultural significance of these instruments. **Problem-Based Learning (PBL):** In small groups, learners research and select traditional instruments from Ghana and other parts of Africa to feature in a cultural event, identify their musical roles and cultural significance, and present their plans, explaining how the instruments enhance the overall musical experience and their importance in African traditions, such as accompaniment, storytelling, or rituals.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning

1.1.3. Ll.2		1.1.3. AS.2
Describe the social, religious and communal functions of traditional music within Ghanaian and African cultures, including how music reflects and influences cultural values and practices. **Talk for Learning:** Learners listen to excerpts of traditional Ghanaian and African music, discuss its social, religious or communal significance in small groups using guided questions, and present their insights to the class. **Project-Based Learning:** In groups, learners investigate a specific type of traditional music, researching its history, cultural context and function, interviewing community members or experts about its role, and presenting their findings creatively through demonstrations or models that reflect its use in social or religious settings. **Mastery-Based Learning:** Learners analyse examples of traditional music from Ghana and Africa, focusing on its functions, and through cycles of practice and feedback, they will create an essay or video explaining how one type of music reflects and influences a community's cultural values, with peer reviews enhancing the final submission. **Gamification:** Teacher creates a quiz-based role-playing game where learners engage in a gamified activity to preserve traditional music by completing challenges such as identifying music functions from clips, matching instruments to their cultural roles, and solving puzzles about traditional practices, earning points as they collaborate to create a virtual archive showcasing the cultural significance of traditional music.		**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
1.1.1. Ll.3		1.1.3. AS.3
Perform elements of a traditional African song or dance, highlighting the characteristic styles and structures of Ghanaian and African music. **Project Portfolio:** Learners research the historical and cultural context of a selected traditional African performance, practice its key elements like rhythmic patterns, call-and-response vocals, or dance movements, and compile a portfolio with video recordings of rehearsals and the final performance, accompanied by written reflections on their stylistic integration and learning process. **Mastery-Based Learning:** Learners engage in structured practice sessions with peer and instructor feedback, master each skill sequentially to deepen their understanding of characteristic styles, and conclude		Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning Level** **Level 4 Extended critical thinking and reasoning**

	with a final performance that integrates all learned elements, accompanied by reflection and opportunities for improvement. **Inquiry-Based Learning:** Learners investigate unique features of traditional performances, gather insights through interviews or observations, and create their own version of a song or dance, highlighting its stylistic elements with an explanation of their creative choices.		
Teaching and Learning Resources	• Score sheets • Rubrics • Projector	• Glossary of MUSIC Terms • Audio-visual recording and playback gadgets • Cell phones • Laptops with internet connectivity	• Flip Charts • Writing Pads • Screen

Subject   MUSIC
Strand 1.   MUSICAL FOUNDATIONS AND MUSIC BUSINESS
Sub-Strand 2.   RUDIMENTS IN MUSIC

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.1.2.LO1		
Interpret music notation and use durational values (rhythm) to construct and perform major and minor scales and apply solfege to enhance sight-singing skills.	**Communication & Collaboration:** Learners learn to communicate and collaborate: • by working together to develop an understanding and application of rudiments in Music, viz., scale, note durational values, time beat patterns, tempo, dynamics, and simple forms. • through display of artistic non-verbal communication in performance such as facial expressions, cues, gestures etc. • by varying the levels of details and the language used during performance to make it appropriate to the audience. • by working together to develop, compose, rehearse and perform own creative works. **Information Literacy**: Learners understand and apply theoretical knowledge such as intervals, scale construction, and rhythm from various sources to improve their music interpretation and performance **Critical Thinking & Problem Solving:** Learners solve problems through critical thinking, by demonstrating a thorough understanding of a generalised concept and facts specific to emerging issues. **Leadership and Personal Development**: Learners acquire leadership and psycho-social skills through the various roles taken in the composition and performance processes.	**GESI:** Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to: • respect individuals' creativity, imagination, experiences, and cultures, in Music • awareness creation on the spirit of teamwork in producing music to avoid artistic egos. • interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in music. • identify injustice, especially in recognition of the contributions of different groups and individuals to the effective creation of musical works. **Leadership and Respect for Others' Views:** Inculcate the habit of leadership through teamwork; respect for individuals views, beliefs, religions, and cultures.

	Cultural Identity and Global Citizenship: By performing songs, dances and other artistic products based on cultural and national issues of interest.	**Diversity**: Promote divergent views to ensure inclusivity in the learning of Music. **Equity:** Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among music learners. **SEL:** Make use of Social-Emotional activities such as: • Consolidated project report/presenting project reports aloud, holding class/group meetings, talk about managing emotions, etc. • Assign roles to everyone in groups to offer all learners equitable opportunities to contribute to the creation process. **National Core Values**: Friendliness, Tolerance, Grit and Perseverance, Time Management: • **Friendliness:** Belongingness to a creative working group, leading to effective collaboration. • **Tolerance:** Accepting people and their creative views leading to success of creative tasks. • **Grit and Perseverance:** A person's perseverance and passion for long-term goals, often in the face of challenges, setbacks, and

		obstacles. it combines resilience, determination and commitment.
		• **Time Management:** Respect for time; punctuality and regularity during music creation process such as during rehearsals.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
1.1.2.CS1	1.1.2. LI.1	1.1.1. AS.1
Demonstrate knowledge and understanding of basic musical notation, durational values, scales, and solfege as foundational elements of music literacy and performance.	**Identify and notate basic music symbols, including staff lines, clefs, and notes in different positions.** **Collaborative Learning:** In small groups, learners analyse the music notation (clefs, notes, rhythms, etc.) and identify the role of each symbol in shaping the music's overall message and structure. Each group present their findings, discussing how the symbols used (and their placement) help communicate the piece's musical content. **Experiential Learning:** Learners explore different combinations of the note values to compose and perform a 4-bar rhythm pattern using quarter, half, and whole notes. **Analytical Learning**: • Learners analyse and explain the use of music elements in a musical piece, demonstrating understanding of how they contribute to the overall artistic product. • Learners identify and analyse how music symbols are used to convey specific musical elements such as melody, harmony and rhythm. They will listen to musical excerpts while following along with sheet music to analyse clefs, note values and positions on the staff. **Gamification:** • Learners match symbols to their names or definitions in an engaging, team-based setting. • Learners use apps like Staff Wars or Music Tutor to gamify the learning of music symbols.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	1.1.2. LI.2	1.1.1. AS.2
	Perform rhythms using quarter, half and whole notes, incorporating these durational values into short musical exercises. Information Literacy: Learners explore and apply theoretical and practical knowledge in rhythm training apps (e.g. Rhythm Cat, Tenuto) to allow them to practice performing rhythms with varying note values. **Project-Based Learning:** • In groups, learners plan, prepare and do class presentations on scales, rhythmic excerpts, and melodic phrases composed based on Ghanaian singing media.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning**

	• Peer review class presentations. **Collaborative Learning** • Using Rhythm Circle Performance, learners in groups create and perform different a rhythmic patterns that incorporates quarter, half, and whole notes. • In groups, learners describe briefly how the elements of music work out in the excerpts created. **Simulation:** Learners simulate a conducting experience by practising performing rhythms using quarter, half and whole notes, simulating a conductor-led ensemble performance. Learners take on the conductor role, giving everyone an opportunity to practise "guiding the group".		**Level 4 Extended critical thinking and reasoning**
	1.1.2. LI.3		1.1.2. AS.3
	Construct and perform scales (major and minor) and use solfege syllables to sight-sing simple melodies accurately. **Mastery-Based Learning** • Learners construct major and minor scales through identification and application of whole and half notes using the steps involved in building each scale. • Learners perform simple melodies in C major or A minor through the application of solfege syllables (Do, Re, Mi, Fa, Sol, La, Ti, Do). . **Collaborative Learning:** • In groups, learners rehearse and perform their melodies using solfege syllables through the application of pitch precision and rhythm synchronization. • Learners collaborate on sight-singing of melodic accompaniment. **Experiential Learning:** Learners explore, create, rehearse and perform major and minor scales constructed from variety of pieces using the solfege syllables. **Simulation:** Learner's construct and perform major and minor scales and use solfege syllables to accurately sight-sing simple melodies through a simulated performance scenario.		Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Resources	• Writing Pads • Pens and pencils • Flip Chart	• Electronic Keyboard, Piano	• Music manuscripts • Music Notation Workstation setup (IT) • Projector

		• Laptop	• Drums, Flutes, Bells, Shakers, Xylophones, Finger-piano, Rattles, Clappers, Castanets, etc.	• Video Camera

Subject   MUSIC
Strand 1.   MUSICAL FOUNDATIONS AND MUSIC BUSINESS
Sub-Strand 3.   COMMUNICATION IN MUSIC AND RELATED ARTS

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.1.3.LO.1		
Apply common Western music terms to effectively communicate musical concepts, enhancing their ability to engage in discussions and analysis in the field of music.	**Communication & Collaboration** Learners develop communication and collaboration skills by: • identifying and using appropriate terminologies to analyse and articulate different musical concepts. • speaking clearly and confidently, effectively explaining ideas in relation to assigned tasks. • collaborating with all group members to ensure successful completion of tasks. • adjusting the level of detail and language to suit the audience when presenting. • organising and presenting ideas logically, with relevant details, while using correct vocabulary for smooth communication. **Leadership, Personal Development and Respect for Others' Views:** Learners acquire leadership and psycho-social skills through the various roles taken in leading discussions by: • managing time and resources. • promoting effective leadership, group interactions, expressions of ideas and opinions. • inculcate the habit of leadership through teamwork, respect for individual views, beliefs, religions, and cultures. **Cultural Identity and Global Citizenship** Through the definition and discussions of musical terminologies. **Creativity and Innovation**	**GESI:** Teaching approach will involve the following to ensure GESI in the lessons: **Inclusive Learning Environment:** Ensuring that all learners, regardless of gender, socio-economic background, or ability, feel encouraged to engage in discussions using Western music terms, while actively involving marginalised or shy learners. **Diverse Representation:** Incorporating examples of compositions and music-related arts by musicians from diverse genders, ethnicities, and cultural backgrounds, while discussing how gender and cultural inclusion influence the evolution of music terminologies. **Equity in Access:** Providing additional resources or support for learners with less exposure to Western music concepts, ensuring a level playing field. Using differentiated teaching methods to address diverse learning needs, including those with learning disabilities. **Challenging Stereotypes:** Highlighting contributions of female composers and

| | | Ability to use Western music terms creatively to describe unique musical ideas, compositions, or performances, while developing original musical critiques or presentations using appropriate vocabulary. | musicians to Western music to challenge gender biases. Discussing the inclusive nature of music as a universal language and its role in breaking down barriers.

SEL: Make use of Social-Emotional activities such as:

Self-Awareness: Encouraging learners to reflect on their comfort level and understanding of using Western music terms while developing confidence in articulating musical concepts through consistent practice and feedback.

Self-Management: Teaching learners to manage frustration when struggling with new terms or concepts by fostering resilience and encouraging growth mindsets while promoting disciplined use of terminology in both formal and informal discussions.

Social Awareness: Fostering respect for differing interpretations of musical concepts, emphasising active listening and empathy during group critiques.
Highlighting how Western music terms intersect with local Ghanaian traditions, promoting cultural sensitivity.

Relationship Skills: Building teamwork by having learners collaborate on projects that require clear communication of musical ideas using standardised terms. Encouraging |

		respectful dialogue and constructive feedback during peer-to-peer interactions.
		Shared National Values
Patriotism: Relating Western music terms to Ghanaian music and its cultural significance, fostering pride in Ghana's musical heritage while discussing how effective communication in music can help preserve and promote Ghanaian music globally.
Respect for Diversity: Laying emphasis on the value of both Western and Ghanaian music terminologies as tools for mutual understanding in a globalised world. Using examples from different ethnic groups in Ghana to discuss how music communicates cultural identity.
Integrity: Instilling the importance of honesty and clarity in communicating musical ideas. Encouraging learners to take responsibility for using terms correctly and respectfully in discussions and analysis.
Cultural Sustainability: Discussing how blending Western and Ghanaian music terms can preserve cultural heritage while fostering innovation. Using real-life examples of Ghanaian music practitioners who bridge local and Western musical practices in their work.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
1.1.3.CS.1	1.1.3. LI.1	1.1.3. AS.1
Demonstrate knowledge and application of fundamental Western music terminologies to enhance their understanding, communication and analysis of musical elements and concepts.	**Identify and explain basic terminologies used in Western music and their significance in musical communication.** **Talk for Learning (TfL):** • In groups, learners observe pictures, and watch videos, documentaries of/on terms on Western music composition and performance. • Learners look for definitions from books and online resources. **Exploratory Learning:** Learners explore and discover different terminologies from selected materials. **Group Work/Collaborative Learning:** • Learners develop instructions for their own artistic products using selected terminologies for musical performance in class. • In groups, learners make presentations of their discussion of terminologies used in different musical context and their significance. **Think-Pair-Share:** Learners think individually about a piece of music they have recently heard that includes dynamic changes (e.g., forte, piano, crescendo), pair up with a partner to share their thoughts on the music and how the dynamics influenced their listening experience.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning
	1.1.3. LI.2	1.1.3. AS.2
	Apply basic terminologies in Western Music within various musical contexts to analyse selected creative works. **Project-Based Learning:** In groups, teacher provides learners with classical music scores and pop music lead sheets to study. Learners analyse structure, themes, and other elements, e.g., identifying expression marks, themes, motifs, timbre, harmonic progressions, and rhythmic patterns. Learners discuss how these musical elements contribute to the overall mood, character or structure of the piece.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning

	Peer Learning/Presentations: Learners analyse sections of a musical piece, write or present a short explanation on the use of dynamics, tempo, articulation, and form, and then exchange their analysis with a peer for feedback on clarity and depth of explanation. **Simulation:** Learners engage in a simulation by performing sections of the piece, focusing on dynamics, tempo, articulation, and form, interpreting the musical elements based on their understanding of the terminology, and explaining their choices aloud during the performance **Gamification:** Learners go online with their phones and play a Musical Game titled *Classics for Kids.* Focus on *Musical Terms*. The website is *Musical Games* – Classics for Kids" https://www.classicsforkids.com/music-games/	
	1.1.3. LI.3	1.1.3. AS.3
	Describe and critique music compositions and performances, using the appropriate terminologies to communicate in both written and oral discussions about music. **Initiating Talk for Learning:** Learners listen to selected musical compositions or watch performances and share their initial reactions using at least two musical terminologies, such as dynamics, tempo, or melody. **Building on What Others Say:** In small groups, one learner describes a performance by focusing on aspects such as form or instrumentation, while other group members respond by agreeing, expanding the analysis, or offering alternative perspectives. **Managing Talk for Learning:** Groups are assigned roles such as discussion leader, timekeeper, or scribe, and collaboratively critique a performance using a checklist of terms like rhythm, harmony, articulation, and form. **Structuring Talk for Learning:** Learners "PEEL" method—identifying a key feature, providing evidence from the piece, explaining its effect on the listener, and linking it to overall performance quality—to write or present their critique. **Inquiry-Based Learning:** Learners are assigned to compare two different performances of the same piece, research and discuss questions such as how the performers' choices in dynamics and articulation differ, and which interpretation better conveys the composer's intent, then present their findings through a collaborative written report or oral discussion panel.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning

Teaching and Learning Resources	• Writing Pads • Pens • Projector • Flip Chart	• Pictures of instruments • Video documentaries on both Western and African musical instruments and performances, etc. • Open Resource Facilities	• Video Camera • Laptops

Subject   MUSIC
Strand 1.   MUSICAL FOUNDATIONS AND MUSIC BUSINESS
Sub-Strand 4.   MUSIC BUSINESS

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.1.4.LO.1		
Analyse common industry challenges and identify potential business opportunities, enabling them to make informed decisions in their pursuit of music as a career.	**Critical Thinking & Problem-Solving** Learners demonstrate critical thinking by: • implementing accurate strategies to solve identified business challenges in the music industry. • exploring alternatives and possibilities to achieve innovative and creative outcomes. **Personal Development & Leadership** Learners showcase leadership and psycho-social skills by effectively leading discussions on key marketing techniques and guiding the drafting process of a business plan. **Communication & Collaboration** Learners develop communication and collaboration skills by effectively articulating ideas and working as a team to initiate and execute business-oriented projects in music. **Creativity & Innovation** Learners display creativity and innovation by: • exploring alternative approaches to create new and marketable musical artefacts. • producing high-quality artistic works in music that reflect originality and excellence.	**GESI:** Teaching approach will involve the following to ensure GESI in the lessons: **Representation and Access:** • Highlighting the roles of women, marginalised groups, and indigenous communities in the evolution of traditional Ghanaian and African music. • Ensuring equal opportunities for all learners to participate in learning and entrepreneurial activities related to music business. **Empowerment through Music Business** • Encouraging learners to create music business projects that uplift underrepresented communities. • Discussing how music businesses can drive inclusion and representation in the industry. **Addressing Stereotypes** • Challenging stereotypes about gender roles in traditional music practices and music business.

		• Promoting diverse narratives in the cultural representation of African music.
		Equity: Providing additional resources and support for learners from disadvantaged backgrounds to learn and apply music business skills.
		SEL: Make use of Social-Emotional activities such as:
		Self-Awareness: Helping learners reflect on their personal connection to traditional music and its potential to influence their career paths.
		Self-Management: Teaching resilience and perseverance in developing music business skills, especially when facing challenges in blending traditional and modern music.
		Social Awareness: Fostering respect for the diverse cultural roles of traditional music in Ghanaian and African societies.
		Relationship Skills: Developing networking skills to connect with stakeholders in the music industry and traditional cultural institutions.
		Responsible Decision-Making: Guiding learners to make ethical business decisions that respect cultural heritage and benefit local communities.
		Shared National Values **Patriotism**

		Learners to see traditional Ghanaian music as a source of national pride and a unique contribution to the global music scene.
		Respect for Diversity Highlighting the diversity of Ghana's traditional music forms and instruments as a unifying element of national culture.
		Integrity Promoting ethical practices in the music business, including fair compensation for artists and preservation of cultural heritage.
		Cultural Sustainability Discussing how traditional music business models can ensure the preservation and appreciation of Ghanaian and African heritage.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
1.1.4.CS.1	1.1.4LI.1	1.1.4. AS.1
Demonstrate knowledge and understanding of the fundamentals of music entrepreneurship including challenges and opportunities in the music industry to prepare for a career in music-related business ventures.	**Discuss key challenges in the music industry, such as issues related to copyright, streaming revenue, competition and technological disruption.** **Experiential Learning:** Learners attend a guest lecture by a music industry professional, prepare and ask questions on challenges such as copyright issues, streaming revenue, competition, and technology, then work in small groups to role-play as musicians creating a business strategy to address one specific challenge, and present their solutions to the class. **Talk for Learning:** In groups, learners research and present on selected topics on copyright, streaming revenue, competition, or technological disruption, followed by a roundtable discussion to compare the challenges' impact on artists, producers, and consumers, and propose solutions. **Gamification:** Design a simulation game where learners manage a virtual music label, navigating scenarios involving copyright infringement, streaming contract negotiations, and market competition, earning points for sustainable and innovative solutions, with the winning team sharing their strategy with the class. **Building on What Others Say:** Learners engage in a debate on selected topics (eg. Streaming platforms are more harmful than beneficial to musicians) build on others' points by agreeing, disagreeing, and reflect on the most compelling arguments and write a summary of their own position.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	1.1.4. LI.2	1.1.4. AS.2
	Describe various career paths and business opportunities within the music industry. **Experiential Learning:** Learners attend a local music event to observe various roles in music production and performance, reflect on these career paths, and write a journal discussing the careers they found most interesting, relating them to their own skills and interests. **Inquiry-Based Learning:** Learners research different music industry careers, conduct interviews or review industry resources, and present their findings, focusing on the required skills, qualifications, challenges, and opportunities for each career path.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level3 Strategic reasoning** Level 4 Extended critical thinking and reasoning

	Project-Based Learning: Learners form small groups to choose a specific music industry career or business opportunity, create a detailed project plan including market research, challenges, resources, and a budget, and present their business plan to the class, discussing how they would address key industry issues like competition, copyright, or marketing.		
	1.1.4LI.3		1.1.4. AS.3
	Create a basic music business plan, outlining their vision, target audience, marketing strategy, and financial projections. **Inquiry-Based Learning:** Learners research key components of a music business plan using industry resources like articles and professional interviews and draft an outline of their own business plan based on the information gathered. **Project-Based Learning:** Learners will collaborate in groups to create a business plan for a fictional music venture, researching key elements like target audience, competition, resources and financial projections. They will divide tasks and present their comprehensive plan to the class, pitching it as if to potential investors. **Collaborative Learning:** Learners work in teams, each member focusing on a specific role in the business plan, collaborating to refine their sections with peer feedback, and revising the plan before finalising it based on peer reviews to create a cohesive and realistic music business plan. **Talk for Learning:** Learners discuss a hypothetical scenario of launching a music business, presenting ideas on key elements such as target audience, marketing and revenue streams. Through peer feedback and collaboration, they will refine their business plans and submit the final version.		Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning Level 4** Extended critical thinking and reasoning
Teaching and Learning Resources	• Flowcharts • Audio-visuals • PowerPoint	• Business Plan Template • SWOT Analysis Worksheet: • Spreadsheet Software	• Presentation Software: • Marketing Tools • Worksheets

Subject   MUSIC
Strand 2.   MUSIC THEORY AND COMPOSITION
Sub-Strand 1.   AURAL CULTURE

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.2.1.LO.1		
Audiate, hear, and comprehend sound prescribed for level including scale degrees, meter, rhythm, and simple melodies, played from dictation with answers written down in musical notation or described as prose to enhance their sight-reading, performance, and music appraisal.	**Personal Development & Leadership** • Overcoming challenges in auditory dictation and sight-reading builds perseverance. • Recognising emotional content in melodies and rhythms fosters emotional awareness, crucial for personal leadership. **Communication & Collaboration** • Exposure to diverse scales, meters, and rhythms broadens understanding of cultural contexts, fostering cross-cultural communication. • Collaborating in group dictation exercises requires harmonizing individual contributions to achieve collective success. **Creativity & Innovation** • Learners learn to interpret complex sounds, sparking innovative ways to capture auditory information. • Exposure to varied auditory examples encourages learners to create or innovate within unfamiliar musical genres. **Digital Literacy** • Translating sounds into written musical forms using ICT develops the ability to visualise abstract data. • Learners will use AI tools for aural recognition or composition to enhance their understanding of emerging technologies. **Critical Thinking & Problem Solving**	**GESI:** Since learners will be given equal opportunities towards the promotion of gender equality and social inclusion through collaboration and mutual respect, they will: • learn to work effectively with diverse groups, respecting different perspectives and contributions. • engage with peers from varied backgrounds that will help them appreciate and value others' experiences and ideas. • share knowledge and ideas across groups to improve their ability to express themselves clearly and listen actively. • get the exposure to diverse perspectives encourages thoughtful analysis and problem-solving in group settings. • work inclusively to strengthen their understanding of equality and respect, promoting a sense of belonging and fairness. **SEL**

	• Breaking down scales, rhythms and melodies into components sharpens critical analysis. • Identifying musical structures fosters advanced problem-solving skills. **Lifelong Learning** Learners learn to use resources independently to improve their aural and notation skills.	• Recognising emotions in melodies or rhythms helps learners connect with their own feelings and expressions. • Listening to and interpreting music from different cultures or life experiences builds empathy and understanding of others. • Music provides an outlet for expressing and managing emotions constructively. **Shared National Values**: Friendliness, Time Management, Patriotism, Unity in Diversity, Respect for Tradition **Friendliness:** Feeling a sense of belonging within a creative team, which fosters strong and effective collaboration. **Time Management:** Being punctual and consistent throughout the Music sound discrimination exercises. **Patriotism:** Ghanaian traditional music and melodies in dictation to promote love and respect for national heritage. **Unity in Diversity**: Exposing learners to audiation of music from different ethnic groups contributes to a collective Ghanaian identity, teaching learners to value diversity. **Respect for Tradition**: Teaching the significance of traditional scales, rhythms and melodies, foster respect for indigenous knowledge.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
1.2.1.CS.1	1.2.1. LI.1	1.2.1. AS.1
Demonstrate through audition, hearing and comprehending of sound prescribed for the level including scale degrees, meter, rhythm, and simple melodies, played from dictation and write down musical notation or description as prose	**Identify, notate, and describe scale degrees and rhythmic patterns from dictation.** **Call-and-Response Dictation** • Play or sing short melodic or rhythmic patterns. • Learners listen carefully, then echo the pattern back before notating it on their sheet. **Guided Listening with Visual Aids** • Provide learners with partially filled musical scores or rhythmic grids. • Play the melodic or rhythmic sequence and have them complete the missing notes or rhythms. **Melodic Puzzle Exercise** • Break a melody into smaller fragments (scale degrees or rhythms) and dictate these fragments one by one. • Learners notate each fragment and then combine them to form the complete melody. **Interactive Dictation Games:** Use online tools or apps where learners listen to dictated melodies or rhythms and input their answers digitally. Examples include MusicTheory.net or Auralia. **Collaborative Dictation** • Group learners in pairs or small teams. One person listens and identifies the scale degrees or rhythms, while another writes them down. • Groups can cross-check their work afterward. **Error Detection Exercise:** Provide a pre-notated melodic or rhythmic pattern and play the dictated version with deliberate errors. Learners identify and correct the mistakes. **Experiential Learning** • Learners create their own rhythmic or melodic patterns and play them for the class.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	• Learners take turns composing simple patterns based on scale degrees or rhythms and the others will notate and describe them **Think-Pair-Share:** Learners listen to a melody or rhythm and first think about how to describe it. Then, they pair up to discuss their thoughts before sharing with the larger group.	
	1.2.1. LI.2	1.2.1. AS.2
	Identify, notate, and describe simple melodies from dictation. **Activity-Based Learning (ABL):** • Melody Relay Race Play a melody and ask learners to work in groups. The first member of each group listens and tries to notate the melody as accurately as possible. Afterward, the next person in the group checks the notation and makes any necessary adjustments, then prepares to listen to the next melody. • Musical Scavenger Hunt Play a short melody and ask learners to identify key features (e.g., intervals, rhythms, tonality and time signature). Afterward, let them write down their observations and describe the melody either in musical notation or in prose. **Descriptive Writing of Scale Degrees:** After hearing a melodic dictation, ask learners to describe the scale degrees or rhythmic patterns in words before notating (e.g., "It started on the tonic and moved to the dominant"). **Real-Life Application:** Play folk melodies or traditional rhythms and ask learners to identify the scale degrees or rhythmic patterns by ear, notate them and describe their cultural significance. **Digital Learning** • Aural Training Tools Use digital tools such as Tenuto and Auralia to offer exercises for melodic dictation, where learners can listen to a melody and notate it. They provide interactive exercises on melody dictation, allowing learners to practice at different levels of difficulty. • Interactive Notation Practice	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

Use an online platform or app (like Tenuto, Auralia, or Music Theory.net) where learners can practise melodic dictation.

Talk-for-Learning
- Verbalising the Process

After a dictation exercise, ask learners to explain out loud how they identified the melody's notes, rhythm and intervals. For example, they can describe how they recognised the starting note, identified intervals between the notes and figured out the rhythm of the melody.
- Peer-to-Peer Discussions

After an individual dictation, learners should work in pairs or small groups to discuss the melody. They can talk about the pitch, rhythm and scale degrees they heard, and compare their answers.

Teaching and Learning Resources	- Recorded melodies - Music software with playback - Music manuscripts - Digital notation software - Smartphone/tablet apps.	- Melody charts - Interactive whiteboards. - Printed music - Song lyrics. - Music notation guidelines	- Aural training apps, - Peer review templates - Dictation worksheets - Recorded dictation prompts. - Peer assessment checklists.

Subject   MUSIC
Strand 2.   MUSIC THEORY AND COMPOSITION
Sub-Strand 2.   MELODY WRITING AND TEXT SETTING

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.2.2.LO.1		
Create an idiomatic melody for a solo instrument that has a clear phrase structure demonstrating elements of repetition, variation and contrast.	**Communication & Collaboration** • Learners working in groups **share ideas** and discuss ways to enhance their compositions through peer feedback. • Learners collaborate in group text setting exercises that require harmonizing individual contributions to achieve collective success. **Creativity & Innovation** • Learners create melodies or improvise within given varied musical genres. • Learners explore different **melodic structures**, incorporating **repetition, variation, and contrast** to create expressive compositions. **Digital Literacy** • Learners use AI tools for melody writing or composition to enhance their understanding of emerging technologies. • Learners use **notation software** (e.g., MuseScore, Finale, Sibelius) or digital audio workstations (DAWs) to compose, edit, and share their melodies. **Critical Thinking & Problem Solving** • Learners analyse the effectiveness of their **melodic phrasing** and refine their work based on feedback. • Learners evaluate how well their melody meets the idiomatic requirements of the solo instrument. **Information Literacy**	**GESI:** Since learners will be given equal opportunities towards the promotion of gender equality and social inclusion through collaboration and mutual respect, they will: • learn to work effectively with diverse groups, respecting different perspectives and contributions. • engage with peers from varied backgrounds that will help them appreciate and value others' experiences and ideas. • share knowledge and ideas across groups to improve their ability to express themselves clearly and listen actively. • get the exposure to diverse perspectives encourages thoughtful analysis and problem-solving in group settings. • work inclusively to strengthen their understanding of equality and respect, promoting a sense of belonging and fairness. **SEL:** • Recognising emotions in melodies or rhythms helps learners connect with their own feelings and expressions.

	• Learners research into diverse musical and literary influences that inform text setting decisions. • Learners analyse and evaluate texts of melodies and their social significance.	• Listening to and interpreting music from different cultures or life experiences builds empathy and understanding of others. • Music provides an outlet for expressing and managing emotions constructively. **Shared National Values**: Friendliness, Time Management, Patriotism, Unity in Diversity, Respect for Tradition **Friendliness:** Feeling a sense of belonging within a creative team, which fosters strong and effective collaboration. **Time Management:** Being punctual and consistent throughout the Music sound discrimination exercises. **Patriotism:** Ghanaian traditional music and melodies in dictation to promote love and respect for national heritage. **Unity in Diversity**: Exposing learners to audiation of music from different ethnic groups contributes to a collective Ghanaian identity, teaching learners to value diversity. **Respect for Tradition**: Teaching the significance of traditional scales, rhythms and melodies, foster respect for indigenous knowledge.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
1.2.2.CS.1	1.2.2. LI.1	1.2.2. AS.1
Demonstrate the ability to create an idiomatic melody for a solo instrument that has a clear phrase structure demonstrating elements of repetition, variation and contrast.	**Create an idiomatic melodic motif for a choral work and develop this into an extended phrase using variation techniques.** **Problem-Based Learning:** Learners are use the lyrics created from the *Flipped Classroom* exercise to compose and record a melody embedding the following principles, analyse the novelty and give an oral presentation, and playback the recorded melody in class: • Melodic rhythm against the text rhythm. • Speech rhythm vs. melodic rhythm and the • Speech melody vs. melodic contour. • Anacrusic • Word painting • words implying a natural sound (laughter, wind, birds) or / and • words implying a bodily movement (running, falling, ascending). • Climax of the music (i.e., the melody). • How do you achieve UNITY and VARIETY in a melodic composition? • By judicious use of repetition, variation, contrast, and restatement. Melodies can be enhanced by applying thematic material, motivic development, and other variation techniques. Scalic and harmonic choices are left to the learner. **Project-Based Learning:** In groups, learners compose a vocal melody based on the theme "Unity and Harmony" using the given parameters (4/4-meter, C major key, soprano timbre), and present it in a class recital or as a recording, explaining your creative process afterward. **Mastery-Based Learning:** Learners progress through stages of melody composition, starting with composing short motives in specific meters and keys, then expanding them into themes and ultimately combining the themes into a complete vocal melody, receiving feedback after each stage to refine their works, demonstrate mastery before moving on.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

1.2.2. LI.2		1.2.2. AS.2
Compose an idiomatic melody for a solo instrument that has a clear phrase structure demonstrating elements of repetition, variation and contrast with given parameters (e.g. meter, motive, theme, keys, timbre, etc.). **Project-Based Learning:** Individual learners create their own melodies for a chosen instrumental idiom (e.g., atenteben, drums, piano, strings, etc.) based on provided parameters such as meter (e.g., 6/8), theme (e.g., nature), key (e.g., G major), and timbre (e.g., warm, resonant tone) by researching the characteristics of the selected instrument or ensemble to understand its capabilities, composing an original melody that fits the parameters and arranging it for the chosen instrument(s). **Collaborative Learning:** In small groups, learners compose an instrumental piece for an ensemble (e.g., duet, trio, or quartet) by assigning roles such as melody composer, rhythm developer, and arranger, collaborating to ensure all instruments are used effectively while adhering to the specified parameters, rehearsing and performing the piece. **Mastery-Based Learning:** Learners progress through structured exercises to master each component of instrumental melody composition, starting with composing simple motives in various meters and keys for a single instrument, developing those motives into themes while experimenting with dynamics and phrasing to explore timbre, and finally combining themes into a complete melody, applying feedback at each stage to refine the composition. **Digital Learning:** Learners go online and explore materials put there on *Introduction to Melody Writing.* In addition to the learner's own research, the following websites are also recommended: • How to Write Melodies (main types + 11 tips) https://quinjef.com/blog/how-to-write-melodies • Writing a Melody - Music Theory Academy https://www.musictheoryacademy.com/composing-music/writing-a-melody/ • Melody Writing - Part 1: Creativity and The Importance of Melody - Art of Composing https://www.artofcomposing.com/creativity-importance-melody		Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

Teaching and Learning Resources	• Recorded melodies • Music software with playback • Music manuscripts • Digital notation software	• Music manuscripts sheets, • Notation software-Finale and Sibelius • Music programming software 5 DAW (audio formats) • Video editing software - Wondershare Filmora 9.	• Music Playback Equipment: CD player, microphones, soundboards and mixers, speakers and amplifiers • Smartphone/tablet apps. • Music notation guidelines • Peer assessment checklists.

Subject   MUSIC
Strand 2.   MUSIC THEORY AND COMPOSITION
Sub-Strand 3.   HARMONY

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.2.3.LO.1		
Investigate, construct, and realise a four-part musical phrase (voices); arranged vertically (harmony), considering how notes move and connect to one another (chord progression), and that is both harmonically coherent and logical within the key in which the phrase is written and is melodically coherent and satisfy all voice leading rules.	**Personal Development & Leadership** • Overcoming challenges in harmonisation in both vocal and instrumental music builds perseverance. • Recognizing emotional content in melodies and rhythms fosters emotional awareness, crucial for personal leadership. **Communication & Collaboration** • Exposure to diverse scales, meters, and rhythms broadens understanding of cultural contexts, fostering cross-cultural communication. • Collaborating in group harmony exercises requires harmonizing individual contributions to achieve collective success. **Creativity & Innovation** • Learners learn to interpret complex chords, sparking innovative ways to capture harmony information. • Exposure to varied harmonisation idioms encourages learners to create or innovate within unfamiliar musical genres. **Digital Literacy** • Processing notes into musical notation using ICT develops the ability to visualise abstract data. • Learners will use AI tools for harmonising melody or composition to enhance their understanding of emerging technologies. **Critical Thinking & Problem Solving**	**GESI:** Since learners will be given equal opportunities towards the promotion of gender equality and social inclusion through collaboration and mutual respect, they will: • learn to work effectively with diverse groups, respecting different perspectives and contributions. • engage with peers from varied backgrounds that will help them appreciate and value others' experiences and ideas. • share knowledge and ideas across groups to improve their ability to express themselves clearly and listen actively. • get the exposure to diverse perspectives encourages thoughtful analysis and problem-solving in group settings. • work inclusively to strengthen their understanding of equality and respect, promoting a sense of belonging and fairness. **SEL** • Gaining self confidence in identification and construction of triads promotes self-awareness. • Identifying emotional content in harmonic progressions and cadences promotes

- Identifying, constructing and analysing major, minor, diminished, and augmented triads in both root and inversions, understanding their harmonic functions (tonic, subdominant, dominant) and roles in chord progression sharpens critical analysis.
- Audiating harmonic idioms in music fosters advanced problem-solving skills the creative process.

Lifelong Learning
Learners learn to use resources independently to improve their four-part harmony and notation skills.

emotional understanding, essential for effective personal leadership.
- Acknowledging emotions in harmonic progressions helps learners connect with their own feelings and expressions.
- Listening to and interpreting music from different cultures or life experiences builds empathy and understanding of others.
- Music provides an outlet for expressing and managing emotions constructively.

Shared National Values:
Friendliness, Time Management, Patriotism, Unity in Diversity, Respect for Tradition

Friendliness: Feeling a sense of belonging within a creative team, which fosters strong and effective collaboration.

Time Management: Being punctual and consistent throughout harmonic progressions discrimination exercises.

Patriotism:
Ghanaian traditional music and harmonies promote love and respect for national heritage.

Unity in Diversity: Exposing learners to harmonic structures from different ethnic groups contributes to a collective Ghanaian identity, teaching learners to value diversity.

		Respect for Tradition: Teaching the significance of traditional harmonic progressions fosters respect for indigenous knowledge.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
1.2.3.CS.1	1.2.3. LI.1	1.2.3. AS.1
Demonstrate comprehensive understanding of investigating, constructing, and realising a four-part musical phrase (voices); arranged vertically (harmony), considering how notes move and connect to one another (chord progression), and that is both harmonically coherent and logical within the key in which the phrase is written and is melodically coherent and satisfy all voice leading rules.	**Investigate the mechanics of the construction, and realisation of a four-part harmonic phrase.** **Activity-Based Learning (ABL):** Learners play online games to review their knowledge of using triads and their inversions in major and minor keys. The name of the game is *Classics for Kids* and the website is https://www.classicsforkids.com/music-games/ **Inquiry-based learning and Analytical Learning**: Learners in small heterogeneous groups research, explore, and discover ranges of the voices for soprano, alto, tenor and bass, and produce them on a manuscript sheet. In class learners demonstrate the ranges by playing them on the keyboard. **Inquiry-Based Learning:** • Learners explore how triads and their inversions are designated in harmonic practice. Teacher reviews and guides learners to identify the use of Roman numerals for the scale degrees (I, II, III, IV, V, VI, VII, and VIII), and how the small case, Latin alphabets, are used for their inversions (I**b**, V**c**, V⁷**d**, etc.). • Learners are also guided to calculate how Figures Bass symbols are arrived at. For example: | 5	5	6	6	6	7	6	4
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3	3#		3	5		4	2 | Learners are given assignments to reinforce their understanding of the concepts. **Experiential Learning**: Through demonstrations on the keyboard for the sound, and on the whiteboard for the visuals, teacher guides learners to understand the following concepts in harmonization: *Motion of voices*—parallel, oblique, contrary, and similar motions *Dos and Don'ts*—notes to double, notes to avoid doubling, use of perfect and imperfect concords, direct and consecutive fifths and octaves, beginning and ending of harmonic phrases	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning

Project-Based Learning: Learners create a musical composition or arrangement (e.g., 16-bar melody) incorporating triads and their inversions in major or minor keys, collaborating with peers, receiving feedback, and revising their work before performing or recording their final project. **Collaborative Learning:** • In small groups, learners compose and perform a musical piece that incorporates triads and their inversions in both major and minor keys, with each member taking on a specific role, collaborating to refine the composition, and presenting their piece to the class • Learners individually reflects on the use of triads and inversions in a piece of music, pair up to discuss their insights, and share with the class how triads and inversions contribute to the harmonic structure in both major and minor keys, enhancing their understanding and application of these concepts in their own compositions. **Digital Learning**: Learners go online and explore materials put there on *Introduction to Four-Part Harmony*. In addition to the learner's own research, the following websites are also recommended: • Tonal HARMONY | The SECRETS of Four-Part Writing (SATB) https://youtu.be/HuSKULck394 • **HARMONY** https://youtube.com/watch?v=GoUQ_WHCe48&si=elsL__OgpGVNqYUM • Introduction to Four-Part Harmony and Voice Leading – Composing Music: From Theory to Practice https://rwu.pressbooks.pub/musictheory/chapter/spacing-voicing-and-doubling-of-chord-tones-in-satb-style/	
1.2.3. LI.2	1.2.3. AS.2
Utilise four-part harmony mechanics for the construction and realisation of a 16-bar hymn. **Experiential Learning**: • Review 1.3.1.LI1 lesson above through demonstrations on the keyboard for the sound, and on the whiteboard for the visuals, teacher guides learners to understand the following concepts in harmonization: • Motion of voices—parallel, oblique, contrary, and similar motions	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

- Dos and Don'ts—notes to double, notes to avoid doubling, use of perfect and imperfect concords, direct and consecutive fifths and octaves, beginning and ending of harmonic phrases
- Function of Chords—tonic (I, vi), dominant V, iii, viiio), and subdominant (IV, ii))
- Learners watch on screen (class whiteboard) the YouTube video clip on Introduction to Four-Part Harmony to review the previous lesson with high-order, and extended critical thinking and reasoning questions from the teacher.
- Tonal HARMONY | The SECRETS of Four-Part Writing (SATB)
- https://youtu.be/HuSKULck394

Mastery-Based Learning: Activity: Learners harmonize a melody through three mastery stages:
Stage 1: Practise identifying and harmonizing the melody with root-position triads (I, IV, V) in a given key.
Stage 2: Use triad inversions (first and second inversion) to improve voice leading and create varied harmonic progressions.
Stage 3: Harmonize a complex melody using triads and inversions in both major and minor keys, incorporating more sophisticated progressions (e.g., ii, V, I).

Flipped Classroom
- Out-of-Class: Learners in heterogeneous small groups are provided with relevant materials by the teacher, e.g., videos of different musical genres with unique harmonisation (Bach Chorale, Sankey Hymnbook, etc.), and online materials, for learners to research listen to and plan how to create their own hymns of four phrases, execute the plan, perform the novelty and give a PowerPoint/Flip Charts presentations in class.
- In-Class: Learners are engaged in several pedagogic activities including problem-solving, discussion, case studies, experiential learning to plan for execution four musical phrases in the four parts that are both harmonically coherent and logical within the key in which the phrase is written, and are melodically coherent and satisfying through the process and concept of voice leading.
- Learners should choose from the following parameters for their Hymns
  Keys = C, F or G major
  Time Signature = simple duple, simple triple or simple quadruple
  Cadences = perfect, imperfect, interrupted, and plagal
  Chords = I, IV, VI, V and V^7, and their inversions; may use ii, ii^7, viiio, and iii and their inversions.

	Problem-Based Learning: Learners use what was planned during the *Flipped Classroom* session to compose their hymn. Then make a recording of the composition, give an oral presentation, and playback the recorded hymn in class for responding and connecting to. The hymn composition must have: • good melodic curve or contour • even phrase lengths • even rhythms as in hymns • not too much rhythmic activity • good chord progression • well punctuated with cadences • climax of the music (i.e., in any of the parts of SATB) • achieve unity and variety by judicious use of repetition, variation, contrast, and restatement.		
Teaching and Learning Resources	• Music manuscript Sheets • Digital Notation Software: Sibelius, Finale, or MuseScore: • Noteflight: An online platform for collaborative composition and analysis. • Keyboards/Pianos, Guitars: • DAWs (Digital Audio Workstations): • GarageBand, Logic Pro, or Ableton Live: • Virtual Instruments: • Use software plugins (e.g., Spitfire LABS or Kontakt) to explore triads with various sounds and textures	• Customized Worksheets: • Printed Music Theory Books • YouTube Channels: Interactive Websites: • Hooktheory: For exploring harmonic progressions in popular music. • Flat.io: An online platform for real-time collaborative notation • Chord Cards: Magnetic Boards with Music Staff:	• Musical *Excerpts:* • *Playlists* • Digital Assessment Platforms: • Rubrics for Composition: • Global Harmonic Practices: • Collaboration Platforms: • Group Practice Kits:

Subject   MUSIC
Strand 3.   MUSIC PERFORMANCE PRACTICE
Sub-Strand 1.   MAJOR INSTRUMENT

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.3.1.LO.1		
Perform an African and Western instrument(s) appropriate to age and choice, a variety of scales, technical exercises, and simple melodic, harmonic, or percussive pieces of multi-cultural nature prescribed for the level, from memory alone, and with others, to build a repertoire of pieces for class and public performance.	**Personal Development & Leadership** • Overcoming challenges in pieces selected for playing on their musical instruments builds grit and perseverance. • Recognizing emotional content in melodies and rhythms in pieces fosters emotional awareness, crucial for personal leadership. **Communication & Collaboration** • Exposure to diverse scales, meters, and rhythms broadens understanding of cultural contexts, fostering cross-cultural communication. • Collaborating in group dictation exercises requires harmonizing individual contributions to achieve collective success. **Creativity & Innovation** • Learners learn to interpret complex sounds, sparking innovative ways to capture musical information. • Exposure to varied musical pieces encourages learners to create or innovate within unfamiliar musical genres. • Learners strengthen their "internal skills" of musicianship comprising of rhythmic sensibilities, tonal sensibilities as well as creative abilities when they play varied works. **Digital Literacy** • Translating sounds into written musical forms using ICT develops the ability to visualise abstract data. • Learners will use AI tools for learning their pieces to enhance their understanding of emerging technologies.	**GESI:** Since learners will be given equal opportunities towards the promotion of gender equality and social inclusion through collaboration and mutual respect, they will: • learn to work effectively with diverse groups, respecting different perspectives and contributions. • engage with peers from varied backgrounds that will help them appreciate and value others' experiences and ideas. • share knowledge and ideas across groups to improve their ability to express themselves clearly and listen actively. • get the exposure to diverse perspectives encourages thoughtful analysis and problem-solving in group settings. • work inclusively to strengthen their understanding of equality and respect, promoting a sense of belonging and fairness. **SEL**

Critical Thinking & Problem Solving
- Breaking down pieces to identify—scales, rhythms, melodies, harmonies, phrases, and expression marks sharpens critical analysis.
- Identifying musical structures fosters advanced problem-solving skills.

Lifelong Learning
Learners learn to use resources independently to improve their general musicianship.

- Recognising emotions in melodies or rhythms helps learners connect with their own feelings and expressions.
- Listening to and interpreting music from different cultures or life experiences builds empathy and understanding of others.
- Music provides an outlet for expressing and managing emotions constructively.

Shared National Values: Friendliness, Time Management, Grit and Perseverance, Patriotism, Unity in Diversity, Respect for Tradition:

Friendliness: Feeling a sense of belonging within a creative team, which fosters strong and effective collaboration.
Time Management: Being punctual and consistent throughout the Music practice and concert.
Grit and Perseverance: A person's perseverance and passion for long-term goals, often in the face of challenges, setbacks, and obstacles. it combines resilience, determination and commitment.
Patriotism: Ghanaian traditional music and melodies in dictation to promote love and respect for national heritage.
Unity in Diversity: Exposing learners to pieces from different ethnic groups contributes to a collective Ghanaian identity, teaching learners to value diversity.

		Respect for Tradition: Teaching the significance of traditional scales, rhythms and melodies, foster respect for indigenous knowledge.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
1.3.1.CS.1	1.3.1. LI.1	1.3.1. AS.1
Demonstrate understanding of styles and skills in performing a variety of scales, technical exercises, and simple melodic, harmonic, or percussive pieces of multi-cultural nature prescribed for the level, from memory alone, and with others, to build a repertoire of pieces for class and public performance.	**Research, analyse, and justify the selection of the major instrument for performance** **Guided Discovery** • Learners explore a set of diverse music pieces, using guiding questions to analyse their technical challenges, emotional themes, and suitability for the performance context, and will then select an instrument based on established criteria such as technical difficulty, audience engagement, and thematic relevance, justifying their choice with feedback and guidance provided throughout the process. • The SHS institution is required to provide basic musical instruments for learners. On the other hand, learners can provide for themselves if they can afford it. The following instruments shall be offered: Atumpan, atɛntɛbɛn, xylophone, piano, guitar, violin, viola, flute, trumpet, trombone, clarinet, saxophone, etc. **Differentiated Learning:** Learners analyse and justify their selection of performance pieces by choosing from diverse options based on their skill level and interests, using different learning styles. Visual learners will use charts, auditory learners will critique recordings, and kinesthetic learners will rehearse parts of the piece. They can present their findings through an essay, video, or group discussion. Flexible groupings and one-on-one support will be provided to cater for varying needs, ensuring each learner can engage with the task according to their strengths. The prescribed list of pieces are provided in Appendix 1of this Curriculum. For purposes of this course, there are six levels of difficulty: • Level 1 – *easy*; may include changes of tempo, key, and meter; modest ranges. • Level 2 – *moderately easy*; contains moderate technical demands, expanded ranges, and varied interpretive requirements. • Level 3 – *moderately difficult*; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys. • Level 4 – *difficult*; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements • Level 5 – *very difficult*; suitable for musically mature learners of exceptional competence.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning

	Inquiry-based learning and Analytical Learning: Based on homogeneous groupings of selected major instruments, learners research, explore, discover, analyse and explain the challenges in their chosen repertoire, focusing on the use of musical elements in their pieces. They will then present an oral report and create a practice schedule to address these difficulties.	
	1.3.1. LI.2	1.3.1. AS.2

	Prepare the piece, rehearse, evaluate, refine, and present before a jury or in concert, and record the performance.
	
	Experiential Learning: Learners select a piece based on its technical and artistic requirements, prepare and perform it individually or as part of an ensemble, and then reflect on their choice by analysing factors such as audience response, technical challenges, and emotional impact. Following the performance, a class discussion will help learners compare their experiences, identify patterns, and develop general principles for selecting repertoire.
	
	Self-directed or Self-determined Learning: Learners take the initiative in their learning process. They set their own goals, choose resources, and plan their learning activities. In this context, learners analyse and select performance pieces independently, determining their focus areas based on personal interests or goals. They become responsible for developing a strategy for learning, practising, and performing, while seeking feedback and adjusting their approach as needed.
	
	Online Support for Self-Directed Learning
	• Learners can support their self-directed studies with technology and online resources to enhance their learning experience. For rehearsing and perfecting their instrumental and performance skills, they watch video performances, listen to recordings, and explore resources like digital score libraries or music analysis software.
	• Learners could collaborate online, using forums or virtual meetings to discuss their selections and progress. Digital platforms might also be used to track their practice, receive feedback, and refine their performances.
	
	Mastery-Based Learning: Learners progress through structured tasks to master research, analysis, and justification skills.
	   1. Stage 1: Research the historical and cultural context of a piece.
	   2. Stage 2: Analyse the technical and interpretive aspects of the piece (e.g., tempo, dynamics, phrasing).
		Level 1 Recall
		Level 2 Skills of conceptual understanding
		Level 3 Strategic reasoning Level
		Level 4 Extended critical thinking and reasoning

3. Stage 3: Justify the piece's suitability for performance based on its technical, artistic and thematic qualities.

Rehearsal Goals: Learners develop the following skills with the assistance from the teachers before they perform and record:
1. Rhythmic skill development.
2. Aural (listening) skill improvement.
3. Expression
4. Intonation improvement.
5. Technique development:
   a. Dexterity
   b. Speed
   c. Tone quality
   d. Blending
6. Cohesion – section and group

Recording the Performance
Things to remember at dress rehearsal and the recording session are as follows:
- Facial Expression
- Clear Actions
- Beginning, Middle, End
- Directing Action to Audience (No Talking)

1.3.1. LI.3	1.3.1. AS.3
Appreciate own and others' performances by responding through analysing, interpreting, evaluating, and connecting through empathising and establishing interrelationships. **Inquiry-based and Analytical Learning:** • In homogeneous instrument groups, learners analyse, interpret, evaluate and empathise with the music, establishing connections between their own performances and those of their peers. • Learners focus on the five core musicianship skills: expression (including dynamics, tempo, posture, and embouchure), notation, rhythm, tonality, and creativity. This will be done by demonstrating varying dynamics, tempo, posture and embouchure, practising playing or singing phrases with these elements, and receiving individual feedback on their control during performance.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	• Learners also discuss and individually, write down how their life experiences, ideas, and perspectives are realised through the performances after watching the recordings of their pieces, and how they connect to their everyday life. **Flipped Classroom** • Out-of-Class: Teacher provides relevant materials for learners, e.g., videos of their performances, online materials, for learners to study and plan their PowerPoint/Flip Charts presentations in class. • In-Class: Learners are engaged in several pedagogic activities including problem-solving, discussion, case studies, experiential learning to prepare their PowerPoint/Flip Charts presentations based on the following: 1. responding through analysis, interpretation, and evaluation of the performances, and 2. connecting through empathising and establishing interrelationships	
Teaching and Learning Resources	• Manuscript sheets • LCD Projector • Screen • Writing pads	• IT playing and recording gadgets e.g., mobile phone, cameras, etc. • Musical Instruments: Atumpan, atɛntɛbɛn, xylophone, piano, guitar, violin, flute, trumpet, trombone, and saxophone. • Video editing software - Wondershare Filmora 9.

Subject   MUSIC
Strand 3.   MUSIC PERFORMANCE PRACTICE
Sub-Strand 2.   ENSEMBLE PARTICIPATION

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.3.2.LO.1		
Perform a variety of simple pieces of multi-cultural nature (melodic, harmonic, or percussive) prescribed for the level, by singing or playing an instrument with others to build a repertoire of pieces for class and public performance.	**Personal Development & Leadership** • Overcoming challenges in pieces selected for playing on their musical instruments builds grit and perseverance. • Recognizing emotional content in melodies and rhythms in pieces fosters emotional awareness, crucial for personal leadership. **Communication & Collaboration** • Exposure to diverse scales, meters, and rhythms broadens understanding of cultural contexts, fostering cross-cultural communication. • Collaborating in group dictation exercises requires harmonizing individual contributions to achieve collective success. **Creativity & Innovation** • Learners learn to interpret complex sounds, sparking innovative ways to capture musical information. • Exposure to varied musical pieces encourages learners to create or innovate within unfamiliar musical genres. • Learners strengthen their "internal skills" of musicianship comprising of rhythmic sensibilities, tonal sensibilities as well as creative abilities when they play varied works.	**GESI:** Since learners will be given equal opportunities towards the promotion of gender equality and social inclusion through collaboration and mutual respect, they will: • learn to work effectively with diverse groups, respecting different perspectives and contributions. • engage with peers from varied backgrounds that will help them appreciate and value others' experiences and ideas. • share knowledge and ideas across groups to improve their ability to express themselves clearly and listen actively. • get the exposure to diverse perspectives encourages thoughtful analysis and problem-solving in group settings. • work inclusively to strengthen their understanding of equality and respect, promoting a sense of belonging and fairness.

Digital Literacy
- Translating sounds into written musical forms using ICT develops the ability to visualise abstract data.
- Learners will use AI tools for learning their pieces to enhance their understanding of emerging technologies.

Critical Thinking & Problem Solving
- Breaking down pieces to identify—scales, rhythms, melodies, harmonies, phrases, and expression marks sharpens critical analysis.
- Identifying musical structures fosters advanced problem-solving skills.

Lifelong Learning
Learners learn to use resources independently to improve their general musicianship.

SEL
- Recognising emotions in melodies or rhythms helps learners connect with their own feelings and expressions.
- Listening to and interpreting music from different cultures or life experiences builds empathy and understanding of others.
- Music provides an outlet for expressing and managing emotions constructively.

Shared National Values: Friendliness, Time Management, Grit and Perseverance, Patriotism, Unity in Diversity, Respect for Tradition:

Friendliness: Feeling a sense of belonging within a creative team, which fosters strong and effective collaboration.
Time Management: Being punctual and consistent throughout the Music practice and concert.
Grit and Perseverance: A person's perseverance and passion for long-term goals, often in the face of challenges, setbacks, and obstacles. it combines resilience, determination and commitment.
Patriotism: Ghanaian traditional music and melodies in dictation to promote love and respect for national heritage.
Unity in Diversity: Exposing learners to pieces from different ethnic groups contributes to a collective Ghanaian identity, teaching learners to value diversity.

		Respect for Tradition: Teaching the significance of traditional scales, rhythms and melodies, foster respect for indigenous knowledge.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
1.3.2.CS1.1	1.3.2. LI.1	1.3.2. AS.1
Demonstrate the ability to sing and play in a group of singers and instrumentalists exhibiting skills of independently, maintaining accurate intonation, steady tempo**,** rhythmic accuracy, appropriately produced sound (timbre), clear diction, and correct posture, and observing all expressive marks on a score for pieces assigned for the level.	**Research, analyse, and justify selection of the pieces** **Inquiry-based learning and Analytical Learning**: • Going by homogeneous groupings of major instruments selected in the ensemble, learners research, explore, discover, analyse, and explain challenges in their chosen repertoire and the use of musical elements in their pieces, give an oral report, and plan a Group Practice Schedule to work out the difficulties. • Learners focus on the five core musicianship skills: expression (including dynamics, tempo, posture, embouchure and phrasing), notation, rhythm, tonality, and creativity. This will be done by demonstrating varying dynamics, tempo, posture and embouchure, practising playing or singing phrases with these elements, and receiving individual feedback on their control during performance. **Self-directed and Self-determined Learning:** • Learners discuss and plan how to work individually by self-study/self-taught techniques by getting community experts' support, and collaboratively with teachers and colleagues, develop skills and apply them in playing their musical instruments. Teacher ensures activities are learner-led with active involvement, authentic and real-world experiences, a clear purpose, and reflections at the end. • Learners can enhance their self-directed studies by using technology and online resources, such as video performances, recordings, digital score libraries, and music analysis software. They can collaborate online through forums or virtual meetings to discuss progress, track practice and receive feedback to improve their performances.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	1.3.2. LI.2	1.3.1. AS.2
	Prepare the pieces by practising, rehearsing, evaluating, and refining them for presentation, and finally recording the performance. **Self-directed and Self-determined Learning:** • Learners work individually by self-study/self-taught techniques by getting community experts' support, and collaboratively with teachers and colleagues, develop skills and apply them in	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning**

	playing their musical instruments. Teacher ensures activities are learner-led with active involvement, authentic and real-world experiences, a clear purpose, and reflections at the end.	**Level 4 Extended critical thinking and reasoning**
	• Learners can enhance their self-directed studies by using technology and online resources, such as video performances, recordings, digital score libraries, and music analysis software. They can collaborate online through forums or virtual meetings to discuss progress, track practice and receive feedback to improve their performances.	
	Think-Pair-Share: Learners, individually, research and analyse a piece of music, considering its suitability for performance. They will then pair up with a peer to compare their analyses and discuss the justifications for their selected pieces. Afterward, pairs will present their findings to the class, explaining their choices and receiving feedback from others.	
	Rehearsal Goals: Learners develop the following skills with the assistance from the teachers before they perform and record:	
	1. Rhythmic skill development.	
	2. Aural (listening) skill improvement.	
	3. Expression (dynamics, tempo, performance directions)	
	4. Intonation improvement.	
	5. Technique development:	
	a. Dexterity	
	b. Speed	
	c. Tone quality	
	d. Blending	
	6. Cohesion – section and group	
	Recording the Performance: Four things to remember at dress rehearsal and the recording session are as follows:	
	1. Facial Expression	
	2. Clear Actions	
	3. Beginning, Middle, End	
	4. Directing Action to Audience (No Talking)	

1.3.2. LI.3	1.3.2.AS.3
Appreciate own and others' performances by responding through analysing, interpreting, and evaluating; and connecting through empathising and establishing interrelationships. **Inquiry-based and Analytical Learning**: • Going by homogeneous groupings of major instruments selected, learners respond through analysing, interpreting, and evaluating, and connect through empathising and establishing interrelationships about pieces performed by themselves on one hand, and then their colleagues on the other. • Learners address the four core musicianship skills of expression (e.g. dynamics, tempo, posture, embouchure); then notation, rhythmic, tonal, and creativity. • Learners also discuss and individually, write down how their life experiences, ideas, and perspectives are realised through the performances after watching the recordings of their pieces, and how they connect to their everyday life. • Learners describe activities involved in the recorded performances (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge. **Collaborative Learning:** Learners collaborate in small groups to research, analyse, and select pieces for a class performance based on an assigned genre or theme. Each group will evaluate potential pieces for suitability, considering audience preferences, ensemble skill levels, and the event's purpose. They will collectively decide on a final piece and prepare a group justification to present to the class. **Flipped Classroom** • Learners study pre-assigned materials on repertoire selection and performance analysis, individually analyse a chosen piece focusing on historical context, technical demands and thematic elements, and engage in peer discussions during class to present their analyses and receive feedback. They will refine their justifications based on insights from peers and the teacher. • Out-of-Class: Teacher provides relevant materials for learners, e.g., videos of their performances, online materials, for learners to study and plan their PowerPoint/Flip Charts presentations.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	• In-Class: Learners are engaged in several pedagogic activities including problem-solving, discussion, case studies, experiential learning to prepare their PowerPoint/Flip Charts presentations based on the following: 1. responding through analysis, interpretation, and evaluation of the performances, and 2. connecting through empathising and establishing interrelationships **Project-Based Learning:** In groups, learners curate a performance programme based on a specific theme (e.g., African rhythms, Baroque music) by researching and selecting appropriate pieces. They will analyse the technical feasibility, audience preferences, and ensemble capabilities of their selections, presenting a curated programme with justifications for how the pieces align with the theme and meet performance objectives.	
Teaching and Learning Resources	• Manuscript sheets • LCD Projector • Screen • Writing pads	• IT playing and recording gadgets e.g., mobile phone, cameras, etc. • Musical Instruments: Atumpan, atɛntɛbɛn, xylophone, piano, guitar, violin, flute, trumpet, trombone, and saxophone. • Video editing software - Wondershare Filmora 9.

YEAR TWO

Subject   MUSIC
Strand 1.   MUSICAL FOUNDATIONS AND MUSIC BUSINESS
Sub-Strand 1.   LITERATURE AND PRACTICE

Learning Outcomes	21st Century Skills and Competencies	GESI[3], SEL[4] and Shared National Values
2.1.1.LO.1		
Appreciate the characteristics, styles and social relevance of Art and Popular music from Ghana and Africa.	**Critical Thinking and Problem Solving** Analysing the themes and functions of music in social and cultural contexts. **Creativity and Innovation** Engaging in discussions or projects that reinterpret or celebrate Ghanaian and African musical styles. **Communication and Collaboration** Working in groups to explore and present on musical traditions from across Africa. **Cultural Literacy** Understanding diverse African musical expressions and how they reflect societal values and identities. **Digital Literacy** Interpreting music videos, interviews or performances in various media forms (TV, radio, social media).	**GESI:** • Featuring female, disabled and minority musicians and composers in examples. • Addressing gender and cultural biases in the portrayal of musicians or music genres. • Highlighting contributions from both urban and rural, mainstream and traditional sources. **SEL:** • Recognising one's musical preferences and cultural roots. • Appreciating different musical backgrounds and expressions with respect and curiosity. • Evaluating the influence of popular music on values, behaviour and society. • Understanding the struggles and stories conveyed through music (e.g., songs about freedom, love, unity). **Shared National Values:**

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[3] Gender Equality and Social Inclusion
[4] Socio-Emotional Learning

		• Embracing the musical contributions of various ethnic groups and regions. • Appreciating music that promotes peace, unity and national identity. • Valuing original Ghanaian and African contributions to global music trends. • Encouraging open-mindedness toward different musical tastes and traditions.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
2.1.1.CS.1	2.1.1. LI.1	2.1.1. AS.1
Demonstrate knowledge and understanding of the historical development, stylistic features, and cultural roles of Ghanaian and African Art and Popular music.	**Identify key characteristics and performers of Ghanaian and African Art and Popular music.** **Inquiry-Based Learning:** Learners explore guiding questions such as "What makes Ghanaian highlife unique?" or "How does African art music reflect cultural identity?" by investigating audio recordings, interviews, or texts about artists and genres, and then share their findings in small groups. **Project Portfolio:** Learners compile a portfolio that includes artist profiles, genre summaries, and annotated listening reflections on selected works of Ghanaian and African Art and Popular music. The portfolio serves as both a learning process and an assessment tool. **Gamification:** Learners participate in a class game show where they earn points for correctly identifying musical features, naming artists from audio clips, or answering trivia about the lives and impact of key performers. Badges or music-themed rewards can be used to motivate engagement.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	2.1.1. LI.2	2.1.1. AS.2
	Compare and contrast the stylistic elements and functions of Art music and Popular music within African societies **Talk for Learning (Collaborative Dialogue):** Learners work in pairs or small groups to discuss and record similarities and differences between Art and Popular music using a Venn diagram or comparison chart. They justify their views by referencing listening examples and cultural functions. **Project-Based Learning:** Learners develop a multimedia presentation or infographic that compares one Art music piece (e.g., by J.H. Kwabena Nketia) and one Popular music piece (e.g., by Burna Boy), analysing their stylistic features (e.g., rhythm, instrumentation, structure) and cultural roles (e.g., education, entertainment, protest). **Mastery-Based Learning:** Learners complete structured tasks in stages (e.g., first identifying features, then classifying functions, then writing comparisons) and only progress after demonstrating proficiency in each. This ensures deep understanding before making complex comparisons.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning

2.1.1. LI.3	2.1.1. AS.1
Discuss and perform the role of Art and Popular music in social, political, and economic contexts in Ghana and Africa. **Inquiry-Based Learning:** Learners explore questions such as "How has music been used in political campaigns in Ghana?" or "In what ways does popular music influence youth culture or economic trends in Africa?" They gather data from interviews, articles, or music videos to support their discussions. **Project Portfolio:** Learners develop a portfolio containing case studies of songs or musicians (e.g., Fela Kuti, Sarkodie, Angelique Kidjo) who address social or political themes, including written reflections, lyric analyses, and economic impact summaries (e.g., music's role in tourism or the creative economy). **Talk for Learning (Debate):** Learners engage in a structured class debate on a statement like "Popular music has had a greater social impact than Art music in Ghana." Groups present arguments with supporting musical examples and real-world evidence, promoting critical dialogue and evaluative thinking.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

Teaching and Learning Resources	- Score sheets - Rubrics - Projector	- Glossary of MUSIC Terms - Audio-Visual Recording and playback gadgets - Cell phones - Laptops with internet connectivity	- Flip Charts - Writing Pads - Screen

Subject   MUSIC
Strand 1.   MUSICAL FOUNDATIONS AND MUSIC BUSINESS
Sub-Strand 2.   RUDIMENTS IN MUSIC

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.1.2.LO1		
Apply music notation software and basic programming tools to create, notate and playback musical ideas digitally.	**Digital Literacy** Learners use notation software (e.g., MuseScore, Finale, Sibelius) and tools like MIDI or DAW interfaces. **Creativity and Innovation** Learners create and experiment with original musical ideas in a digital environment. **Critical Thinking and Problem Solving** Learners make decisions about musical structure, rhythm, pitch and playback features. **Communication and Collaboration** Sharing digital compositions for peer feedback or collaborative work. **Technology Use** Developing competence in using software tools for artistic and educational purposes	**GESI:** • Providing all learners (regardless of gender, ability, or background) with opportunities to use software. • Encouraging both boys and girls to lead and engage in digital music projects. • Using examples of digital composers from diverse backgrounds (e.g., women, rural artists, persons with disabilities). • Offering support or alternatives for learners with limited prior exposure to digital tools. **SEL:** • Expressing individual ideas and emotions through digital composition. • Managing time and tools to complete a digital music project. • Valuing and learning from peers' compositions and digital expressions. • Collaborating respectfully with classmates on shared digital music assignments.

		Shared National Values:
		- Embracing digital tools to promote indigenous and modern musical expressions.
		- Using software to notate and preserve Ghanaian traditional tunes in modern formats.
		- Acknowledging and appreciating diverse musical ideas in class projects.
		- Collaborating on projects that blend Ghanaian, African, and global musical influences.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
2.1.2.CS1	2.1.2. LI.1	2.1.2. AS.1
Demonstrate understanding of the principles of music notation and explore basic music programming technologies to enhance composition and performance.	**Identify and explain basic elements of staff notation (pitch, rhythm, dynamics) in digital notation software (e.g., Finale, Sibelius, MuseScore, Noteflight)** **Project-Based Learning:** Learners create a short melodic exercise using notation software (e.g., MuseScore), where they must apply pitch (e.g., stepwise motion), rhythm (e.g., combinations of note values), and at least two dynamic markings. The final product is shared with peers for feedback and performance. **Mastery-Based Learning:** Learners complete sequential skill-building tasks on the software: Task 1 – entering pitches; Task 2 – applying rhythmic values; Task 3 – inserting dynamics. Each learner progresses only after mastering the previous level, ensuring foundational competency. **Gamification:** Learners engage in a digital scavenger hunt within a notation programme—finding and applying certain elements (e.g., "Find where to insert crescendo," "Enter a dotted quarter note," etc.). Points are awarded for correct identification and application.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	2.1.2. LI.2	2.1.2. AS.2
	Notate a simple melody using music notation software and apply playback features. **Project-Based Learning:** Learners compose and notate an 8–12 bar melody in a selected key using software like MuseScore or Noteflight. They use the playback feature to review their work and revise based on what they hear, then export the file for performance or sharing. **Mastery-Based Learning:** Learners complete a set of scaffolded exercises: 1. Step 1: Enter a given melody correctly; 2. Step 2: Create your own melody; 3. Step 3: Use playback to check for accuracy and expression. Feedback is given at each stage before they progress. **Talk for Learning (Peer Critique):** After notating and playing back their melodies, learners present their work to a partner or small group. They explain their melodic choices and receive feedback on clarity, musicality, and playback effectiveness.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	2.1.2. LI.3	2.1.2. AS.3
	Create and present a short musical piece using either notation software or simple programming tools, highlighting rhythm and melodic patterns. **Project Portfolio:** Learners develop a short composition (e.g., 8–16 bars) using MuseScore, Noteflight, or BandLab, focusing on distinct rhythm and melodic repetition or variation. They document their process (idea sketch, tool use, edits, and final score/audio) in a digital or printed portfolio. **Inquiry-Based Learning:** Learners explore questions such as, "How can rhythm drive a musical idea?" or "What makes a melody memorable?" They apply their findings by creating a piece that answers these questions musically, using digital tools to test and refine their ideas. **Project-Based Learning:** In small groups or individually, learners compose, notate/programme, and perform a short piece. They present it to the class, highlighting how specific rhythms and melodic patterns were used to structure the piece and convey musical ideas.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Resources	• Writing Pads • Pens and pencils • Flip Chart • Laptop • Electronic Keyboard, Piano • Drums, Flutes, Bells, Shakers, Xylophones, Finger-piano, Rattles, Clappers, Castanets, etc. • Music manuscripts • Music Notation Workstation setup (IT) • Projector • Video Camera	

Subject   MUSIC
Strand 1.   MUSICAL FOUNDATIONS AND MUSIC BUSINESS
Sub-Strand 3.   COMMUNICATION IN MUSIC AND RELATED ARTS

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.1.3.LO.1		
Explore and apply indigenous music terminologies to communicate musical ideas, practices and expressions effectively within their cultural contexts.	**Cultural Literacy** Understanding and valuing local musical languages, traditions and expressions. **Communication Skills** Using indigenous musical terms to describe and explain music accurately within its cultural setting. **Critical Thinking and Analysis** Reflecting on the meaning and relevance of traditional terms and their use in musical contexts. **Collaboration** Engaging with peers, elders or cultural resource persons to explore terminologies across different ethnic traditions.	**GESI:** • Inclusive Learning Content: Incorporating terminologies from various Ghanaian ethnic groups, including minority languages. • Equitable Participation: Encouraging all learners—regardless of gender, ability, or background—to contribute their cultural knowledge. • Cultural Sensitivity: Respecting the traditions and expressions of other communities in a non-judgmental way. • Promoting Local Voices: Highlighting the contributions of both men and women in the preservation and use of indigenous music language. **SEL:** • Recognising one's cultural musical identity and heritage. • Valuing the diverse musical languages and expressions of others. • Collaborating with classmates and local resource persons respectfully in learning and using indigenous terminologies. • Understanding the emotional and symbolic weight carried by certain indigenous terms and expressions.

		Shared National Values: • Appreciating the uniqueness of Ghana's many musical languages and practices. • Promoting inter-ethnic understanding through shared exploration of music. • Embracing and promoting the indigenous identity of Ghanaian music. • Fostering mutual respect through the study of diverse musical heritages.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
2.1.3.CS.1	2.1.3. LI.1	2.1.3. AS.1
Demonstrate the understanding of indigenous music terminologies as a means of communication in musical performance, description and interaction within traditional and contemporary artistic settings.	**Identify indigenous music terms used for describing instruments, rhythms and performance roles in their communities.** **Simulation:** Learners participate in a simulated traditional performance setup (e.g., a drumming ensemble or cultural ceremony) where they take on specific performance roles such as lead drummer, support singer, or dancer. During and after the simulation, they use and explain indigenous terms (e.g., donno, axatse, obonu, akasaa, atsimevu) to describe instruments and roles. **Inquiry-Based Learning:** Learners investigate questions such as "What terms are used in my community to describe musical instruments or roles?" by interviewing elders, local performers, or watching traditional performances. They record and share their findings with the class in presentations or posters. **Project Portfolio:** Learners compile a portfolio or glossary of indigenous music terms, organised by category (e.g., instruments, rhythms, performance roles). This may include sketches, recordings, or short reflections explaining the meaning and context of each term.	**Level 1 Recall Level 2 2 Skills of conceptual understanding Level 3 Strategic reasoning Level** Level 4 Extended critical thinking and reasoning
	2.1.3. LI.2	2.1.3. AS.2
	Explain how indigenous music terminologies convey meaning and guide performance practices. **Think-Pair-Share:** Learners reflect individually on how a specific indigenous term (e.g., atsimevu, adowa, agbadza) influences what performers do. They then pair up to share interpretations and finally present their collective understanding to the class, focusing on meaning and its role in guiding musical behaviour. **Simulation:** Learners simulate a traditional performance scenario where they must apply and respond to indigenous terminologies. For instance, they might react to instructions like "Take the role of lead singer or "perform a kpanlogo rhythm" to understand how these terms shape musical actions. **Project-Based Learning:** Learners select a specific indigenous music tradition (e.g., Bamaya, Kundum, Atsiagbekor) and create a mini-documentary or presentation that explains the meaning of its key terms and how those terms inform who does what, when, and how during performance.	**Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning**

2.1.3. LI.3			2.1.3. AS.3
Explore the use of selected indigenous music terms in discussing or critiquing a traditional musical performance. **Think-Pair-Share:** Learners first think about how indigenous terms like dawur, gankogui, kete, or adzewa can describe elements of a live or recorded traditional performance. In pairs, they compare interpretations, then share with the class how these terms enhance understanding and critique. **Project Portfolio:** Learners attend or watch a traditional performance and build a portfolio that includes a critique using at least five indigenous music terms. They reflect on how these terms describe instruments, roles, stylistic elements, or performance quality. **Simulation:** Learners take on the roles of cultural critics or elders providing commentary on a performance (live or video). Using indigenous terms, they simulate a post-performance discussion panel, focusing on accuracy and cultural relevance in their critique.			**Level 1 Recall** **Level 2 Skills of conceptual understanding** **DoK 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Resources	• Writing Pads • Pens • Projector • Flip Chart	• Pictures of instruments • Video documentaries on both Western and African musical instruments and performances, etc. • Open Resource Facilities	• Video Camera • Laptops

Subject   MUSIC
Strand 1.   MUSICAL FOUNDATIONS AND MUSIC BUSINESS
Sub-Strand 4.   MUSIC BUSINESS

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.1.4.LO.1		
Apply the product planning and development process, including the 4Ps (Product, Price, Promotion, and Place), in the music business context.	**Digital Literacy** Using digital tools and social media for music product promotion and distribution. **Creativity and Innovation** Designing unique music products and promotional content that respond to market needs. **Collaboration and Communication** Working in teams to plan, pitch, and present music business ideas effectively. **Critical Thinking and Problem Solving** Making informed decisions about market targeting, pricing, and promotional tactics. **Digital Literacy** Learners utilise online platforms for product promotion, pricing strategies, and distribution. **Entrepreneurial Skills** Learners develop the ability to apply business acumen to music production, marketing, and sales.	**GESI:** • Ensuring music business ideas reflect the contributions and interests of all genders and social groups. • Promoting equal roles for all learners in group tasks—e.g., leadership, finance, creative design. • Considering how to reach diverse audiences, including marginalized or rural communities. • Encouraging business ideas that highlight underrepresented musical talents or genres. **SEL:** • Recognising one's strengths in music production, marketing, or innovation. • Understanding consumer needs and cultural sensitivities in music marketing. • Balancing artistic integrity with business ethics in pricing, promotion, and target market decisions.

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Shared National Values
- Encouraging learners to generate original music business ideas grounded in Ghanaian culture.
- Promoting a spirit of enterprise and perseverance in the local music industry.
- Upholding integrity and fairness in marketing and pricing strategies.
- Supporting the development and promotion of Ghanaian music on local and international platforms.
- Designing music products that cater for diverse populations across regions and demographics.

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Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
2.1.4.CS.1	2.1.4LI.1	2.1.4. AS.1
Demonstrate an understanding of product planning and development in the music industry by identifying market needs, setting pricing strategies, creating promotional campaigns, and selecting appropriate distribution channels for musical products and services.	**Analyse key factors influencing the pricing of musical products and services** **Case Study Analysis (For Analytical Learners, Advanced Learners)** • Learners will examine real-world examples of musicians, producers, or music businesses and how they price their products (e.g., album sales, streaming, live performances, music lessons). • Learners analyse the pricing strategies used and discuss the factors that influence pricing decisions. • Learners present their findings to the class and justify why certain pricing models work better than others. **Role-Playing Activity (For Kinesthetic Learners, Collaborative Learners):** Learners take on a role such as an artist, music producer, manager, venue owner, or audience member. Engage in a negotiation where they determine the price of a musical product or service based on factors like demand, production costs, and perceived value. **Tiered Assignments (For Differentiating by Ability Level)** **Basic Level**: Learners identify and list the key factors that influence the pricing of musical products and services. **Intermediate Level**: Learners compare different pricing strategies and discuss their effectiveness in various music industry sectors. **Advanced Level**: Learners develop a detailed pricing model for an actual or hypothetical music product/service and explain your reasoning. **Group Discussion & Debate (For Verbal/Linguistic Learners):** Engage in a class debate on topics like "Should music streaming services charge more for artists' songs?" Learners discuss ethical, financial, and industry-related factors affecting pricing decisions, and present arguments and counterarguments, supporting them with real-life examples from the music industry.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

2.1.4. LI.2	2.1.4.AS.2
Explain the significance of the 4Ps (Product, Price, Promotion, and Place) in the music business. **Collaborative Learning** • Learners form four groups, with each group assigned one of the 4Ps. • Each group researches and prepares a short presentation on how their assigned "P" applies to the music business. • Groups present their findings to the class, highlighting real-world examples. **Case Study** • Learners analyse a successful Ghanaian or global music brand (e.g., Sarkodie, Stonebwoy, Beyoncé, etc.). • They identify how the 4Ps are applied to make the artist or label successful. • They present their analysis in a short written or verbal report. **Project-Based Learning** • Learners create a mini business plan for launching a musical product (song, album, or concert). • They outline how they will use the 4Ps to market and distribute their product. • The best business plan gets a mock "record deal" from the class.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
2.1.4.LI.3	2.1.4.AS.3
Develop a promotional strategy for a music product, considering target audience and available marketing channels **Project-Based Learning** • Learners work in small groups to create a promotional strategy for a chosen music product (e.g., a single, album, concert, or music festival). • They define their target audience, select marketing channels (social media, radio, TV, streaming platforms, etc.), and outline promotional tactics. • Each group presents their campaign to the class, justifying their choices. **Experiential Learning:** They collaborate to design a step-by-step promotional plan for an upcoming album launch. They simulate a press conference or social media announcement to "launch" their campaign.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	Gamification		
	1. The "Music Mogul" Challenge Learners take on the role of music industry executives tasked with promoting a new artist's music product (song, album, or concert). They then compete to design the most effective promotional strategy using a point-based system. *How to Play* Learners are given a budget (e.g., 500 "promo coins") and a set of marketing options (e.g., social media ads, radio promotions, influencer partnerships, concerts, etc.), each with a cost. They must allocate their budget strategically to maximize audience reach and engagement. At the end, groups present their plans, and the class (or instructor) awards points based on creativity, feasibility, and effectiveness. The team with the best ROI (Return on Investment) wins the "Music Mogul" badge! 2. "Social Media Viral Challenge" Learners participate in a simulated social media challenge to promote a song. *How to Play:* They design hashtags, video challenges, and influencer strategies to make a song go viral. Each team must create a mock post (text, image, or short video) to explain their viral marketing concept. The most engaging and creative campaign wins the "Social Media Guru" badge!		
Teaching and Learning Resources	• Flowcharts • Audio-visuals • PowerPoint	• Business Plan Template • SWOT Analysis Worksheet: • Spreadsheet Software	• Presentation Software: • Marketing Tools • Worksheets

Subject   MUSIC
Strand 2.   MUSIC THEORY AND COMPOSITION
Sub-Strand 1.   AURAL CULTURE

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.2.1.LO.1		
Distinguish different musical textures, recognise traditional Ghanaian genres, and identify recurring themes in selected	**Critical Thinking and Analysis** Evaluating how musical textures (monophony, polyphony, homophony, etc.) shape musical meaning. **Listening and Interpretation Skills** Training the ear to detect textures, themes, and cultural elements in music. **Creativity** Exploring how textures and recurring themes inspire creative musical interpretations or compositions. **Communication Skills** Using appropriate vocabulary to describe and compare musical experiences. **Collaboration and Cultural Awareness** Learners gain the skill of engaging in discussions and group activities that explore diverse musical styles and cultural influences. **Digital Literacy** Learners develop the ability to use music technology and software to analyse and compare textures, genres, and thematic elements.	**GESI:** • Introducing music examples from various ethnic groups, including contributions from women and underrepresented communities. • Encouraging every learner to share cultural experiences and interpretations of Ghanaian music. • Including both widely known and lesser-known traditional genres (e.g., from Northern, Coastal, and Inland Ghana). • Relating musical examples to the backgrounds and realities of all learners. **SEL:** • Developing appreciation for one's musical heritage and personal listening preferences. • Recognising and respecting the cultural contexts and emotional messages of music from other Ghanaian groups. • Understanding the messages and emotional intentions behind recurring themes in music.

		Shared National Values • Embracing and celebrating the richness of Ghana's musical traditions and languages. • Using music to foster-shared understanding and appreciation across ethnic lines. • Valuing and promoting traditional Ghanaian music as part of national identity. • Encouraging open-mindedness through the study of different musical styles and traditions.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
2.2.1.CS.1	2.2.1. LI.1	2.2.1. AS.1

Demonstrate the ability to analyse and describe various textures in music, classify traditional Ghanaian musical genres, and recognise key themes in art music through aural exercises.	**Differentiate between monophonic, homophonic, and polyphonic textures in recorded and live African and Pop music.**
	
	Gamification
	Texture Detectives
	Learners become "Texture Detectives" and identify different textures in African and Pop music from a played short audio clips (live and recorded) featuring monophonic, homophonic, and polyphonic textures.
	Learners write down their guesses or use coloured flashcards (e.g., Monophonic, ◼ Homophonic, ◼ Polyphonic ◼).
	After each clip, learners discuss and award points for correct answers. The learner with the highest score is named "Master Texture Detective."
	
	Collaborative Learning/Gamification
	• Learners in groups are assigned textures (monophonic, homophonic, and polyphonic) and asked to identify from a mix of African and Pop music excerpts and identify. When they hear their assigned texture, their team rings a bell or raises a flag and explains why it fits their category. Teams switch textures every few rounds for variety. Winning team is the one with the most correct identifications!
	• Learners in teams are assigned to defend a specific texture (Monophonic, Homophonic, or Polyphonic). They debate why their assigned texture is most effective in different musical contexts. Learners present examples and argues their significance.
	Guided Listening
	• Learners listen to diverse African and Pop music excerpts and identifies the texture.
	• earners answer key guiding questions:
	  1. Is there one melody or multiple?
	  2. Is harmony present?
	  3. Are independent melodies interacting?
	• Learners discuss findings with a partner and justifies their classifications.
		Level 1 Recall
		Level 2 Skills of conceptual understanding
		Level 3 Strategic reasoning
		Level 4 Extended critical thinking and reasoning

	2.2.1. LI.2		2.2.1. AS.2
	Identify thematic elements in selected Western and African art music compositions. **Focused/Guided listening** • Learners listen to excerpts of Western and African art music and identify recurring themes or motifs. • Learners follow cues such as "What melody keeps returning?" or "How does the theme change throughout the piece?" to identify the themes. • Learners participate in call-and-response activities as they hum or sing themes back to internalise recognition as the teacher plays it. • Learners engage in comparative listening by identifying the similarities and differences in thematic materials of two pieces **Multisensory & Differentiated Learning** • Learners visually use graphic organisers or colours to track themes in a musical score or visual waveform. • Learners use digital annotation tools to mark recurring themes in a digital waveform or notation software. • Learners explore interactive music apps by engaging with apps that isolate themes and variations for deeper analysis.		**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
Teaching and Learning Resources	• Recorded melodies • Music software with playback • Music manuscripts • Digital notation software • Smartphone/tablet apps.	• Melody charts • Interactive whiteboards. • Printed music • Song lyrics. • Music notation guidelines	• Aural training apps, • Peer review templates • Dictation worksheets • Recorded dictation prompts. • Peer assessment checklists.

Subject   MUSIC
Strand 2.   MUSIC THEORY AND COMPOSITION
Sub-Strand 2.   MELODY WRITING AND TEXT SETTING

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
1.2.2.LO.1		
Set suitable text to melody in both Art music and Pop song styles using ICT tools	**Creativity and Innovation** Crafting original melodic lines with appropriate text in multiple styles using digital platforms. **Digital Literacy** Applying music technology (e.g., notation software, DAWs) for composition and playback. **Communication** Expressing ideas clearly through words and melody across genres. **Media and Information Literacy** Understanding how text and music interact in digital formats and public media. **Critical Thinking** Evaluating the effectiveness of melodic-text relationships in different styles (formal vs. informal, structured vs. repetitive).	**GESI:** • Ensuring all learners have access to ICT tools for music creation, regardless of gender or background. • Encouraging lyrics and themes that reflect diverse perspectives and life experiences. • Promoting both boys and girls as capable composers, producers, and music technologists. **SEL:** • Using text setting to express personal identity, emotions, and values. • Managing time and technology use to complete creative tasks. • Respecting different musical styles and the feelings they convey. • Choosing appropriate text, melody, and ICT tools to achieve clear communication. **Shared National Values** • Encouraging learners to fuse local content with global music tools and styles. • Supporting the use of Ghanaian languages or themes in Art and Pop music compositions.

		- Providing all learners with equal tools and encouragement in creative music work. - Valuing diverse musical expressions and lyrical content.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
2.2.2.CS.1	2.2.2. LI.1	2.2.2. AS.1

Demonstrate understanding of creative and technical skills in Art music and Pop songwriting genres using ICT tools	**Identify the differences in text setting approaches between Art music and Pop songwriting (e.g., formal vs. conversational language, structured vs. repetitive phrasing).**
	
	Think-Pair-Share: Learners listen to one Art song and one Pop song, jot down observations on the text setting (e.g., vocabulary, structure), then pair up to compare findings. Each pair presents the key differences they identified to the whole class.
	
	Project-Based Learning: Learners select or are assigned two songs—one from Art music and one from Pop—and analyse the lyrics and melodic treatment. They present a side-by-side comparison in a visual chart or multimedia presentation that highlights stylistic differences in language and phrase setting.
	
	Talk for Learning
	• In small groups, learners engage in a guided discussion using prompt questions like:
	  1. "How does the text shape the melody in Art music?"
	  2. "Why is repetition common in Pop music lyrics?"
	• They use evidence from the lyrics and music examples to support their claims.
		Level 1 Recall
		Level 2 Skills of conceptual understanding
		Level 3 Strategic reasoning
		Level 4 Extended critical thinking and reasoning

	2.2.2. LI.2	2.2.2. AS.2
	Use music software to compose short melodic line for a given text in both Art and Pop music styles. **Flipped Classroom** Learners watch a tutorial or walkthrough video at home on how to use music notation software (e.g., MuseScore or Noteflight) to input text and melody. In class, they apply what they learned by composing short melodies in both Art and Pop styles with teacher facilitation and peer support. **Digital Learning** Learners use online or offline music notation tools (e.g., MuseScore, Noteflight, BandLab, or Flat.io) to compose melodies for a given text. They explore built-in playback, virtual instruments, and genre presets to experiment with Art and Pop music styles. Some learners may also use mobile apps like Walk Band or Soundtrap for melody composition and export their files for feedback.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	Demonstration The teacher models how to set a sample text to melody in both styles using music software. Learners then try it themselves, following step-by-step instructions and using their own or a provided text. **Collaborative Learning** In pairs or small groups, learners divide roles (e.g., text editor, melody writer, software operator) to create two contrasting versions of the same text—one set in a formal Art style and the other in a casual Pop style. They then reflect on and present the differences in approach.	
Teaching and Learning Resources	- Recorded melodies - Music software with playback - Music manuscripts - Digital notation software - Music manuscripts sheets, - Notation software-Finale and Sibelius - Music programming software 5 DAW (audio formats) - Video editing software - Wondershare Filmora 9.	- Music Playback Equipment: CD player, microphones, soundboards and mixers, speakers and amplifiers - Smartphone/tablet apps. - Music notation guidelines - Peer assessment checklists.

Subject   **MUSIC**
Strand 2.   **MUSIC THEORY AND COMPOSITION**
Sub-Strand 3.   **HARMONY**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.2.3.LO.1		
Construct and apply dominant seventh and other seventh Chords in harmonic progressions and basic compositions	**Critical Thinking and Problem Solving** Analysing harmonic structures and applying chordal functions accurately in progressions. **Creativity and Innovation** Creating original musical phrases and short pieces using advanced harmony concepts. **Communication** Expressing musical ideas clearly through harmonic choices. **Information Literacy** Reading, interpreting, and writing chord symbols and functional harmony correctly. **Collaboration** Working with peers on group harmonic analysis or collaborative composition tasks.	**GESI:** • Encouraging all learners, regardless of gender or background, to engage in advanced music theory work. • Promoting both male and female learners as capable harmonic thinkers and composers. **SEL:** • Recognising one's strengths in music analysis and composition. • Applying focus and discipline in working through harmonic exercises and composition projects. • Respecting others' musical ideas and approaches to harmony. • Choosing appropriate harmonic paths that suit the style, mood, and form of a composition. **Shared National Values** • Applying theoretical knowledge to create meaningful and expressive music. • Valuing diverse harmonic styles and respecting peers' compositions. • Promoting perseverance in mastering complex harmonic techniques.

		• Encouraging harmonic arrangements or compositions that incorporate or reinterpret Ghanaian themes and melodies.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
2.2.3.CS.1	2.2.3. LI.1	2.2.3. AS.1
Demonstrate understanding of harmonic principles by Constructing and applying dominant seventh and other seventh Chords in harmonic progressions and basic compositions	**Construct dominant seventh (V⁷) and other seventh chords on given root notes in major keys.** **Demonstration:** The teacher models how to build dominant, major, minor, and diminished seventh chords on the whiteboard or keyboard using given root notes. Learners then replicate the process on their instruments or staff paper, reinforcing visual and aural understanding. **Analytical Learning:** Learners analyse examples from scores or music software to discover the structure of each seventh chord (e.g., dominant 7 = root, major 3rd, perfect 5th, minor 7th). They break down the interval patterns and justify their chord constructions with theory-based reasoning. **Digital Learning:** Learners use music notation or chord-building apps (like musictheory.net, Tenuto, or MuseScore) to construct seventh chords, check their accuracy, and hear playback. They can complete interactive exercises and receive instant feedback to reinforce accuracy and aural recognition.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	2.2.3. LI.2	2.2.3. AS.2
	Apply dominant seventh (V⁷) and other seventh chords in creating short harmonic progressions and melodic harmonisations **Project-Based Learning:** Learners create an 8-bar harmonic progression using dominant, major and minor seventh chords. They harmonise a given melody or compose one, and present their project through written notation or playback using digital tools like MuseScore or BandLab. **Analytical Learning:** Learners study short excerpts from classical or contemporary music to identify how seventh chords are used in cadences and modulations. They then apply this analysis by writing a similar progression or harmonisation, explaining their harmonic choices. **Digital Learning:** Using notation software or DAWs, learners experiment with chord sequencing, layering seventh chords over a melody. They use playback features to revise voicings and enhance harmonic clarity. Learners can also test alternative chord substitutions digitally for comparison.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

Teaching and Learning Resources	• Music manuscript Sheets • Digital Notation Software: Sibelius, Finale, or MuseScore: • Noteflight: An online platform for collaborative composition and analysis. • Keyboards/Pianos, Guitars: • DAWs (Digital Audio Workstations): • GarageBand, Logic Pro, or Ableton Live:	• Virtual Instruments: • Use software plugins (e.g., Spitfire LABS or Kontakt) to explore triads with various sounds and textures • Customized Worksheets: • Printed Music Theory Books • YouTube Channels: • Interactive Websites:	• Hooktheory: For exploring harmonic progressions in popular music. • Flat.io: An online platform for real-time collaborative notation • Chord Cards: • Magnetic Boards with Music Staff: • Musical *Excerpts:* • *Playlists*	• Digital Assessment Platforms: • Rubrics for Composition: • Global Harmonic Practices: • Collaboration Platforms: • Group Practice Kits:

Subject   MUSIC
Strand 3.   MUSIC PERFORMANCE PRACTICE
Sub-Strand 1.   MAJOR INSTRUMENT

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.3.1.LO.1		
Perform on African and Western instrument(s) appropriate to age and choice, a variety of scales, technical exercises, and simple melodic, harmonic, or percussive pieces of multi-cultural nature prescribed for the level, from memory alone, and with others, to build a repertoire of pieces for class and public performance.	**Creativity and Innovation** Developing personal expression and style through performance of diverse musical works. **Collaboration and Teamwork** Rehearsing and performing with peers, learning how to blend and support others musically. **Communication** Using music performance to convey ideas, moods, and cultural expressions. **Cultural Literacy** Exploring and interpreting music from African and Western traditions within performance.	**GESI:** • Supporting all learners (regardless of gender, disability, or background) in learning both African and Western instruments. • Allowing learners to choose instruments they are interested in, promoting ownership and passion. • Selecting performance pieces that reflect both gender-inclusive composers and underrepresented cultural traditions. • Providing varied instructional approaches to support learners of different abilities and learning styles. **SEL:** • Discovering personal strengths and interests through instrument performance. • Practising consistently to improve technical skill, memory, and stage confidence. • Performing pieces from other cultures with respect and contextual understanding.

		• Collaborating during ensemble work and supporting others in joint performances.
		Shared National Values
		• Embracing music from multiple cultures and traditions in performance.
		• Encouraging ensemble performances that reflect multi-ethnic and multi-cultural Ghanaian heritage.
		• Including Ghanaian traditional and art music in public and classroom performances to promote national identity.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
2.3.1.CS.1	2.3.1. LI.1	2.3.1. AS.1

Demonstrate understanding of styles and skills in performing a variety of scales, technical exercises, and simple melodic, harmonic, or percussive pieces of multi-cultural nature prescribed for the level, from memory alone, and with others, to build a repertoire of pieces for class and public performance	**Research, analyse, and justify selection of pieces for performance**
	
	Guided Discovery
	• Learners explore a set of diverse music pieces, using guiding questions to analyse their technical challenges, emotional themes, and suitability for the performance context, and will then select an instrument based on established criteria such as technical difficulty, audience engagement, and thematic relevance, justifying their choice with feedback and guidance provided throughout the process.
	• The SHS institution is required to provide basic musical instruments for learners. On the other hand, learners can provide for themselves if they can afford it. The following instruments shall be offered: Atumpan, atɛntɛbɛn, xylophone, piano, guitar, violin, viola, flute, trumpet, trombone, clarinet, saxophone, etc.
	
	Differentiated Learning
	• Learners analyse and justify their selection of performance pieces by choosing from diverse options based on their skill level and interests, using different learning styles. Visual learners will use charts, auditory learners will critique recordings, and kinesthetic learners will rehearse parts of the piece. They can present their findings through an essay, video, or group discussion. Flexible groupings and one-on-one support will be provided to cater for varying needs, ensuring each learner can engage with the task according to their strengths. The prescribed list of pieces are provided in Appendix 1of this Curriculum.
	• For purposes of this course, there are six levels of difficulty:
	   1. Level 1 – *easy*; may include changes of tempo, key, and meter; modest ranges.
	   2. Level 2 – *moderately easy*; contains moderate technical demands, expanded ranges, and varied interpretive requirements.
	   3. Level 3 – *moderately difficult*; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.
	   4. Level 4 – *difficult*; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements
		Level 1 Recall
		Level 2 Skills of conceptual understanding
		Level 3 Strategic reasoning
		Level 4 Extended critical thinking and reasoning

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5. Level 5 – *very difficult*; suitable for musically mature learners of exceptional competence.

Inquiry-based learning and Analytical Learning: Based on homogeneous groupings of selected major instruments, learners research, explore, discover, analyse and explain the challenges in their chosen repertoire, focusing on the use of musical elements in their pieces. They will then present an oral report and create a practice schedule to address these difficulties.

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1.3.1. LI.2	2.3.1. AS.2

Prepare the piece, rehearse, evaluate, refine and present before a jury or in concert, and record the performance.
 	
Experiential Learning: Learners select a piece based on its technical and artistic requirements, prepare and perform it individually or as part of an ensemble, and then reflect on their choice by analysing factors such as audience response, technical challenges, and emotional impact. Following the performance, a class discussion will help learners compare their experiences, identify patterns, and develop general principles for selecting repertoire.
 	
Self-directed or Self-determined Learning : Learners take the initiative in their learning process. They set their own goals, choose resources, and plan their learning activities. In this context, learners analyse and select performance pieces independently, determining their focus areas based on personal interests or goals. They become responsible for developing a strategy for learning, practising, and performing, while seeking feedback and adjusting their approach as needed.
 	
Online Support for Self-Directed Learning: Learners can support their self-directed studies with technology and online resources to enhance their learning experience. For rehearsing and perfecting their instrumental and performance skills, they watch video performances, listen to recordings, and explore resources like digital score libraries or music analysis software. Learners could collaborate online, using forums or virtual meetings to discuss their selections and progress. Digital platforms might also be used to track their practice, receive feedback, and refine their performances.
 Mastery-Based Learning: Learners progress through structured tasks to master research, analysis, and justification skills.
  1. Stage 1: Research the historical and cultural context of a piece.
  2. Stage 2: Analyse the technical and interpretive aspects of the piece (e.g., tempo, dynamics, phrasing).
	Level 1 Recall
	Level 2 Skills of conceptual understanding
	Level 3 Strategic reasoning
	Level 4 Extended critical thinking and reasoning

	3. Stage 3: Justify the piece's suitability for performance based on its technical, artistic and thematic qualities.
	
	Rehearsal Goals: Learners develop the following skills with the assistance from the teachers before they perform and record:
	1. Rhythmic skill development.
	2. Aural (listening) skill improvement.
	3. Expression (dynamics, tempo, performance direction)
	4. Intonation improvement.
	5. Technique development:
	   a) Dexterity
	   b) Speed
	   c) Tone quality
	   d) Blending
	6. Cohesion – section and group
	
	Recording the Performance
	things to remember at dress rehearsal and the recording session are as follows:
	1. Facial Expression
	2. Clear Actions
	3. Beginning, Middle, End
	4. Directing Action to Audience (No Talking)	

2.3.1. LI.3	2.3.1. AS.3
Appreciate own and others' performances by responding through analysing, interpreting, evaluating, and connecting through empathising and establishing interrelationships. **Inquiry-based and Analytical Learning:** • In homogeneous instrument groups, learners analyse, interpret, evaluate and empathise with the music, establishing connections between their own performances and those of their peers. • Learners focus on the five core musicianship skills: expression (including dynamics, tempo, posture, and embouchure), notation, rhythm, tonality, and creativity. This will be done by demonstrating varying dynamics, tempo, posture and embouchure, practising playing or singing phrases with these elements, and receiving individual feedback on their control during performance. • Learners also discuss and individually, write down how their life experiences, ideas, and perspectives are realised through the performances after watching the recordings of their pieces, and how they connect to their everyday life. **Flipped Classroom** • Out-of-Class: Teacher provides relevant materials for learners, e.g., videos of their performances, online materials, for learners to study and plan their PowerPoint/Flip Charts presentations in class. • In-Class: Learners are engaged in several pedagogic activities including problem-solving, discussion, case studies, experiential learning to prepare their PowerPoint/Flip Charts presentations based on the following: 1. responding through analysis, interpretation, and evaluation of the performances, and 2. connecting through empathising and establishing interrelationships	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

| **Teaching and Learning Resources** | • Manuscript sheets
• LCD Projector
• Screen
• Writing pads | • IT playing and recording gadgets e.g., mobile phone, cameras, etc.
• Musical Instruments: Atumpan, atɛntɛbɛn, xylophone, piano, guitar, violin, flute, trumpet, trombone, and saxophone.
• Video editing software - Wondershare Filmora 9. | |

Subject   MUSIC
Strand 3.   MUSIC PERFORMANCE PRACTICE
Sub-Strand 2.   ENSEMBLE PARTICIPATION

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.3.2.LO.1		
Perform a variety of simple pieces of multi-cultural nature (melodic, harmonic, or percussive) prescribed for the level, by singing or playing an instrument with others to build a repertoire of pieces for class and public performance.	**Collaboration and Teamwork** Performing in groups requires listening, coordinating, and supporting one another musically. **Communication** Expressing shared musical ideas and responding to cues in ensemble settings. **Creativity and Innovation** Exploring diverse musical styles and adapting them for ensemble performance.	**GESI:** • Ensuring all learners, regardless of gender or background, are equally involved in group performances. • Selecting repertoire that reflects various ethnic groups, genders, and traditions. • Offering vocal, instrumental, and rhythmic parts suited to all learners' abilities. • Encouraging rotation of roles (e.g., lead singer, conductor, instrumental lead) among all learners. **SEL:** • Building confidence through performance and understanding one's musical role. • Listening to and respecting the contributions of others during ensemble work. • Developing trust, cooperation and constructive communication in rehearsals and performances. • Practicing regularly and managing stage presence and performance anxiety.

		• Following group agreements and musical responsibilities during preparation and performance.
		Shared National Values
		• Promoting national cohesion by performing music from different cultures together.
		• Demonstrating courtesy and appreciation for peers' musical input and cultural backgrounds.
		• Including Ghanaian traditional and contemporary pieces that reflect national pride.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
2.3.2.CSI.I	2.3.2. LI.1	2.3.2. LI.1
Demonstrate the ability to sing and play in a group of singers and instrumentalists exhibiting skills of independently, maintaining accurate intonation, steady tempo, rhythmic accuracy, appropriately-produced sound (timbre), clear diction, and correct posture, and observing all expressive marks on a score for pieces assigned for the level.	**Research, analyse, and justify selection of the pieces** **Inquiry-based learning and Analytical Learning**: • Going by homogeneous groupings of major instruments selected in the ensemble, learners research, explore, discover, analyse, and explain challenges in their chosen repertoire and the use of musical elements in their pieces, give an oral report, and plan a Group Practice Schedule to work out the difficulties. • Learners focus on the five core musicianship skills: expression (including dynamics, tempo, posture, and embouchure), notation, rhythm, tonality, and creativity. This will be done by demonstrating varying dynamics, tempo, posture and embouchure, practising playing or singing phrases with these elements, and receiving individual feedback on their control during performance. **Self-directed and Self-determined Learning:** • Learners discuss and plan how to work individually by self-study/self-taught techniques by getting community experts' support, and collaboratively with teachers and colleagues, develop skills and apply them in playing their musical instruments. Teacher ensures activities are learner-led with active involvement, authentic and real-world experiences, a clear purpose, and reflections at the end. • Learners can enhance their self-directed studies by using technology and online resources, such as video performances, recordings, digital score libraries, and music analysis software. They can collaborate online through forums or virtual meetings to discuss progress, track practice and receive feedback to improve their performances.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

2.3.2. LI.2	2.3.2.AS.2

Prepare the pieces by practising, rehearsing, evaluating, and refining them for presentation, and finally recording the performance.
 	
Self-directed and Self-determined Learning:
• Learners work individually by self-study/self-taught techniques by getting community experts' support, and collaboratively with teachers and colleagues, develop skills and apply them in playing their musical instruments. Teacher ensures activities are learner-led with active involvement, authentic and real-world experiences, a clear purpose, and reflections at the end.
• Learners can enhance their self-directed studies by using technology and online resources, such as video performances, recordings, digital score libraries, and music analysis software. They can collaborate online through forums or virtual meetings to discuss progress, track practice and receive feedback to improve their performances.
 	
Think-Pair-Share: Learners, individually, research and analyse a piece of music, considering its suitability for performance. They will then pair up with a peer to compare their analyses and discuss the justifications for their selected pieces. Afterward, pairs will present their findings to the class, explaining their choices and receiving feedback from others.
 	
Rehearsal Goals: Learners develop the following skills with the assistance from the teachers before they perform and record:
    1. Rhythmic skill development.
    2. Aural (listening) skill improvement.
    3. Expression (dynamics, tempo, performance directions)
    4. Intonation improvement.
    5. Technique development:
        a. Dexterity
        b. Speed
        c. Tone quality
        d. Blending
    6. Cohesion – section and group
	Level 1 Recall
	Level 2 Skills of conceptual understanding
	Level 3 Strategic reasoning
	Level 4 Extended critical thinking and reasoning

Recording the Performance: Four things to remember at dress rehearsal and the recording session are as follows: 1. Facial Expression 2. Clear Actions 3. Beginning, Middle, End 4. Directing Action to Audience (No Talking)	
2.3.2. LI.3	2.3.2. AS.3
Appreciate own and others' performances by responding through analysing, interpreting, and evaluating; and connecting through empathising and establishing interrelationships. **Inquiry-based and Analytical Learning:** • Going by homogeneous groupings of major instruments selected, learners respond through analysing, interpreting, and evaluating, and connect through empathising and establishing interrelationships about pieces performed by themselves on one hand, and then their colleagues on the other. • Learners address the four core musicianship skills of expression (e.g. dynamics, tempo, posture, embouchure); then notation, rhythmic, tonal, and creativity. • Learners also discuss and individually, write down how their life experiences, ideas, and perspectives are realised through the performances after watching the recordings of their pieces, and how they connect to their everyday life. • Learners describe activities involved in the recorded performances (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge. **Collaborative Learning:** Learners collaborate in small groups to research, analyse, and select pieces for a class performance based on an assigned genre or theme. Each group will evaluate potential pieces for suitability, considering audience preferences, ensemble skill levels, and the event's purpose. They will collectively decide on a final piece and prepare a group justification to present to the class.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

Flipped Classroom
- Learners study pre-assigned materials on repertoire selection and performance analysis, individually analyse a chosen piece focusing on historical context, technical demands and thematic elements, and engage in peer discussions during class to present their analyses and receive feedback. They will refine their justifications based on insights from peers and the teacher.
- Out-of-Class: Teacher provides relevant materials for learners, e.g., videos of their performances, online materials, for learners to study and plan their PowerPoint/Flip Charts presentations.
- In-Class: Learners are engaged in several pedagogic activities including problem-solving, discussion, case studies, experiential learning to prepare their PowerPoint/Flip Charts presentations based on the following:
  1. responding through analysis, interpretation, and evaluation of the performances, and
  2. connecting through empathising and establishing interrelationships

Project-Based Learning: In groups, learners curate a performance programme based on a specific theme (e.g., African rhythms, Baroque music) by researching and selecting appropriate pieces. They will analyse the technical feasibility, audience preferences, and ensemble capabilities of their selections, presenting a curated programme with justifications for how the pieces align with the theme and meet performance objectives.

| Teaching and Learning Resources | • Manuscript sheets
 • LCD Projector
 • Screen | • Writing pads
 • IT playing and recording gadgets e.g., mobile phone, cameras, etc. | • Musical Instruments: Atumpan, atɛntɛbɛn, xylophone, piano, guitar, violin, flute, trumpet, trombone, and saxophone.
 • Video editing software - Wondershare Filmora 9. |

YEAR THREE

Subject **MUSIC**
Strand 1. MUSICAL FOUNDATIONS AND MUSIC BUSINESS
Sub-Strand 1. LITERATURE AND PRACTICE

Learning Outcomes	21st Century Skills and Competencies	GESI[5], SEL[6] and Shared National Values
3.1.1.LO.1		
Appreciate the characteristics, instruments and performance practices of Western and Non-Western musical cultures.	**Cultural Literacy** Developing an informed understanding of global musical diversity, including African, Asian, European, and other traditions. **Critical Thinking** Comparing and contrasting features such as rhythm, instrumentation, scales, and performance contexts across cultures. **Communication** Expressing informed opinions about different musical traditions and explaining how music reflects cultural values. **Creativity and Innovation** Drawing inspiration from multiple musical cultures to inform composition or performance.	**GESI:** • Including examples from both dominant and marginalized music traditions around the world. • Encouraging all learners to explore and express appreciation for unfamiliar cultures, regardless of background. • Featuring male and female performers and composers across musical traditions. • Connecting musical examples to learners' own communities and lived experiences. **SEL:** • Reflecting on personal cultural identity and musical preferences. • Understanding the cultural, emotional, and spiritual contexts in which different musical forms are performed. • Engaging in respectful dialogue about different musical traditions and values.

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[5] Gender Equality and Social Inclusion
[6] Socio-Emotional Learning

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- Demonstrating open-mindedness and respect when discussing unfamiliar musical practices.

Shared National Values:
- Encouraging learners to value the coexistence of multiple musical identities.
- Promoting inclusion by exploring both local (non-Western) and international (Western) music forms.
- Using music as a medium to foster intercultural understanding and harmony.
- Balancing appreciation for Ghanaian traditions with awareness of global cultural contributions.
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Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
3.1.1.CS.1	3.1.1. LI.1	3.1.1. AS.1
Demonstrate understanding of global musical diversity by identifying features of Western and Non-Western music through listening, analysis and performance activities.	**Identify key features, instruments and forms associated with selected Western and Non-Western musical traditions.** **Flipped Classroom:** Learners are assigned short videos or listening excerpts at home that introduce Western (e.g., classical symphony, jazz combo) and Non-Western (e.g., Indian raga, Ghanaian drumming ensemble) traditions. In class, they complete comparison charts and discuss their findings in groups, guided by the teacher. **Simulation:** Learners participate in a simulated music exhibition where each group represents a musical culture (e.g., Baroque Europe, West Africa, East Asia). They showcase characteristic instruments, forms, and audio examples while using correct musical terminology to identify key features. **Collaborative Learning:** In groups, learners research one Western and one Non-Western musical tradition. Each group creates a presentation highlighting instruments (e.g., violin vs. kora), forms (e.g., sonata vs. call-and-response), and stylistic features (e.g., harmony vs. polyrhythm). They teach these to their peers during a class rotation.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	3.1.1. LI.2	3.1.1. AS.2
	Compare melodic, rhythmic and harmonic elements used in Western and Non-Western music cultures. **Analytical Learning:** Learners listen to selected pieces from Western (e.g., a classical string quartet or jazz piece) and Non-Western (e.g., Ewe drumming or Indian classical music) cultures. They analyse the structure and characteristics of melody, rhythm, and harmony, then document their comparisons using guided worksheets or charts. **Think-Pair-Share:** Learners reflect individually on how melody, rhythm, or harmony differ between two cultures, pair up to discuss their observations, then share with the class using musical terminology and supporting examples.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning

	Project Portfolio: Learners build a portfolio that includes side-by-side comparisons of melodic scales, rhythmic patterns (e.g., syncopation vs. polyrhythm), and harmonic structures (e.g., tonal harmony vs. drone-based texture), using written notes, diagrams, and audio annotations.	
	3.1.1. LI.3	3.1.1. AS.3
	Describe the social and cultural functions of music in various Western and Non-Western contexts. **Inquiry-Based Learning:** Learners investigate guiding questions such as: "How is music used in weddings, funerals, or political events in Western and African societies?" or "What roles does music play in healing, storytelling, or protest?" They gather findings from interviews, readings, and media, then present them to the class. **Collaborative Learning:** Learners work in culturally diverse groups to research and present case studies on music's role in different societies (e.g., church music in Europe, griot traditions in West Africa, Native American ceremonial music). Each group focuses on one function: social cohesion, spiritual rituals, entertainment, etc. **Talk for Learning (Class Discussion):** Learners engage in guided discussions using prompt questions like: 1. "Why is music central to communal life in traditional African societies?" 2. "How does music reflect political ideologies in Western contexts?" Responses are supported with real-world examples, videos, or personal experience.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Resources	• Score sheets • Rubrics • Projector	• Glossary of MUSIC Terms • Audio-Visual Recording and playback gadgets • Cell phones • Laptops with internet connectivity	• Flip Charts • Writing Pads • Screen

Subject   MUSIC
Strand 1.   MUSICAL FOUNDATIONS AND MUSIC BUSINESS
Sub-Strand 2.   2. RUDIMENTS IN MUSIC

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.1.2.LO1		
Create a simple music project using basic music technology tools to enhance understanding of musical concepts and digital creativity.	**Digital Literacy** Using software like MuseScore, BandLab, Soundtrap, or GarageBand to notate, record, or produce music. **Creativity and Innovation** Developing original musical ideas through digital tools and expressing artistic concepts. **Critical Thinking and Problem Solving** Applying music theory knowledge to digital creation tasks (e.g., arranging, layering, sequencing). **Collaboration** Working in pairs or groups to develop joint music projects.	**GESI:** • Ensuring that all learners, regardless of gender or socioeconomic background, have access to digital devices and apps. • Encouraging girls and underrepresented learners to take lead roles in technology-based music creation. • Allowing learners to draw from culturally relevant musical styles and languages in their projects. **SEL:** • Discovering personal musical interests and strengths through digital exploration. • Respecting diverse musical expressions in peer projects and feedback sessions. • Collaborating with peers, sharing tools, and offering constructive feedback. • Making ethical and effective choices in sound selection, lyric use and technology application. **Shared National Values** • Using Ghanaian themes, languages or rhythms in digital music projects to promote cultural identity.

		• Encouraging collective music-making as part of digital group projects. • Giving credit for samples or using copyright-free materials ethically.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
3.1.2.CS1	3.1.2. LI.1	3.1.2. AS.1
Demonstrate understanding and foundational knowledge of practical skills in using music technology tools to develop, edit and present a creative music project.	**Identify common music technology tools (e.g., DAWs, audio interfaces, MIDI keyboards) and their uses in project creation.** **Demonstration:** The teacher or a tech-savvy learner demonstrates how various tools (e.g., a Digital Audio Workstation like BandLab or FL Studio, a MIDI keyboard, and an audio interface) are used to record, edit, and arrange music. Learners then interact with the tools during a guided practice session. **Digital Learning:** Learners explore interactive online modules or video tutorials that explain each tool's function. Afterward, they complete a digital quiz or create a slide presentation summarizing the roles of each tool in a music production workflow. **Think-Pair-Share:** Learners are given images or sample descriptions of music tech tools. Individually, they identify their names and uses; in pairs, they match tools with possible use-case scenarios (e.g., "recording vocals" or "programming drums"); and then share insights with the class.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	3.1.2. LI.2	3.1.2. AS.2
	Explore basic digital music-making techniques such as sequencing, looping and sound layering. **Digital Learning:** Learners use beginner-friendly DAWs (e.g., Soundtrap, BandLab, GarageBand) to experiment with sequencing a drumbeat, looping a melody, and layering sounds. They complete a guided task such as building a 4-bar loop that combines all three techniques and export it for playback. **Project-Based Learning:** Learners create a short digital composition (e.g., 30 seconds to 1 minute) where they apply sequencing, looping, and layering to express a theme or mood (e.g., celebration, calm, tension). They present their project and explain how each technique was used. **Demonstration:** The teacher walks learners through a live demonstration using a DAW, showing how to record a loop, arrange sequences, and layer tracks. Learners follow along on their devices or in small groups, then try applying each technique themselves in a mini exercise.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

3.1.2. LI.3			3.1.2. AS.3
Design a short music project using selected digital tools or software to express a musical idea. **Project-Based Learning:** Learners develop an original music project (e.g., a short song, beat, or instrumental sketch) using software like MuseScore, BandLab, or Soundtrap. They plan their concept, choose appropriate digital tools, and create a product that expresses a chosen theme or idea (e.g., "joy," "heritage," or "change"). **Digital Learning:** Learners access online tutorials or built-in tool guides for the chosen software, then independently explore how to use virtual instruments, editing features, and effects. They document their workflow and submit their project with a reflection on their creative process. **Problem-Based Learning:** Learners are given a real-world scenario: "You have been asked to compose background music for a school event or a podcast intro." They must identify appropriate software tools, compose the piece, and present it along with a rationale for their design choices and musical decisions.			Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Resources	• Writing Pads • Pens and pencils • Flip Chart • Laptop	• Electronic Keyboard, Piano • Drums, Flutes, Bells, Shakers, Xylophones, Finger-piano, Rattles, Clappers, Castanets, etc.	• Music manuscripts • Music Notation Work Station setup (IT) • Projector • Video Camera

Subject   MUSIC
Strand 1.   MUSICAL FOUNDATIONS AND MUSIC BUSINESS
Sub-Strand 3.   COMMUNICATION IN MUSIC AND RELATED ARTS

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.1.3.LO.1		
Apply basic terminologies in dance, drama and visual arts and relate them to music.	**Communication Skills** Using accurate terms to describe and connect the elements of music with movement, story, and imagery. **Critical Thinking** Drawing comparisons and making connections across different art forms to support artistic interpretation. **Collaboration and Teamwork** Working in groups to demonstrate cross-artform understanding through performances or presentations. **Creativity** Integrating elements of dance, drama, and visual arts in music-related projects to enhance artistic outcomes. **Cultural Literacy** Understanding how the arts function collectively in both traditional and modern contexts.	**GESI:** • Ensuring all learners, regardless of gender or background, can explore and articulate the relationship among the arts. • Using examples from Ghanaian cultural expressions that include both male and female contributions in all art forms. • Differentiating instruction to support learners of varying language, physical, and cognitive abilities. **SEL:** Recognising the role of the arts in expressing values, emotions, and identities across cultures. • Using respectful communication when engaging in collaborative or cross-disciplinary artistic work. • Organising thoughts and responses when relating artistic terms or planning integrated performances. • Selecting appropriate and respectful expressions when integrating or explaining other art forms in music.

		Shared National Values • Encouraging the integration of Ghanaian terminologies from traditional arts into music instruction and performance. • Acknowledging and appreciating the connections among Ghana's diverse artistic expressions. • Promoting collaborative learning across art forms.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
3.1.3.CS.1	3.1.3. LI.1	3.1.3. AS.1
Demonstrate understanding of cross-disciplinary vocabulary by identifying and using key terminologies	**Identify basic terminologies in dance (e.g., rhythm, movement, choreography), drama (e.g., character, plot, gesture), and visual arts (e.g., line, form, texture).** **Think-Pair-Share:** Learners first reflect individually on any terms they already know from each art form. They then pair up to compare their responses and clarify meanings. Finally, pairs share their collective definitions with the class. **Gamification:** Learners play a matching or "arts terminology bingo" game where they pair definitions with terms from dance, drama and visual arts. This builds vocabulary through fun and repetition and can be adapted into a team competition format. **Demonstration:** The teacher physically or visually demonstrates selected terms (e.g., showing "gesture" in drama, "line" in visual arts, or "rhythm" in dance). Learners then identify and label the terms from what they observe or recreate the examples in small groups.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	3.1.3. LI.2	3.1.3. AS.2
	Explain how selected terms from each related art form can influence or enhance musical performance. **Analytical Learning:** Learners analyse examples of musical performances that incorporate elements from other arts—such as choreographed movement (dance), expressive gesture (drama), or visual stage design (visual arts). They explain how terms like choreography, character, or form influence musical meaning, expression, or audience impact. **Simulation:** Learners participate in short simulations where music is combined with one related art form—e.g., a musical piece performed with movement or visual accompaniment. They reflect on how terms like texture or gesture guide their expressive choices during the performance. **Think-Pair-Share:** Learners are given a set of terms (e.g., plot, form, rhythm, line), and they think about how one might influence musical performance. They then pair up to discuss examples or experiences where this occurred and share insights with the class through brief presentations or reflection.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning

	3.1.3. LI.3		3.1.3. AS.3
	Use selected related arts terminologies to describe or reflect on a music performance experience. **Project Portfolio:** Learners attend, watch, or participate in a music performance, then complete a reflection task using a structured template. They must include related arts terms—e.g., describing the performer's gesture (drama), the movement or choreography (dance), and the stage design or form (visual arts)—to explain their experience. **Think-Pair-Share:** Learners think individually about a performance they have experienced and how they could describe it using terms from dance, drama, and visual arts. In pairs, they refine their reflections, then share with the class how these terms help deepen their understanding or appreciation of the performance. **Collaborative Learning:** In small groups, learners create a review of a musical performance using related arts language. One learner focuses on drama-related terms, another on dance, another on visual design. Together, they write or record a multi-perspective critique that integrates all three disciplines.		Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
Teaching and Learning Resources	• Writing Pads • Pens • Projector • Flip Chart	• Pictures of instruments • Video documentaries on both Western and African musical instruments and performances, etc. • Open Resource Facilities	• Video Camera • Laptops

Subject   MUSIC
Strand 1.   MUSICAL FOUNDATIONS AND MUSIC BUSINESS
Sub-Strand 4.   MUSIC BUSINESS

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.1.4.LO.1		
Apply principles of event planning and management, business contracts and law, and media communication in the music industry.	**Collaboration and Teamwork** Working in groups to plan, simulate, or manage events and publicity in class projects. **Communication** Creating clear event proposals, media campaigns, and understanding legal terms in music contracts. **Problem Solving and Decision-Making** Addressing potential challenges in event planning or contract negotiations. **Digital and Media Literacy** Using social media, posters, and digital tools for event promotion and brand communication. **Critical Thinking and Problem-Solving** Learners develop the ability to evaluate risks, logistics, and financial aspects of event planning and contract management. **Digital Literacy** Learners utilise media and online platforms for event promotion, audience engagement, and contract negotiations.	**GESI:** • Encouraging learners to create events and contracts that are inclusive and consider marginalised groups (e.g., women, PWDs). • Promoting equal leadership roles in project teams—e.g., event managers, legal reps, PR leads. • Ensuring local customs, accessibility, and equity are considered in all aspects of music business planning. **SEL:** • Identifying personal interests and strengths in music event coordination, legal negotiation, or media outreach. • Planning, organising, and following through on event timelines, budgets, and communication strategies. • Respecting client and audience diversity in event and media plans. • Demonstrating ethical judgment in contracts, pricing, and promotional messaging.

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Shared National Values

- Encouraging innovative music events and publicity campaigns rooted in Ghanaian values.
- Building a spirit of diligence and enterprise in the music industry.
- Understanding legal frameworks that govern copyright, event licenses, and business contracts.
- Using music events and media platforms to promote Ghanaian culture and talent.

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Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
3.1.4.CS.1	3.1.4LI.1	3.1.4. AS.1
Demonstrate knowledge of event planning processes, legal aspects of music business contracts, and effective media communication strategies for promoting musical events and products.	**Identify and explain the key stages in planning and managing a successful music event.** **Project-Based Learning:** • Learners form small groups to plan a mock music event, identifying key stages such as budgeting, venue selection, promotion, and execution. • Learners present their event plan, justifying their choices and problem-solving strategies. **Experiential Learning:** Learners visit or analyse a real-life music event (live or recorded) and document the planning stages observed. **Collaborative Learning** • Learners work together to create a checklist of event-planning stages and compare it with industry standards. • Learners evaluate case studies of successful and failed music events to identify key lessons. **Information Literacy:** Learners research different types of music events (concerts, festivals, album launches) and analyse how their planning stages differ. They then create an infographic or timeline detailing the steps of planning a successful event.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	3.1.4LI.2	3.1.4. AS.2
	Analyse different types of business contracts in the music industry and their legal implications. **Collaborative Learning** • Learners engage in contract negotiation role-play as an artist, manager, or record label executive. • Learners debate contract fairness by analysing 360 deals, streaming royalties, or exclusivity clauses. • Learner co-creates a contract infographic summarising different contract types and key terms.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

Information Literacy
- Learners examine real-world contracts (recording, publishing, management) and annotates key sections.
- Learners investigate famous contract disputes (e.g., Prince vs. Warner Bros.) and presents key lessons.
- Learners interview an independent artist or music lawyer about contract experiences and reports findings.

Project-Based Learning
- Learners draft a sample music contract for a gig, licensing deal, or collaboration.
- Learners create a musician's contract survival guide, outlining common pitfalls and best practices.
- Learners produce an explainer video or podcast simplifying contract jargon for emerging artists.

Mastery-Based Learning
- Learners complete a step-by-step contract analysis checklist before moving to case studies.
- Learners build a contract glossary to ensure mastery of legal terms before tackling real contracts.
- Learners take self-paced quizzes with feedback on contract clauses and legal implications.

3.1.4.LI.3	3.1.4.AS.3
Develop a media communication strategy for promoting a music event or product. **Information Literacy** - Learners research successful music promotion campaigns (e.g., Beyoncé's album drops, independent artist success stories) and presents findings. - Learners investigate different media channels (radio, social media, streaming services, TV) and their effectiveness for various target audiences. - Learners analyse case studies of failed promotions to identify key mistakes and propose solutions. **Project-Based Learning** - Learners design a full media campaign proposal for a chosen artist, album, or event. - Learners create a content calendar outlining social media posts, press releases, and advertisements. - Learners produce promotional materials such as event posters, teaser videos, or jingles.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

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Gamification
- Learners compete in a media strategy challenge, where teams create and present the best campaign in a set time.
- Learners play a "media crisis" game, where they must respond to challenges such as negative press or last-minute cancellations.
- Learners complete a digital scavenger hunt, identifying key elements of successful promotions across different media platforms.

Experiential Learning
- Learners interview a music marketer or event promoter to gain insights into real-life strategies.
- Learners visit a media house (radio/TV station) or attends an industry seminar on music promotion.
- Learners participate in a real promotional campaign for a school or community event.

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<td>**Teaching and Learning Resources**</td>
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- Flowcharts
- Audio-visuals
- PowerPoint
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- Business Plan Template
- SWOT Analysis Worksheet:
- Spreadsheet Software
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- Presentation Software:
- Marketing Tools
- Worksheets
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Subject   MUSIC
Strand 2.   MUSIC THEORY AND COMPOSITION
Sub-Strand 1.   AURAL CULTURE

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.2.1.LO.1		
Identify complex textures, distinguish subtle variations in traditional Ghanaian music, and trace thematic developments in art music compositions.	**Critical Thinking and Analysis** Discriminating between polyphonic, homophonic, and heterophonic textures, and interpreting musical nuances. **Cultural Literacy** Engaging deeply with traditional Ghanaian music to understand its structural, rhythmic, and expressive subtleties. **Information Literacy** Listening attentively to trace development of motifs and themes in structured art music (e.g., through sonata form, variation form). **Communication** Describing musical observations using appropriate vocabulary in both oral and written forms. **Creativity** Interpreting and applying the understanding of texture and thematic development in composition or performance tasks.	**GESI:** • Including diverse Ghanaian ethnic and gender-representative examples in traditional music selections. • Encouraging every learner, regardless of background or ability, to develop confident listening and analytical skills. • Using a variety of methods (aural repetition, visuals, body movement) to help all learners engage with musical subtleties. **SEL:** Recognising one's evolving listening skills and musical preferences. • Respecting the cultural contexts and expressive intent in both traditional and art music. • Appreciating the cultural meanings behind subtle variations and textures in Ghanaian music. • Developing focused listening habits and persistence in challenging listening tasks.

		Shared National Values Honouring Ghanaian musical traditions by listening with depth and cultural understanding. • Exploring various regional and ethnic styles within Ghana's musical landscape. • Recognising traditional Ghanaian music as a valuable art form equal to global classical traditions.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
3.2.1.CS.1	3.2.1. LI.1	3.2.1. AS.1
Demonstrate the understanding of textural layering in traditional Ghanaian music and its contextual transformation of themes in art music.	**Identify sub-genres within Ghanaian traditional music based on instrumentation, melodic structure, and rhythmic patterns through aural analysis.** **Experiential Learning (Active Listening & Analysis)** • Learners listen to various recordings of Ghanaian traditional music and categorise them based on instrumentation, melodic structure, and rhythmic patterns. • Learners take guided notes, focusing on identifying unique elements of different sub-genres (e.g., Agbadza, Adowa, Kete, Bɔsoɛ, etc.). **Collaborative Learning (Peer Discussion & Group Work)** • Learners work in pairs or small groups to listen to and discuss assigned Ghanaian traditional music excerpts. • Learners compare and contrast their observations before presenting their findings to the class. **Gamification (Music Identification Challenge)** • Learners participate in a "Guess the Genre" game where short clips of traditional music are played, and they must correctly identify the sub-genre. • Learners earn points for accurate identification and explaining their reasoning.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	3.2.1. LI.2	3.2.1. AS.2
	Identify the development of a musical theme in selected art music compositions through aural analysis. **Collaborative Learning (Theme Mapping in Groups)** • Learners work in small groups to analyse an assigned composition. • Learners identify and discuss how the theme is introduced, developed and recapitulated. • Learners present their findings to the class using audio timestamps to support their observations. **Project-Based Learning (Creating a Theme Timeline)** • Learners select pieces of art music and create a timeline of how the theme develops throughout the composition. • Learners present the timeline using visual aids (e.g., flowcharts or waveform representations).	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning

	Analytical Learning (Comparative Listening & Reflection)		
	• Learners compare two different compositions (e.g., Mozart's Symphony No. 40 vs. a Ephraim Amu's Alegbegbe). • Learners write a reflection on how composers manipulate themes to create contrast and cohesion		
Teaching and Learning Resources	• Recorded melodies • Music software with playback • Music manuscripts • Digital notation software • Smartphone/tablet apps.	• Melody charts • Interactive whiteboards. • Printed music • Song lyrics. • Music notation guidelines	• Aural training apps, • Peer review templates • Dictation worksheets • Recorded dictation prompts. • Peer assessment checklists.

Subject   MUSIC
Strand 2.   MUSIC THEORY AND COMPOSITION
Sub-Strand 2.   MELODY WRITING AND TEXT SETTING

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.2.2.LO.1		
Plan and compose an original melodic piece with appropriate text setting, demonstrating creativity and understanding of melodic structure.	**Creativity and Innovation** Generating original musical ideas and expressing them through melody and lyrics. **Critical Thinking** Applying knowledge of pitch, rhythm, form, and phrasing to build a well-structured melody. **Communication** Using music and text as expressive tools to communicate meaning, emotion, or narrative. **Digital Literacy** Using music notation or recording tools to present the final composition professionally.	**GESI:** • Encouraging the use of socially relevant and inclusive texts (e.g., unity, peace, equality). • Allowing learners to compose in local languages or based on indigenous melodies and idioms. **SEL:** • Encouraging learners to express personal thoughts, feelings, and values through music and text. • Developing persistence and organisation throughout the planning, drafting, and finalising stages of composition. • Respecting the diversity of lyrical themes, melodic choices, and stylistic interpretations among peers. **Shared National Values:** • Promoting individual and cultural identity through original composition. • Allowing compositions to draw from Ghanaian and multicultural influences. • Encouraging themes that celebrate Ghanaian values or local heritage in text setting.

		• Supporting learners to refine and perform their pieces with care and effort. • Valuing learners' voices through personal and artistic expression.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
3.2.2.CS.1	3.2.2. LI.1	3.2.2. AS.1
Demonstrate understanding of knowledge of melody writing and text setting techniques to create and present a short, original composition that communicates a musical idea.	**Analyse the key components of a melody and the appropriate techniques.** **Demonstration:** The teacher demonstrates basic melody writing by constructing a simple melodic phrase on the board or using software, highlighting components such as contour, range, rhythm, and tonality. They then show how to match syllables to notes while maintaining natural speech flow and musical phrasing. **Analytical Learning:** Learners examine examples of Art songs and Pop lyrics set to melody. They break down how composers use syllabic vs. melismatic settings, stressed syllables, and phrasing to reflect natural language and emotional tone, then document key observations. **Flipped Classroom:** Learners watch short tutorial videos at home explaining key elements of melody and text setting techniques. In class, they engage in hands-on exercises where they analyse a given text and brainstorm how it could be set to a melody based on what they learned.	**Level 1 Recall** **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	3.2.2. LI.2	3.2.2. AS.2
	Compose a melody using digital software, demonstrating at least three melodic features that reflect the mood of the piece. **Project-Based Learning:** Learners select or are given a short poetic or lyrical text and develop an original melody that reflects its emotional tone and natural phrasing. They notate it using staff paper or music notation software (e.g., MuseScore), and present it with an explanation of how the melodic choices match the mood and structure. **Analytical Learning:** Before composing, learners study melodic examples that match different moods (e.g., joyful, solemn, suspenseful). They analyse how interval choice, rhythm, and contour express emotion, then apply similar strategies to their own composition. **Digital Learning:** Learners use digital tools such as Noteflight or BandLab to notate and test-play their compositions. The software allows them to adjust pitches, rhythms, and dynamics to better reflect the mood of the text and hear immediate playback for revision.	Level 1 Recall Level 2 Skills of conceptual understanding **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

Teaching and Learning Resources	• Recorded melodies • Music software with playback • Music manuscripts • Digital notation software	• Music manuscripts sheets, • Notation software-Finale and Sibelius • Music programming software 5 DAW (audio formats) • Video editing software - Wondershare Filmora 9.	• Music Playback Equipment: CD player, microphones, soundboards and mixers, speakers and amplifiers • Smartphone/tablet apps. • Music notation guidelines • Peer assessment checklists.

Subject   MUSIC
Strand 2.   MUSIC THEORY AND COMPOSITION
Sub-Strand 3.   HARMONY

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.2.3.LO.1		
Construct and apply V^9, V^{11}, V^{13}, secondary dominants, and augmented sixth chords in harmonic progression and basic compositions.	**Creativity and Innovation** Generating original musical ideas and expressing them through melody and lyrics. **Critical Thinking** Applying knowledge of pitch, rhythm, form, and phrasing to build a well-structured melody. **Communication** Using music and text as expressive tools to communicate meaning, emotion, or narrative.	**GESI:** • Encouraging the use of socially relevant and inclusive texts (e.g., unity, peace, equality). • Supporting all learners, regardless of gender or background, in developing their compositional voice. • Allowing learners to compose in local languages or based on indigenous melodies and idioms. **SEL:** • Encouraging learners to express personal thoughts, feelings, and values through music and text. • Developing persistence and organisation throughout the planning, drafting, and finalising stages of composition. • Respecting the diversity of lyrical themes, melodic choices, and stylistic interpretations among peers. • Providing constructive feedback during peer reviews and collaborating respectfully.

		Shared National Values:
		• Promoting individual and cultural identity through original composition.
		• Allowing compositions to draw from Ghanaian and multicultural influences.
		• Encouraging themes that celebrate Ghanaian values or local heritage in text setting.
		• Valuing learners' voices through personal and artistic expression.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
3.2.3.CS.1	3.2.3. LI.1	3.2.3. AS.1
Demonstrate understanding of harmonic principles by constructing and applying V^9, V^{11}, V^{13}, secondary dominant and augmented sixth chords in harmonic progressions and basic compositions	**Create an original composition by applying appropriate chords (including V^9, V^{11}, V^{13}, secondary dominant and augmented sixth chords) that match the style** **Analytical Learning:** Learners examine chord progressions (including V^9, V^{11}, V^{13}, secondary dominant and augmented sixth chords) from short musical excerpts (e.g., hymns, pop songs, or classical cadences) and identify the harmonic patterns and functions. They then practise selecting suitable progressions for different styles (e.g., gospel, highlife, jazz). **Demonstration:** The teacher demonstrates how to build common chord progressions in various keys using a keyboard or chord chart. Learners observe the functional flow of chords and try reproducing them in their chosen key. **Problem-Based Learning:** Learners are given a scenario: "You are arranging a short melody for a school song in a major key. Which chord progression would you choose, and why?" They test different progressions, justify their choices, and explain how the harmonic structure supports the melody or style.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** Level 4 Extended critical thinking and reasoning
	3.2.3. LI.2	3.2.3. AS.2
	Refine the original Composition to meet submission requirements **Project-Based Learning:** Learners design a short composition (8–12 bars) using a selected chord progression (e.g., I–vi–IV–V or ii–V–I). They notate it by hand or using software and are required to demonstrate both harmonic logic (e.g., cadences, functional flow) and personal creativity (e.g., rhythm, melody, texture). **Flipped Classroom:** Learners review videos or interactive lessons at home on chord functions and progression techniques. In class, they compose a short piece with teacher guidance and peer feedback, applying the learned progressions and focusing on expressive development. **Demonstration:** The teacher composes a short piece in real-time, explaining each step—choice of key, progression selection, voice leading, and melodic overlay. Learners then use this as a model to compose their own pieces, applying similar principles while exploring unique variations.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

| Teaching and Learning Resources | • Music manuscript Sheets
• Digital Notation Software: Sibelius, Finale, or MuseScore:
• Noteflight: An online platform for collaborative composition and analysis.
• Keyboards/Pianos, Guitars:
• DAWs (Digital Audio Workstations):
• GarageBand, Logic Pro, or Ableton Live:
• Virtual Instruments:
• Use software plugins (e.g., Spitfire LABS or Kontakt) to explore triads with various sounds and textures | • Customized Worksheets:
• Printed Music Theory Books
• YouTube Channels:
Interactive Websites:
• Hooktheory: For exploring harmonic progressions in popular music.
  • Flat.io: An online platform for real-time collaborative notation
  • Chord Cards:
  • Magnetic Boards with Music Staff: | • Musical *Excerpts:*
• *Playlists*
• Digital Assessment Platforms:
• Rubrics for Composition:
• Global Harmonic Practices:
• Collaboration Platforms:
• Group Practice Kits: |

Subject   MUSIC
Strand 3.   MUSIC PERFORMANCE PRACTICE
Sub-Strand 1.   MAJOR INSTRUMENT

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.3.1.LO.1		
Perform on African and Western instrument(s) appropriate to age and choice, a variety of scales, technical exercises, and simple melodic, harmonic, or percussive pieces of multi-cultural nature prescribed for the level, from memory alone, and with others, to build a repertoire of pieces for class and public performance.	**Creativity and Innovation** Developing personal expression and style through performance of diverse musical works. **Collaboration and Teamwork** Rehearsing and performing with peers, learning how to blend and support others musically. **Communication** Using music performance to convey ideas, moods, and cultural expressions. **Cultural Literacy** Exploring and interpreting music from African and Western traditions within performance.	**GESI:** • Supporting all learners (regardless of gender, disability, or background) in learning both African and Western instruments. • Allowing learners to choose instruments they are interested in, promoting ownership and passion. • Selecting performance pieces that reflect both gender-inclusive composers and underrepresented cultural traditions. • Providing varied instructional approaches to support learners of different abilities and learning styles. **SEL:** • Discovering personal strengths and interests through instrument performance. • Practising consistently to improve technical skill, memory, and stage confidence. • Performing pieces from other cultures with respect and contextual understanding.

		• Collaborating during ensemble work and supporting others in joint performances. **Shared National Values** • Embracing music from multiple cultures and traditions in performance. • Encouraging ensemble performances that reflect multi-ethnic and multi-cultural Ghanaian heritage. • Including Ghanaian traditional and art music in public and classroom performances to promote national identity.

Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
3.3.1.CS.1	3.3.1. LI.1	3.3.1. AS.1
Demonstrate understanding of styles and skills in performing a variety of scales, technical exercises, and simple melodic, harmonic, or percussive pieces of multi-cultural nature prescribed for the level, from memory alone, and with others, to build a repertoire of pieces for class and public performance	**Research, analyse, and justify selection of pieces for performance** **Guided Discovery** • Learners explore a set of diverse music pieces, using guiding questions to analyse their technical challenges, emotional themes, and suitability for the performance context, and will then select an instrument based on established criteria such as technical difficulty, audience engagement, and thematic relevance, justifying their choice with feedback and guidance provided throughout the process. • The SHS institution is required to provide basic musical instruments for learners. On the other hand, learners can provide for themselves if they can afford it. The following instruments shall be offered: Atumpan, atɛntɛbɛn, xylophone, piano, guitar, violin, viola, flute, trumpet, trombone, clarinet, saxophone, etc. **Differentiated Learning:** Learners analyse and justify their selection of performance pieces by choosing from diverse options based on their skill level and interests, using different learning styles. Visual learners will use charts, auditory learners will critique recordings, and kinesthetic learners will rehearse parts of the piece. They can present their findings through an essay, video, or group discussion. Flexible groupings and one-on-one support will be provided to cater for varying needs, ensuring each learner can engage with the task according to their strengths. The prescribed list of pieces are provided in Appendix 1of this Curriculum. For purposes of this course, there are six levels of difficulty: 1. Level 1 – *easy*; may include changes of tempo, key, and meter; modest ranges. 2. Level 2 – *moderately easy*; contains moderate technical demands, expanded ranges, and varied interpretive requirements. 3. Level 3 – *moderately difficult*; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys. 4. Level 4 – *difficult*; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements 5. Level 5 – *very difficult*; suitable for musically mature learners of exceptional competence.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

Inquiry-based learning and Analytical Learning: Based on homogeneous groupings of selected major instruments, learners research, explore, discover, analyse and explain the challenges in their chosen repertoire, focusing on the use of musical elements in their pieces. They will then present an oral report and create a practice schedule to address these difficulties.	
3.3.1. LI.2	**3.3.1.AS.2**
Prepare the piece, rehearse, evaluate, refine and present before a jury or in concert, and record the performance. **Experiential Learning:** Learners select a piece based on its technical and artistic requirements, prepare and perform it individually or as part of an ensemble, and then reflect on their choice by analysing factors such as audience response, technical challenges, and emotional impact. Following the performance, a class discussion will help learners compare their experiences, identify patterns, and develop general principles for selecting repertoire. **Self-directed or Self-determined Learning:** Learners take the initiative in their learning process. They set their own goals, choose resources, and plan their learning activities. In this context, learners analyse and select performance pieces independently, determining their focus areas based on personal interests or goals. They become responsible for developing a strategy for learning, practising, and performing, while seeking feedback and adjusting their approach as needed. **Online Support for Self-Directed Learning:** Learners can support their self-directed studies with technology and online resources to enhance their learning experience. For rehearsing and perfecting their instrumental and performance skills, they watch video performances, listen to recordings, and explore resources like digital score libraries or music analysis software. Learners could collaborate online, using forums or virtual meetings to discuss their selections and progress. Digital platforms might also be used to track their practice, receive feedback, and refine their performances. **Mastery-Based Learning:** Learners progress through structured tasks to master research, analysis, and justification skills. 1. Stage 1: Research the historical and cultural context of a piece. 2. Stage 2: Analyse the technical and interpretive aspects of the piece (e.g., tempo, dynamics, phrasing). 3. Stage 3: Justify the piece's suitability for performance based on its technical, artistic and thematic qualities.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning Level** **Level 4 Extended critical thinking and reasoning**

Rehearsal Goals: Learners develop the following skills with the assistance from the teachers before they perform and record:

1. Rhythmic skill development.
2. Aural (listening) skill improvement.
3. Expression (dynamics, tempo, performance direction)
4. Intonation improvement.
5. Technique development:
   a) Dexterity
   b) Speed
   c) Tone quality
   d) Blending
6. Cohesion – section and group

Recording the Performance
things to remember at dress rehearsal and the recording session are as follows:
1. Facial Expression
2. Clear Actions
3. Beginning, Middle, End
4. Directing Action to Audience (No Talking)

3.3.1. LI.3	3.3.1.AS.3
Appreciate own and others' performances by responding through analysing, interpreting, evaluating, and connecting through empathising and establishing interrelationships. **Inquiry-based and Analytical Learning:** • In homogeneous instrument groups, learners analyse, interpret, evaluate and empathise with the music, establishing connections between their own performances and those of their peers. • Learners focus on the five core musicianship skills: expression (including dynamics, tempo, posture, and embouchure), notation, rhythm, tonality, and creativity. This will be done by demonstrating varying dynamics, tempo, posture and embouchure, practising playing or singing phrases with these elements, and receiving individual feedback on their control during performance.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning Level** **Level 4 Extended critical thinking and reasoning**

	• Learners also discuss and individually, write down how their life experiences, ideas, and perspectives are realised through the performances after watching the recordings of their pieces, and how they connect to their everyday life. **Flipped Classroom** • Out-of-Class: Teacher provides relevant materials for learners, e.g., videos of their performances, online materials, for learners to study and plan their PowerPoint/Flip Charts presentations in class. • In-Class: Learners are engaged in several pedagogic activities including problem-solving, discussion, case studies, experiential learning to prepare their PowerPoint/Flip Charts presentations based on the following: 1. responding through analysis, interpretation, and evaluation of the performances, and 2. connecting through empathising and establishing interrelationships	
Teaching and Learning Resources	• Manuscript sheets • LCD Projector • Screen • Writing pads	• IT playing and recording gadgets e.g., mobile phone, cameras, etc. • Musical Instruments: Atumpan, atɛntɛbɛn, xylophone, piano, guitar, violin, flute, trumpet, trombone, and saxophone. • Video editing software - Wondershare Filmora 9.

Subject   MUSIC
Strand 3.   MUSIC PERFORMANCE PRACTICE
Sub-Strand 2.   ENSEMBLE

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
3.3.2.LO.1		
Perform a variety of simple pieces of multi-cultural nature (melodic, harmonic, or percussive) prescribed for the level, by singing or playing an instrument with others to build a repertoire of pieces for class and public performance.	**Collaboration and Teamwork** Performing in groups requires listening, coordinating, and supporting one another musically. **Communication** Expressing shared musical ideas and responding to cues in ensemble settings. **Creativity and Innovation** Exploring diverse musical styles and adapting them for ensemble performance.	**GESI:** • Ensuring all learners, regardless of gender or background, are equally involved in group performances. • Selecting repertoire that reflects various ethnic groups, genders, and traditions. • Offering vocal, instrumental, and rhythmic parts suited to all learners' abilities. • Encouraging rotation of roles (e.g., lead singer, conductor, instrumental lead) among all learners. **SEL:** • Building confidence through performance and understanding one's musical role. • Listening to and respecting the contributions of others during ensemble work. • Developing trust, cooperation and constructive communication in rehearsals and performances. • Practicing regularly and managing stage presence and performance anxiety.

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• Following group agreements and musical responsibilities during preparation and performance.

Shared National Values
• Promoting national cohesion by performing music from different cultures together.
• Demonstrating courtesy and appreciation for peers' musical input and cultural backgrounds.
• Including Ghanaian traditional and contemporary pieces that reflect national pride.

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Content Standards	Learning Indicators and Pedagogical Exemplars with 21st Century Skills and Competencies, and GESI	Assessment
3.3.2.CS1.1	3.3.2. LI.1	3.3.2. AS.1
Demonstrate the ability to sing and play in a group of singers and instrumentalists exhibiting skills of independently, maintaining accurate intonation, steady tempo, rhythmic accuracy, appropriately-produced sound (timbre), clear diction, and correct posture, and observing all expressive marks on a score for pieces assigned for the level.	**Research, analyse, and justify selection of the pieces** **Inquiry-based learning and Analytical Learning**: • Going by homogeneous groupings of major instruments selected in the ensemble, learners research, explore, discover, analyse, and explain challenges in their chosen repertoire and the use of musical elements in their pieces, give an oral report, and plan a Group Practice Schedule to work out the difficulties. • Learners focus on the five core musicianship skills: expression (including dynamics, tempo, posture, and embouchure), notation, rhythm, tonality, and creativity. This will be done by demonstrating varying dynamics, tempo, posture and embouchure, practising playing or singing phrases with these elements, and receiving individual feedback on their control during performance. **Self-directed and Self-determined Learning:** • Learners discuss and plan how to work individually by self-study/self-taught techniques by getting community experts' support, and collaboratively with teachers and colleagues, develop skills and apply them in playing their musical instruments. Teacher ensures activities are learner-led with active involvement, authentic and real-world experiences, a clear purpose, and reflections at the end. • Learners can enhance their self-directed studies by using technology and online resources, such as video performances, recordings, digital score libraries, and music analysis software. They can collaborate online through forums or virtual meetings to discuss progress, track practice and receive feedback to improve their performances.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**
	3.3.2.LI.2	3.3.2.AS.2
	Prepare the pieces by practising, rehearsing, evaluating, and refining them for presentation, and finally recording the performance. **Self-directed and Self-determined Learning:** • Learners work individually by self-study/self-taught techniques by getting community experts' support, and collaboratively with teachers and colleagues, develop skills and apply them in	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning**

	playing their musical instruments. Teacher ensures activities are learner-led with active involvement, authentic and real-world experiences, a clear purpose, and reflections at the end.
	• Learners can enhance their self-directed studies by using technology and online resources, such as video performances, recordings, digital score libraries, and music analysis software. They can collaborate online through forums or virtual meetings to discuss progress, track practice and receive feedback to improve their performances.
	
	Think-Pair-Share: Learners, individually, research and analyse a piece of music, considering its suitability for performance. They will then pair up with a peer to compare their analyses and discuss the justifications for their selected pieces. Afterward, pairs will present their findings to the class, explaining their choices and receiving feedback from others.
	
	Rehearsal Goals:
	Learners develop the following skills with the assistance from the teachers before they perform and record:
	1. Rhythmic skill development.
	2. Aural (listening) skill improvement.
	3. Expression
	4. Intonation improvement.
	5. Technique development:
	    a. Dexterity
	    b. Speed
	    c. Tone quality
	    d. Blending
	6. Cohesion – section and group
	
	Recording the Performance
	Four things to remember at dress rehearsal and the recording session are as follows:
	1. Facial Expression
	2. Clear Actions
	3. Beginning, Middle, End
	4. Directing Action to Audience (No Talking)
		Level 4 Extended critical thinking and reasoning

3.3.2. LI.3	3.3.2. AS.3
Appreciate own and others' performances by responding through analysing, interpreting, and evaluating; and connecting through empathising and establishing interrelationships. **Inquiry-based and Analytical Learning**: • Going by homogeneous groupings of major instruments selected, learners respond through analysing, interpreting, and evaluating, and connect through empathising and establishing interrelationships about pieces performed by themselves on one hand, and then their colleagues on the other. • Learners address the four core musicianship skills of expression (e.g. dynamics, tempo, posture, embouchure); then notation, rhythmic, tonal, and creativity. • Learners also discuss and individually, write down how their life experiences, ideas, and perspectives are realised through the performances after watching the recordings of their pieces, and how they connect to their everyday life. • Learners describe activities involved in the recorded performances (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge. **Collaborative Learning:** Learners collaborate in small groups to research, analyse, and select pieces for a class performance based on an assigned genre or theme. Each group will evaluate potential pieces for suitability, considering audience preferences, ensemble skill levels, and the event's purpose. They will collectively decide on a final piece and prepare a group justification to present to the class. **Flipped Classroom** • Learners study pre-assigned materials on repertoire selection and performance analysis, individually analyse a chosen piece focusing on historical context, technical demands and thematic elements, and engage in peer discussions during class to present their analyses and receive feedback. They will refine their justifications based on insights from peers and the teacher. • Out-of-Class: Teacher provides relevant materials for learners, e.g., videos of their performances, online materials, for learners to study and plan their PowerPoint/Flip Charts presentations.	Level 1 Recall **Level 2 Skills of conceptual understanding** **Level 3 Strategic reasoning** **Level 4 Extended critical thinking and reasoning**

	• In-Class: Learners are engaged in several pedagogic activities including problem-solving, discussion, case studies, experiential learning to prepare their PowerPoint/Flip Charts presentations based on the following: 1. responding through analysis, interpretation, and evaluation of the performances, and **2.** connecting through empathising and establishing interrelationships **Project-Based Learning:** In groups, learners curate a performance programme based on a specific theme (e.g., African rhythms, Baroque music) by researching and selecting appropriate pieces. They will analyse the technical feasibility, audience preferences, and ensemble capabilities of their selections, presenting a curated programme with justifications for how the pieces align with the theme and meet performance objectives.		
Teaching and Learning Resources	• Manuscript sheets • LCD Projector • Screen	• Writing pads • IT playing and recording gadgets e.g., mobile phone, cameras, etc. • Musical Instruments: Atumpan, atɛntɛbɛn, xylophone, piano, guitar, violin, flute, trumpet, trombone, and saxophone.	• Video editing software - Wondershare Filmora 9.

APPENDICES

Appendix 1: Repertoire List for Music Performance Skills

VOICE PIECES

Level of Difficulty	Voice Category	Pieces in African Style
Level 1	High Voice (Soprano & Tenor)	1.Yaanom montie (J.H.K. Nketia) 2. Da tuu (A.A. Mensah) 3. Tsɔ wo dzɔdzɔenyenye la dem [A] (M.Q. Adjahoe)
	Low Voice (Alto & Bass)	1. Wo ho te sen? (J.H.K. Nketia) 2. Onipa beyee bi (J.H.K. Nketia) 3. Go le mimlimtolitoli (M.Q. Adjahoe)
	High Voice (Soprano & Tenor)	1. Wonya Amane a na wohu wo dɔfo (J.H.K. Nketia) 2. Dwabeneheneba Foriwa (J.H.K. Nketia)
	Low Voice (Alto & Bass)	1. Tsɔ wo dzɔdzɔenyenye la dem [B] (M.Q. Adjahoe)
Level 2	High Voice (Soprano & Tenor)	1. Gyae Nsemkeka (F. Amu) 2. Yeda Nyame ase (Newlove Annan)
	Low Voice (Alto & Bass)	1. Onipa beyee bi (J.H.K. Nketia) 2.Mpere nto Akyamfoetuo (J.H.K. Nketia)
	High Voice (Soprano & Tenor)	1. Merekosehwanni (J.H.K Nketia)
	Low Voice (Alto & Bass)	1. Dee medweneenei (Hukporti)
Level 3	High Voice (Soprano & Tenor)	1. Mo Agya No a oko (J.H.K Nketia) 2. Me Nyame bra o (J.A. Amuah)
	Low Voice (Alto & Bass)	1. Akwaaba Dwom (E. Amu) 2. Dwene ho ansa (Charcli Emma)
	Low Voice (Alto & Bass)	1. Maye dza Mbotum (A. Entsua-Mensah) 2. Mbeda Nyame Ase (J.A. Amuah)
		1. Wope no yie a wobre (Caroline Larbi) 2. Megyee wo a annigye (Sara Essel)

Level of Difficulty	Voice Category	Pieces in African Style
	High Voice (Soprano & Tenor)	1. Vɔwɔwɔ Megali o (M.Q. Adjahoe) 2. Bɔne Ben? (J. A. Amuah) 3. Onipa (Newlove Annan)
	Low Voice (Alto & Bass)	1. Tɔnyegbedo (Charles Go) 2. Mawue na me Mawue taa me (E. Amu)
Level 4	High Voice (Soprano & Tenor)	1. Bone Ben? (J.A. Amuah) 2. Onipa (Newlove Annan)
	Low Voice (Alto & Bass)	1. Mawue na me Mawue taa me (E. Amu) 2. Tie yen sufre (Newlove Annan
	High Voice (Soprano & Tenor)	1. Bɔne Ben? (J.A. Amuah) 2. Onipa (Newlove Annan)
	Low Voice (Alto & Bass)	1. Bonwere Ketewene (E. Amu) 2.Teka kyerebokurow (Holda Quansah)
	High Voice (Soprano & Tenor)	1. Yeda Nyame ase (Newlove Annan) 2. Nye Nutɔ Ƒe Ðeɖevie, Toboli (M.Q. Adjahoe) 3. Nɔfe Nyui na woɖea ɖɔ (M. Adjahoe)
	Low Voice (Alto & Bass)	1. Mawue na me Mawue taa me (E. Amu) 2. Tie yen sufre (Newlove Annan)

VOICE PIECES

Level of Difficulty	Voice Category	Western Pieces
Level 1	High Voice (Soprano & Tenor)	1. Where the Bee Sucks (Thomas Arne) 2. If Music be the food of Love (Henry Purcell)
	Low Voice (Alto & Bass)	1. Where ere you walk (George Frideric Handel) 2. To Music (Franz Schubert)
Level 2	High Voice (Soprano & Tenor)	1. Ave Maria (Franz Schubert) 2. O for the wing of Dove (Felix Mendelssohn) 3. Passing By (Henry Purcell) 4. Ave Maria (Franz Schubert)
	Low Voice (Alto & Bass)	1. Who is Sylvia (Franz Schubert) 2. Blow Blow (Dr. Arne)
Level 3	High Voice (Soprano & Tenor)	1. Fairest Isle (Franz Schubert) 2. When Daises Pied (Dr. Arne) 3. Come let us all this day (Johann Michael Haydn) 4. Come Happy Spring (Thomas Arne)
	Low Voice (Alto & Bass)	1. O rest in the Lord (Felix Mendelssohn) 2. But the Lord is mindful of own (F. Mendelsohn)
Level 4	High Voice (Soprano & Tenor)	1. The Rose of Summer (Carl Deis) 2. Good bye (Carl Deis) 3. My Heart Ever faithful (G.F. Handel) 4. How Beautiful are the feet of Men (G.F. Handel)
	Low Voice (Alto & Bass) Low Voice (Alto & Bass)	1. Art Thou Troubled (G.F. Handel) 2. Bless this House (May H. Brahe)

Level of Difficulty

For purposes of this course, there are six levels of difficulty:

1. Level 1 – *easy*; may include changes of tempo, key, and meter; modest ranges.
2. Level 2 – *moderately easy*; contains moderate technical demands, expanded ranges, and varied interpretive requirements.
3. Level 3 – *moderately difficult*; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.
4. Level 4 – *difficult*; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements
5. Level 5 – *very difficult*; suitable for musically mature learners of exceptional competence.

Atɛntɛbɛn-Repertoire

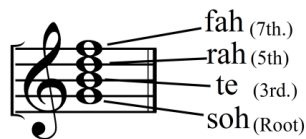| Some Beginners Titles	Books with Atɛntɛbɛn-Repertoire
1. Nyontsere, 2. Tutu gbɔvi, 3. Mele niya. 4. Nyontsere, 5. Akwasi Fori 6. Sii Sii Sii 7. Ama Adoma, 8. Klokpatse, 9. Otonoko 10. Fa w'akwan hye Yehowa Nsa 11. Paanoo Hyew (F Major) 12. Tuu Tuu Gbɔvi (F Major) 13. Tuu Tuu Gbɔvi (G Major) 14. Sii Sii Sii (G Major) 15. Nyɔnkyɛrɛ (G Major) 16. Nyatsiame by C.W.K. Mereku (Duet in C Major) 17. Atenteben Tribute by E. Amu 18. Atenteben Prelude by J H. Kwabena Nketia 19. Atentenata in C by C.W.K. Mereku	Adjahoe, M.Q. (2016). *Anthology of Bb Atɛntɛbɛn Music for Colleges and Universities.* University of Cape Coast Press, Cape Coast Adjahoe, M.Q. (2016). *New Trends in Bb Atɛntɛbɛn Music for Colleges and Universities.* University of Cape Coast Press, Cape Coast Aduonum, K. (1981). *Atɛntɛbɛn Tutor.* Cape Coast: University of Cape Coast, Music Department. Ebeli, Eva (2017). *Music for the Atentebɛn.* Vol. II. Accra: Sundel Services. Ebeli, Eva (2017). *My First Book of Playing Atentebɛn.* Accra: WGCBC Publications. Gorlin, D. (2000). Songs of West Africa: A collection of over 80 traditional folk songs and chants in 6 languages with translations, annotations. Alokli West African Dance. Retrieved February 10, 2010 www.3wstore.com'amazon_store/item/0970443900 Mensah, A.A. (1971) *Folk Songs for Schools.* Accra: Ghana Publishig Corporation. Mereku C. W. K. (2013*). We Sing and Learn: A Legacy of Songs for Ghanaian Schools.* Sunyani: Kuapaye Ent. Ltd. Mereku, C.W.K. (1984) Six Atɛntɛbɛn Pieces Compiled by Eva Ebeli (2002). Winneba: UEW Music Department. Vordzorgbe, Pius, P. Y. (2014). *The Joy of Atentebɛn.* Vol. I. Accra: Black Mask Ltd. Younge, P. Y. (2011). *Music and dance traditions of Ghana: History, performance and teaching.* Jefferson, NC: McFarland & Company, Inc.

Xylophone (*Gyile*) Repertoire

Some Beginners Titles	Books with Gyile Repertoire
1. Daana nuori tmee 2. Ti berra yelefaa ib 3. Lielee bang zimaa i 4. N senee woo 5. Bonee soru ti yi de 6. Vaa ir wa 7. Dee n danno 8. Yezue enone me na 9. Kristabie wa ngoge 10. Fo ber wullu yi 11. Akuunwanyɔng 12. Ate Kyille 13. Dɛpɛlɛrɛma 14. Yang Yang K'ole 15. Zɔng Bɛ Nyɛrɛ Yee	Adjahoe, M.Q. (2016). *You Can Read and Play the Fourteen-Slab Gyile* (Xylophone). University of Cape Coast Press, Cape Coast Mereku C.W.K. (2013*). We sing and learn: a legacy of songs for Ghanaian schools.* Sunyani, Ghana: Kuapaye Ent. Ltd Mereku, C.W.K., Ohene-Okantah, M. & Addo G.W. (2005). *Teaching music and dance in junior secondary schools: A handbook for JSS 1, 2 & 3 Teachers.* Accra: Adwinsa Publications.

Appendix II
GLOSSARY OF MUSIC TERMS

absolutism	An aesthetic philosophical viewpoint that states "musical meaning lies exclusively within the context of the work itself."
aerophones	Instruments played by blowing air through the instrument, e.g. *Wia* or *Atɛntɛbɛn*,
aesthetic appreciation report	A description of how beautiful a piece of music is to you; the emotional values music elicits in you; or making a judgement of the sentiments and taste of a piece of music (viewpoints—absolutist, formalist, referentialist and expressionist).
African diaspora indigenous musician	A renowned Ghanaian traditional musician who has left his original homeland and settled overseas either in the west (occidental) or in the east (oriental), e.g., Guy Warren (aka Kofi Ghanaba), Kakraba Lobi,
African diaspora popular musician	A renowned Ghanaian popular musician who has left his original homeland and settled overseas either in the west or in the east, e.g., Nana Acheapong, Kwesi Pee, Ancient Awuah
allegory	A story, poem, or picture that can be interpreted to reveal a hidden meaning, typically of moral or political one.
allegro	An Italian word that describe or direct the tempo, or speed, of music. It means lively, cheerful or brisk.
arpeggios	The notes of a chord played in rapid succession, either ascending or descending.
art musician	A musician who has formal/informal music education or training and writes or performs classical music.
ascending	Singing or playing musical notes of the scale arranged from the lowest pitch to the highest.
atɛntɛbɛn	A bamboo flute invented by Ephraim Amu. Originally, the flute is an indigenous instrument that belongs to the Kwahu people in Ghana. It is popularly known for its solemn sound for playing funeral dirges.
audiation	Refers to comprehension and internal realization of music, or the sensation of an individual hearing or feeling sound when it is not physically present.
axatse	Rattle in an Anlɔ ensemble, e.g., Agbadza, Gahu, Astiagbekɔ, Kinka.
bass drum	The largest or biggest drum in the school marching band.
beat	It is the basic unit of time, the pulse. The beat is often defined as the rhythm listeners would tap their toes to when listening to a piece of music, or the numbers a musician counts while performing. The arithmetic or numeral values of the note against the crochet beat are as follows: Crotchet = 1 beat, Minim = 2 beats, Quaver =½ beat and Semibreve = 4 beats.
cadence	A cadence is "a melodic or harmonic configuration that creates a sense of resolution [finality or pause]." A harmonic cadence is a progression of two chords that concludes a phrase, section, or piece of music. In other words, they punctuate musical phrases. E.g. perfect, imperfect, interrupted and plagal.
castanet	It is known in Akan as *Frikyiwa*. It is a small metallic musical instrument used for time lines.
choral groups	A body of singers who perform together as a group is called a *choir* or *chorus*. The former term is very often applied to groups affiliated with a church (whether or not they actually occupy the choir) and the second to groups that perform in theatres or concert halls, but this distinction is far from rigid.
chordophones	Instruments from which sound is made by a vibrating chord or string, e.g. Goji.

choreography	The art of composing, writing, acting, or producing plays; a literary composition intend to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance is.
combo	A small group of musicians who play together or dance or perform jazz music.
concert	A concert is a live music performance in front of an audience. The performance may be by a single musician, sometimes then called a recital, or by a musical ensemble, such as an orchestra, choir, or band.
conducting	The art (or method) of directing an orchestra, or operatic performance, or choir by means of gestures; this includes the beating of time, ensuring of correct entries, and the shaping of individual phrasing.
conducting patterns	Strokes or hand patterns made by a conductor to help performers feel different pulses and beats.
crescendo	An Italian word that describes or directs the dynamics, or loudness, of music. It means gradually increasing in loudness.
cymbals	A musical instrument consisting of a slightly concave round brass plate which is either struck against another one or struck with a stick to make a ringing or clashing sound.
descending	Singing or playing musical notes of the scale arranged from the highest pitch to the lowest.
diminuendo	An Italian word that describes or directs the dynamics, or loudness, of music. It means gradually decreasing in loudness.
dominant seventh chord	It is a chord composed of a root, major third, perfect fifth, and minor seventh. It can be also viewed as a major triad with an additional minor seventh. It is denoted using popular music symbols by adding a superscript "7" after the letter designating the chord root.

duet	Music for two voices of instruments.
durational symbols	The symbols that represent time and action in musical space are semibreve, minim, crotchet, quaver, semiquaver, demi-semiquaver and hemi-demi-semiquaver.
durational values	Are symbols that represent time and action in musical space: they delineate and mark off varying values of sound (and silence) in a composition, indicating the length of time a pitch, or tone, is sounded. Also see *beat*.
dynamics	The variation in loudness between notes or phrases. Some symbols used to represent dynamics are *p, pp, mf, f, ff* etc.
echo clap/shout	Clapping back a rhythmic pattern immediately after a given pattern.
elements of Music	*Rhythm:* Long and short notes combine to make rhythm.

- Duration: how long or short a sound (or silence) lasts.
- Tempo: the speed of the music (Note: Tempo indications are often designated by Italian terms):
  a) Largo = slow
  b) Adagio = slow
  c) Andante = steady walking tempo

d) Moderato = moderate
e) Allegro = fast
f) Presto = very fast

Dynamics: Loud sounds, Soft sounds

Pitch: How high or low a sound is.

Tempo: Speed of music – Fast or slow

Form and Structure of music: How a piece of music is organised, e.g. AB (Binary form) a piece of music that two sections, ABA (Tenary Form) is a three sectional music. *Call and response* – In most African songs, singers are divided into two. The first group is made up of one person known as the *Cantor (call),* while the rest of the singers forming the second group is known as the *Chorus (response).* The cantor leads the singing while the chorus sings after the cantor.

Texture: How different sounds or instruments are combined in a piece of music, and the nature of sounds produced by each instrument.

Timbre: (*pronounced "Tam – ba"*) Tone colour or quality of sound that allows one to distinguish between one instrument and another, e.g. trumpet, piano, etc.

Melody: A combination of different sounds or pitches and rhythm to forms a musical line. If you can sing, hum or whistle any song or tune, that is melody.

Harmony: Two, three, four or more pitches played or sung at the same time.

enquiry	(a). a request for information. (b). a systematic investigation often of a matter of public interest. (c). examination into facts or principles: research. Any process that has the aim of augmenting knowledge, resolving doubt, or solving a problem.
expressionism	An aesthetic philosophical viewpoint that states "the expressionist would argue that these same relationships (absolutism, formalism and referentialism) are in some sense capable of exciting feelings and emotions in the listener."
flute	Woodwind instrument - unlike woodwind instruments with reeds, a flute is an aerophone or reedless wind instrument that produces its sound from the flow of air across an opening. Flute is an orchestral instrument.
form in music	The structure of musical piece.
formalism	An aesthetic philosophical viewpoint that states "the meaning of music lies in the perception and understanding of the musical relationships set forth in the work of art and that meaning in music is primarily intellectual."
forte	An Italian word that describes or directs the dynamics, or loudness/softness, of music. It means loud.
game songs	Songs children sing during play/games, e.g. stone passing game songs.
harmony	Simultaneous occurring pitches (tones, notes) or chords. Notes sounded vertically.
idiophone	Self-sounding instruments, i.e. sound is produced through the vibration of the body of the instrument, e.g. bell, castanet, *Axatse*, *Gankogui,* etc.
improvisation	Created spontaneously or without specific or scripted preparation .
indigenous genres	Dances from the local community.
instrumentation	The arrangement or a composition of a piece of music for particular instruments.
internalize	Ability to hear sound in your mind. Also see *Audiation*.

intervals	The distance between any note and the next note . Intervals are measured by the number of letter names from the lowest note upwards both note included in the count, e.g. C – G may be measured as C D E F G that is 5 notes in all, therefore the interval is a 5th. C – E is C D E and that is a 3rd because 3 notes or letters are involved.
key signature	The time signature (also known as meter signature, metre signature, or measure signature) is a notational convention used in Western musical notation to specify how many beats (pulses) are contained in each measure (bar), and which note value is equivalent to a beat.
largo	An Italian word that describe or direct the tempo, or speed, of music. It means very slow. It is usually considered to be slower than *adagio*, and with great dignity.
manuscript sheet	Sheet for the notation of music usually ruled in five lines called the staff.
melodic contour	The rise and fall of pitches in a melody.
melodic instruments	Musical instruments that only play a note at a time, i.e., melodically, e.g., trumpet, atɛntɛbɛn.
melodic patterns	Sing a known song and clap out every word you sing and that gives you the melodic patterns.
membranophones	Drums made with parchment heads or membrane (animal skin). Sound is produced by striking or scraping the membrane with the hand or an object like stick.
musical score	A written form of a musical composition put on a manuscript sheet.
octave	An octave or perfect octave is the interval between one musical pitch and another with double its frequency. E.g., from C to C^I or say G to G^I.
ostinato	It is a motif or phrase that persistently repeats in the same musical voice (especially in the bass), frequently in the same pitch.
patriotic songs	Songs sung to show love for one's country or the passion which inspires one to serve his or her country.
piano	An Italian word that describes or directs the dynamics, or loudness/softness, of music. It means soft. Also a keyboard instrument.
poco a poco	An Italian word that describes or directs the tempo, or speed, of music. It means 'little by little' or gradually.
pop music bands	Popular music is music with wide appeal that is typically distributed to large audiences through the music industry. These forms and styles can be enjoyed and performed by people with little or no musical training. It stands in contrast to both art music and traditional or "folk" music.
referentialism	An aesthetic philosophical viewpoint that states "musical meanings refer to the extra musical world of concepts, actions, emotional states, and character."
rehearsal	An activity in the performing arts that occurs as preparation for a performance in music, theatre, dance and related arts, such as opera, musical theatre and film production. The term "rehearsal" typically refers to ensemble activities undertaken by a group of people.
rests	They are intervals of silence in pieces of music, marked by symbols indicating the length of the pause. Each rest symbol and name corresponds with a particular note value, indicating how long the silence should last, generally as a multiplier of a measure or whole note.
rhythm	It is defined as the division of music into regular metric portions; the regular pulsation of music. The movement of the music in time. A pattern of different duration over the steady background of the beat.

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rhythmic patterns	The various rhythms played by individual instruments in drum music (Adowa, Agbadza, Kpanlogo, Kundum, Bawa) are all rhythmic patterns.
scale	An alphabetical succession of sounds ascending and descending from a starting note. E.g.: C D E F G A B (d r m f s l t d). A scale gets its name from where it starts. The white piano keys from C to C form a C major scale. These eighth notes (C, D, E, F, G, A, B, and then C again) represent the C major scale.
snare drum	A percussion instrument that produces a sharp staccato sound when the head is struck with a drum stick, due to the use of a series of stiff wires held under tension against the lower skin.
solfege	In music, solfège or solfeggio, also called sol-fa, solfa, solfeo, among many names, is a music education method used to teach aural skills, pitch and sight-reading of Western music. It is a system where every note of a scale is given its own unique syllable, which is used to sing that note every time it appears (*do, re, me, fa, so, la, te, do*).
solo	Music or one voice or one instrument.
sound	The sounds are produced by instruments in which the periodic vibrations can be controlled by the performer. Sound wave can be described by five characteristics: wavelength, amplitude, time-period, frequency and velocity or speed.
staff	(plural: staves) Uses five parallel lines and four spaces to notate (write down) the pitches of music.
syncopation	It is a term relating to rhythm which has "off-the-beat" accents.
time signature	It is a notational convention used in Western musical notation to specify how many beats are contained in each measure, and which note value is equivalent to a beat.
treble clef	A clef indicates which note names go on which lines (and spaces between the lines) on the staff. Clefs are written at the start of the staff. Treble Clef designates the second line from the bottom as G. The lines in treble clef represent the pitches E, G, B, D, and F. The spaces are F, A, C, and E.
triads	A triad is a three-note chord built of two third intervals stacked on top of each other. The three notes are called root, third and fifth from bottom to top. In the chord below, the two third intervals are C to E and E to G.

Fifth = G

Third = E

Root = C
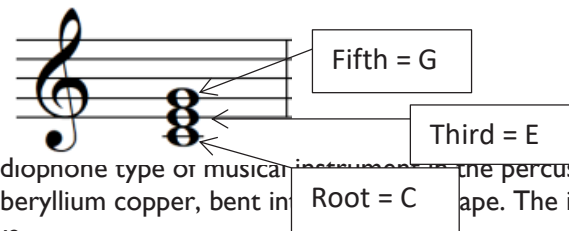
triangle	It is an idiophone type of musical instrument in the percussion family. It is a bar of metal, usually steel but sometimes other metals such as beryllium copper, bent into shape. The instrument is usually held by a loop of some form of thread or wire at the top curve.
trio	Music for three voices or instruments.