MINISTRY OF EDUCATION

Music

for Senior High Schools

TEACHER MANUAL

YEAR 1

NATIONAL COUNCIL FOR CURRICULUM & ASSESSMENT OF MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

REPUBLIC OF GHANA

Music

for Senior High Schools

Year One

NATIONAL COUNCIL FOR CURRICULUM & ASSESSMENT OF MINISTRY OF EDUCATION

MUSIC TEACHER MANUAL

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Introduction

The National Council for Curriculum and Assessment (NaCCA) has developed a new Senior High School (SHS), Senior High Technical School (SHTS) and Science, Technology, Engineering and Mathematics (STEM) Curriculum. It aims to ensure that all learners achieve their potential by equipping them with 21st Century skills, competencies, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, further their education and enter the world of work.

This is the first time that Ghana has developed an SHS Curriculum which focuses on national values, attempting to educate a generation of Ghanaian youth who are proud of our country and can contribute effectively to its development.

This Teacher Manual for Music covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively teach Year One of the new curriculum. It contains information for Year One. Teachers are therefore to use this Teacher Manual to develop their weekly Learning Plans as required by Ghana Education Service.

Some of the key features of the new curriculum are set out below.

Learner–Centred Curriculum

The SHS, SHTS, and STEM curriculum places the learner at the center of teaching and learning by building on their existing life experiences, knowledge and understanding. Learners are actively involved in the knowledge-creation process, with the teacher acting as a facilitator. This involves using interactive and practical teaching and learning methods, as well as the learner's environment to make learning exciting and relatable. As an example, the new curriculum focuses on Ghanaian culture, Ghanaian history, and Ghanaian geography so that learners first understand their home and surroundings before extending their knowledge globally.

Promoting Ghanaian Values

Shared Ghanaian values have been integrated into the curriculum to ensure that all young people understand what it means to be a responsible Ghanaian citizen. These values include truth, integrity, diversity, equity, self-directed learning, self-confidence, adaptability and resourcefulness, leadership and responsible citizenship.

Integrating 21st Century Skills and Competencies

The SHS, SHTS, and STEM curriculum integrates 21st Century skills and competencies. These are:

- **Foundational Knowledge:** Literacy, Numeracy, Scientific Literacy, Information Communication and Digital Literacy, 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 and Integrity, Self-Directed Learning, Self-Confidence, Adaptability and Resourcefulness, Leadership and Responsible Citizenship

Balanced Approach to Assessment – Not Just Final External Examinations

The SHS, SHTS, and STEM curriculum promotes a balanced approach to assessment. It encourages varied and differentiated assessments such as project work, practical demonstration, performance assessment, skills-based assessment, class exercises, portfolios as well as end-of-term examinations and final external assessment examinations. Two levels of assessment are used. These are:

- **Internal Assessment (30%)** – Comprises formative (portfolios, performance and project work) and summative (end-of-term examinations) which will be recorded in a school-based transcript.

- **External Assessment (70%)** – Comprehensive summative assessment will be conducted by the West African Examinations Council (WAEC) through the WASSCE. The questions posed by WAEC will test critical thinking, communication and problem solving as well as knowledge, understanding and factual recall.

The split of external and internal assessment will remain at 70/30 as is currently the case. However, there will be far greater transparency and quality assurance of the 30% of marks which are school-based. This will be achieved through the introduction of a school-based transcript, setting out all marks which learners achieve from SHS 1 to SHS 3. This transcript will be presented to universities alongside the WASSCE certificate for tertiary admissions.

An Inclusive and Responsive Curriculum

The SHS, SHTS, and STEM curriculum ensures no learner is left behind, and this is achieved through the following:

- Addressing the needs of all learners, including those requiring additional support or with special needs. The SHS, SHTS, and STEM curriculum includes learners with disabilities by adapting teaching and learning materials into accessible formats through technology and other measures to meet the needs of learners with disabilities.

- Incorporating strategies and measures, such as differentiation and adaptative pedagogies ensuring equitable access to resources and opportunities for all learners.

- Challenging traditional gender, cultural, or social stereotypes and encouraging all learners to achieve their true potential.

- Making provision for the needs of gifted and talented learners in schools.

Social and Emotional Learning

Social and emotional learning skills have also been integrated into the curriculum to help learners to develop and acquire skills, attitudes, and knowledge essential for understanding and managing their emotions, building healthy relationships and making responsible decisions.

Philosophy and Vision for Each Subject

Each subject now has its own philosophy and vision, which sets out why the subject is being taught and how it will contribute to national development. The Philosophy and Vision for xxx (name of subject) is:

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

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Scope and Sequence Summary

S/N	STRAND	SUB-STRAND	SENIOR HIGH SCHOOL								
			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
3.	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

SECTION 1: LITERATURE AND LIVE PRACTICE OF GHANA'S INDIGENOUS MUSIC

STRAND: MUSICAL FOUNDATIONS AND MUSIC BUSINESS

Sub-Strand: Literature and Practice

Learning Outcome: *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.*

Content Standard: *Demonstrate knowledge and understanding of the traditional music of Ghana and other African cultures, as well as its cultural significance, characteristics, and practical applications in contemporary contexts.*

HINT

- *Assign Group Project in week 2. This should be submitted by Week 10. Refer to Teacher Assessment Manual and Toolkit pages 27-29 for how to conduct Project-Based Assessment. Refer to **Appendix A** which has been provided at the end of the section for the structure and rubrics of the group project.*

- *Assign Portfolio Assessment for the academic year in Week 3. Portfolio to be submitted by week 22. Refer to the Teacher Assessment Manual and Toolkit pages 22-25 for information on how to conduct Portfolio Assessment. Refer to **Appendix B** which has been provided at the end of the section for the structure and mark scheme/rubrics of the group project*

INTRODUCTION AND SECTION SUMMARY

This section introduces learners to the rich diversity of traditional Ghanaian and African music, focusing on musical instruments, their functions, and performance practices. The overall performance indicator is for learners to apply diverse musical forms, instruments, and cultural contexts to foster appreciation and understanding of music's role in social, religious, and communal life. Learners will explore how traditional music reflects and shapes cultural identity and values, describe instruments and their uses, and perform traditional songs or dances. By the end of the section, learners should be able to identify, analyse and practically demonstrate key elements of African traditional music. The content links with subjects such as Creative Arts, History, Religious and Moral Education, and Cultural Studies, encouraging cross-disciplinary learning. It also supports the development of skills in critical thinking, collaboration, cultural awareness, and creativity, essential for both academic progression and community engagement.

These are the weeks covered by the section

- **Week 1:** *Traditional Musical Instruments in Ghanaian Communities*
- **Week 2:** *Functions of Traditional Music in Ghanaian Communities*
- **Week 3:** *Performative Elements and Structures in Traditional African Ensembles*
- **Week 4:** *A Showcase of Traditional Ghanaian Musical Ensembles*

SUMMARY OF PEDAGOGICAL EXEMPLARS

In this section, teachers are expected to use varied, learner-centred approaches such as flipped classroom, talk for learning, project-based, mastery-based, and inquiry-based strategies to engage learners with Ghanaian and African traditional music. Instruction should incorporate multimedia, group discussion, performance, and research to accommodate different learning styles. Differentiation should include scaffolding through guided prompts, visual aids, and simplified tasks for learners who need support, while advanced learners can undertake deeper cultural research, creative performance tasks, or lead group activities. Learners should be able to identify traditional instruments, explain their roles, describe the cultural functions of music, and perform traditional songs or dances. They must understand the connection between music and social, religious, or communal life. Assessment will focus on presentations, practical demonstrations, portfolios, and reflective tasks. Gifted learners can explore cross-cultural comparisons or innovate traditional forms through artistic reinterpretation.

ASSESSMENT SUMMARY

Assessment for this section will focus on learners' ability to identify, describe, analyse, and perform elements of traditional Ghanaian and African music. Both formative and summative assessments will be used to evaluate knowledge, understanding, and practical skills. Learners will be assessed through performance-based tasks, group presentations, creative projects, research assignments, and reflections. Practical demonstrations of traditional instruments, songs, or dances will be used to assess musical expression, accuracy, and cultural authenticity. Worksheets, quizzes, and participation in group discussions will measure recall and conceptual understanding. For differentiation, alternative assessment formats such as oral responses, visual representations, or simplified tasks may be used.

Gifted learners may be assessed through extended research, original compositions, or leadership in group performance tasks. Assessment tools will include rubrics, observation checklists, and peer/self-assessment, ensuring comprehensive evaluation of both process and product. Refer to pages **35, 46, 52 and 84** of the **Teacher Assessment Manual and Toolkit** for insight on Performance Assessment strategies, Homework, Discussion and Research. The teacher needs to record learners' ability to identify instruments, explain cultural functions, and perform traditional African musical elements.

- **Week 1:** *Homework*
- **Week 2:** *Discussion*
- **Week 3:** *Performance Assessment*
- **Week 4:** *Essay*

WEEK 1: TRADITIONAL MUSICAL INSTRUMENTS IN GHANAIAN COMMUNITIES

Learning Indicator: *Describe various traditional musical instruments from Ghana and explain their role within different musical forms and traditions.*

Focal Area: Exploring Ghanaian Traditional Instruments and Their Functions

This part of the lesson helps learners explore traditional musical instruments from Ghana. Learners will discover diverse instrumental families including membranophones, idiophones, aerophones, and chordophones that form the foundation of African musical expression. They will examine instrument construction, playing techniques, and cultural significance across different ethnic groups. They will also understand how specific instruments serve distinctive roles within ensemble settings and musical forms across various African traditions. Learners will identify traditional instruments, analyse their function within performances, and explain their cultural importance, appreciating how these instruments shape musical identity. Learners will be guided to:

1. Identify traditional instruments and examine their construction techniques and materials

2. Analyse instruments' roles and functions within different musical forms and traditions

3. Explore how instruments contribute to cultural expression in ceremonial and social contexts

Classification of African Traditional Instruments

Traditional African instruments are generally classified into four families: membranophones (drums), idiophones (self-sounding instruments like bells and rattles), aerophones (wind instruments such as flutes and horns), and chordophones (stringed instruments).

Construction Techniques and Materials

Traditional instruments are crafted using locally sourced materials such as wood, gourds, bamboo, animal skins, and metal. Construction techniques vary across regions and reflect the cultural practices of specific communities.

Playing Techniques of Traditional Instruments

Playing methods include striking, plucking, shaking, and blowing. Each technique produces distinct tonal or rhythmic effects and is often tied to the function of the instrument within a musical context.

Ethnic and Regional Varieties of Instruments

Different ethnic groups have developed unique instruments that reflect their cultural identity, musical preferences, and historical experiences. Instrument forms and uses can vary widely from one region to another.

Functions of Instruments in Ensemble Settings

Within ensembles, traditional instruments serve specific roles such as maintaining rhythm, providing melodic lines, responding in call-and-response patterns, or accentuating transitions and cues.

Role of Instruments in Ceremonial and Social Contexts

Instruments are integral to ceremonies, rituals, festivals, and social gatherings. They often function as tools for communication, spiritual engagement, or social bonding within community events.

Cultural Significance and Identity Expression through Instruments

Instruments can represent lineage, status, spiritual beliefs, and communal identity. They are often tied to oral histories and cultural symbolism, serving as markers of heritage.

Instrumental Roles in Performances

Understanding an instrument's role in performance involves examining how it contributes to texture, rhythm, dynamics, and interaction within an ensemble or solo context.

Naming of Traditional Instruments

Each instrument typically has a local name and specific cultural associations. Recognition involves identifying the instrument's shape, sound, materials, and typical use within its cultural setting.

Learning Tasks

1. Research three traditional musical instruments from different regions of Ghana.

2. Analyse each instrument's physical characteristics, playing techniques, and sound qualities.

3. Investigate how these instruments function within specific musical forms and traditions, examining their roles in ensembles and cultural contexts.

PEDAGOGICAL EXEMPLARS

Flipped Classroom

Learners independently explore traditional Ghanaian musical instruments (e.g., Akan drums, Ewe drum ensemble, kora, gyile, atumpan) through videos, images, and guided readings provided by the teacher. They take notes on classification, construction, sound production, and cultural function in preparation for in-class presentations.

What to Do (Pre-Class)

- Share digital resources (videos/images) showcasing diverse Ghanaian instruments.
- Provide structured reading materials on instrument types and cultural roles.

- Offer guided note-taking sheets tailored to learner levels.

Atumpan (membranophone)

Aɛntɛbɛn (aerophone)

Gyile (idiophone)

Seperewa (chordophone)

Figure 1: *Some Ghanaian traditional instruments*

For learners unfamiliar with the topic, use simplified instrument classifications with labelled diagrams and video demonstrations. Focus on broad families (membranophones, idiophones, etc.) and their sounds. For learners who are familiar, introduce regional variations of instruments and encourage detailed analysis of sound production and performance contexts. However, assign case studies on master craftsmen or performers for advanced learners and ask them to document symbolic meanings and ceremonial uses. For learners with special educational needs, use tactile replicas or textured cards, colour-coded instrument charts, and allow audio responses to replace written notes.

What to Do (In-Class)

- Facilitate group discussions and instrument identification games.
- Organise hands-on demonstrations using actual or replica instruments.
- Guide learners to collaboratively create PowerPoint or flip chart presentations.
- Give formative feedback during preparation.

For learners unfamiliar with the topic, pair with peers for hands-on exploration and use simplified templates for presentations while making those familiar with the topic lead parts of group discussions or focus on performance roles of instruments in ensemble settings. For advanced learners, encourage deeper analysis, including technical design comparisons or use in ritual contexts. Learners with special educational needs should be supported with multi-sensory tools, visual aids, simplified instructions and alternative presentation modes (audio/video).

Initiating Talk for Learning

Use Activity Ball to engage learners in discussing traditional instruments - learners catch the ball and identify one Ghanaian instrument they recognise. Implement Think-Pair-Share by having learners examine images of instruments *(wia, gyile, seperewa, atumpan)*, first individually noting observations, then comparing with partners. Present simple thought-provoking prompts such as "How is this instrument played?" or "Where have you seen this instrument used?". Have learners practice 'Ordering of Cards' by arranging instrument pictures by type or region. These activities encourage learners to share knowledge about traditional instruments while building vocabulary and cultural understanding through structured conversation.

What to Do

- Prepare a soft ball and clear space for the *'Activity Ball'* exercise
- Create laminated image cards of various Ghanaian instruments
- Develop structured observation worksheets for the 'Think-Pair-Share'
- Prepare categorisation cards (membranophones, idiophones, etc.)
- Create prompt cards with engaging questions about instruments

Talk for Learning Strategies (Within Flipped Classroom)

Use structured oral activities to build vocabulary, comprehension and analytical skills related to Ghanaian instruments.

a. *Activity Ball*: Learners catch and name one instrument they recognise.

   For learners' unfamiliar display instrument image cards alongside the ball activity and allow those with special educational needs to point to visual prompts if verbal response is difficult.

b. **Use "Think-Pair-Share":** technique to allow learners analyse images of instruments like wia, gyile, seperewa, and atumpan and respond to guiding questions such as: *"How is this instrument played?" or "In what context is this used?"*

   Let learners familiar with the topic compare and contrast instruments in partner discussions and introduce debate on cultural symbolism or regional construction techniques for advanced learners.

   For learners with special educational needs, use observation worksheets with icons, sentence starters, or verbal scaffolding.

c. *Ordering of Cards*: Learners categorise laminated cards of instruments by family (membranophones, idiophones, etc.) or region. Incorporate simplified classification systems with colour-coding to distinguish different instrument families and their roles within musical traditions.

Membranophones: Red	

Idiophones: Yellow	
Chordophones: Blue	
Aerophones Green	

Problem–Based Learning (PBL)

Learners work in groups to plan a traditional music festival featuring Ghanaian instruments. Each group researches selected instruments (like atumpan, gyile, or seperewa), identifying their musical roles and cultural significance. Learners create brief presentations explaining how their chosen instruments enhance traditional performances and their importance in specific contexts such as storytelling, ceremonies, or functions within authentic cultural settings.

What to Do

- Create research guides with reliable sources on Ghanaian instruments
- Develop a planning template for the festival concept
- Establish clear roles within each group (researcher, designer, presenter)
- Prepare assessment rubrics emphasising cultural accuracy
- Schedule milestone check-ins throughout the project
- Arrange for final presentations with authentic audience when possible

Problem–Based Learning (PBL)

Learners work in teams to plan a traditional music festival highlighting Ghanaian instruments. They research instruments like atumpan, gyile, or seperewa and present how these enhance performances in ceremonies, storytelling, or other contexts.

What to Do

- Provide planning templates and reliable research sources.
- Assign roles in teams: researcher, designer, presenter.
- Set up milestone check-ins and provide feedback.
- Facilitate final presentation sessions, possibly with invited guests.

For learners unfamiliar with the topic, start with guided research on one instrument using visuals and simple text. Use scaffolding tools like sentence starters or labelled diagrams.

Assign comparative tasks (e.g., gyile vs balafon) for those who are familiar and encourage independent data gathering and cultural analysis. For advanced learners, let them explore symbolic, social, or political significance of instruments. Ask them to present to an authentic audience with critical Q&A. However, learners with special educational needs must be provided

with multimodal outputs—recorded audio reflections, poster collages, or group-supported presentations. Provide clear instructions with pictorial cues and extended timelines.

KEY ASSESSMENT

Assessment Level 1: What is the origin of the following Ghanaian musical types?

- Adowa
- Agbadza
- Takai
- Gome
- Apatampa

Assessment Level 2: Explain the relationship between the master drummer's role in Adowa music and that of dancers

Assessment Level 3: In not more than 100 words, discuss how *atɛntɛbɛn* is used in traditional occasions?

Assessment Level 4: The music of your community is disappearing and the community members are not happy. Using this as a case study, research and present a write-up discussing the causes and suggesting how it can be revived. Your essay should not be more than 120 words.

> **HINT**
>
> *The recommended mode of assessment for Week 1 is* **homework (research).** *Make sure to include questions of different DoK levels based on the key assessment. Use the item/ task under DoK level 4 as an example of research task. Refer to page 46–47 of the Teacher Assessment Manual and Toolkits for more information on how to conduct research.*

WEEK 2: FUNCTIONS OF TRADITIONAL MUSIC IN GHANAIAN COMMUNITIES

Learning Indicator: *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.*

Focal Area: Understanding the Functions of Traditional Music in Society

This lesson explores the multifaceted functions of traditional music within Ghanaian and African cultures. Learners will discover how music serves essential social, religious, and communal purposes across different ethnic groups. We will examine how traditional music facilitates communication during ceremonies, strengthens spiritual connections in religious contexts, and reinforces community bonds through shared musical experiences. Learners will analyse how specific musical elements reflect cultural worldviews, preserve historical knowledge, and maintain a reciprocal relationship with cultural values and practices. This exploration will reveal how traditional music functions as a dynamic cultural system that both mirrors and influences the societies in which it exists.

Social Functions of Traditional Music

Traditional music plays a central role in social activities such as festivals, storytelling, naming ceremonies, and funerals. It fosters unity, marks milestones, and enhances communal identity.

Religious and Spiritual Functions

Music is used in religious rituals to invoke spiritual presence, communicate with ancestors, and express devotion. It often accompanies drumming, chanting, and dance within sacred contexts.

Communal Bonding and Participation

Traditional music encourages group involvement and social cohesion. Through performance and participation, it reinforces community values and collective identity.

Communication Through Music

Drums and vocal calls are used as non-verbal communication tools in many African societies, sending messages during events, warnings, or communal announcements.

Cultural Reflection and Worldview

Musical elements often express and embody cultural beliefs, norms, and philosophical views. Rhythm, form, and text reflect how communities perceive time, order, and relationships.

Preservation of Oral Histories and Knowledge

Songs are used to transmit historical narratives, genealogies, moral lessons, and traditional wisdom from one generation to another.

Reciprocal Relationship between Music and Culture

Music not only reflects cultural practices but also shapes them. It evolves with societal changes, maintaining relevance while reinforcing tradition.

Symbolic and Ritualistic Use of Music

Certain musical forms and instruments carry symbolic meanings and are reserved for specific ceremonies or sacred contexts.

Music as a Dynamic Cultural System

Traditional music is not static; it adapts to changing cultural, political, and technological conditions while maintaining its core functions and significance.

Learning Tasks

1. Select a traditional musical practice from a specific Ghanaian or African culture.

2. Discuss how this musical tradition fulfils specific social, religious or communal functions.

PEDAGOGICAL EXEMPLARS

Talk for Learning

Learners listen to excerpts of traditional Ghanaian and African music from various contexts. In small groups, they discuss social, religious, or communal functions using guided questions like *"How does this music serve its community?"* They then share their insights about how traditional music contributes to cultural identity and continuity.

What to Do

- Prepare diverse audio excerpts (e.g., ceremonial, storytelling, festive).

- Create prompt cards with questions linking music to cultural practice.

- Facilitate structured sharing using gallery walks, spokesperson systems or rotating tables.

For learners unfamiliar with the topic start with simple, clearly labelled audio clips and visual aids (e.g., photos of ceremonies) and use guided listening tasks with icons for ***"community," "worship," "dance,"*** etc., but for those familiar, encourage them to make comparisons across different ethnic contexts and lead discussions on how music preserves cultural identity.

Challenge the advanced learners to draw connections between musical elements (e.g., rhythm, call-and-response) and symbolic meanings within rituals. Ask them to reflect on how traditional music negotiates modern influences. For learners with special educational needs, provide sound clips with descriptive narration, use gesture-based or pictorial cards for function identification, and allow role-playing to express understanding of music's purpose.

Project–Based Learning

Learners work in groups to investigate a traditional Ghanaian music form (e.g., Adowa, Kpanlogo, Bawa), researching its cultural functions and interviewing local experts. They present findings demonstrating how the tradition reflects community values, ceremonies, and religious or social functions.

What to Do

- Provide research guides on selected traditions.

- Develop interview protocols for engaging local musicians or elders.

- Create clear presentation rubrics that value both content and cultural sensitivity.

- Assign learners who are not familiar with the topic well-documented music forms with abundant visual/audio support. Offer scaffolded research templates and sentence starters, and allow those who are familiar to explore lesser-known forms or compare variations across regions. Facilitate community interviews and encourage integration of cultural artefacts.

For advanced learners, ask them to explore symbolism, power structures, or religious meanings embedded in performance contexts. Their output may include analytical essays or multimedia presentations.

Learners with special educational needs must be supported with simplified interview questions, digital voice notes instead of writing, and use of visuals or recorded narration for presentations. Provide checklists with symbols or pictograms to aid project planning.

Mastery–Based Learning

Learners progress through clear competency levels—from identifying social uses of music to analysing how music reflects complex cultural values. Through guided activities and feedback, learners write essays or reports demonstrating understanding of traditional music's role in ceremonies, religion, and communal life.

What to Do

- Create clear mastery levels (***e.g.,** Beginner: identify function; Intermediate: describe cultural relevance; Advanced: analyse relationships*).

- Develop tiered assessment rubrics with descriptive feedback options.

- Design exercises (e.g., match music with function, short reflections, comparative essays).

For learners unfamiliar with the topic, begin with basic tasks such as matching music clips with events, using simplified language, images and checklists. For those familiar, encourage writing short paragraphs on how selected music supports community events or teaches values.

Assign advanced learners with analytical essays evaluating how traditional music upholds authority, spirituality, or heritage. Provide exemplars and academic vocabulary lists. For learners with special educational needs, use visuals and audio cues in tasks, allow oral responses or recorded reflections, and present mastery goals using colour-coded charts or progress trackers with symbols.

Gamification

Learners participate in a competitive, team-based game called "Cultural Music Guardians." They earn points by completing listening and identification challenges, matching traditional music clips to contexts, solving puzzles about cultural roles, and building a digital "cultural archive" to showcase their knowledge.

What to Do

- Design point-based challenges for identifying music functions.
- Set up audio stations with QR codes or listening posts.
- Create puzzle or trivia cards linking music to ceremonies, values, and traditions.
- Provide a leaderboard or visual chart to track team progress.

Begin with easy-level tasks for learners unfamiliar by using clearly narrated audio clips, image-based puzzles, and hint cards showing ceremonies or instruments while offering mixed-level challenges, including memory games or culture-matching activities across ethnic groups for learners who are familiar with the topic. For advanced learners, include critical thinking challenges (e.g., *"How would a change in music affect this ritual?"*). Assign them to lead team reflections or design their own challenges.

For learners with special educational needs, use tactile cards, audio hints, and simplified interfaces. Allow non-verbal participation (e.g., pointing, selecting images) and provide roles suited to individual strengths (e.g., timekeeper, archivist).

KEY ASSESSMENT

Assessment Level 1: Which traditional Ewe music style serves the communal function of mourning and celebrating the deceased at funerals?

Assessment Level 2: Explain how the call-and-response pattern in traditional Ewe songs reflects and reinforces social and communal values within Ghanaian culture.

Assessment Level 3: Compare how traditional music serves different religious and social functions within Ghanaian and African cultural contexts.

> **HINT**
>
> *Assign Group Project this week. This should be submitted in week 10. See Teacher Manual and Toolkit pages 27–29 for more information on project–based assessment. See Appendix A which is provided at the end of the section for the project task, structure and rubrics.*

WEEK 3: PERFORMATIVE ELEMENTS AND STRUCTURES IN TRADITIONAL AFRICAN ENSEMBLES

Learning Indicator: Perform elements of a traditional African song or dance, highlighting the characteristic styles and structures of Ghanaian and African music.

Focal Area: Practising Elements of Traditional Performance

This lesson focuses on performing key elements of traditional Ghanaian and African music and dance. Learners will actively engage with characteristic styles and structures through hands-on practice. By learning foundational performance techniques including call-and-response patterns, polyrhythms, and distinctive movement vocabulary, learners will develop authentic expression skills. Through demonstration and guided practice, learners will execute timeline patterns, supporting rhythms, and appropriate dance movements within traditional frameworks. This performance-based approach helps learners physically experience how musical elements function together in cultural contexts. As learners practise selected passages from traditional repertoire, they will develop both technical performance abilities and an understanding of how these musical elements communicate cultural meanings in ceremonies, celebrations, and community gatherings across different African societies.

Performance of Traditional Music and Dance

Traditional African music and dance are often learnt and transmitted through performance. They are inseparable in many cultures and are used together to convey emotion, narrative and social messages.

Call-and-Response Patterns

A common musical structure in African traditions, where a leader sings or plays a phrase (call) and the group responds. This form encourages interaction and community participation.

Polyrhythms and Rhythmic Complexity

African music features overlapping rhythms played simultaneously. These rhythmic layers create a rich texture and are essential to the character of the music.

Timeline Patterns and Supporting Rhythms

A timeline pattern (often played on bell or clapper) serves as the rhythmic foundation in many traditional ensembles. Supporting rhythms interact with it to create rhythmic balance and drive.

Movement Vocabulary in Traditional Dance

Traditional dance includes stylised movements with cultural meanings. These movements are often symbolic and vary by ethnic group, reflecting community values and histories.

Demonstration and Guided Practice Techniques

Performance instruction is typically oral and practical, involving imitation, repetition, and correction through direct engagement with an instructor or lead performer.

Technical Execution of Traditional Repertoire

Performing traditional music involves mastering specific techniques for instruments and voice, as well as memorising and reproducing culturally significant repertoire.

Cultural Function of Music and Dance Performance

Music and dance serve as integral components in rituals, festivals, storytelling, and community events. They express joy, mourning, reverence, or identity depending on context.

Integration of Music and Dance in Ceremonial Contexts

Performances are often purposefully designed to align movement, rhythm, and melody with the meaning of a specific occasion, enhancing its impact and relevance.

Learning Task

Present your research findings on *Elements and Structures* of your chosen Traditional African Ensembles. Your presentation should *not be more than 10 minutes.*

PEDAGOGICAL EXEMPLARS

Project Portfolio

Learners select a traditional Ghanaian performance tradition to research and practise (e.g., Adowa, Bamaya, Kpanlogo). They document their progress using a portfolio that includes rehearsal videos, audio clips, and final performance demonstrations. Reflections include personal challenges, stylistic analysis, and cultural insights.

What to Do

- Provide a portfolio template with sections for: research, rehearsal documentation, audio-visual samples, and reflective writing.

- Offer clear guidelines on what to include (e.g., at least two rehearsal videos, one audio sample, one final performance).

- Develop rubrics that assess technical progress, creativity, and cultural understanding.

For learners unfamiliar with the topic, start with simple rhythmic claps and body movements. Use slow-motion demonstration videos, colour-coded rhythm charts, and pictorial cues, and allow simplified performance roles (e.g., clapping, call-response vocals) and pair with a more experienced peer. Those who are familiar must be encouraged to explore regional variations. Assign leadership or mentor roles within ensembles, and let them contribute short commentaries on technique.

Advanced learners should be made to integrate multiple traditions into their work, lead ensemble segments, and reflect on cross-cultural stylistic differences in writing or oral presentation. However,

learners with special educational needs must be provided with adapted instruments or simplified movement tasks. Use tactile tools, colour-coded visuals, and video instructions. Assign performance roles aligned with each learner's abilities while ensuring authentic participation.

Mastery–Based Learning

Learners advance through structured skill levels, beginning with foundational elements (basic rhythms, simple vocal techniques, step patterns), progressing toward more complex components (polyrhythmic coordination, improvisation, group synchronisation). Final performances demonstrate comprehensive mastery of a traditional Ghanaian form.

What to Do

- Design a progression chart illustrating skill levels from novice to expert.
- Create benchmark assessments for each level with defined success criteria (e.g., correct rhythm execution, posture, cultural accuracy).
- Facilitate structured practice sessions with continuous feedback loops.

Begin with foundational exercises (e.g., pulse clapping, following a leader). Use visual rhythm guides, and limit movement complexity while still reinforcing authentic structure, especially for those unfamiliar with the topic. Those familiar can be invited to demonstrate mid-level skills like syncopated drumming or lead-vocal cueing. Let them help assess peers using simplified rubrics. For advanced learners, require independent mastery of advanced movement and vocal layers. Assign them to interpret the performance structure symbolically and teach advanced techniques to the group. Break tasks into manageable steps for learners with special educational needs and offer them with modified goals (e.g., steady beat rather than complex rhythm), visual or audio cueing systems, and supportive groupings that enable full participation.

Inquiry–Based Learning

Learners analyse recordings of traditional Ghanaian performances, identifying stylistic and structural features. Through guided research, interviews, or field observation, learners interpret these features and incorporate them into their own creative performance works, explaining their choices in light of cultural traditions.

What to Do

- Provide a curated selection of performance videos (e.g., Agbadza, Takai, Kete).
- Share inquiry prompts like: "What patterns are repeated?", "How does the costume enhance the dance?", "What does the music signify in this setting?"
- Supply rubrics that measure both creative output and accurate application of traditional characteristics.

For learners unfamiliar with the topic, begin with short clips featuring distinct patterns and simple structures. Provide guiding worksheets with images and keywords and use side-by-side comparisons to build analysis. Those familiar must be assigned with deeper inquiry into cultural symbolism, costume use, or ensemble structure. Encourage reflections on the evolution of styles and community reception. Let advanced learners evaluate regional performance differences, symbolic meanings and spiritual or political relevance. Let them create interpretive pieces that synthesise multiple traditions. Use interactive graphic organisers, accessible interviews (e.g., audio recordings with subtitles), and give the option of drawing, voice notes, or collage instead of written reflections, especially for those with special educational needs.

KEY ASSESSMENT

Assessment Level 1: Which instrument is commonly used to play the timeline pattern in Ghanaian traditional music?

Assessment Level 2: Briefly describe how dancers physically respond to the main rhythmic patterns in traditional Ghanaian music?

Assessment Level 3: What steps would you take to learn and authentically perform a traditional Ghanaian music you have never experienced

Assessment Level 4: Create a short performance (about 100 words) that shows how traditional Ghanaian musical elements can be presented today while keeping their authentic styles.

HINT

*Assign Portfolio Assessment for the academic this week. Portfolio to be submitted by week 22. Refer to the Teacher Assessment Manual and Toolkit pages 22–25 for information on how to conduct Portfolio Assessment. Refer to **Appendix B** which has been provided at the end of the section for the structure and mark scheme/rubrics of the group project.*

WEEK 4: A SHOWCASE OF TRADITIONAL GHANAIAN MUSICAL ENSEMBLES

Learning Indicator: *Perform elements of a traditional African song or dance, highlighting the characteristic styles and structures of Ghanaian and African music.*

Focal Area: Final Performance and Reflection

This week marks the culmination of learners' exploration of traditional Ghanaian and African music. Having studied the instruments, cultural functions, and performance practices in previous weeks, learners now focus on showcasing their understanding through **group performances** of traditional songs or dances. The aim is to integrate their knowledge of rhythmic patterns, melodic structures, movement, and cultural context into a coherent and expressive performance. Learners will rehearse, perform and reflect on the significance of what they have learnt, demonstrating not only musical skills but also cultural appreciation and collaborative competence. This lesson provides opportunities for peer feedback and self-assessment, helping learners evaluate their growth and performance. Teachers should encourage all learners to participate fully, while offering differentiated support to those who need it and enrichment challenges for gifted learners. The final performances will serve as the key assessment point for this section.

Learning Tasks

1. In your groups, prepare and present a short traditional Ghanaian or African music performance.

2. Your presentation should include a **song, dance, or instrumental rhythm**, and reflect the cultural significance of the music.

3. Be creative and respectful in how you perform. After the performance, each group will briefly explain the **origin, purpose and key features** of the ensemble.

PEDAGOGICAL EXEMPLARS

Project–Based Learning

Facilitate final group rehearsals in preparation for traditional Ghanaian performance presentations. Learners collaborate to ensure a cohesive performance that reflects cultural authenticity and shared responsibility.

What to Do

- Ensure each learner plays a meaningful role (drumming, singing, dancing, narration, etc.).

- Provide logistical support—allocate space, manage time slots, and distribute instruments or costumes as needed.

- Structure rehearsal time and offer rehearsal templates to guide group planning.

For those unfamiliar, assign simple roles (e.g., chorus repetition, clapping rhythm, call-and-response). Provide gesture cues, costume images and rehearsal modelling. Pair them with those familiar for mentoring. Encourage learners familiar to lead group segments or manage transitions. Provide writing prompts to reflect on how their music selection connects with tradition and personal identity. For advanced learners, allow them to creatively adapt their chosen traditional piece—e.g., by modifying rhythms or integrating new movement sequences. Ask for brief oral explanations on cultural symbolism or comparisons with another African tradition. Performance tasks for learners with special educational needs must be modified (e.g., seated movements, simplified rhythms using assistive instruments). Provide visual step-by-step guides, repeated instructions, and assign a peer buddy for continued rehearsal support.

Mastery–Based Learning

Offer structured feedback to help learners progress through performance skill levels during rehearsal. Focus on refining accuracy, expression, and ensemble coordination.

What to Do

- Use checklists and rubrics targeting rhythm precision, vocal clarity, movement synchrony, and group cohesion.
- Conduct mini conferences with each group to provide targeted suggestions.
- Monitor improvement across rehearsals and guide learners to reflect on their growth.

For learners unfamiliar, focus feedback on foundational tasks (e.g., keeping time, holding posture, joining in chorus). Use simple language and visual cues to reinforce corrections but for learners familiar, provide intermediate-level rubrics and challenge them to refine their timing or transitions between performance sections.

Push advanced learners to polish expressive and symbolic elements—such as dramatic storytelling or nuanced vocal inflections. Encourage peer feedback exchange among them, using advanced rubrics.

For learners with special educational needs, adapt rubrics using icons, colour codes, or fewer assessment points. Offer feedback through verbal affirmation, modelling, or short practice drills with breaks.

Inquiry–Based Learning

Support learners to reflect on their creative process, cultural insights, and performance decisions through teacher prompts, peer feedback, and group discussion.

What to Do

- Use reflective prompts like:
  - *"Why did you choose this song/dance?"*
  - *"How does your performance reflect tradition?"*
  - *"What meaning does your costume or formation hold?"*

- Facilitate peer assessment sessions where groups offer feedback based on observation rubrics.

- Conclude with performance showcases where learners share final reflections in an inclusive, celebratory setting. For learners unfamiliar with the topic, use sentence starters for reflections (e.*g., "I liked this dance because…"*) and picture prompts showing the music's purpose. Allow oral reflections if writing is difficult. However, for those familiar, encourage written reflections linking their performance to cultural significance. Include peer questions to prompt deeper insights. Ask advanced learners to critically compare their piece with another from a different Ghanaian or African tradition, explaining nuances in rhythm, movement or symbolism. For learners with special educational needs, use audio-recorded reflections, drawing tasks, or assistive speech tools. Provide structured response frames and allow peer support in group discussion.

KEY ASSESSMENT

Assessment Level 1: Which personality in an ensemble communicates with dancers by playing special rhythm patterns?

Assessment Level 2: Explain how traditional musical instruments are acquired

Assessment Level 3: In not more than 100 words, describe how adowa ensemble is organised.

Assessment Level 4: Choose any two Ghanaian traditional musical elements and explain how each can be used in creating a new musical ensemble. Your essay should not be more than 120 words.

> **HINT**
>
> *The recommended mode of assessment for this week is* **essay.** *Use the item under DoK level 4 of key assessment as an example of essay item. Refer to pages 74–76 of the Teacher Assessment Manual and Toolkits for more information on how to conduct essay.*

SECTION 1 REVIEW

In this section, learners explore the rich traditions of Ghanaian and African music. They learn about different traditional instruments, what they are made of, how they sound, and what roles they play in music. Learners also look at how music is used in society—for example, during festivals, storytelling, worship, and community events. They take part in group discussions, do research, and prepare short presentations to share what they discover. As the section goes on, learners practise performing traditional songs and dances, working together to prepare a final group performance.

Teachers use different teaching methods to help every learner participate and succeed, including games, group work, hands-on practice, and role-play. Learners are assessed through performances, reflections, classwork, and presentations. Everyone is supported according to their ability, and advanced learners are given

extra challenges. By the end of the section, learners understand how traditional music connects with culture and can confidently show it through performance.

ADDITIONAL READING

1. Amoaku, W. K. (1975). *Symbolism in traditional institutions and music of the Ewe of Ghana. Ethnomusicology,* 19 (3), 391-400.

2. Dor, G. (2014). *West African drumming and dance in North American universities: An ethnomusicological perspective.* University Press of Mississippi.

3. Locke, D. (2012). *Drum Gahu: An introduction to African rhythm.* White Cliffs Media.

4. Nketia, J. H. K. (1974). *The music of Africa.* W.W. Norton & Company.

APPENDIX A – GROUP PROJECT (PERFORMANCE)

INSTRUCTIONS

Form a group of not more than 10 members. As a group, select any traditional ensemble suitable for performance. Prepare and rehearse, paying attention to expression, coordination and stage presence.

You are expected to:

- Assign roles within your group (e.g. lead performer, drummers, singers, organiser, etc.).
- Rehearse and prepare your performance over the two-week period.
- Present your performance in Week 4 before your classmates and teacher.

PERFORMANCE REQUIREMENTS

1. The piece must be between *5 to 10 minutes* long.
2. All group members must participate actively in the performance.
3. Demonstrate understanding of ensemble coordination and musical expression.
4. Use appropriate attire or props (if available).

Marks will be awarded as follows:

Performance Rubric (Total: 20 Marks)

1. **Content Accuracy and Relevance (5 marks)**

   - Accuracy should be based on the following:
   - Ensemble's structure
   - Performative elements
   - Content is factually accurate
   - Culturally appropriate
   - Based on the theme

5@ 1 mark each = 5 marks

2. **Artistic Presentation – (*5 marks*)**

   Effective use of:

   - Movement
   - Instruments,
   - Costume,
   - Expressive delivery
   - Engaging delivery.

5@ 1 mark each = 5 marks

3. **Group Collaboration and Coordination (*4 Marks*)**

   Group members show:

   - Unity,
   - Shared responsibility
   - Well-rehearsed performance dynamics.

Any 2 @ 2 marks each – 4 marks

4. **Creativity and Originality (3 marks)**

   - Originality
   - Creativity
   - Blending narration
   - Action,
   - Arrangement of instruments

Any 3 @ 1 mark each = 3 marks

5. **Time Management (3 marks)**

   - Within 10 minutes = *3 marks*
   - More than 10 minutes but within 13 minutes = *2 marks*
   - More than 13 minutes = *1 mark*

Total = 20 marks

APPENDIX B: SAMPLE PORTFOLIO ASSESSMENT

Task : Collect all your work from the academic year, starting from the beginning of the first semester and compile it into a portfolio to be submitted at the end of the year for assessment. Your portfolio should include assignments, projects, quizzes, tests, reflective pieces, glossary of new terms learnt, mid-term and end-of-semester papers.

STRUCTURE AND ORGANISATION

As part of the structure of the portfolio assessment, make sure the following information has been provided:

a. **Cover Page:** Learner's name, class, subject and period/date.

b. **Table of Contents:** which has the list of items included with page numbers.

c. **Background:** Brief description of what is captured in the portfolio and the importance of a portfolio to the learner.

d. **Items in the Portfolio:** Example of learners' works to be included in the Portfolio Assessment

- Projects (Music creative works)
- Presentations
- Synopsis
- pictures
- videos, etc.
- Homework
- Class exercises
- Peer assessments
- Research Report
- Results from Mid-semester examinations
- End of semester examinations
- Any awards received

MARKING SCHEME/RUBRICS

Learner's works	Score
Completeness of portfolio	5 marks
Assignments/Exercises	5 marks
Videos, pictures	5 marks
Homework, peer assessment	5 marks

Research report	5 marks
Awards received	5 marks
Presentations and synopsis	5 marks
Mid-semester and End-of-semester Papers	5 marks
Total marks	**40**

HOW TO ADMINISTER

a. Explain the purpose and components of the portfolio to the learners and provide examples and templates for each section.

b. Schedule periodic reviews (e.g., every 3-4 weeks) to ensure learners are keeping up with their portfolios and provide feedback and guidance during these checkpoints.

c. Provide learners with the scoring rubrics and provide detailed explanation on the rubrics.

d. Final portfolios are due in week 22 of the academic calendar. Allow a grace period for revisions based on final feedback.

e. Refer to the Teacher Assessment Manual and Toolkits *pages 22-26* for guidelines on portfolio assessment.

FEEDBACK

a. Schedule periodic check-ins to discuss progress, set goals and adjust strategies as needed.

b. Utilise both formative and summative feedback to guide learners' development and ensure they understand how to enhance their work continuously.

c. Give individualised and targeted feedback to learners on areas they did well in the portfolio and the areas they need improvement.

SECTION 2: BASIC ESSENTIALS OF MUSIC READING

STRAND: MUSICAL FOUNDATIONS AND THE BUSINESS OF MUSIC

Sub-Strand: Rudiments in Music

Learning Outcome: *Interpret music notation, and use durational values to construct and perform major and minor scales, and apply solfege to enhance sight-singing skills.*

Content Standard: *Demonstrate knowledge and understanding of basic musical notation, durational values, scales, and solfege as foundational elements of music literacy and performance.*

HINT

*The **Mid-Semester Examination** for Semester One takes place in Week 6. Use the Table of Specification in **Appendix C** to help you set the questions. Make sure the questions cover all the learning indicators from Weeks 1 to 5.*

INTRODUCTION AND SECTION SUMMARY

This section helps learners acquire the fundamental building blocks of music theory and notation. It begins with notation symbols and scales, performance of durational values, scale adaptation to solfege, sight singing, and sight playing, helping them to build a strong foundation in music theory and performance. Learners will identify staff lines, clefs symbols, letter names of lines and spaces, and their parallels. This section builds essential connections between all the music disciplines of aural culture, melody writing, harmony, major instruments and ensemble, music literature, and communication in music, and may also support learning in language arts (descriptive vocabulary), mathematics (pattern, structure, and timing), science (tuning fork, frequencies, wavelengths), music therapy and worship (yoga meditation, rife frequency generator, chakra system). By the end of the section, learners will be able to grasp and develop the basic foundational concepts that all musicians need to understand to read, write, and perform music effectively.

The weeks covered by the section are:

- *Week 5: Staff Lines Clefs and Note Placement*
- *Week 6: Crotchet (quarter note), Minim (half note) and Semibreve (full note)*
- *Week 7: Performing Rhythms Using Crotchet, Minim and Semibreve*
- *Week 8: Major and Minor Scales Using Solfege*

SUMMARY OF PEDAGOGICAL EXEMPLARS

In this section, teachers are encouraged to use collaborative and gamification teaching approaches to support the visuals, listening, rhythmic clapping and singing-back skills. Using *John Curwen's Solfege Hand Signs*, learners can collaborate to achieve shared learning goals, fostering teamwork, communication, and knowledge sharing. Teachers are also encouraged to integrate teacher-designed game-like elements and principles into the learning activities, such as *lines & spaces word puzzles*, *musical scrabbles*, and online musical games, to enhance engagement, motivation, active participation, interaction, and the development of 21st-century skills like critical thinking and problem-solving, which enhance the overall learning experience. The teacher needs to differentiate by using scaffolded exercises for those needing support, while offering extended theory tasks or advanced theory content for gifted learners.

Learners are expected to:

- notate and describe correctly symbols, and the pitch of notes
- identify and perform rhythms
- construct and perform major and minor scales

These are the essential skills assessed through class exercises and individual projects.

ASSESSMENT SUMMARY

Assessment in this section focuses on learners' ability to *identify* and *describe* staff lines, clefs symbols, letter names of lines and spaces, their parallels on the keyboard and other orchestral instruments, *perform* simple and compound rhythms, and *apply this knowledge* to solfege exercises with major and minor scales and short melodic phrases. Lessons shall be embedded with formative assessment for learning strategies including effective questioning / whole class feedback / self-assessment and self-reflection / peer-assessment and peer feedback / graphic organisers. The key recordable assessments for the **Student Transcript Portal (STP)** are:

- *Week 5: Class Exercise*
- *Week 6: Mid-Semester Exam*
- *Week 7: Homework (Individual Project)*
- *Week 8: Practical Performance*

Note: Refer to pages **123-125** and **149** of the **Teacher Assessment Manual and Toolkit** for more insight on the assessment strategies. The teacher needs to record learners' achievements according to the success criteria in the Transcript. Refer to the *"Hint"* at the key assessment for each week for additional information on how to effectively administer these assessment modes.

WEEK 5: STAFF LINES, CLEFS AND NOTE PLACEMENT

Learning Indicator: *Identify and notate basic music symbols, including staff lines, clefs, and notes in different positions.*

Focal Area: Staff Lines, Clef Symbols, Letter Names Of Lines And Spaces, Parallels On The Keyboard And Other Orchestral Instruments.

In this week, four lessons will be taught in the four 60-minutes periods allocated to the subject. Firstly, the *John Curwen Hand Signs* will introduce learners into the pitch and associated solfege names. Secondly, treble, bass and alto clefs will be demonstrated to give meaning to lines and spaces. Thirdly, how the notes identified with the seven Latin alphabets (A, B, C, D, E, F, and G) have been consciously used to build musical instruments and some parallels, e.g., piano, trumpet. Finally, making learning more fun and interactive, *teacher-designed music puzzles* will be given to help learners explore the lines and spaces with the Latin alphabets as well as playing the *John Curwen Hand Sign Game* to reinforce the key concepts of pitching from a movable doh. Cross-curricular links with Language Arts, Science and Music Therapy are hinted at.

The Musical Staff

The musical staff is a set of five horizontal lines and four spaces that represent different musical pitches. Each line and space correspond to a specific pitch, depending on the clef used. The staff provides the foundational framework for reading and writing music.

Clefs: Treble, Bass and Alto

Clefs are symbols placed at the beginning of the staff to assign pitch names to the lines and spaces.

- **Treble Clef** (G Clef) assigns G4 to the second line. It is used for high-pitched instruments and voices (e.g., violin, flute, soprano).

- **Bass Clef** (F Clef) assigns F3 to the fourth line. It is used for low-pitched instruments (e.g., cello, bassoon, bass voice).

- **Alto Clef** (C Clef) places middle C on the third line and is commonly used by violas.

Pitch Names and the Musical Alphabet

Western music uses the first seven letters of the alphabet (A to G) to name pitches. These notes repeat in higher or lower octaves. When placed on the staff (with a specific clef), these letter names correspond to exact pitches. For example, in the treble clef, the notes on the lines are **E-G-B-D-F,** and the spaces spell **F-A-C-E.**

Solfege and the John Curwen Hand Signs

Solfege syllables (doh, ray, mi, fah, soh, lah, ti, doh) represent scale degrees and help learners internalise pitch relationships. John Curwen's hand signs pair each syllable with a specific hand gesture, allowing learners to visualise and feel pitch movement, especially when singing from movable "doh."

Linking Notation to Instruments

Many musical instruments are built around the musical alphabet. For example:

On the piano, white keys follow A–G repeatedly.

The trumpet plays notes from the treble clef, often starting with C, E, and G. Understanding this connection helps learners grasp how notation corresponds to instrument performance.

Parallels Between Staff and Keyboard

Using the piano keyboard to visualise the notes on a staff helps reinforce the idea of pitch direction (high vs. low) and note placement. Each key on the piano corresponds directly to a note on the staff based on the clef being used.

Music Games and Puzzles

Learning is made engaging through music puzzles and games. For instance:

- Line and space puzzles challenge learners to identify correct letter names.
- Hand sign games reinforce pitch recognition and solfege through movement

These activities solidify learners' understanding of staff notation and pitch while supporting music literacy development.

Learning Tasks

1. **Learners, in groups, will work as "Music Symbol Detectives."**

2. Each group will be given a short sheet music excerpt. Their task is to carefully examine the music and identify basic music symbols such as clefs, note names and staff lines.

3. Learners label each symbol correctly and discuss how it helps musicians understand what to play or sing. Then, notate some of these symbols on manuscript paper as a group to demonstrate their understanding.

4. Finally, discuss the cross-cutting issues involving language arts (descriptive vocabulary), science (tuning fork, frequencies, and wavelengths), music therapy, and worship (yoga meditation, rife frequency generator, and chakra system). To extend their knowledge, learners are tasked with researching the terminologies involved outside of class.

PEDAGOGICAL EXEMPLARS

Collaborative Learning

Learners engage in collaborative activities to master pitch, notation, and clef recognition through hand signs, written notation, keyboard parallels, and score analysis.

What to Do

- John Curwen Hand Signs (Pitch Recognition and Audiation)

- Begin with an icebreaker: Teacher demonstrates the John Curwen Hand Signs while lahing or solfège-singing the major scale ascending and descending using movable "doh."

- Learners practise in pairs or small groups by observing, imitating, memorising, and audially associating hand shapes with pitch.

For learners unfamiliar with the topic, provide visual charts and slow-paced demonstrations. Assign simplified echoing tasks (e.g., doh–mi–soh), and pair with stronger peers. For those who are familiar with the topic, let them take turns leading the hand sign sequence or add simple sol-fa patterns. Advanced learners must also be challenged to perform scales starting on different pitches (modal shift) and explain the role of each sol-fa in tonal structure. For learners with special educational needs use enlarged charts, tactile hand signs, or colour-coded gloves. Provide extra time and peer-assisted practice.

Knowledge and skills to be learnt from the exercise can be progressively developed and progress measured in the ***Success Criteria Table below.*** Levels 1-5 must be accomplished in this lesson.

ACTIVITY

a. Observe the shapes of the hands and imitate them.

b. Try and memorise the hand shapes and imagine them in your head.

c. Associate the solfege with each hand sign in pitch (audiation).

Figure 2: *John Curwen Hand Signs*

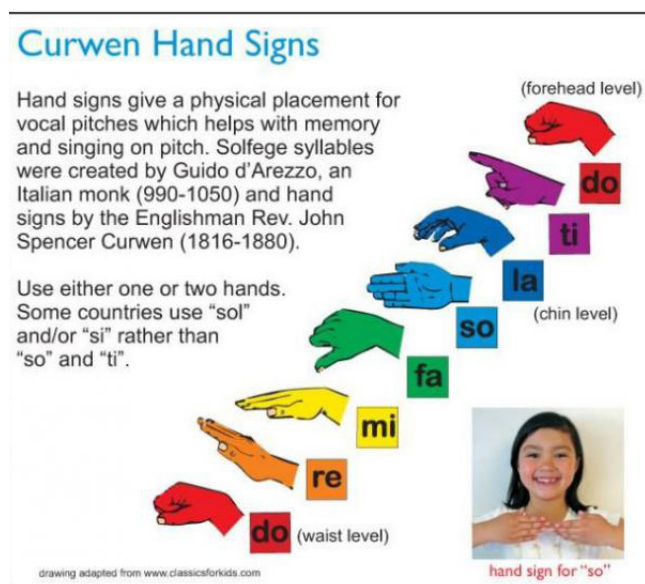### Notation and Clef Literacy

Teacher models step-by-step writing of treble, bass, alto, and tenor clefs.

Learners practise drawing clefs and labelling lines/spaces with letter names (A–G), solfa syllables (doh–ti), and scale degrees (I–VII).

Guide learners to connect staff notation to the keyboard and link pitch locations across clefs and instruments (e.g., trumpet, violin, clarinet).
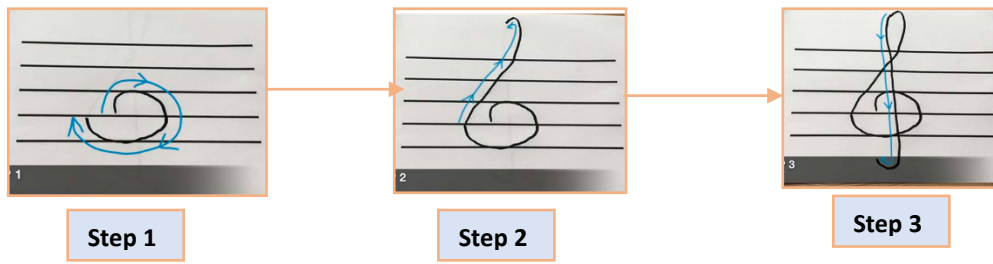
Figure 3: *Writing the Treble Clef*

Learners who are not familiar with the topic must be provided with lined guides and templates to trace clefs. Provide note name cheat sheets and call-and-response exercises. For those who are familiar, use solo clef writing and introduce parallel keys.

For advanced learners, introduce transposition tasks and clef conversion (e.g., write the same melody in bass and treble clefs). For learners with special educational needs, allow use of large-print staves, digital apps for clef writing, or assistive pen grips. Use audio-visual support for pitch-letter matching.

From second line on the treble clef (G –clef), fourth line on the bass clef (F clef), and the middle line on the alto-clef (C clef). Again, teacher demonstrates how the Latin alphabets are put in place, both on line and in space. Learners practice drawing the clefs and labelling the notes with the seven alphabets (A, B, C, D, E, F & G) and placing their solfege names beneath them. Then, ultimately, draws learners' attention to the degree labelling for each of the notes (I, II, III, IV, V, VI VII).

Latin Alphabets:	C	D	E	F	G	A	B	C
Solfege:	doh	ray	me	fah	soh	lah	te	doh'
Scale Degrees:	I	II	III	IV	V	VI	VII	I

Example 1: *Scale with its associated Latin alphabets and solfege*

Group Music Symbol Exploration ("Music Symbol Detectives")

Distribute printed sheet music excerpts to groups. Learners identify symbols such as clefs, notes, rests, dynamic markings, and label them. Groups explain the function of symbols in performance and notate their own symbols on manuscript paper. Engage learners to check the parallels of the letter names on the keyboard.

Figure 4: *The Great Staff*

After the piano, illustrate how almost all the Western melodic instruments are built on these standards (i.e., the seven letters of the alphabet A, B, C, D, E, F & G). For example, trumpet, clarinet, violin, etc., may be used to illustrate this.

Figure 5: *Trumpet Valve Chart*

Learners unfamiliar with the topic must be provided with annotated examples and flashcards but those familiar must be assigned to coach peers or expand into rhythm/metre identification. For advanced learners, introduce advanced symbols (e.g., key signatures, ties, ledger lines). Learners with special educational needs must be offered simplified sheets with fewer symbols, larger fonts, and colour-coded symbol cards.

Gamification

Guide learners to explore using the seven letters (A, B, C, D, E, F, G) in the Staff War game or alternative if facilities are not available yet.

How to play the Staff War Game

- Launch the Game
- Open Staff Wars on a computer, tablet, or smartboard.
- Choose the clef you want to practise (Treble, Bass, or Alto).
- Gameplay Begins
- A note will appear on a staff line or space and start moving upward slowly.

Identify the Note

The player must click or tap the correct letter name (A–G) before the note disappears off the top of the screen.

Scoring

- You earn points for every correct answer.
- The game speeds up gradually, increasing difficulty.
- The game ends if you miss too many notes.

- Alternative to Staff Wars is the Flashcards game for Music Notation Practice
- Flashcards with single notes on a staff (treble, bass, or alto clef) One note per card, with no letter name written
- **Optionally**: a second set with letter names only (A–G) for matching games
- A whiteboard or manuscript board for reference
- A stopwatch or timer for time-based challenges (optional)

1. Rapid-Fire Note Naming

How to play

- Flash one card at a time.
- Learners respond by shouting out or writing the correct note name (A–G).
- Give points for correct and fast answers.

2. Team Challenge

How to play

- Divide class into 2–3 teams.
- Show a card to one team at a time.
- If correct: award a point. If not, pass to the next team.
- Keep score to declare a winner.

3. Flashcard Dictation

How to play

- Teacher shows flashcards.
- Learners write the name of the note on manuscript paper.
- Collect and mark or peer-review for accuracy.

Unit 4: Use the staves below and ask learners to identify the letter names for the notes, pronounce the words formed, and then define them. ***E.g.,*** *(a). Gaddafe, (b). Cabbage, (c). Baba, and (d) Bed*.

a.

G   A   D   D   A   F   E

b.

C   A   B   B   A   G   E

c.

d.

Example 2: *Names of lines and spaces*

Secondly, learners are made to play the letter names on the keyboard to hear their sound. Briefly describe its aesthetics, i.e., whether it sounds pleasant and melodic if played smoothly in succession. For learners familiar, introduce multi-clef switching or require justification of note placements but for advanced learners, assign them to create their own melodic word puzzles or analyse word-tone aesthetics. Use enlarged flashcards, visual timers, team support, and tactile keyboards for learners with special educational needs

The teacher encourages learners to fill in the KWL table below for their *Self-assessment and Self-reflection* to enable him/her to review what learners have understood and can do to enable them to prepare for subsequent lessons.

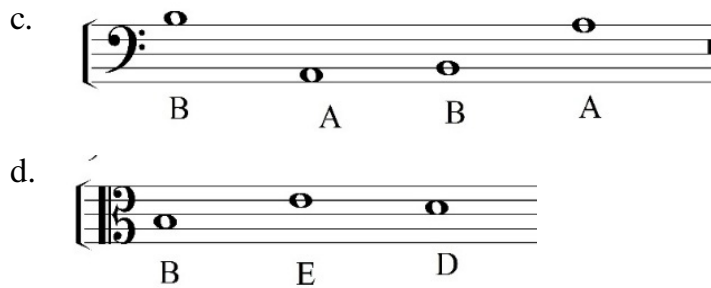| What do I Know?	What do I Want to know?	What have I Learnt?

KEY ASSESSMENT

Assessment Level 1

- Recognise the John Curwen's Hand Signs and their associated solfege names.
- Observe the shapes of the hands and imitate them.
- Sing to the John Curwen's Hand Signs in pitch.

Assessment Level 2: Explain the mathematical values each of the following notes possesses if the pulse is a crotchet:

- Minim
- Quaver
- Semibreve
- Semiquaver
- Crotchet

Assessment Level 3: Discuss how the shapes of the hand signs associate pitches the seven alphabets

Assessment Level 4: Draw the treble staff line and locate the following on it. Then choosing your own time signature, rearrange the notes using crotchets, minims and semibreves to form a flowing melody. C, E, F, G, G, A, G, F, E, D, C

HINT

- *The recommended assessment mode for this week is **class exercise**, which may be either individual singing or written, depending on the learners' strengths. Try to include tasks that reflect all Depth of Knowledge (DoK) levels as much as possible. Use the item under DoK level 1 as an example of class exercise task/item. Refer to the Teacher Assessment Manual and Toolkits for information on how to conduct class exercise.*

- *Major instrument and ensemble performance which begin from Section 4 (weeks 12, 13 and 24) are a multi-term course. In this regard, teachers are urged to organise a field trip or use experiential learning approaches within **Weeks 5** to **8** of the semester, off normal class schedules, to help learners find an instrument they prefer and which would suit their needs. The field trip/experiential learning may be to places like the Police Band, Brigade Band, Salvation Army Band, Symphony Orchestra, or music institutions, where learners can have access to all the instruments WAEC offers at the WASSCE level—atɛntɛbɛn, piano, guitar, violin, flute, clarinet, saxophone, trumpet, trombone and tuba. Teacher arranges for an expert to lead the interaction with learners, so the learners get hands-on experiences.*

WEEK 6: CROTCHET (QUARTER NOTE), MINIM (HALF NOTE) AND SEMIBREVE (FULL NOTE)

Learning Indicator: *Perform rhythms using quarter, half, and whole notes, incorporating these durational values into short musical exercises.*

Focal Area 2: Performance of Crotchet, Minim and Semibreve Note Values

In this week, four units of lessons will be taught in the four 60-minute periods allocated to the subject. Firstly, the conceptual understanding of the whole and subdivisions of note values will be established. Secondly, simple and compound time signatures, metre, and note groupings within a time signature are discussed, and beat patterns for conducting in simple time (duple, triple & quadruple) are also introduced and practised. Thirdly, learners create and perform simple percussive pieces.

Note Durations

Musical rhythms are built on note values, which indicate how long a note is held relative to a beat.

- **Semibreve (Whole Note):** Held for four beats in common time (4/4). It fills an entire bar in 4/4.
- **Minim (Half Note):** Held for two beats. Two minims equal one semibreve.
- **Crotchet (Quarter Note):** Held for one beat. Four crotchets equal one semibreve.

These notes help create rhythmic variety and structure within a piece of music.

Subdivisions and the Concept of Beat

Durational values can be subdivided into smaller rhythmic units to help maintain steady timing.

A *beat* is the steady pulse of music. *Notes* are placed within beats to create rhythm.

Understanding how a semibreve breaks into two minims, and a minim into two crotchets helps learners see how rhythm is mathematically structured.

Time Signatures and Metre

Time Signature indicates how many beats are in a bar and what type of note gets one beat.

Examples of simple time signatures

- **2/4 (simple duple):** 2 crotchet beats per bar.
- **3/4 (simple triple):** 3 crotchet beats per bar.

- **4/4 (simple quadruple):** 4 crotchet beats per bar.

Learners are introduced to how note values are grouped within each time signature, which affects the phrasing and performance of rhythms.

Conducting Beat Patterns

Conducting helps visualise and feel the metre:

- **2/4 (Duple)**: Down, up

- **3/4 (Triple)**: Down, right, up

- **4/4 (Quadruple)**: Down, left, right, up

Practising conducting patterns reinforces the strong-weak beat hierarchy and rhythmic consistency in performance.

Learning Tasks

Learners are given tasks individually or in small groups to:

1. tell the time signature of a given phrase.

2. determine if the time is simple or compound.

3. provide bar lines to short rhythmic or melodic passages.

PEDAGOGICAL EXEMPLARS

Simulation: Rhythm Syllable Pedagogy & Rhythmic Storytelling

Introduce rhythm concepts through a culturally grounded sound story simulation, using spoken syllables, sound imitation, rhythmic clapping, and vocal play. Learners explore the relationship between sound and meaning in music.

Story–Based Simulation:

Narrate The Locomotive Train Story, filled with sound cues such as:

- *"mɔ kɔ – mɔ kɔ Tarkwa – kɔ kɔ kɔ kɔ – moo moo – kyioooooo"*

Anecdote: The Locomotive Train Story

Begin by narrating the following story to your learners:

Once upon a time, in a rural town in Ghana, a group of passengers was waiting at the station for the old locomotive train. As they waited, a lively conversation broke out. One person asked a friend in Akan, "Are you going?" The friend replied, "I will go"—which in Akan is said as "**mɔ kɔ**." Then the person asked again, "Where are you going?" The reply came, "I will go to Tarkwa," or "**mɔ kɔ Tarkwa**." As the train approached the second-to-last station and the conductor noticed that no one was getting down or boarding, he signalled the driver with urgency: "**kɔ, kɔ, kɔ, kɔ**"—meaning go, go, go, go! Just as the train sped off toward the next station, the driver suddenly spotted a herd of cattle crossing the railway line. The cows began

to moo loudly—"moo, moo." Instinctively and without delay, the driver pulled the horn—**"Kyioooooo**!"—warning both animals and humans alike of the train's approach.

And that, dear learners, is the end of this sound-filled journey.

1. Ask learners to identify the different types of sounds used (e.g., human speech, animal sound, mechanical sound). Guide a rhythmic clapping or vocal activity using the sequence: **mɔ kɔ – mɔ kɔ Tarkwa – kɔ kɔ kɔ** kɔ – **moo moo** – **kyioooooo**.

2. Let learners create their own sound stories using local language syllables, animal calls, or environmental sounds.

3. Ask learners to identify

   - Human speech rhythms (e.g., mɔ kɔ Tarkwa)

   - Mechanical sounds (e.g., kyioooooo)

   - Animal sounds (e.g., moo moo)

Lead learners in patterned clapping, vocalisations, and body percussion, imitating the rhythmic phrasing of the story. Encourage them to create and perform their own rhythmic sound stories, drawing on local languages, animal calls, and environmental sounds.

The teacher selects five learners or puts them in five small groups to play the game.

Table 1: The Locomotive Train

Learner No.	Syllable assigned	Notes
1.	kɔ, kɔ, kɔ, kɔ	The teacher should give a pulse
2.	mɔ kɔ, mɔ kɔ, mɔ kɔ, mɔ kɔ	One mɔ kɔ should be within the pulse
3.	mɔ kɔ Tarkwa, mɔ kɔ Tar-kwa	Mɔ kɔ Tar-kwa is one pulse
4.	Moo moo	Moo should be prolonged as saying "Moo cow." But the cow is silent and not pronounced
5.	kyiooooooooooo	The whistle should last four pulses

Figure 6: *Chart to the Locomotive Train*

Example 3: *Locomotive Train in rhythmic Monotone*

Learners must know that for a symbol to have meaning, there must be an established **pulse**. Knowing only its mathematics is not musical. Draw learners' attention to James Froseth's audio recordings of graded exercises—Teach learners to "Pattern Read" in 2/4 and 6/8, and the "Du de – Du da di" rhythmic syllable.

Video Links

1. 2/4 Time

   https://www.youtube.com/watch?v=dXJzvuppsmA&list=PLXCjS_sJ63tkpOwSD0fLvPfBL9nsa76bB&index=5

   https://youtu.be/HdZvs9ca57s?list=PLXCjS_sJ63tkpOwSD0fLvPfBL9nsa76bB

2. 6/8 Time

   https://youtu.be/QVYpRniH8tY?list=PLXCjS_sJ63tkpOwSD0fLvPfBL9nsa76bB

Let learners study both the American and the British ways of calling the note values as indicated in the table below:

Table 2: American & British names of note values

American	English	Duration (If Pulse is Crotchet)
Whole Note	Semibreve	4 beats
Half Note	Minim	2 beats
Quarter Note	Crotchet	1 beat
Eighth Note	Quaver	½ beats
Sixteenth Note	Semiquaver	¼ beats

What to Do

- Discuss the importance of pulse in rhythmic meaning.
- Introduce James Froseth's **"Du de / Du da di"** syllables and graded pattern reading (2/4, 6/8).
- Use durational symbol boxes:
- Draw note values and match to numeric durations
- Add rest equivalents
- Place them correctly on clefs

- Demonstrate rubrics for rhythm grouping:
- Beaming rules
- Third-line flipping
- Time signature formatting

For learners unfamiliar with the topic, use large illustrated storyboards and echo-clap rhythm syllables. Provide cut-out cards with sounds (e.g., "moo," "kyiooo") for arrangement games.

For learners familiar, let them compose 4-bar rhythmic stories using onomatopoeic phrases, guided by Froseth's patterns. For advanced learners, introduce mixed metres or tempo changes in their stories. Ask them to explain how rhythm conveys mood or meaning.

For learners with special educational needs use tactile cards, gesture prompts, and call-response formats. Allow alternative expression modes like movement or drawing rhythmic shapes.

Collaborative Learning

Learners work in groups or pairs to compose and perform rhythmic pieces using varied note values, time signatures, and conducting patterns.

What to Do

- Introduce common time signatures (2/4, 3/4, 6/8). Use baton or hand movements to demonstrate conducting patterns.
- Discuss the mathematical meaning of time signature components (upper = beats per bar; lower = note value per beat).
- Pose higher-order questions to promote deductive reasoning:
- *"Why do we group eighth notes differently in 6/8 vs. 4/4?"*
- *"How does the conducting motion reflect beat strength?"*

Use colour-coded note values and guided worksheets for learners unfamiliar with the topic. Start with simple metres (e.g., 2/4) and provide clapping drills and visual conducting diagrams.

Figure 7: *Time Signature/Conducting Patterns*

For learners familiar, let them compose and perform short rhythm pieces, switch conducting roles, and analyse the grouping of notes, while challenge advanced learners with irregular or additive metres. Ask them to lead peer workshops on conducting patterns. Ask higher-order questions to allow learners to deduce the formula for describing time signatures in terms of the upper and lower numbers.

Learners with must be offered simplified note banks, steady-beat backing tracks, visual cues for time signature decoding, and buddy support for physical activities like conducting.

HINT

*Mid–Semester Examination for the first semester is in Week 6. Refer to **Appendix C** for a Table of Specifications to guide you in setting the questions. Set questions to cover all the indicators covered for at least weeks 1 to 5.*

WEEK 7: CREATING AND PERFORMING SIMPLE PERCUSSIVE PIECES

Learning Indicator: *Perform rhythms using quarter, half and whole notes, incorporating these durational values into short musical exercises.*

Focal Area: Performing Percussive Pieces Involving Crotchet, Minim and Semibreve

This lesson introduces learners to the practical performance of basic rhythmic values—crotchet (quarter note), minim (half note) and semibreve (whole note)—within short musical exercises. Through clapping, percussion instruments, body movements, or simple vocalisation, learners will explore how these note durations work together to create steady and expressive rhythmic patterns. The focus is on developing a strong sense of timing, beat, and coordination while performing clearly and confidently. This foundational rhythmic skill supports broader music performance and literacy, laying the groundwork for ensemble playing and musical interpretation.

Rhythmic Durations: Crotchet (Quarter), Minim (Half) and Semibreve (Whole Notes)

Rhythmic durations represent how long a note is held in time. A crotchet note typically gets one beat, a minim note lasts two beats, and a whole note sustains for four beats in common (4/4) time. These basic durations are foundational to all rhythms in music and help in building rhythmic fluency.

Symbols and Notation of Basic Rhythms

Musical rhythms are written using specific note symbols. A crotchet note is represented with a filled notehead and stem; a minim (half note) has an open notehead with a stem; a semibreve (whole note) is shown as an open notehead with no stem. Corresponding rests indicate silence for the same durations. Notation allows musicians to read and perform rhythms accurately.

Beat, Pulse and Steady Tempo in Rhythm

The beat is the regular, underlying pulse of a piece of music. Tempo refers to the speed of the beat. A steady beat is essential for rhythmic consistency, especially when performing in a group. Understanding pulse helps musicians keep time and align rhythms precisely with others.

Rhythmic Patterns Using Basic Durations

Simple rhythmic patterns are constructed by combining quarter, half, and whole notes. These patterns can be used to build short musical exercises or phrases. The arrangement of different durations creates variety and character in rhythm, and is central to musical composition and improvisation.

Performing Rhythms through Percussion and Body Movement

Rhythms can be performed using percussive tools such as drums, shakers, or through body percussion like clapping and tapping. This allows for the physical embodiment of rhythm, strengthening timing and coordination. Performing rhythms physically aids internalisation of time values and dynamics.

Interpreting Rhythm in Group Performance Settings

In ensemble contexts, rhythmic performance demands coordination and listening. Each member must align their rhythm with the group, ensuring correct timing, dynamic balance, and consistency. Understanding one's rhythmic role contributes to the overall cohesion of group music-making.

Evaluating Rhythm Performance: Accuracy and Expression

Rhythmic performance is evaluated based on timing accuracy, consistency, clarity of articulation, and expressive quality. Feedback focuses on whether the performer maintained the correct durations, stayed with the pulse, and conveyed appropriate musical feeling or energy through rhythm.

Learning Task

Guide groups to compose an eight-bar percussive piece with their chosen instruments (Refer to their homework) using crotchet, minim and semibreve with the suggested template below, *Figure* 7. Instrument types for the staves have also been suggested in the Template, but learners must name their instruments.

Example 4: *Eight-bar Percussive Piece Template*

PEDAGOGICAL EXEMPLARS

Information Literacy

Guide learners explore rhythm training apps such as Rhythm Cat and Tenuto to practise recognising and performing rhythms with crotchet (quarter note), minim (half note), and semibreve (whole note). These tools help learners visualise, hear, and tap out rhythmic patterns in a fun, interactive way. For learners unfamiliar with the topic, use simplified app levels with visual rhythm guides and slow tempo options. You can provide guidance on how to interpret rhythmic symbols. For learners familiar with the topic, let them select mid-level app challenges and compare two rhythm apps for effectiveness. For advanced learners, challenge them to complete higher levels, record their screen performance, and reflect on rhythm accuracy and timing. For learners with special educational needs, use apps with large icons, adjustable speeds, and audio cues. Pair them with a peer for guided navigation and practice.

Project–Based Learning

In groups, let learners research, compose and present short rhythmic excerpts and melodic phrases inspired by Ghanaian singing styles (e.g., lullabies, work songs, or folk chants). The project ends with a class presentation and a peer review session. For learners unfamiliar with the topic, provide a scaffolded template with fill-in rhythm blocks and allow audio examples for reference. For learners familiar with the topic, let them select a Ghanaian singing medium and create a rhythmic variation using learnt note values. For advanced learners, encourage composing longer rhythmic pieces (e.g., 8–12 bars) with contrasting sections and lead peer review sessions. Allow drawing-based rhythmic compositions, simplified notation, and oral presentations with group support for learners with special educational needs.

Collaborative Learning

Learners work in small rhythm circles to create and perform patterns using quarter, half and whole notes. After performing, each group reflects on their rhythm choices and discusses how beat, tempo, and duration shaped their pieces. Use flashcards or body percussion to help build confidence in rhythm creation for learners unfamiliar with the topic. You can also assign roles such as echo-player or pulse-keeper for them. For learners familiar with the topic, allow them to lead sections of the circle, layer rhythms, or create call-and-response phrases but for advanced learners, let them lead group coordination, explore polyrhythms and explain the expressive use of note values in group debriefs.

For learners with special educational needs, provide adapted instruments (e.g., soft sticks, shakers), visual aids (e.g., coloured beat cards), and pair them with supportive peers.

Simulation

Learners simulate a real-life ensemble by taking turns conducting while the rest of the class performs rhythmic patterns using crotchet (quarter), minim (half note) and semibreve (whole note). Each learner acts as conductor, giving tempo cues and guiding group timing. You can model basic hand gestures and give short rhythmic patterns (2–4 bars) for learners unfamiliar with the topic to conduct. For learners familiar with the topic, let them select the rhythm, cue group entries, and reflect on what conducting helped them notice. For advanced learners,

encourage tempo shifts, dynamics changes, and phrasing control while conducting. Let them lead a full-class performance. For learners with special educational needs, use simplified beat cards or metronome cues, offer physical assistance or a co-conductor, and allow oral feedback rather than written analysis

HINT

*The recommended mode of assessment for Week 7 is **homework**. Refer to **Appendix E** for the task given.*

WEEK 8: PERFORMING MAJOR AND MINOR SCALES IN SOLFEGE

Learning Indicator: *Construct and perform scales (major and minor) and use solfege syllables to sight–sing simple melodies accurately.*

Focal Area: Sight Singing and Sight Playing

This lesson focuses on helping learners construct and perform both major and minor scales accurately, using solfege syllables (doh, ray, mi, etc.) to support pitch recognition and vocal development. Learners will explore scale patterns, understand the tonal relationships between notes, and apply this knowledge to sight-singing simple melodies. Through guided exercises, keyboard demonstrations, and vocal practice, they will develop intonation accuracy, confidence in pitch-matching, and foundational skills for music reading and performance. Learners should be assisted to discover the pattern that establishes the major scale, construct major scales in C, G & F, and discover the pattern that establishes the minor scale, then construct minor scales in a, e, & g.

Characteristics of Major and Minor Scales in Solfege

Major and minor scales follow distinct intervallic patterns that form the foundation of tonal music. The major scale is constructed using the pattern: tone–tone–semitone–tone–tone–tone–semitone, while the natural minor scale follows: tone–semitone–tone–tone–semitone–tone–tone. These scales are mapped onto solfege syllables, with the major scale corresponding to doh–ray–mi–fah–soh–lah–ti–doh. In minor scales, modifications such as flattened third, sixth, and seventh degrees are introduced. The harmonic and melodic minor variations offer further alterations, adding expressive flexibility. Scale degrees in both systems serve functional roles, often referenced using Roman numerals or solfege names to identify relationships among tones.

Sight–Singing Melodic Patterns Using Solfege in Major and Minor Modes

Sight-singing in solfege utilises syllables to represent pitch relationships, promoting aural accuracy and internalised understanding of scale structure. In this context, melodies composed in major and minor keys are broken down into stepwise motion, skips, and arpeggiated figures for analysis and performance. Rhythmic regularity, pitch contour, and tonal centre are considered when evaluating melodic phrases. Solfege serves as a tool for recognising patterns and tonal functions, enabling clearer navigation through melodies. Attention is often given to phrase structure, intervallic leaps, and cadential resolutions, which reflect the stylistic qualities of the scale in use.

Visual and Aural Mapping of Scale Structures through Keyboard and Vocal Application

Exploration of scales on melodic instruments such as the keyboard provides a tactile and visual model for understanding pitch relationships within major and minor scales. The physical

spacing between keys illustrates the interval structure, reinforcing theoretical knowledge. When paired with vocal performance using solfege, this dual engagement strengthens memory, coordination, and pitch discrimination. The octave span serves as a framework for identifying transpositions, scalar fragments, and modal shifts. Patterns such as tetrachords, leading tones, and tonic–dominant relationships become more apparent when observed across vocal and instrumental platforms.

Learning Tasks

In fours, clap the following rhythms in concert. Internalise the pulse as (i) *Crotchet = 120BPM*, and (ii) *Crotchet = 60BPM*.

A **metronome** is a device that produces a steady pulse to help musicians play in time. The metronome mark for pulse is measured in BPM (beats-per-minute).

A **tempo** marking of 60 BPM equals one beat per second, while 120 BPM equals two beats per second.

Internalising pulse at 120 BPM to the crotchet, clap all the rhythmic phrases in the box from 1 – 6.

PEDAGOGICAL EXEMPLAR

Project–Based Learning (PBL)

Learners use a digital piano app to explore and internalise the structure of the C major scale and later apply that knowledge to construct major scales of G and F, using notation, keyboard practice, and peer feedback.

What to Do

Digital App Introduction

Learners download a piano app such as Online Pianist Virtual Piano.

Starting from middle C, guide learners to play ascending notes (C–D–E–F–G–A–B–C) while listening attentively (audiation). Instruct learners to label intervals using the keyboard.

Starting from a C, preferably the middle C, lead learners to play their Pianos pressing the notes one by one in ascending order, listening to hear the diatonic scale (audiation). Ask learners to keep track of the movements between the black and white notes. When a step does not cross a black note, they should designate the interval as a Semitone (**S**). If it is crossing a black note, then they should designate the interval as a Tone (**T**). The pattern is T, T, S, T, T, T, S.

Solfege:	doh	ray	me	fah	soh	lah	te	doh'
Scale Degrees:	I	II	III	IV	V	VI	VII	I
Scale Pattern:		T	T	S	T	T	T	S

White music–board Demonstration

- Notate the C major scale with whole notes.
- Use slurs to mark semitone intervals (between 3rd & 4th and 7th & 8th degrees).
- Demonstrate accidentals: Sharp (♯), Flat (♭), Natural (♮)

GROUP WORK: CONSTRUCTING G AND F MAJOR SCALES

1. Learners use manuscript sheets (Annex 5) to build G and F major scales.
2. Encourage collaboration, peer review, and feedback rounds.
3. Direct attention to how the sharp (F♯) in G and the flat (B♭) in F result in their respective key signatures.

Independent Task

1. Learners work out other major scales at home using digital apps.
2. Provide access to the Key Signature Table (Annex 6) to check accuracy.

Activity 2: Exploring Minor Scales – Natural, Harmonic, and Melodic

a. A Natural Minor

- Notate A natural minor scale on the whiteboard using whole notes.
- Mark semitones between 2nd & 3rd and 5th & 6th degrees.
- Guide learners through singing the scale in solfege after listening via digital piano.

b. A Harmonic Minor

- Notate the A harmonic minor scale.
- Identify semitones (2–3, 7–8) and the augmented second (3 semitones) between 5th & 6th.
- Guide learners in singing with solfege: Note altered syllables 'ba' (for raised 6th) and 'se' (for raised 7th).

Finally, let learners know that the accidentals encountered give the key its signature, as illustrated below.

C, G, and F Keys without Key Signatures

C Major

G Major

F Major

Deducing from their accidentals, their signatures will be:

C = No

G = One

F = One

Instruct learners to work out the other notes of the diatonic scale and establish their key signatures outside of class. They can always reconcile their answers with the ***Key Signature Table*** in **Annex 6.**

On the white-music-board, notate the scale of **A natural minor** with whole notes. Assist learners to mark the semitones with a *slur*. The semitone occurs between the 2nd & 3rd notes, and between the 5th & 6th notes.

Solfege:	lah	te	doh	rah	me	fah	soh	lah'
Scale Degrees:	I	II	III	IV	V	VI	VII	I
Scale Pattern:	T	S	T	T	S	T	T	

After learners have written the **A natural minor** scale into their manuscript sheets, lead them to sing through the scale using solfege after they have listened to the keyboard.

ACTIVITY 2

On the Marker board, notate the scale of **A harmonic minor** with whole notes. Assist learners to mark the semitones with a *slur*. The semitone occurs between the 2nd & 3rd notes, and between the 7th & 8th notes, then one-and-a-half tones [or 3 semitones] between the 5th & 6th notes.

Solfege:	lah	te	doh	rah	me	ba	se	lah'
Scale Degrees:	I	II	III	IV	V	VI	VII	I
Scale Pattern:	T	S	T	T	S	T+S	S	

The Harmonic Minor Scale

After learners have written the **A harmonic minor** scale into their manuscript sheets, lead them to sing through the scale using solfege after they have listened to the keyboard. Learners' attention should be drawn to the 6th and 7th solfege names. **Ba** and **Se**. Explain that the difficulty in pitching accurately brought that alteration to the '**fah**' to be changed to '**ba**.' The 'ba' here is pronounced '**bay**', an inlet of the sea.

Melodic Minor Scale—Ascending

Solfege:	lah	te	doh	rah	me	fe	se	lah'
Scale Degrees:	I	II	III	IV	V	VI	VII	I
Scale Pattern:	T	S	T	T	T	T	S	

Melodic Minor Scale—Descending

Solfege:	lah	soh	fah	me	rah	doh	te	lah'
Scale Degrees:	I	VIII	VI	V	IV	III	II	I
Scale Pattern:	T	T	S	T	T	S	T	

Finally, guide learners to fix how the accidentals show the key of a minor scale and its key signature, as illustrated below. Note that the accidental on the leading note, i.e., the **VII** degree, **'se'** solfege, is neglected in determining the key signature.

A·Minor=¶
No·accidentals¶

G·Minor··¶
No·=·2·flats¶

D·Minor¶
No·=·1·flat¶

For Learners Unfamiliar with the topic, use colour-coded keyboards and note-name stickers on digital pianos. Provide visual guides showing the diatonic pattern (T–T–S–T–T–T–S). Again, assign simpler tasks such as labelling white notes only or tracing scales with templates. Use guided worksheets with step-by-step prompts and sample scales partially filled. For Learners Familiar with the topic, let them construct scales independently before checking with the Annex. Assign them to explain the role of accidentals and assist others during group work. Let them experiment with singing scales in different starting notes (movable 'doh').

KEY ASSESSMENT

Assessment Level 2: Explain the scale designation of the John Curwen hand sign below.

la

Assessment Level 3: If the pulse for performing a rhythmic phrase is the minim value, discuss the number of beats a crotchet divides.

Assessment Level 4: Create and perform a percussive piece for any three (3) chosen African instruments, a collection of idiophones and membranophones.

HINT

- *The recommended mode of assessment for this week 8 is **practical**. Use the item under DoK level 3 as an example of practical item/task. Refer to pages 37–39 for information on how to conduct practical assessment.*

- *Mid–semester examination scores should be ready for submission to STP.*

SECTION 2 REVIEW

In this section, learners are guided to acquire the fundamental building blocks of music theory. The *John Curwen Hand Signs* are introduced to reinforce the concepts of pitch and solfege. Symbols that define the seven Latin letters in music notation are conveyed with practical activities such as drawing parallels with the way that the keyboard and trumpet are built around the notation system, and *teacher–designed* musical–word–puzzles. The conceptual understanding of the whole and subdivisions

of note values is presented with an anecdote and a simulation activity. Learners are urged to create percussive pieces for performance. Metres are introduced with explanations of the conductor's time-beating patterns. Learners construct major and minor scales practically to deduce the formula.

In all, lessons are embedded with assessment for learning strategies. Sample DoK level questions are set. Collectively, guiding learners to actively engage with gaining these concepts deepens their knowledge and skills in the essentials required for the study of the theory of Western music.

Additional Reading

1. Acquah, E.O., Annan, J.F. & Anderson, H.K. (2016). *Basic approaches to rudiments and theory of music with fundamentals of harmony.* Winneba: GWCBC.

2. Froseth, J. (2023). *Teach learners to "Pattern Read" in 2/4 and 6/8.* Audio recordings of graded exercises.

   https://www.youtube.com/watch?v=dXJzvuppsmA&list=PLXCjS_sJ63tkpOwSD0fLvPfBL9nsa76bB&index=5

   https://youtu.be/QVYpRniH8tY?list=PLXCjS_sJ63tkpOwSD0fLvPfBL9nsa76bB

3. Froseth, J. (2024). *The "Du de – Du da di" rhythmic syllables.* Audio recordings of graded exercises.

   https://youtu.be/HdZvs9ca57s?list=PLXCjS_sJ63tkpOwSD0fLvPfBL9nsa76bB

   https://youtu.be/br1PeNwBL6k

APPENDIX C: Mid-Semester Examination

The Mid-semester examination is an 80 minutes paper consisting of 35 multiple choice questions (35 marks) and Three (3) essay-type questions from which students will answer one question for 15 marks. This tests learners on various aspects of the subject covered from Weeks 1 to 5.

SAMPLE MULTIPLE CHOICE QUESTION

Music helps preserve Ghanaian cultural values by

a. being written in books

b. being taught in schools

c. passing down traditions through performances

d. using modern instruments

Correct Answer: C

SAMPLE ESSAY QUESTION

Q1. Explain how master drummers lead Ewe Agbadza performances. Identify two specific techniques they use and explain why each is important to the ensemble.

SAMPLE ANSWER GUIDE WITH RUBRIC

Role and Importance

- Master drummers establish tempo and feel through basic Agbadza patterns on the atsimevu drum.
- They coordinate all musicians and dancers through non-verbal communication.
- They maintain the cultural integrity of the performance tradition.

Any 3 @ 1 mark each = 3 marks

Techniques

- Signal patterns ("vuga"): Specific rhythmic phrases that indicate transitions between sections.
- Dance-correspondence patterns: Rhythmic patterns that match and cue specific dance movements.

Any 2 techniques @ 3 marks each = 6 marks

Why important

- Signal patterns allow seamless musical direction without disrupting the performance flow.
- Dance-correspondence patterns create unity between music and movement, essential for authentic cultural expression.

Any 2 importance explained @ 3 marks each = 6 marks

Total = 15 marks

Table 2: Test specifications for mid-semester examination (Semester 1)

Week	Focal Area	Type of question	DOK Levels				Total
			1	2	3	4	
1	Exploring Ghanaian Traditional Instruments and Their Functions	Multiple choice	2	3	2		7
		Essay			1		1
2	Understanding the Functions of Traditional Music in Society	Multiple choice	4	3	2		9
		Essay			1		1
3	Practising Elements of Traditional Performance	Multiple choice	2	3	1		6
		Essay					
4	Final Performance and Reflection	Multiple choice	2	2	2		6
		Essay					
5	Staff lines, clef symbols, letter names of lines and spaces, parallels on the keyboard and other orchestral instruments.	Multiple choice	2	3	2		7
		Essay			1		1
Total		**Multiple choice**	**12**	**14**	**9**		**35**
		Essay		**3**		**3**	

SECTION 3: MUSICAL EXPRESSION: UNDERSTANDING DYNAMICS AND ARTICULATION

STRAND: MUSICAL FOUNDATIONS AND MUSIC BUSINESS

Sub-Strand: Communication in Music and Related Arts

> **Learning Outcome:** *Apply common Western music terms to effectively communicate musical concepts, enhancing their ability to engage in discussions and analysis in the field of music.*

> **Content Standard:** *Demonstrate knowledge and application of fundamental Western music terminologies to enhance their understanding, communication and analysis of musical elements and concepts.*

INTRODUCTION AND SECTION SUMMARY

This section focuses on assisting learners understand and use common Western music terminologies to improve how they communicate musical ideas, analyse compositions and participate in discussions. The overall performance indicator is for learners to **apply Western music terms** to describe and explain musical concepts clearly and effectively. They will explore terms related to dynamics, tempo, articulation, form and structure in order to strengthen their ability to understand music both as performers and listeners. The section also encourages learners to critique and reflect on performances using accurate vocabulary. Music communication links closely with **English Language** (oral expression, argumentation, and report writing), **ICT** (digital research and presentations), and **Creative Arts** (musical interpretation and expression). By the end of the section, learners should be able to use music terms confidently in discussions, performances, written critiques and analysis of both classical and contemporary music.

The weeks covered by the section are:

- *Week 9: Western Music Terminologies in Musical Communication*
- *Week 10: Western Music Terminologies in Musical Analysis*
- *Week 11: Musical Terminologies in Critiquing Music Compositions and Performances*

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section uses a variety of learner-centred pedagogical approaches to help learners understand and apply Western music terminologies in communication, analysis, and performance. **Talk for Learning**, **Think-Pair-Share**, and **Collaborative Learning** encourage group interaction and oral expression using musical terms. **Exploratory Learning** and **Inquiry-Based Learning** promote critical thinking as learners investigate and compare how music terms function across

different contexts and styles. **Project-Based Learning** and **Simulation** allow learners to engage deeply with scores and performances, applying terms like *tempo*, *dynamics* and *form* in practical and analytical tasks. **Gamification**, through tools such as "Classics for Kids" offers an engaging way to reinforce terminology through play. These approaches cater for various learning styles and encourage reflection, creativity and meaningful use of music vocabulary in both individual and group settings. This supports deeper musical understanding and confident communication.

ASSESSMENT SUMMARY

Assessment in this section focuses on learners' ability to understand, apply, and communicate using Western music terminologies. Learners are assessed through group discussions, written and oral presentations, musical analysis, and simulated performances. Teachers should observe how accurately learners use terms like dynamics, tempo, articulation, and form in describing, analysing, or critiquing music. Learners also complete group projects where they analyse creative works or compare performances, which should be assessed using checklists or rubrics for accuracy, clarity, and depth of communication. Discussions, debates and reflective writing are recorded to show learners' growth in verbal and written music analysis. For the transcript, record each learner's ability using the following:

- *Week 9: Discussion*
- *Week 10: Debate*
- *Week 11: Portfolio*

Check the 'Hint' section under each week's key assessment for guidance on how to carry out the assessment effectively. Be sure to use a rubric or marking scheme to score learners' work and give them timely feedback on their performance.

WEEK 9: WESTERN MUSIC TERMINOLOGIES IN MUSICAL COMMUNICATION

Learning Indicator: *Identify and explain basic terminologies used in Western music and their significance in musical communication.*

Focal Area: Understanding Basic Terminologies in Western Music

This part of the lesson introduces learners to basic Western musical terminology and its role in musical communication. Learners will explore common terms related to dynamics, tempo, articulation, and expression, examining their meanings and how they appear in musical scores. They will discover how these standardised terms create a shared language that enables composers to communicate their intentions to performers and audiences. Learners will identify terminologies in different musical contexts, explain their meanings, and understand their significance in facilitating effective musical communication across Western musical traditions.

The following are some of the terminologies

1. **Dynamics**: These are terms that describe how loud or soft music should be played. *Examples include:*

   Piano (p) – soft; Forte (f) – loud; Crescendo (<) – gradually getting louder; and Diminuendo (>) – gradually getting softer

2. **Tempo**: These are terms that describe the speed of music. Examples include Allegro – fast and lively; Andante – at a walking pace; Presto – very fast; Largo – very slow

3. **Articulation**: These are terms that describe how notes should be played or sung. Examples include Staccato – short and detached; Legato – smooth and connected; Accent – emphasised note

4. **Form**: This shows the basic structures used to organise music. Examples include Binary form (AB) – two-part structure; Ternary form (ABA) – three-part structure; Rondo form (ABACA) – recurring theme with contrasting sections; These elements are introduced with listening examples and visual aids (e.g., symbols and score extracts), helping learners connect the terms to sound and notation.

Learning Tasks

1. Find the meaning of the following musical terms and categorise them into **Dynamics**, **Tempo**, or **Articulation**

   • *Forte, Crescendo, Legato, Diminuendo,*

   • *Allegro, Andante, Largo,*

   • *Staccato, Piano, Accent, Tenuto, Presto*

2. Explain how each is applied in music performance

PEDAGOGICAL EXEMPLARS

Talk for Learning (TfL)

Learners engage in structured discussions to define and apply Western musical terminology (e.g., dynamics, tempo, articulation), using visual/audio resources and peer interaction.

What to Do

- Share pictures and video clips of musical performances, scores, and documentaries.

- Provide discussion-starter cards with terms such as forte, allegro, legato, staccato.

- Use Think-Pair-Share and roundtable protocols for terminology sharing and feedback.

- Display score excerpts and guide learners to identify terms and explain their function in musical interpretation.

Use simple scores highlighting basic terms for learners unfamiliar with the topic, and pair visuals with terms. Again, provide printed glossary sheets and sentence starters for such learners. Learners familiar with the topic must be asked to compare usage of similar terms across musical styles. Advanced learners must be encouraged to research historical use of terms and analyse variations across periods or genres. Let them create annotated scores demonstrating term function. Provide flashcards with images and tactile cues for learners with SEN, and allow verbal or audio-recorded responses. Use colour-coded categories and provide longer response time for such learners.

Exploratory Learning

Learners explore scores, recordings, and reference materials to discover and classify music terms. They then apply their understanding in practical and analytical tasks.

What to Do

- Set up terminology discovery stations with different resources.

- Group terms by category: Dynamics, Tempo, Articulation, Expression.

- Use guided listening tasks where learners identify and note terminology used.

- Let learners build terminology concept maps showing relationships and functions.

For learners unfamiliar with the topic, use listening guides that highlight key terms and cue specific score locations. Allow matching games using visual aids for such learners. However, for those familiar, encourage them to group new terms and lead category mapping activities. Assign tasks exploring subtle expression differences.

For advanced learners, let them investigate cultural adaptations of Western terminology and analyse terminology's communicative power in complex pieces. Learners with SEN must be assisted to use simplified resource stations with fewer terms. Provide icon-based mapping templates and peer-assisted categorisation.

Group Work / Collaborative Learning

Learners work in groups to design performance instructions using terminology. They present short musical demonstrations showing how terms guide performance interpretation.

What to Do

- Form mixed-ability teams and assign clear roles (e.g., researcher, scribe, performer).
- Provide terminology resource cards for integration into group work.
- Groups create a short performance or demonstration, explaining the function of the terms used.
- Use peer assessment forms to evaluate terminology use and clarity of explanation.

For learners unfamiliar with the topic, work with familiar terms and simple performance tasks (e.g., clap forte vs piano). Use rehearsal scripts to enhance their understanding. For learners familiar, add subtle dynamics, articulations and expressive terms to their group performances but challenge the advanced learners to create original pieces with layered terminology. Encourage them to lead peer review discussions. For learners with SEN, use adapted instruments (e.g., hand bells, colour-coded percussion), printed instruction templates and buddy roles that support their communication.

Think–Pair–Share

Learners reflect individually on a familiar musical piece featuring dynamic changes, then discuss their thoughts in pairs and quartets before sharing as a class.

What to Do

- Provide audio examples with contrasting dynamics (e.g., piano vs forte, crescendo).
- Use reflection prompts such as:

  "How did the dynamics affect the mood of the piece?"

  "What would happen if the dynamics were changed?"

- Guide Think-Pair-Share → Quartet → Class discussion progression.
- Encourage correct terminology usage throughout sharing.

Learners unfamiliar should be given prompts with sample responses and play shorter excerpts with obvious contrasts. Those familiar should be made to compare multiple pieces and discuss dynamic shaping. For advanced learners, let them analyse nuanced dynamic transitions and propose alternative interpretations; and learners with SEN, should be provided with visual aids (e.g., visual volume scales), use gesture-based responses for dynamics (e.g., raise/lower hand), and allow discussion via peer-supported dialogue.

KEY ASSESSMENT

Assessment Level 1: Which term indicates a gradual increase in volume?

Assessment Level 2: Explain how using crescendo and legato markings together can change the mood or character of a melody. Give an example.

Assessment Level 3: Discuss how tempo markings help the performer interpret the piece and how they serve as communication from the composer.

HINT

*The recommended mode of assessment for Week 9 is **peer assessment.** Use the item under DoK level 3 of the key assessment as an example of peer assessment item. Make reference to Assessment Teacher Assessment Manual and Toolkits pages 72–74 for information on how to conduct performance assessment.*

WEEK 10: WESTERN MUSIC TERMINOLOGIES IN MUSICAL ANALYSIS

Learning Indicator: *Apply basic terminologies in Western Music within various musical contexts to analyse selected creative works.*

Focal Area: Applying Music Terms in Analysis

In this lesson, learners move beyond identifying terms to actively applying them in musical analysis. They listen to selected pieces, study short scores, and use music terms (such as *dynamics*, *tempo*, *articulation*, and *form*) to describe what they hear or see. Learners begin to develop analytical thinking by comparing how different pieces use these elements and reflecting on their effects. Through group projects and discussions, they practise using accurate vocabulary to interpret musical expression and structure, laying the foundation for confident music critique and performance planning.

Overview of Basic Western Music Terminologies

Western music analysis depends on a shared vocabulary of terms that describe how music is performed and perceived. Key terminologies include *dynamics* (volume levels, e.g., piano, forte), *tempo* (speed, e.g., largo, allegro), *articulation* (how notes are executed, e.g., staccato, legato), *texture* (e.g., monophony, polyphony), and *form* (overall structure, e.g., binary, ternary). These terms provide the framework for describing musical characteristics in both written and oral discourse.

Analysing Musical Form Using Terminology

Musical form refers to the structure and organisation of a musical composition over time. Forms such as binary (A–B), ternary (A–B–A), and rondo (A–B–A–C–A) demonstrate how themes and sections recur or contrast. Understanding these patterns enables the analysis of repetition, contrast, development, and variation within a piece. Form analysis provides insights into the composer's intention and the logic of musical unfolding.

Describing Expressive Elements in Music

Expressive elements shape the emotional and interpretive character of music. *Dynamics* indicate loudness or softness, while *tempo* conveys pacing, and *articulation* influences the character of individual notes or phrases. For example, a gradual crescendo may create a sense of anticipation, while staccato articulation can add lightness or tension. Analysing expressive elements involves recognising how these features contribute to the overall mood, character, and dramatic effect of a composition.

Comparing Musical Pieces Using Terminologies

Analytical comparison of two or more musical works highlights how different composers employ the same or contrasting techniques to achieve artistic expression. This process involves identifying similarities or differences in dynamics, tempo, form, texture, instrumentation, and articulation. Comparative analysis helps reveal stylistic traits, period-specific features, and the unique expressive intentions behind each piece, fostering deeper understanding and appreciation of musical diversity.

Interpreting Music Scores with Annotated Terminology

Musical scores contain notated instructions that guide performers on how to realise the composer's vision. These include symbols and words indicating tempo changes, dynamic shifts, articulation styles, and expressive techniques. Interpretation involves recognising and understanding these markings, such as *ritardando*, *fortissimo*, *legato*, or *da capo al fine*, and relating them to both performance decisions and analytical commentary.

Writing and Presenting Basic Musical Analysis

Written or oral analysis of music involves articulating observations using appropriate musical terminology. A basic analytical paragraph might describe a passage's structure, dynamic progression, tempo shifts, and textural layering, using terms learned through study. The goal is to present clear, accurate descriptions that reflect both objective observations and subjective interpretations, thereby demonstrating critical engagement with the music.

Learning Task

Organise a debate on the topic "Western Music Terminologies Are Essential for Analysing All Forms of Music"

Task Description

1. Organise students into two teams:

    a. **Affirmative Team:** *Argues that Western music terminologies (such as dynamics, tempo, articulation, form, and texture) are essential tools for analysing all types of music—including African traditional, contemporary, and popular genres.*

    b. **Opposing Team:** *Argues that while Western terminologies may be useful, they are not universally applicable or sufficient for analysing all music genres, especially those rooted in oral traditions or different cultural frameworks.*

PEDAGOGICAL EXEMPLARS

Project–Based Learning (PBL)

Learners work in groups to analyse classical music scores and pop music lead sheets, identifying and comparing how musical terms (dynamics, tempo, articulation, expression) communicate structure, development, and emotional impact.

What to Do

- Select paired examples of classical scores and pop lead sheets.
- Provide terminology analysis worksheets organised by category (e.g., dynamics, tempo).
- Guide learners to complete comparative templates exploring how terms function across genres.
- Learners present findings, explaining how terminology affects interpretation, structure, and mood.
- Use peer feedback forms to evaluate clarity, accuracy, and insight.

Use simplified excerpts with colour-coded terminology and listening guides for learners unfamiliar with the topic. Provide definitions and everyday analogies (e.g., forte = loud voice) for them. Those familiar should be assigned comparative tasks across genres or musical periods, including learner-led mini-presentations.

Advanced learners must be made to analyse extended works (e.g., Bach vs. Coldplay lead sheets), focus on interpretive choices, and discuss symbolic relationships. For learners with SEN, offer enlarged or screen-based scores with high-contrast symbols; allow oral rather than written presentation and group roles tailored to strengths (e.g., summariser, speaker, notator).

Peer Learning

Each learner selects a musical piece, annotates the score with identified terms, and writes a short analysis explaining how the terms shape expression, structure and performance. Learners exchange their work with peers for feedback.

What to Do

- Provide score samples from different periods (*Baroque, Classical, Romantic, Pop*).
- Share annotation guides with terminology categories (dynamics, tempo, articulation, form).
- Use analysis templates to scaffold writing.
- Establish peer review protocols using criteria such as terminology accuracy, depth of interpretation, and clarity of explanation.
- Include reflection prompts for learners to summarise insights gained from peer work.

Start with short excerpts and limited terms for learners unfamiliar with the topic. Use printed guides and one-to-one support as well. For learners familiar, encourage analytical depth by connecting terms to historical performance practice.

For advanced learners, assign multiple pieces for cross-analysis or interpretation of differing recordings, and facilitate peer-teaching sessions.

Learners with SEN must be offered printed templates with large fonts, audio annotations, or video explanations as alternatives. Use paired peer coaching for feedback tasks.

Simulation

Learners perform short musical excerpts while applying terminology in action. They pause at key terms (e.g., crescendo, ritardando) to explain how the term shapes their expressive choices and performance.

What to Do

- Select varied pieces with clearly marked dynamic, tempo, and articulation symbols.
- Prepare performance checklists to guide term-based demonstration.
- Learners pause briefly during performance to comment on each key term's function and effect.
- Audience uses observation forms to note terminology use and effectiveness.
- Learners complete self-reflection sheets evaluating their application and understanding.

For learners unfamiliar with the topic, let them practise simpler pieces with only a few terms. Use peer modelling and scripted explanations. Those familiar can perform more complex phrases and lead group critique while advanced learners can be made to compare multiple interpretations of the same phrase, discussing stylistic implications.

For learners with SEN, use adapted instruments or pre-recorded explanations, and allow expressive movement or gesture as demonstration.

Gamification

Learners reinforce terminology knowledge through an online game followed by a team-based competition applying their learning to score excerpts.

What to Do

- Learners play Musical Terms Game individually.
- Form teams to complete terminology challenge rounds using real score excerpts.
- Assign points for term identification, function explanation, and application.
- Winning team completes a collaborative score analysis, showcasing accumulated knowledge.
- Award certificates or small incentives for participation and collaboration.

Begin with assisted gameplay for learners unfamiliar with the topic. Use flashcards to reinforce unfamiliar terms, and pair with supportive peers. For those who are familiar, let them take on leadership in team challenges.

For advanced learners, let them serve as tournament referees or analysis presenters to evaluate score excerpts independently. For learners with SEN, use accessible devices with screen readers or tactile feedback. Play verbal or simplified versions of the game with alternative communication tools.

KEY ASSESSMENT

Assessment Level 1: Which musical term indicates a gradual decrease in volume?

Assessment Level 2: Listen to two short pieces of music—one marked *legato* and the other *staccato*. Describe how the articulation in each piece affects the overall mood or character of the music

Assessment Level 3: Compare how Baroque and Romantic composers communicate expressive intentions through different terminology approaches.

> **HINT**
>
> *The recommended mode of assessment for this week is **debate.** Use the item under DoK level 3 Refer to the learning task in this lesson for an example of the debate question. Refer to the Teacher Assessment Manual and Toolkits for information on how to conduct debate.*

Week 11: Musical Terminologies in Critiquing Music Compositions and Performances

Learning Indicator: *Describe and critique music compositions and performances, using the appropriate terminologies to communicate in both written and oral discussions about music.*

Focal Area: Communicating and Critiquing Music Using Terminologies

In this lesson, learners extend their understanding by using musical terminology to express and critique ideas about music. They take part in structured discussions, debates and presentations where they describe performances, explain interpretive choices, and evaluate musical works using the correct terms. This week develops learners' ability to **think critically**, **communicate clearly**, and **defend musical opinions**, both in writing and in speech. It also reinforces how musical language connects performers, composers, and audiences.

Writing Music Critiques

This means learners write short reflections or reviews about a musical performance or composition. They use correct music terms (e.g., tempo, dynamics, articulation) to describe what they hear and how it affects the music. The goal is to express opinions in a structured and thoughtful way—like a mini review. Example: "The piece began with a slow tempo (adagio) that created a calm mood. The crescendo in the middle added excitement."

Evaluating Performances

This involves listening to (or watching) a music performance and judging its quality using specific music elements. Learners consider how well the dynamics, tempo, expression, and technique were used, and whether the music matched the composer's or performer's intent. **Example**: *"The performer played too quickly during the andante section, which made the music feel rushed."*

Presentation of Musical Opinions

Learners share their own views about a piece of music or a performance in front of the class. This can be done verbally or using slides/posters. They must use technical music vocabulary and explain why they like or dislike certain parts, or how they would perform it differently. **Example:** *"I think the staccato notes should be lighter to match the joyful character of the piece."*

Communication as a Performance Skill

This means understanding that music is not just sound—it also involves clear communication between composer, performer, and audience. Learners practise expressing ideas about music clearly during rehearsals or group work, using music terms to explain what they want or intend

in performance. **Example:** Telling a fellow group member, "*Let us slow down here to keep the andante feeling steady.*"

Learning Task

Discuss how musical terminology helps performers, composers and audiences understand and communicate ideas about music.

PEDAGOGICAL EXEMPLARS

Initiation Talk for Learning

Learners are introduced to musical terminology through listening and viewing activities. They respond by using at least two relevant terms (e.g., dynamics, tempo, melody) to express their initial impressions of the music's expressive qualities.

What to Do

- Play contrasting musical excerpts with clearly defined dynamic, tempo, or melodic features.

- Provide terminology reference charts categorised by musical element.

- Prompt learners to describe their impressions using specific terms (e.g., "The crescendo into forte builds excitement").

- Record the used terms on a class chart to build a collective vocabulary.

- For learners unfamiliar with the topic, use basic excerpts and visual cue cards. Relate terms to everyday experiences (**e.g.,** *forte = shouting, largo = slow walking*).

Dynamics in Music
Definitions and Symbols

Term	Symbol	Definition
Fortississimo	*fff*	very, very loud
Fortissimo	*ff*	very loud
Forte	*f*	loud
Mezzo forte	*mf*	a little loud
Mezzo piano	*mp*	a little soft
Piano	*p*	soft
Pianissimo	*pp*	very soft
Pianississimo	*ppp*	very, very soft
Crescendo	<	gradually getting louder
Decrescendo	>	gradually getting softer
Sforzando	*sfz*	suddenly, with a sudden emphasis

Figure 8: *Dynamic Terms and definition*

For those familiar, encourage varied vocabulary and multiple observations.

For advanced learners, let them Compare two pieces during initial discussion and introduce interpretive nuance. Use audio-visual aids, simplified terms, or alternative response methods (e.g., gestures or assisted speaking devices) for learners with special educational needs.

Building on What Others Say

In small groups, learners engage in peer-led discussions, responding to and expanding on a peer's musical observation using appropriate terminology.

What to Do

- Assign one speaker to start with an observation focused on a chosen element (e.g., form, articulation).
- Other members respond using the term previously used and build on it.
- Encourage use of sentence frames: *"Building on Abena's point about the crescendo…"*
- Document dialogue progression in group journals or charts.
- Reflect as a class on how terminology enriched the discussion.

For learners unfamiliar with the topic, provide sentence stems and focus on single-element responses. Those familiar must be encouraged to compare multi-element connections with statements.

Advanced learners analyse contrasting views or lead the group in structuring layered arguments, while for learners with SEN, use visual prompts and allow supported or alternative forms of participation (e.g., pictorial responses or simplified input with peer assistance).

Managing Talk for Learning

Groups critique a musical performance by assigning roles (leader, tracker, scribe), ensuring that each terminology category is addressed through structured discussion.

What to Do

Provide checklists of terms under categories (e.g., dynamics: mp, crescendo; tempo: andante, ritardando).

Assign roles

- Leader guides discussion
- Tracker checks off used terms
- Scribe documents the analysis
- Groups write a critique using a minimum of 12 terms.
- Groups share their strongest insights during class debrief.

For learners unfamiliar with the topic, reduce terminology load and use colour-coded charts, then allow for audio-recorded reflections.

Figure 9: *Colour-Coded Definition of Tempo and dynamic terms*

Figure 10: *Colour-coded notation*

For those familiar, increase required terms and add comparative analysis tasks. Add historical or stylistic context (e.g., "ritardando is more common in Romantic phrasing…") for advanced learners and provide accessible checklists, simplified scribe roles (e.g., drawing or symbol tagging), and flexible timeframes for leaners with SEN.

Structuring Talk for Learning (Using PEEL)

Learners organise their musical observations using the PEEL framework:

- **Point:** Identify a musical feature
- **Evidence:** Cite specific bar/moment
- **Explain:** Interpret its effect
- **Link:** Relate to the overall musical impact

What to Do

- Teach PEEL with model examples.
- Use sentence starters like: *"The crescendo in bar 12 builds tension, contributing to the piece's dramatic climax."*
- Learners write or present PEEL paragraphs using at least three accurate terms.
- Peer feedback focuses on clarity and correctness of terminology.

For learners unfamiliar, let them work with partial PEEL frames and modelled examples. Then, use full PEEL paragraphs and apply across styles for those familiar.

For advanced learners, extend PEEL into comparative writing or multi-paragraph critiques.

Use oral responses, visual PEEL templates, or scaffolded support through icons and simplified vocabulary for learners with SEN:

Inquiry–Based Learning

Learners compare two interpretations of the same piece, documenting differences using precise terminology and justifying interpretive preferences.

What to Do

- Provide two contrasting recordings with corresponding scores.
- Guide comparison with questions like: *"How does the articulation differ?"*
- Groups chart differences with bar references.
- Learners present evaluations using at least eight musical terms, supported by score evidence.

Use simplified comparison charts and short excerpts with clear contrasts for learners unfamiliar with the topic. For those familiar, add composer intent discussions and style-based comparisons.

For advanced learners encourage them to evaluate recordings critically and integrate performer interpretation as well. Then use colour-coded scores and pictorial representation of observed differences for learners with SEN.

Figure 11: *Colour-coded terminology cards*

Allow verbal or visual-based presentation formats for them.

KEY ASSESSMENT

Assessment Level 1: Write the meaning of the following dynamic marks:

- *pp*
- *mf*
- *f*
- *crescendo*

Assessment Level 2: Play a musical excerpt and ask learners to identify two dynamic markings and one tempo indication used. Let them explain how these elements contribute to the character of the music.

Assessment Level 3: Play two musical excerpts and let learners compare their dynamics, articulation, and tempo effect.

HINT

*The recommended mode of assessment for this week is **demonstration.** Use the item under DoK level 2 as an example of demonstration task. Make reference to the Teacher Assessment Manual and Toolkits for more information on how to conduct demonstration as an assessment.*

SECTION 3 REVIEW

In this section, learners explore how musical terms help people talk about music clearly and confidently. They learn to identify and explain basic Western music terms—like tempo, dynamics, and articulation—and understand how these terms help performers know what to do. Learners also practise using these terms to describe, analyse, and compare music.

By listening to recordings, reading music scores, and engaging in group projects, discussions, and debates, learners build the skills to express their own musical ideas and opinions. This section helps them develop confidence in using musical language—just like musicians, conductors, and composers do when working together.

Additional Reading

1. Gould, E. (2011). *Behind bars: The definitive guide to music notation*. Faber Music Ltd.

2. Kennedy, M., & Bourne, J. (2013). *The Oxford dictionary of music (6th ed.)*. Oxford University Press.

3. Read, G. (1979). *Music notation: A manual of modern practice (2nd ed.)*. Taplinger Publishing Company.

SECTION 4: INSTRUMENTAL PERFORMANCE DEVELOPMENT THROUGH RESEARCH, PREPARATION, PRESENTATION, AND REFLECTIVE EVALUATION

STRAND: MUSIC PERFORMANCE PRACTICE

Sub-Strand: Major Instrument

Learning Outcome: *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.*

Content Standard: *Demonstrate an 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.*

Sub-Strand: Ensemble

Learning Outcome: *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.*

Content Standard: *Demonstrate the ability to sing and play in a group of singers and instrumentalists, exhibiting skills of independence, 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.*

HINT

- *The End of Semester Examination will be conducted in Week 12. Refer to **Appendix D** for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 1 to 11.*

- *Individual Project Work should be assigned to learners by the end of Week 13. Ensure that the project covers several learning indicators and spans over several weeks. Learners are expected to submit the individual project by week 17. Also, develop a detailed rubric and share with learners. Refer to Appendix E at the end of this section for the rubric of the individual project.*

INTRODUCTION AND SECTION SUMMARY

This section is a '**multi-term**' course designed to cover multiple periods of time rather than just a single, fixed section in the semester. From **Weeks 5** to **8**, learners are helped through experiential approaches to choose their major instruments, *off normal class schedules.* Since **Week 12** is designated for **end of first semester** exams, learners only confirm their desire to learn a particular major instrument and complete the *Major Instrument Learning Monitoring and Assessment* form (MILMA) which they carry home during the semester break for signing/endorsement. In **Week 13,** after they return from vacation, they are assigned beginner musical pieces to work on for the rest of the second semester. They work in their chosen modes of facilitation. Learners are helped to come up with a beginner-friendly skills acquisition and teaching support plan that gives them a start for their challenging journey with a step-by-step guide—identifying instrument parts, assembling and dismantling, tuning the instrument, and the extent of basic care knowledge gained; knowing the correct posture, exhibiting the correct hold of the instrument, and the ability to produce a beginner's sound accurately. In **Week 22**, learners are required to perform what they have learned to that point before a jury. This is recorded for appreciation in **Week 23**. In **Week 24**, there is a **class discussion** that is held during the scheduled exam period for assessment.

*The weeks covered in this section for both **Major Instrument and Ensemble** are:*

- *Week 12: Major Instrument Selection for Performance*
- *Week 13: Presentation of Selected Musical Pieces*
- *Week 14: Analysis, Interpretation, and Appreciation of Performances*

SUMMARY OF PEDAGOGICAL EXEMPLARS

In this section, teachers are encouraged to use the guided discovery method and self-directed learning approaches to make learners take ownership of their learning process, determining what, how and when they learn. Learners will be guided to interact in real time and discover their major instruments, come up with a beginner-friendly skills acquisition and teaching support plan that would give them a start for their challenging journey with a step-by-step guide from their learning facilitation plan.

Teachers and those who will facilitate should differentiate by scaffolding exercises as much as possible for those needing support while offering extended practical tasks or advanced practical skills for gifted learners.

Learners are expected to:

- develop their learning facilitation plan
- identify instrument parts, assemble and dismantle, tune, and acquire basic care knowledge
- master posture, hold, and produce a beginner's sound
- presenting a prepared piece before a jury.

These essential skills will be assessed through contracts to be signed, journals, and individual portfolios.

ASSESSMENT SUMMARY

Assessment in this section focuses on learners' ability to identify instrument parts, produce a good beginner's sound on their respective instruments, and describe a good posture and hold of the instrument at *week 13*, but continues through *week 24* with presenting a prepared piece before a jury, a portfolio of journals, a checklist on performance progress, and the signed Major Instrument Learning Monitoring and Assessment form (MILMA). Apart from that, other *recommended assessment modes for each week include:*

- **Week 12:** *End of First Semester Examination*
- **Week 13:** *Performance-Based*
- **Week 14:** *End of Second Semester Examination*

Note: Refer to **pages 52, 123-125 and 149** of the Teacher Assessment Manual and Toolkit for more insight on performance assessment and project-based assessment strategies and discussion. Use the '***Hint***' provided in each week's key assessment for guidance on how to carry out the assessments effectively. Always mark learners' work using a rubric or marking scheme and give them timely feedback. Make sure to administer the recommended assessments each week, keep accurate records, and upload the results to the Student Transcript Portal (STP) for documentation."

Week 12: Major Instrument Selection for Performance

Learning Indicator: *Research, analyse, and justify the selection of the major instrument for performance.*

Focal Area: Choosing a Major Instrument and Skills Acquisition Support Plan

As a multi-term course, teachers are urged to discuss the activities involved in the experiential learning or the field trip to help learners find an instrument they prefer and which would suit their needs. Learners are prepared to complete the MILMA to justify their choices. The forms are formally completed and collected by the teacher. Teacher, then compiles the list of learners' instrument choices. Finally, the MILMA is returned to learners for Endorsement/Signing by the facilitators they get to assist them during the semester break or vacation.

Discussion of Instrument Families and Career Relevance

The main families of musical instruments—woodwind, brass, string, keyboard, and percussion—are introduced with emphasis on their roles within ensembles and solo performance. Attention is given to each instrument's versatility, learning curve, repertoire availability, and opportunities for ensemble playing or further study. This provides a framework for learners to make informed choices about a suitable major instrument.

Exposure through Field Visits / Experiential Learning

A supervised educational trip to a professional music environment (e.g., Police Band, Salvation Army Band, Symphony Orchestra, or a recognised music training institution) provides learners with a real-world encounter with performance instruments. The session is guided by an expert who explains the mechanics, demands, and sonic characteristics of each instrument. Learners observe performance techniques, instrument maintenance, and ensemble integration in practice.

Instrument Demonstration and Hands-on Interaction

Learners engage in hands-on trials with various instruments under supervision. This experiential learning allows for physical interaction and sound experimentation, helping learners identify instruments that align with their interests and physical capacities. Observation of posture, tone production, breath control, and finger technique across instruments is critical for proper selection.

The MILMA Justification Process

Learners complete the MILMA (Major Instrument Learning Motivation and Assessment) form, a guided reflection and justification tool. The form includes sections on:

- Instrument preference

- Reasons for choice
- Skills learners hope to develop
- Career aspirations tied to the instrument
- Support systems and resources available
- Learning strategy or skill acquisition plan

Planning for Skill Acquisition and Development

The teacher supports learners to design a personalised plan for developing proficiency in their selected instrument. This includes identifying weekly practice goals, resources (e.g., tutors, learning materials, apps), performance opportunities, and how progress will be tracked. Emphasis is placed on discipline, resilience, and incremental learning.

Learning Tasks

MILMA Form Completion

Complete the Major Instrument Learning Motivation and Assessment form (MILMA) with clear answers on:
- Your final chosen instrument
- Reasons for your choice
- How it suits your physical, artistic, and career aspirations
- Any challenges you anticipate
- Resources/support you will need to succeed

PEDAGOGICAL EXEMPLARS

Guided Discovery

Guided discovery and self-directed learning approaches are employed in this section.

Put learners in small groups to discuss why they are choosing a musical instrument. Ask the groups to discuss the following points:

- *What kind of music do you like?*
- *Do you want to play with other people?*
- *Where are you going to practice?*
- *How much money can you spend?*
- *Are there any physical limitations?*
- *Still not sure?*

Recap and hand out the *Major Musical Instrument Learning: Monitoring and Assessment* form (MILMA) (cf., **Annex 8**) and explain how they will need information from the field trip to complete it.

Show learners the images of the instruments WAEC offers in ***Fig. 12*** below.

Guided Discovery: Choosing a Major Musical Instrument

Learners work in small groups to reflect on personal interests and logistical considerations when selecting a musical instrument. The process promotes autonomy, critical thinking, and musical identity formation.

What to Do

- Place learners in small discussion groups. Provide each group with guiding questions:
- What kind of music do you like?
- Do you want to play with other people?
- Where will you practise?
- What is your budget?
- Do you have any physical limitations?
- Are you still undecided?
- Facilitate group dialogue using prompts and role cards (***e.g.,*** *"budget manager", "space checker", "music preference spokesperson"*).
- Display images of WAEC-offered instruments (cf. ***Fig. 12***).
- Distribute the Major Musical Instrument Learning: Monitoring and Assessment Form (MMILMAF) (cf. Annex 8).
- Explain how the form will help track decisions and learning goals over time.

For learners unfamiliar, use simplified question prompts with visuals (e.g., pictures of instruments matched to music genres). Let learners who are familiar lead group roles, record insights and support undecided peers. Let advanced learners explore professional requirements or genre-specific techniques. For learners with SEN, provide pre-filled templates, tactile images or models of instruments, and partner assistance for discussion and form completion.

Figure 12: *WAEC WASSCE Major Instrument Offerings*

The Field Trip

In this unit, learners are taken on field trip to engage in real-world experiences that will promote a deeper understanding of concepts.

What to Do

Remind learners about the expectations of the *Major Musical Instrument Learning: Monitoring and Assessment Form* (MILMA) (c.f., **Annex 8**) to be completed on the field trip, and ask learners to take the necessary precautions for safety and well-being while they are there.

Take the trip yourself before you take learners there. On the trip day, take the learners there yourself. Check with your institution the protocols for this particular activity and ensure you make due provisions for all. Ask an expert there to lead the interaction to complement your efforts when you are with the band. Encourage learners to ask all their questions and go around to as many instruments as they can be provided with.

The teacher asks learners to complete their *Major Musical Instrument Learning: Monitoring and Assessment Form* (MMILMAF) during the semester break for the next class session and finally, assesses if the goals of the trip have been achieved.

Field Trip: Exploring Real–World Musical Environments

Learners participate in a supervised field trip to a live music venue (e.g., music school, cultural troupe, military band) to observe and interact with professional instrumentalists and instruments in context.

What to Do

- Review MILMA expectations before departure.
- Ensure all institutional protocols and safety measures are observed.
- Visit the site in advance to assess logistics and suitability.

On the field trip day

- Accompany learners personally.
- Introduce an expert (e.g., bandmaster or instrumental instructor) to guide exploration.
- Allow learners to rotate through as many instruments as possible.
- Encourage them to ask questions and interact directly with instruments.

Post-Trip Assignment

- Learners complete their MILMA form using trip observations.
- Assessment will review whether trip goals were met (e.g., increased familiarity, clarity on instrument choice).

For learners who are not familiar assign buddies, provide a simple checklist for the trip, and guide note-taking with visual tools. For those who are familiar, encourage them to ask advanced questions and lead reflections. Let advanced learners interview experts, record instrument

demonstrations or create mini-documentaries. For learners with SEN, provide audio-recording devices, symbol-based feedback sheets, and pre-scheduled rotation time with each instrument.

Inquiry-based Learning

The teacher goes around and assists learners in filling in the aspects to be completed before the semester break. Attention is drawn to the document in **Annex 7**, titled "*Essential Basics for Major Instrument.*" Let learners know that the deadline for submitting the form is the last week of vacation to enable the teacher to reflect on their entry requirements and plan his/her lessons accordingly.

Inquiry-Based Learning: Post-Trip Follow-Up and Instrumental Readiness

Learners complete the MILMA form and prepare for individual instrument study by reviewing foundational skills from *Annex 7: Essential Basics for Major Instrument.*

What to Do

- Go around to assist learners in filling out pending parts of their MILMA.
- Remind learners to submit completed forms by Week 11
- Compile the major instrument list in Week 12 before the MILMA take to vacation.
- Encourage learners to get facilitators to Sign/Endorse their form during the semester break.

Learners must demonstrate the following readiness skills for **Week 13**:

- Identify instrument parts; assemble/dismantle.
- Tune and clean the instrument.
- Maintain correct posture and grip.
- Produce a basic tone on their instrument.

Provide printed guides with labelled diagrams, short demonstration videos, and peer support for learners who are not familiar with instrumental selection and performance. Let those who are familiar mentor peers on posture, assembly, or tuning basics. Challenge advanced learners to document their process through a video journal or plan a brief solo demo.

Learners with SEN must be offered adaptive instruments, customised checklists (e.g., colour-coded instructions), and family engagement guides to support home practice.

Learners are urged to get support at home during the break and to be able to do the following:

KEY ASSESSMENT

Assessment Level 1: Name the parts of your chosen instruments

Assessment Level 2: Sketch your chosen major instrument and name the parts indicated.

> *Example:*

- **VOICE:** tongue, lips, diaphragm, etc.

- **VIOLIN:** bow, bridge, strings, etc.
- **TRUMPET:** mouthpiece, bell, valves, etc.
- **TROMBONE:** slide, mouthpiece, tuning slide, etc.
- **GUITAR:** headstock, neck, frets, etc.
- **KEYBOARD:** black keys, middle C, stool, etc.
- **CLARINET:** mouthpiece, barrel, upper joint, etc.
- **FLUTE:** headjoint, body, embouchure hole, etc.
- **SAXOPHONE:** reed, ligature, mouthpiece, etc.
- **TUBA:** tuning slide, leadpipe, valves, etc.
- **PIANO/KEYBOARD:** Keys, Pitch Bend Wheel, Knobs and Sliders, Headphone Jack, etc.

Assessment Level 3: Based on your field visit or hands-on experience, analyse the factors that guided your final instrument selection. Include your observations on posture, tone production, and technical demands of at least two instruments you tested.

Assessment Level 4: Using the MILMA framework (Annex 8), develop a comprehensive justification for your chosen major instrument. Your response should include your motivation, career aspirations, expected skill development, and a personal practice plan. Explain how each component supports your long-term musical growth.

> ### HINT
>
> *The recommended mode of assessment for week 12 is **end of semester examination**. Refer to **Appendix D** in section 4 for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 1 to 11.*

WEEK 13: PRESENTATION OF SELECTED MUSICAL PIECE

Learning Indicator: *Prepare the piece, rehearse, evaluate, refine, and present before a jury or in concert, and record the performance.*

Focal Area: Major Instrument Learning Plan and Resources for Instrument Study

As a '**multi-term**' course, learners are guided through the complete performance processes—from preparation to presentation. Learners select or are assigned beginner musical pieces for practice throughout the second semester. Learners engage in focused rehearsals; teacher evaluation and self-evaluation are carried out to assess their progress, refine their interpretation, and present the final performance before a jury or audience in **Week 22** where it is recorded for appreciation in **Week 23**. In **Week 24**, a **class discussion** is held during the scheduled exam period for assessment. The teacher observes and assesses learners' contributions, ability to analyse and synthesise information, and provides feedback on responding and connecting with the performances, in addition to the feedback provided on the structured *Performance Evaluation Form* that was given to their facilitators.

Discussion of Instrument Families and Career Relevance

The main families of musical instruments—woodwind, brass, string, keyboard, and percussion—are introduced with emphasis on their roles within ensembles and solo performance. Attention is given to each instrument's versatility, learning curve, repertoire availability, and opportunities for ensemble playing or further study. This provides a framework for learners to make informed choices about a suitable major instrument.

Instrument Demonstration and Hands-on Interaction

Learners engage in hands-on trials with various instruments under supervision. This experiential learning allows for physical interaction and sound experimentation, helping learners identify instruments that align with their interests and physical capacities. Observation of posture, tone production, breath control, and finger technique across instruments is critical for proper selection.

The MILMA Form Justification Process

Learners discuss challenges with completing the MILMA form (*Major Instrument Learning Motivation and Assessment*) The form includes sections on:

- Instrument preference
- Reasons for choice
- Skills learners hope to develop
- Career aspirations tied to the instrument
- Support systems and resources available
- Learning strategy or skill acquisition plan

Planning for Skill Acquisition and Development

Learners discuss their designed personalised plan for developing proficiency in their selected instrument.

The teacher supports learners in designing their plans. This includes identifying weekly practice goals, resources (e.g., tutors, learning materials, apps), performance opportunities, and how progress will be tracked. Emphasis is placed on discipline, resilience, and incremental learning.

Learners take ownership of their own practice that spans multiple weeks, 13 through 23. Learners build and refine a personal performance repertoire that develops gradually over several weeks, promoting artistic autonomy, practice discipline, and deeper musical connection.

A. Repertoire Planning and Justification

Ask learners to submit a list of repertoire pieces they will practise up to Week 23.

Each learner briefly justifies their selection, explaining personal interest, difficulty level, cultural value, or intended performance context.

B. Community Motivation and Tracking

Compile all learner repertoire into a master list and display it on the Class Notice Board.

Refer to it periodically to celebrate milestones and boost motivation.

C. Assessment and Documentation

Inform learners that their final assessment will include:

- A video of their best dress rehearsal by Week 22.
- A responding and connecting task based on their own or others' performances in Week 23.

D. Responding and Connecting (Reflection Phase)

Discuss how to reflect on:

- Mood, form, and expressive techniques in their performance
- Cultural/historical context of their repertoire
- How musical choices (e.g., tempo, articulation) affected interpretation
- Give them the *Respond and Connecting Form* (Annex 8) to write brief comments.

Learning Task

Perform from memory the triad arpeggio exercise using solfege.

Technical Exercise for both Voice and Muiscal Instruments

Music Notation of the Triad Arpeggio Exercise

A tabular derivation

PEDAGOGICAL EXEMPLARS

Analytical Learning

This exemplar combines kinaesthetic learning (through hands-on instrument or vocal work) and analytical learning (through rhythm dissection, pattern recognition, and structured feedback) to enhance rhythmic literacy and instrumental preparation.

What to Do

  A. *Feedback and Readiness Review*

  ● Review the *Major Instrument Learning, Monitoring and Assessment* form (MILMA) (**Annex 8**) submitted before reopening of second semester.

  ● Facilitate a class discussion addressing common issues (e.g., lack of personal instruments, practice space, community support).

  B. *Rhythmic Pattern Reading (Analytical-Kinaesthetic Integration)*

  ● Introduce learners to James O. Froseth's rhythmic pattern pedagogy:

  ● *Look – Memorise – Sing or Play*

  ● **Emphasise Froseth's belief:** "Music is composed of patterns and groups of patterns."

- Help learners memorise and perform rhythmic flashcards to free their eyes for expression and direction-following.

C. *Demonstration and Practice*

- Play and imitate Group Demo clips:
- 2/4 Rhythmic Flashcard Practice: **Watch & Imitate** *https://www.youtube.com/shorts/aOUbgVicOhQ?feature=share*
- 6/8 Rhythmic Flashcard Practice: *Watch & Imitate Folder*

D. *Vocal or Instrumental Application*

- Learners with instruments try playing rhythmic patterns.
- Learners without instruments vocalise patterns using syllables like:

  |Du, Du, Du, Du|

  |Du de, Du de|

  |Du da Di, Du da Di|

E. *Exploration Extension*

- Facilitators should revisit and connect with the "*Old Locomotive Train*" analogy as a cultural framework for rhythmic improvisation activities.
- Drill learners using James Froseth's *Phonetic-Rhythmic-Syllables.*

Example 5: *James Froseth's Phonetic-Rhythmic-Syllables*

Facilitators should also encourage learners to explore other online rhythm resources in addition to Froseth's work.

Use slowed-down demonstrations with printed flashcards for learners unfamiliar with the topic. Focus on clapping or vocalisation before instrumental application. For those familiar, challenge them to memorise longer rhythmic phrases and add simple dynamics or tempo changes. For advanced learners, assign them to lead flashcard demonstrations, modify patterns in compound time, or create new ones. Learners with SEN must be offered large-print or colour-coded flashcards, simplified patterns, or rhythm tracking apps. Allow alternative response modes such as hand-tapping or guided echo.

For learners unfamiliar, start with shorter, simpler pieces and scaffold selection with a repertoire guide. Offer guided practice plans for them. Those who are familiar must be allowed for intermediate-level selections with reflective journals. Ask them to evaluate practice progress weekly. For advanced learners, permit ambitious works and ask them to analyse their pieces historically, structurally and emotionally. Encourage them to plan recitals. Learners with SEN should be provided with audio samples for selection support, adapted pieces, simplified feedback forms and peer rehearsal support.

PERFORMANCE EVALUATION

Purpose: As beginners, assessors should provide structured feedback based on the following criteria.

Table 3: Performance Evaluation:

Criteria	Rating (1–5)	Comments
Tone Quality		
Rhythm & Timing		
Technique		
Expression / Dynamics		
Stage Presence		
Overall Performance		

Assessment Tools across Both Approaches

a. **Rhythm Skill Logs:** For pattern accuracy and fluency (vocal/instrumental).

b. **MILMA Reflections:** Notes progress from field trip to rhythm execution.

c. **Repertoire Reflection Sheets:** Detail motivation, challenges, and expressive goals.

d. **Performance Rubrics:** Assess technical skill, expression, and connection.

e. **Responding & Connecting Journals:** Evaluate depth of reflection, musical insight, and vocabulary use.

KEY ASSESSMENT

Assessment Level 1: Name two basic skills a learner must observe when trying out a new instrument.

Assessment Level 2: Describe how breath control and posture influence tone production during instrument trials.

Assessment Level 3: Develop a weekly practice plan that outlines your goals, learning materials, and strategies for improving your performance on your selected instrument. Your answer should not be more than 100 words

Assessment Level 4: Create and justify a long-term skill acquisition and development plan for your major instrument that aligns with both your personal interests and future music career goals. Your justification should not be more than 100 words.

> **HINT**
>
> *The recommended mode of assessment for this week is **individual project**. Use the task under DoK level 4 as an example of a project-based task. Refer to the Teacher Assessment Manual and Toolkits pages 27–29 for more examples on how to conduct project-based assessment. Refer to **Appendix E** at the end of these sections for the rubrics of the individual project.*

APPENDIX D: END OF FIRST SEMESTER EXAMINATION

The paper shall contain 40 multiple choice questions and three essay questions, one compulsory, and the other two selected from 4 optional questions. The compulsory question will be on theory and composition (Sections 2, 6 and 7) while the optional questions will cover sections 1, 3, 4 and 5). See the sample of questions below.

ITEM SPECIFICATION TABLE FOR SEMESTER 1 EXAMS (MULTIPLE CHOICE AND ESSAYS)

Week	Focal Area	Type of question	DOK Levels				Total
			1	2	3	4	
1	Exploring Ghanaian Traditional Instruments and Their Functions	Multiple choice	1	2	1		4
		Essay			1		1
2	Understanding the Functions of Traditional Music in Society	Multiple choice	2	1	2		5
		Essay			1		1
3	Practising Elements of Traditional Performance	Multiple choice	1	1	1		3
		Essay					
4	Final Performance and Reflection	Multiple choice	1	2	1		4
		Essay					
5	Staff lines, clef symbols, letter names of lines and spaces, parallels on the keyboard and other orchestral instruments.	Multiple choice	1	2	1		4
		Essay				2	2
6	Performance of Crotchet, Minim and Semibreve Note Values	Multiple choice	2	1			3
		Essay					
7	Performing Percussive Pieces Involving Crotchet, Minim and Semibreve	Multiple choice	1	2			3
		Essay					
8	Sight Singing and Sight Playing	Multiple choice	1	1	1		3
		Essay					
9	Understanding Basic Terminologies in Western Music	Multiple choice		1	2		3
		Essay					
10	Applying Music Terms in Analysis	Multiple choice	1	2	1		4
		Essay					
11	Communicating and Critiquing Music Using Terminologies	Multiple choice	1	1	2		4
		Essay			1		1
Total		**Multiple choice**	**12**	**16**	**12**		**40**
		Essay		**3**	**2**	**5**	

APPENDIX E: INDIVIDUAL PROJECT

Task: Create and justify a long-term skill acquisition and development plan for your major instrument that aligns with both your personal interests and future music career goals. Your justification should not be more than 100 words

SCORING RUBRIC FOR MAJOR INSTRUMENT PERFORMANCE AND ENSEMBLE

Criteria	Outstanding (5)	Very Good (4)	Good (3)	Below Average (1)
1. Tone Quality	Produces clear, consistent, and pleasing tone throughout performance	Generally good tone with minor inconsistencies	Tone is acceptable but with noticeable flaws	Weak, unsteady, or inconsistent tone throughout
2. Technical Accuracy	Executes notes, rhythms, and fingerings with precision and fluency	Minor technical mistakes that do not affect overall fluency	Some technical errors affecting parts of performance	Frequent errors hinder the performance significantly
3. Expressiveness & Dynamics	Excellent use of dynamics, phrasing, and expression to convey musical intention	Some attention to expression and dynamics	Limited use of expression or dynamic contrast	No clear expression or dynamic control
4. Ensemble Participation	Maintains timing, blends well, and responds effectively to conductor and peers	Mostly maintains timing and blend	Timing or coordination issues occasionally affect ensemble balance	Poor ensemble awareness or coordination
5. Stage Presence & Preparedness	Confident, well-prepared, and professional presentation	Appears generally confident and prepared	Some signs of uncertainty or incomplete preparation	Lack of preparation or confidence affects performance
Total Marks				*20 marks*

TOTAL MARKS GUIDE

- **17–20:** Outstanding performance; shows mastery and ensemble professionalism.
- **13–16:** Good performance; solid skill with room for improvement.
- **9–12:** Basic competency; needs improvement in several areas.
- **0–8:** Underprepared; requires significant support and further practice.

STRAND: MUSICAL FOUNDATIONS AND MUSIC BUSINESS

Sub-Strand: Music Business

> *Learning Outcome: Analyse common industry challenges and identify potential business opportunities, enabling them to make informed decisions in their pursuit of music as a career.*

> **Content Standard:** *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.*

INTRODUCTION AND SECTION SUMMARY

This section introduces learners to the dynamic world of the music industry by exploring real-world challenges, career paths, and entrepreneurial opportunities. Key topics include copyright issues, streaming revenue, technological disruption, and market competition. Learners will also examine diverse roles such as performers, music teachers, sound engineers, and artist managers. Through case studies, guided discussions, and collaborative projects, learners will connect theory with practice and gain insight into how the music business operates. They will be guided to analyse industry challenges and design a basic music business plan outlining their vision, target audience, marketing strategy, and financial considerations.

By the end of the section, learners are expected to explain key challenges in the industry, describe career and business options, and present a structured music business plan.

This section connects with subjects like Creative Arts, ICT, Business and Social Studies through themes of innovation, media use, and entrepreneurship.

The weeks covered by the section are:

- *Week 14: Challenges Facing the Contemporary Music Industry*
- *Week 15: Career Opportunities and Business Prospects in the Music Industry*
- *Week 16: Developing a Basic Music Business Plan for Emerging Artists*

SUMMARY OF PEDAGOGICAL EXEMPLARS:

Teachers should use varied, learner-centred approaches to promote creativity, problem-solving, and critical thinking. Through experiential and inquiry-based learning, learners explore real or simulated music business challenges, ask questions, conduct research, and draw informed

conclusions. Project-based and collaborative learning allows learners to create business plans or promotional materials in groups or individually. Talk for learning supports deeper understanding through discussions, debates, and presentations, while gamification adds engagement through quizzes and challenges. Teachers should differentiate instruction using scaffolding, group roles, and flexible tasks to support diverse learners. Learners with advanced skills may be given additional tasks such as designing a marketing campaign or researching artist branding. By the end of the section, learners are expected to explain industry challenges, describe music business careers, and present a business plan. These will be assessed through case study analysis, group tasks and individual project submissions.

ASSESSMENT SUMMARY

The recommended assessment for this section is a case study, where learners analyse a real or simulated scenario in the Ghanaian music industry (Refer to page 25 of Teacher Assessment Manual and Tool Kit). Thus, learners may be presented with a situation involving a local artist facing challenges such as copyright infringement, financial constraints or market competition. Learners will be expected to identify the issues, explain their causes and propose practical solutions, demonstrating conceptual understanding and strategic reasoning. Teachers should support learners with guided discussions and feedback throughout the task. Assessment will focus on the accuracy of content, depth of reasoning, clarity of communication and creativity in proposed solutions. This approach promotes critical thinking, real-world application, and business-minded decision-making. The task may be done individually or in groups, depending on learner ability. The recordable assessment for the **Student Transcript Portal (STP)** for the weeks are:

- *Week 14:* Gamification
- *Week 15:* Essay
- *Week 16:* Poster Presentation

Make sure to carry out the suggested assessments each week and record the results in the **STP**. For guidance on how to do each assessment, refer to the **Hint** section under the weekly key assessment. Always use a rubric or marking guide to mark learners' work, and give them prompt feedback afterwards.

WEEK 14: CHALLENGES FACING THE CONTEMPORARY MUSIC INDUSTRY

Learning Indicator: *Discuss key challenges in the music industry, such as issues related to copyright, streaming revenue, competition and technological disruption.*

Focal Area: Understanding Music Industry Challenges and Legal/Economic Issues

This section of the scheme of work helps learners understand some of the main challenges people face in the music industry today. These include problems like copying music without permission (copyright issues), low money earned from streaming, strong competition, and changes caused by new technology. Learners will learn how these problems affect musicians and music businesses. They will also talk about how laws protect musicians, how music brings in money, and why it can be hard for some people to succeed in the industry. This topic helps learners think about music not just as something to enjoy, but also as a business with real-world issues. It prepares them to talk clearly about problems in the industry and think about ways these problems can be solved.

Learners should be guided to:

- identify and explain common problems in today's music industry
- discuss how these challenges affect musicians and music businesses
- use real examples to support their ideas
- share their opinions through class discussions or short written tasks

Music Industry Problems and Possible solutions

Below is a simplified list of common problems in the music industry. This activity will help learners understand the challenges musicians and music businesses face. As a teacher, you can use this as a discussion starter, worksheet, or matching game.

List of Problems

1. Music is used without permission (copyright issues).
2. Musicians earn very little from streaming platforms.
3. Songs are shared or downloaded for free (piracy).
4. Some contracts are unfair to musicians.
5. New artists find it hard to get support or promotion.
6. Too many musicians are trying to succeed at once.
7. Many artists do not know about the business side of music.
8. Technology changes quickly and is hard to follow.

9. Some music events are not well organised.

10. Musicians do not always get paid their royalties on time.

Match the Problem to the Solution

Below are some possible solutions. Let learners match each problem above with a solution that could help fix it. Learners can work in pairs or small groups.

a. Teach musicians about contracts and their rights.

b. Use better systems to track and pay royalties fairly.

c. Create music workshops for new artists.

d. Use licensed platforms to protect music.

e. Teach musicians how to market and promote themselves.

f. Support fair streaming payments for artists.

g. Use good planning and sound checks for events.

h. Set up rules to reduce illegal sharing of music.

i. Train musicians on using new music technology.

j. Help artists understand the music business early.

Learning Tasks

Simulation Game Template: "Run Your Music Label"

1. Divide learners into small music label teams (3–5 learners per semester).

2. Give each team a "Label Profile Sheet" to name their label and outline their artist(s) and genre focus.

3. Present 3 rounds of realistic music business challenges.

4. Provide a "Decision Card" for each round where they record their group's solution and reasoning.

PEDAGOGICAL EXEMPLARS

Experiential Learning

To implement this experiential learning activity effectively, begin by inviting a guest speaker from the music industry—such as a producer, copyright officer, streaming consultant, or artist manager. Ensure the speaker is briefed to discuss real challenges like copyright issues, streaming revenue, competition, and technology-related disruptions in the industry. Before the session, help learners prepare by discussing these challenges in class. Guide them to develop relevant questions in small groups. Assign each group a specific challenge to focus on (e.g., Group 1 – Copyright, Group 2 – Streaming, etc.).

During the guest session, encourage active listening and structured questioning. After the session, learners work in their groups to reflect on what they learned and role-play as music

entrepreneurs or artist teams. Their task is to create a simple business strategy addressing the challenge assigned to them. Have each group present their solution to the class. Encourage creativity—presentations may include posters, digital slides, or short skits. Provide feedback on clarity, originality, and how well they linked theory to practice.

For learners unfamiliar with the topic, use visual aids (e.g., posters or short videos) and explain terms like "copyright" and "streaming" with real-life examples. Let them match problems to pictures. For learners familiar with the topic, assign short texts or newspaper articles about music business issues and ask them to summarise in their own words. Pair them with peers to lead small group discussions. For those advanced learners, give them mini case studies (e.g., about a Ghanaian artist) to analyse and present solutions. Allow them to role-play as managers solving the problems. Again, use simplified texts, graphic organisers, or storyboards for learners with special educational needs; and allow verbal responses and encourage peer support during group discussions.

Talk for Learning

To implement this activity, begin by organising learners into small groups and assigning each group a specific topic related to challenges in the music industry—such as copyright, streaming revenue, competition, or technological disruption. Guide each group to research their assigned topic. They should explore the causes, effects, and examples of their challenge, especially its impact on artists, producers, and consumers. Provide guiding questions to support the research process and ensure learners gather relevant, balanced information. After the research phase, each group presents their findings to the class. Encourage them to speak clearly, share real examples, and highlight how different stakeholders are affected.

Following the presentations, lead a roundtable discussion where groups compare the challenges. Facilitate critical thinking by asking:

- Which challenge has the widest impact?
- How do the effects differ for artists vs. consumers?
- What solutions can be applied across multiple challenges?

Encourage respectful turn-taking and peer response. Wrap up by having each group propose at least one practical solution based on their findings. This activity promotes communication, collaboration, and critical analysis. Ensure that you begin with real-life examples and images to introduce the concepts, especially, for learners unfamiliar with the topic. You can use guiding questions that allow for short, simple answers. For learners familiar with the topic, encourage independent summarising and group facilitation roles while you assign group leadership and presentation coordination for advanced learners. For learners with special educational needs, use visual supports and sentence starters to support expression.

Gamification

Design a simulation game that allows learners to manage a virtual music label. Divide the class into teams, with each team acting as a music business group responsible for making decisions about how to run and sustain their label. Present each team with scenarios related to key industry challenges such as:

- Facing a copyright infringement case over a sample used in a song

- Negotiating a streaming contract that balances exposure and revenue

- Responding to market competition from a rival label with better promotion strategies

- Assign points based on how well teams respond to each challenge. Award higher points for solutions that are sustainable, legal, ethical and innovative. Encourage learners to justify their decisions during the game. After completing all scenarios, tally the scores and identify the winning team. Ask this team to share their overall strategy with the class, explaining what worked and why.

Simulation Game Template: "Run Your Music Label"

- Divide learners into small music label teams (3–5 learners per semester).

- Give each team a "Label Profile Sheet" to name their label and outline their artist(s) and genre focus.

- Present 3 rounds of realistic music business challenges.

- Provide a "Decision Card" for each round where they record their group's solution and reasoning.

- Scenarios:

a. *Round 1 – Copyright Crisis:* Your artist releases a hit song, but a sample was used without permission. What will you do? (Options include: license retroactively, pull the song, negotiate shared rights)

b. *Round 2 – Streaming Contract Dilemma:* A major streaming platform offers you a deal: high exposure but low revenue. What will you negotiate?

c. *Round 3 – Market Competition:* A rival label is trending. How will you respond? (Options include launching a niche campaign, collaborating with influencers, rebranding)

Use images and scenario cards with simplified texts for learners unfamiliar with the topic and let those who are familiar lead a challenge round and facilitate their team's responses. For advanced learners, let them serve as game moderators or critics, analysing responses from each team and offering commentary. For learners with special educational needs, allow audio recordings of their responses, provide extra time for decision-making, and allow use of graphic organisers. Differentiated strategies ensure that learners of varied backgrounds and abilities can fully participate and benefit from experiential, collaborative and problem-based learning in the music business context.

KEY ASSESSMENT

Assessment Level 2: Explain why copyright is important in the music industry.

Assessment Level 3: Compare how streaming and live performances help musicians earn money.

Assessment Level 4: Imagine a local artist whose songs are being copied and shared without permission. Suggest a plan to help them protect their music and still reach fans.

> **HINT**
>
> **The** *recommended mode of assessment for this week is **gamification.** An example of gamification assessment task is the task under DoK level 3 of key assessment. Refer to pages 82–84 for how to conduct gamification as an assessment.*

WEEK 15: CAREER OPPORTUNITIES AND BUSINESS PROSPECTS IN THE MUSIC INDUSTRY

Learning Indicator: *Describe various career paths and business opportunities within the music industry.*

Focal Area: Exploring Music Careers and Business Opportunities

This part of the lesson helps learners discover the many jobs and business opportunities in the music industry. They will learn that music is not only about performing but also includes careers like teaching, sound engineering, music directing, composing, and managing artists. Learners will explore what people in these roles do, the skills they need, and how they contribute to the music business. This topic allows learners to think about their own interests and which music-related careers might suit them. It also shows how people can earn money and grow a business in music. By the end of this part, learners should be able to talk about different music careers, compare them, and explain why they are important. This will help them begin to think about future possibilities in the creative industry.

Learners will be guided to:

- explore different jobs in the music field (e.g., teacher, manager, engineer)
- match skills and tasks to each career
- compare career roles and talk about what makes each one unique
- present their findings using posters, group talks, or short

The Figure below shows some of the careers in music

Figure 13: *Careers in Music*

Music Careers

Below is a chart of various music-related careers, grouped by category. This can be used as a class poster or worksheet to help learners explore job opportunities in the music industry.

Performance Careers

- Singer/Vocalist
- Instrumentalist (e.g. guitarist, drummer, pianist)
- Live Band Member
- Choral Performer
- Backing Vocalist

Music Education & Instruction

- Music Teacher (school or private)
- Choir Director
- Workshop Facilitator
- Music Tutor (*e.g. for piano, violin, voice*)

Creative & Support Roles

- Composer/Songwriter
- Arranger
- Music Video Director
- Music Blogger/Reviewer
- Music Graphic Designer (for album art, flyers)

Production & Technical Careers

- Music Producer
- Sound Engineer
- Studio Technician
- Beat Maker
- Audio Mixer/Mastering Engineer

Business & Management Careers

- Artist Manager
- Music Promoter
- Event Organiser (e.g. concert planner)
- Music Publicist/PR Officer
- Booking Agent

Other Opportunities

- Radio DJ/Presenter
- Music Entrepreneur (e.g. starting a music label)
- Music Licensing Officer
- Instrument Repairer or Tuner

Learning Tasks

Title: My Music Career Profile

1. Choose one music career (e.g., music teacher, producer, sound engineer).
2. Research or ask about what the person does, where they work, and what skills are needed.
3. Fill in a career profile template with the job title, duties, needed skills and how they earn money.
4. Draw a picture or create a small presentation about your chosen career.

PEDAGOGICAL EXEMPLARS

Experiential Learning

Organise a class visit to a local music event such as a concert, studio session, cultural festival, or school production. Before the visit, introduce learners to the various roles involved in music production and performance (e.g., performers, sound engineers, event managers, producers, stagehands, media teams). Assign learners a simple observation worksheet tailored towards their learning level and needs. Also, encourage learners with advance knowledge about the topic to observe behind-the-scenes interactions and analyse skills, equipment and teamwork involved in technical roles such as sound mixing or lighting.

For learners unfamiliar with the topic, use a visual guide or flashcards with pictures and simple descriptions of each role to support understanding before the trip. Ask learners who are already familiar with the topic to select a role they already know about and prepare questions or expectations in advance but learners with special educational needs must be provided with step-by-step guidance, visual aids and allow the use of audio notes instead of written reflections.

Post–Activity

Debrief in class and guide learners to write or record a reflection describing two roles they observed, what interested them, and how these relate to their own hobbies or future career interests.

Inquiry–Based Learning

Guide learners through a research-based inquiry on careers in the music industry. Begin with a class brainstorming session to list music-related careers. Help learners generate guiding questions such as:

- What skills and training are needed?
- What are the key responsibilities?
- What challenges and opportunities exist?

Let each learner or pair select a career to explore using online resources, videos, articles and if possible, short interviews with professionals.

Provide curated resources (pre-selected articles or videos) for learners who may be unfamiliar with the topic. Give them structured worksheets with sentence starters or fill-in-the-blanks to guide note-taking. However, learners familiar with the topic must be assigned to conduct a mini-interview with a school club leader or family member in a music-related field and report back.

For advanced learners, challenge them to investigate lesser-known roles (e.g., music licensing, A&R, copyright law), prepare detailed infographics or posters for peer teaching.

Learners with special educational needs must be allowed flexible output formats such as video or audio responses. Offer them with scaffolding like simplified templates and extended time.

Presentation Options

Let learners share findings via posters, slideshows, career charts or brief class talks.

Section 5: Exploring Music Industry Dynamics And Career Opportunities

Project–Based Learning

Learners work in small groups (3–5 members) to develop a practical music-related business idea. Each group creates a business plan that includes:

- Business concept or career focus
- Market research (target audience, trends)
- Skills and resources needed
- Budget estimates
- Potential challenges and creative solutions

Guide the process with checklists, sample templates and examples of local music businesses.

Learners who are unfamiliar with the topic must be provided a pre-filled template with headings and prompts. Use pictures or simple examples (e.g., "DJ for school events") but learners who are familiar with the topic must be encouraged to take lead roles in gathering data or designing logos and promotional materials. Assign advanced learners to incorporate real data (e.g., pricing of services, copyright issues), explore sustainability or innovation in their business model, or pitch their idea to a guest panel and support learners with special educational needs with structured timelines, clearly defined roles within the group, visual tools and optional use of assistive tech (e.g., text-to-speech).

KEY ASSESSMENT

Assessment Level 2: Describe the role of a music producer.

Assessment Level 3: Why is it important to have different types of jobs in the music industry?

Assessment Level 4: Choose one music career and create a short profile showing the job title, main duties, skills needed, and how the person earns money.

> **HINT**
>
> *The recommended mode of assessment for Week 15 is **questioning.** Use assessment level 2 question under key assessment above as an example. Refer to the Teacher Assessment Manual and Toolkits pages 30–33 on how to conduct questioning.*

Week 16: Developing a Basic Music Business Plan for Emerging Artists

Learning Indicator: *Create a basic music business plan, outlining their vision, target audience, marketing strategy and financial projections.*

Focal Area: Applying Music Business Planning and Entrepreneurship Skills

This part of the Section will help learners understand how to plan and start a small music business. They will learn how to create a simple music business plan that includes a clear vision, a target audience, ways to promote the business and how to manage money. Learners will be guided to think like young entrepreneurs in the music field. This topic gives them the chance to apply what they have learnt about music careers and industry challenges by planning something practical. They will be encouraged to use creativity, teamwork and problem-solving skills to design a music business idea that could work in real life. By the end, learners should be able to develop and present their own basic business plan with confidence.

Learners will be guided to:

- think of an idea for a small music business or group project
- plan what the business stands for (vision) and who it is meant for (audience)
- choose ways to promote their business (marketing strategy)
- estimate how the business will earn and spend money
- put all their ideas into a simple written or oral presentation

Sample Music Business Plan

1. **Business Name:** Volta Serene Music Crew

2. Vision (What the business wants to achieve):
   - To entertain and inspire young people through music performances and recordings that promote creativity, culture, and positive values.

3. Target Audience (Who the business is for):
   - Learners, teachers, parents and youth in the local community aged 12–25.

4. Services/Products:
   - Live school performances
   - Simple audio recordings for school events
   - Social media content (short music clips and event promos)

5. Marketing Strategy (How the business will promote itself): Posters around the school and community)

- Word of mouth and school announcements, WhatsApp group sharing and social media (Facebook, TikTok)

Estimated Financial Plan:

Start-up Costs:

- Speaker hire – GH¢150
- Transportation – GH¢50
- Costumes – GH¢100

Income Sources:

- Performance fee from school events – GH¢300 per show
- Small donations from audience or sponsors – GH¢100
- Expected Profit (after one event):
  - GH¢300 + GH¢100 – GH¢300 = GH¢100

Learning Tasks

Title: Start a School Music Business

In groups of 3–4, think of a simple music business you could run at school (e.g. music group, event planning team).

Use the music business plan worksheet to write your:

  i.   *Business name and vision*

  ii. *Target audience*

  iii. *Marketing ideas*

  iv. *How you will earn and spend money*

  v.   *Create a simple poster or slide to present your business to the class.*

PEDAGOGICAL EXEMPLARS

Inquiry–Based Learning

In small groups, let learners discuss what they already know about music businesses. Tool: Use a KWL chart – What I Know, What I Want to Know, What I Learnt – to guide discussions and record evolving understanding.

Research Phase:

Assign learners to investigate the components of a music business plan using a variety of sources:

- Industry articles
- YouTube interviews with music entrepreneurs

- Podcasts or blogs
- Sample business plans

Invite a guest speaker (e.g. musician, producer, or entrepreneur) or use a video of a relevant expert discussing music business startups. Learners work in pairs or groups to organise their research into key components of a business plan. For learners unfamiliar with the topic, provide simplified reading materials and visual aids (e.g., business diagrams, posters). Use group discussions with guiding questions to scaffold understanding, and for those familiar with the topic, encourage them to explore diverse types of music businesses and compare their structures. Let them lead discussions or summarise key insights as well.

For advanced learners, assign deeper research tasks such as investigating licensing, branding or budgeting. Let them critique real-world business models or create an infographic. For learners with special educational, use multimedia content (audio summaries or videos), and let learners record their findings using drawings, storyboards, or oral presentations with peer assistance.

Project–Based Learning

Assign learners the task of creating a simple music business plan. The plan should include:

- A business name and vision
- A clear target audience
- A basic marketing strategy
- Estimated costs and expected income

Learners should work over several lessons, using a teacher-provided template or worksheet. They will present their plan to the class either individually or in groups. Use a fill-in-the-blanks template with examples for learners unfamiliar with the topic, and pair them with peers who can guide them through brainstorming and writing.

For learners familiar with the topic, let them add basic visual elements (e.g., logo designs, posters) and present their plan in a short 3-minute pitch. For advanced learners, encourage them to include online marketing strategies (e.g., TikTok, YouTube campaigns), explore budget spreadsheets, and pitch their ideas as if to a funding board. Learners with special educational needs can be allowed to draw or voice-record their plans. Use adaptive worksheets with checklists and step-by-step support as well.

Collaborative Learning

Group learners in teams of 4–6 to collaboratively design a music business plan. Assign roles: one on vision, another on marketing, one on finances, another on branding or design. Encourage shared decision-making and support peer collaboration. Each group presents their plan, with each member explaining their role. For learners unfamiliar with the topic, assign them to supportive roles within the group and encourage collaboration through sentence starters or visual guides but for those familiar, let them lead sections of the group's planning process and support less experienced peers. Assign advanced learners as group coordinators or design leads and ask them to integrate digital strategies or do SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis but for learners with special educational needs, allow use of communication

aids, voice notes, or simplified input options. Then, encourage cooperative role assignments that suit their abilities.

KEY ASSESSMENT

Assessment Level 2: Explain what marketing strategy entails in a music business plan.

Assessment Level 3: Why is it important to know your target audience before promoting music?

Assessment Level 4: Create a simple poster of a music business plan (text or image, poster, etc.) for a school band. Include name, vision, target audience, promotion methods and how they will earn money. See the poster below as a guide.

Figure 14: *Business Plan Poster*

HINT

*The recommended mode of assessment for Week 16 is **poster presentation.** An example of the question is provided in Assessment Level 4. Refer to the Teacher Assessment Manual Toolkits pages 76–78 for more information on how to conduct poster assessment.*

SECTION 5 REVIEW

This section highlights that music is not only a form of entertainment but also a viable business. It introduces learners to real challenges in the music industry, such as copyright infringement, low income from streaming, and intense competition. Through real-life examples, learners understand how these issues affect musicians and the wider industry. They also explore various career paths, including roles such as performers, teachers, producers, and managers, helping them appreciate the many ways people can earn a living through music.

Additionally, learners are guided to create simple music business plans, using their ideas to plan how a small music group or venture could operate. These activities support the development of planning, teamwork, and critical thinking skills. Overall, the section equips learners with practical knowledge and prepares them to connect classroom learning with real-world experiences in the music business.

Additional Reading

1. Allen, P. (2022). *Artist management for the music business: Manage your career in music: Manage the music careers of others*. Focal Press.

2. Talbot, M. (Ed.). (2002). *The business of music (Vol. 2)*. Liverpool University Press.

SECTION 6: DEVELOPING AURAL RECOGNITION AND MELODIC CONSTRUCTION IN MUSIC COMPOSITION

STRAND: MUSIC THEORY AND COMPOSITION

Sub-Strand: Aural Culture

Learning Outcome: *Audiate, hear, and comprehend sound prescribed for level including scale degrees, metre, rhythm and simple melodies, played from dictation with answers written down in musical notation or described as prose to enhance learners' sight-reading, performance, and music appraisal.*

Content Standard: *Demonstrate through audiation, hearing and comprehending of sound prescribed for the level including scale degrees, metre, rhythm, and simple melodies, played from dictation and write down musical notation or description as prose*

Sub-Strand: Melody Writing and Text Setting

Learning Outcome: *Create an idiomatic melody for a solo instrument that has a clear phrase structure demonstrating elements of repetition, variation and contrast.*

Content Standard: *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.*

HINT

*The **mid-semester examination** will be conducted in Week 18. Refer to **Appendix F** at the end of this section for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 13 to 17.*

INTRODUCTION AND SECTION SUMMARY

This section helps learners build foundational skills in aural perception and melodic composition. It begins with structured listening tasks where learners identify, notate, and describe scale degrees, rhythms, and simple melodies from dictation, helping them connect sound with written music. Learners are then guided to apply this knowledge to create original melodies. They develop musical ideas (motifs) into expressive phrases using repetition, variation, and contrast. The section also introduces learners to composing for both solo instruments and choral settings, with attention to musical parameters such as key, metre, motive, and theme to ensure clarity

and musicality. By the end of the section, learners will be able to notate melodies and rhythms, describe musical sounds and compose structured, idiomatic melodies. This section builds essential connections between aural training, notation, composition, and performance, and may also support learning in language arts (descriptive vocabulary) and mathematics (pattern, structure, and timing).

The weeks covered by the section are:

Aural Culture

- ***Week 17:*** *Scale Degrees and Rhythmic Patterns from Dictation*
- ***Week 18:*** *Simple Melodies from Dictation*

Melody Writing and Text Setting

- ***Week 19:*** *Melodic Motifs for Choral Composition*
- ***Week 20:*** *Composing Idiomatic Instrumental Melodies*

SUMMARY OF PEDAGOGICAL EXEMPLARS:

In this section, teachers are encouraged to use active, learner-centred approaches to support both listening and composition skills. Through experiential learning, learners engage with sound by clapping, singing, and notating melodies and rhythms, helping them connect sound with written notation. Collaborative and project-based strategies support learners in composing and developing motifs into structured phrases using repetition, variation and contrast. Teachers should differentiate by using scaffolded exercises, audio-visual aids and peer collaboration for those needing support, while offering extended composition tasks or advanced variation techniques for gifted learners. Information literacy activities guide all learners to listen critically and describe what they hear using appropriate terminology.

Learners are expected to:

- accurately notate scale degrees, rhythms, and simple melodies from dictation
- describe musical features using correct terms
- compose structured solo or choral melodies

These are the essential skills assessed through class exercises and individual projects.

ASSESSMENT SUMMARY

Assessment in this section focuses on learners' ability to listen attentively, respond musically, and compose original melodies. For the aural culture component, learners complete class exercises in melodic and rhythmic dictation and participate in demonstrations by responding through singing, clapping or verbal description. These assess pitch and rhythm recognition, notation skills and musical vocabulary. For melody writing, learners undertake group and individual projects to compose melodic motifs and develop them into structured phrases using variation techniques. Projects are assessed for creativity, structure and relevance to set musical parameters (e.g. key, metre, timbre). The key recordable assessments for the transcript are:

- ***Week 17:*** *Class Exercise*

- ***Week 18:*** *Mid-Semester Examination*
- ***Week 19:*** *Individual Project*
- ***Week 20:*** *Multiple Choice Questions*

Note: Refer to pages **27, 49** and **66** of the **Teacher Assessment Manual and Toolkit** for more insight on the assessment strategies. For more guidance on how to carry out these assessments, refer to the "**Hint**" section under the key assessment for each week.

WEEK 17: SCALE DEGREES AND RHYTHMIC PATTERNS FROM DICTATION

Learning Indicator: *Identify, notate and describe scale degrees and rhythmic patterns from dictation.*

Focal Area: Recognising and Notating Scale Degrees and Rhythmic Patterns through Aural Dictation

In this lesson, learners will be guided to develop basic aural perception by listening to short musical phrases and identifying scale degrees and rhythmic patterns accurately. They will learn how to connect what they hear with musical symbols by notating solfa (e.g. doh, ray, mi) and rhythm (e.g. taa, taa, taa, aa, tate, tate taa, aa) on the staff or using simplified notation systems. Let learners practise through echo singing, clapping and dictation tasks to sharpen their listening and memory skills. By the end of the lesson, learners should be guided to hear a short phrase, recognise its pitch and rhythm content, write it down correctly, and describe what they hear using appropriate musical terms.

Aural Dictation

Aural dictation is the process of listening to musical elements and writing them down accurately. It involves developing musical memory, inner hearing and discrimination between pitch and rhythm. It is a foundational skill in music theory, composition and performance training.

Scale Degrees

Scale degrees refer to the positions of notes within a scale, typically numbered 1 to 8 in the major scale. Each degree has a unique function (e.g., tonic, dominant, mediant).

Movable-doh solfège (doh, ray, mi, fah, soh, lah, ti, doh) is a common system for recognising and naming scale degrees aurally. Familiarity with scale degrees improves tonal recognition and melodic dictation accuracy.

Rhythmic Patterns

Rhythmic patterns are combinations of note values (e.g., crotchets, quavers, minims) organised within a time signature. Understanding rhythm requires internalising pulse, beat divisions, and rhythmic groupings. Learners should recognise and reproduce common patterns in simple time signatures (2/4, 3/4, 4/4).

Notation of Scale Degrees

Once recognised aurally, scale degrees must be accurately notated on the musical staff using appropriate clefs and key signatures. Correct notation involves identifying both the pitch and its position within the scale. Learners must understand staff positions, key relationships and interval recognition.

Notation of Rhythmic Patterns

Rhythmic notation involves transcribing heard rhythms using proper note values and bar lines. Includes use of rest values where applicable. Requires understanding of metre and beat hierarchy within each time signature.

Combined Melodic and Rhythmic Dictation

Combines both pitch (scale degrees) and rhythm into one melodic line. Aural dictation at this level develops musical fluency by requiring accurate transcription of full melodic phrases (usually 2–4 bars). It also encourages integration of pitch, rhythm and structural awareness.

Learning Tasks

1. Play or sing some notes and let learners match each note they hear with the correct sol-fa name (doh, ray, mi, etc.). Then, they will write the sol-fa syllables in the order they occur on their worksheet.

2. Clap a rhythm and let learners listen carefully to clap it back and write it down using rhythm symbols like "taa taa" and "ta-te" or crotchets and quavers.

3. Play two short melodies. Let learners notate both melodies using sol-fa or staff notation. Let learners compare the melodies with guiding questions *"Which one has more movement (steps and leaps)"? "Which one starts on a higher pitch"?*, etc. Let them write 2–3 sentences describing how they are similar or different in terms of pitch and rhythm.

PEDAGOGICAL EXEMPLARS

Call-and-Response Dictation

Use this technique to help learners build confidence in identifying and reproducing musical ideas by ear. Start by singing or playing a short melodic or rhythmic phrase (2–4 beats). Ask learners to echo the phrase either by singing, clapping, or playing it back using classroom instruments. Once they are familiar with it, guide them to write down what they heard using sol-fa syllables, rhythmic symbols or staff notation. Encourage learners to explain what they hear before notating it, improving listening accuracy and descriptive ability. For learners unfamiliar with the topic, you can begin with two-note echo patterns (e.g., doh-ray) or simple rhythms (taa–taa). Use sol-fa hand signs, rhythm syllables, and coloured visual aids. Let them respond using flashcards or gestures rather than notation.

For learners familiar with the topic, you can use short melodic phrases in stepwise motion and encourage notation in sol-fa or staff.

Present 4–5 note melodies using stepwise motion and familiar rhythms (e.g. tate, tate taa taa, tate, rest).

Symbol	d	. d :	r	. r : m	: m	r	: r :	d	-
Rhythm	ta	te	ta	te taa	taa	taa	taa	taa	aa
Sound	doh	doh	ray	ray mi	mi	ray	ray	doh	

Example 6: *For learners familiar with the topic*

- Let learners notate short rhythmic or melodic phrases using solfa or staff notation.

- Encourage pair work where one learner sings and the other notates, then they switch roles.

- Use guided questions such as: *"What do you think the last note was?" or "Did the melody go up or down?"*

For experienced learners, you can introduce intervals, dotted rhythms, or syncopated figures. Ask them to describe what they hear (e.g. contour, intervals) before notating and allow them to create their own call phrases for peers to dictate. For learners with special educational needs, use large, colour-coded charts and rhythm blocks. Allow multiple repetitions and use gestural responses (clap or sing) before writing. Pair with supportive peers and provide extended time for them.

Melodic Puzzle Exercise

Break a short melody into smaller parts (motifs or rhythmic cells) and present them in random order on the board or worksheet. Play the full melody and have learners reconstruct it by selecting the correct sequence from the given pieces. This trains memory, sequence recognition, and analytical thinking by linking auditory and visual information. For learners unfamiliar with the topic, use 2–3-note motifs with clear stepwise movement and rhythm cards marked by colour or symbols.

- Begin with echo singing and clapping using only two notes (e.g. doh and ray) or simple rhythms (e.g. taa aa aa aa).

Symbol	d:	-	r:	-	r:	-	d:	-
Rhythm	taa	aa	taa	aa	taa	aa	taa	aa
Sound	doh		ray		ray		doh	

Example 7:*Staff notation with tonic sol-fa, rhythm and sound*

- Use sol-fa hand signs and rhythm syllables (e.g. taa, taa, ta-te) with visual aids (flashcards, coloured charts).

- Let learners listen and respond by pointing to note blocks, hand signs, or rhythm cards instead of writing immediately.

- Limit dictation to short, slow 2-beat patterns.

Allow them to physically arrange puzzle pieces on a board.

For those who are familiar, provide 4–5-note melodic segments with familiar rhythms. Let them explain their choices in terms of contour and repetition and use partner-based checking for accuracy. For advanced learners, you can include motifs with leaps, ties and dotted rhythms. You can ask them to label the segments (e.g., phrase A, B) and justify their arrangement using musical terminology. For learners with special educational needs, provide tactile puzzle pieces or drag-and-drop digital alternatives. Allow auditory previews of each piece before selection. Use peer scaffolding and verbal prompts to support sequencing.

Interactive Dictation Games

Gamify dictation through challenges like *“Musical Chairs Dictation”* or *“Team Relay Dictation.”* Divide the class into teams and play short phrases; teams earn points by correctly identifying and notating rhythm, pitch, or both. This approach fosters engagement, healthy competition, and collaborative learning. You can use simplified rhythms and pitches with clear tempo for learners unfamiliar with the topic. They can respond with hand signs, icons, or pointing before attempting writing while for learners familiar with the topic, you can add layered tasks—first identify rhythm, then add pitch. Use guided peer correction and structured feedback after each round. For advanced learners you can introduce syncopated rhythms, rests or accidentals. Encourage self-created dictation phrases to challenge peers. Score additional points for descriptive accuracy (e.g. metre, phrase length). See the example below:

Example 8: *For Advanced Learners with the Topic*

- Ask learners to analyse what they heard by describing intervals, scale degrees, or rhythmic groupings before notating.

- Let learners create short melodic or rhythmic phrases and challenge peers to dictate them.

- Encourage learners to add descriptive terms like contour (rising, falling), phrasing, and metre.

For learners with special educational needs, adjust pace, allow repeated hearings, and use visual prompts. Let them work in supportive pairs and provide manipulatives (e.g. rhythm tiles) instead of pencil-and-paper tasks.

- Use large-print, colour-coded notation templates and simplified sol-fa charts.

- Allow oral or gestural responses (e.g. clapping or singing back) before transitioning to writing.

- Provide assistive tools like rhythm blocks, magnetic notation kits, or digital dictation tools (if available).

- Give extra time and repeat the musical phrase multiple times.

- Use peer support and pair them with a patient, supportive learner.

Figure15: Rhythm Blocks

Figure 16: Note Knacks Student Set

Figure17: *Magnetic Notation Kits*

KEY ASSESSMENT

Assessment Level 1: Play a melody for learners to imitate

Assessment Level 2: Listen to this 4-beat rhythmic pattern. Notate it using "taa aa" and "tate" symbols. (Teacher claps: taa aa – ta-te – taa– taa).

Assessment Level 3: Listen to this melodic phrase. What is the function of the third note in the key of C major? Explain your answer using solfa and scale degree. (Teacher plays: doh – mi – soh – fah)

Assessment Level 4: (Focus: Integration of skills, multi-step analysis, and creative problem-solving)

Sample Task: Listen to this short melody

Example 7: *Melodic excerpt for Analysis*

Notate it, identify the scale degrees, and write two sentences describing the rhythm and contour. Then, create a new melody of your own using the same rhythmic pattern but different scale degrees.

HINT

*The Recommended Mode of Assessment for this week is **demonstration**. Refer to the questions in the key assessment levels 1 to 4 as examples. Make reference to the Teacher Assessment Manual and Toolkits pages 49–51 for more information on how to conduct demonstration. Remind learners of the mid-semester*

WEEK 18: SIMPLE MELODIES FROM DICTATION

Learning Indicator: *Identify, notate, and describe simple melodies from dictation.*

Focal Area: Recognising, Notating, and Describing Simple Melodies through Aural Dictation

In this week, learners need to be guided to develop their melodic listening skills by identifying and accurately notating short, simple melodies played or sung by the teacher. They will use sol-fa syllables or staff notation to write down what they hear and describe the melodic movement using musical terms such as ascending, descending, step, or leap. Through repeated listening, echo singing, and guided dictation, learners will train their ears to recognise pitch direction and interval relationships. By the end of the lesson, learners should be able to notate simple melodic phrases correctly and describe their shape and structure using clear musical language.

Melody Recognition

A *melody* is a sequence of musical pitches that form a memorable and expressive line.

Recognising melodies involves identifying pitch direction (ascending, descending, repeated notes), contour (shape), and phrase structure. Learners should develop the ability to internalise (hear in the mind) and retain melodic phrases aurally.

Melodic Structure

Simple melodies typically consist of stepwise motion (conjunct movement), limited range, and predictable patterns. Often composed in major keys with regular phrase lengths (e.g., 2 or 4 bars).

May include *repetition, variation, or sequence.*

Scale Degrees in Melody

Melodies are built using scale degrees (1 to 8) in a tonal context.

Recognition of the tonic, dominant, and leading note positions helps in identifying melodic function.

Solfège (doh, ray, mi, etc.) supports internal pitch labelling.

Notating Simple Melodies

This requires accurate transcription of both pitch and rhythm on the staff.

Involves:

- Identifying the key and tonic note
- Mapping scale degrees to staff positions
- Using correct note values and bar divisions
- Learners must apply knowledge of clefs, key signatures, and time signatures.

Describing Melodies

Description focuses on:

- **Contour:** Overall shape (e.g., rising, falling, arch-shaped)

- **Range:** Distance between lowest and highest notes

- **Motion:** Stepwise, skips, or leaps

- **Cadences:** How phrases end (tonal closure)

- Descriptive vocabulary includes terms like conjunct, disjunct, phrase, motif, repetition, sequence, and cadence.

Aural Memory and Reproduction

- Accurate melodic dictation relies on the development of aural memory.

- Learners should be able to sing back or replay melodies after hearing them.

- Progressive practice improves internal pitch accuracy, rhythmic awareness, and confidence in notation

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Learning Tasks

1. Listen to a 4-note melody. Echo sing it, then notate it using sol-fa or staff notation.

2. Compose a short melody (3–5 notes) using sol-fa. Let a partner listen and write it down.

PEDAGOGICAL EXEMPLARS

Activity-Based Learning (ABL)

Use practical, hands-on activities to help learners connect sound with notation. Start with short melodic dictation exercises where you play or sing 3–5 note melodies. Learners first echo the melody by singing it back or showing hand signs. Then, guide them to notate the melody using sol-fa or the staff notation. You can also create games like "Melody Match" where learners match printed notation to melodies they hear.

What to Do

- Use musical flashcards, hand signs, or melodic strips

- Allow peer work where one sings and the other notates

- Repeat the melody several times to support all learners

Example of Melody Match game

- **Preparation:** Before the game, create 4–6 short melodic phrases (3–5 notes each) using sol-fa (e.g., doh – ray – mi – doh) or staff notation in C major.

Example 8: *Melody match game*

You can prepare audio clips or sing/play each melody. You should have printed melody cards (with staff notation or sol-fa syllables), numbered audio clips or live playback (A, B, C, D) and answer sheets for learners.

How to Play

- Play melody #1 (or sing it).
- Show four melody cards (A–D).
- Learners listen, then choose the card that matches what they heard.
- Learners hold up their answer, circle the letter, or write it down.
- Reveal the correct answer and discuss how to hear the differences.
- Track correct responses over multiple rounds.
- Award points for accuracy and confidence in melodic identification.

For beginners, use fewer, simpler choices and highlight steps visually. Then, allow non-written responses (e.g., pointing or matching with icons). For intermediate learners, add rhythmic variation and more subtle melodic contours. For advanced learners, you can include leaps and dotted rhythms. Then, ask learners to compose their own "melody match" questions. For learners with special educational needs, use simplified cards, pictorial supports, or auditory-only matching.

Descriptive Writing of Scale Degrees

After a dictation activity, guide learners to describe melodies using sol-fa syllables or scale degrees. Encourage descriptions like: "The melody started on doh, moved up stepwise to mi, then jumped to soh."

What to Do

- Provide sentence starters: *"The melody moved…"* or *"It ended on…"*
- Reinforce use of terms such as step, leap, rise, fall, same note.
- Pair writing with playback of the melody for clarity.

For beginners, start with oral responses and single terms like *"up," "down," or "same."*

For intermediate learners, encourage simple full-sentence descriptions with two or three sol-fa labels.

For advanced learners, ask for detailed analysis including intervals, phrase shape, and tonic/dominant functions while you accept oral dictation or pictorial matching for learners with special educational needs.

Digital Learning

Use apps and software that allow learners to hear, match, and notate melodic phrases. Many platforms offer interactive features like drag-and-drop notes, multiple-choice audio matching, and creative melody composition.

What to Do

- Introduce aural training apps or browser-based dictation tools.
- Use recorded melodies for repeated listening and response.
- Let learners test peers using self-composed melodies via digital tools.

For beginners, select apps with slow-paced, clearly differentiated notes and provide guided navigation and step-by-step instructions. For intermediate learners, encourage exploration of note placement tools and practice in staff notation. Ask advanced learners to transcribe longer melodies or create ear-training challenges for classmates, and for learners with special educational needs, use tools with strong visual/audio pairing, touchscreen-friendly layouts, and voice-based input options.

KEY ASSESSMENT

Assessment Level 1: Write the sol-fa notation of C to the Octave C, using C as doh

Assessment Level 2: The teacher plays a 4-note melody. Learners are asked to notate it using sol-fa syllables or staff notation. ***Eg.*** *Sol-fa: doh – mi – ray – doh; Staff: (if in C major) C – E – D – C*

Assessment Level 3: Listen to the melody. Describe the movement between each note using musical terms. doh – mi – fah – ray

Assessment Level 4: Create your own 4-note melody using sol-fa syllables. Then, describe its shape (ascending, descending, mixed) and interval movement (steps or leaps). Swap with a partner and let them sing or notate it.

> **HINT**
>
> *The Recommended Mode of Assessment for Week 18 is **mid-semester examination.** Refer to **Appendix F** at the end of this section for sample specification table, questions and rubric to score the exams.*

WEEK 19: MELODIC MOTIFS FOR CHORAL COMPOSITION

Learning Indicator: *Create an idiomatic melodic motif for a vocal work and develop this into an extended phrase using variation techniques.*

Focal Area: Developing Melodic Motifs for Choral Settings Using Variation Techniques

For this lesson, learners will be guided to compose short melodic motifs that are suitable for voices in a choral setting. They will begin by learning what makes a melody idiomatic for singing, such as comfortable vocal range, smooth movement, and clear phrasing. From their original motif, they will explore how to develop it into a longer phrase using variation techniques such as repetition, sequence, inversion and rhythm changes. Learners will work through guided examples and group brainstorming before composing their own phrases. They will be encouraged to apply creative thinking while following musical structure and expressive intent.

By the end of the lesson, learners should be able to create and expand a melodic idea into a musical phrase that is expressive, singable and stylistically appropriate for a choir.

Melodic Motif

A melodic motif is a short, distinctive musical idea or phrase that serves as the foundational element of a composition. Motifs are typically 2–5 notes long, easily recognisable, and often repeated or developed throughout a piece. In choral music, motifs provide cohesion, identity, and expressive unity across voice parts.

Characteristics of Effective Motifs

- Clear rhythmic shape and melodic contour.
- Diatonic (within key) or modal, with tonal centre clearly implied.
- Easily adaptable across different voice ranges (Soprano, Alto, Tenor, Bass).
- Potential to be developed or transformed while maintaining recognisability.

Choral Context and Considerations

In choral writing, motifs must be singable, suitable for the vocal range of each part, and harmonically adaptable. Consider texture (homophonic, polyphonic), voice leading, and balance between parts.

Motifs can be used to introduce entries, imitate between parts (fugal or canonic style), or provide thematic development.

Variation Techniques

Variation is the process of altering a motif to create interest while retaining its identity.

Common *techniques* include:

- **Rhythmic variation:** changing the rhythm while keeping the pitch outline.
- **Melodic inversion:** flipping the contour (e.g., up becomes down).
- **Retrograde:** reversing the motif's order.
- **Sequence:** repeating the motif starting on a different pitch.
- **Augmentation/Diminution:** lengthening or shortening note values.
- **Transposition:** moving the motif to a different key or pitch level.
- **Ornamentation:** adding grace notes, passing notes, or suspensions.

Developing Motifs into Choral Phrases

Motifs are developed into longer melodic lines, forming phrases that can be harmonised and distributed across voice parts. Development involves extending, repeating, varying, and combining motifs to achieve unity and contrast.

Effective development balances repetition (unity) with change (variety).

Learning Tasks

Task 1 – Motif Builder

Create a 2-bar melodic motif in a singable range using sol-fa. Make sure it starts and ends on strong scale degrees (e.g. doh or soh).

Example of Motif: doh – mi – ray – doh

Example 9: *Example of Motif Builder*

Task 2 – Variation Challenge

Use your motif to create two variations. Try repeating it and then changing the rhythm or interval direction.

- **Sample Variation 1:** doh – mi – ray – doh (repeat)
- **Sample Variation 2:** fah – lah– soh– fah (sequence up)

Task 3 – Full Phrase Composition

Using your motif, write an 8-bar phrase using two or more variation techniques. Share with your group and explain your choices.

PEDAGOGICAL EXEMPLARS

Problem-Based / Mastery-Based Learning

Start by explaining that their task is to use lyrics to compose a melody that shows how music and words can work creatively together. Tell them that the melody should include features such

as matching the rhythm of the words to the rhythm of the music, using speech-like melodic shapes, and adding expressive touches like word painting—for example, making the melody sound like laughter, running, or wind where the lyrics suggest those ideas. Use the following steps to guide them to set text to melodies.

Step 1: Identifying the Text Structure

- Break the text into phrases or lines.
- Note the number of syllables in each line.
- Observe rhythmic patterns in speech (strong/weak syllables).

Step 2: Matching Rhythm to Syllables

- Assign rhythmic values (e.g., crotchets, quavers) to match the syllables naturally.
- Ensure word stress aligns with musical stress—important words should fall on strong beats.

Step 3: Composing the Melody

- Choose a key and scale (e.g., C major).
- Begin shaping melodic contours that follow the mood and flow of the text.
- Use stepwise motion for clarity and leaps for emphasis.

Provide time and tools (like instruments or music software) for learners to compose and record their melodies. As they work, move around the class to support and guide them. Once the melodies are complete, ask learners to play their recordings for the class. They should also give a short explanation of how they used the different musical ideas and what makes their melody special or different.

For learners unfamiliar with the topic, provide sample melodies with matching lyrics and guide them to modify rhythms or pitches. Allow drag-and-drop melody builders or melody card strips. For those who are familiar, ask them to compose an 8-bar melody, applying one expressive technique (e.g., repetition or pitch contour). You can use structured checklists to guide their creation.

For experienced learners, let them compose with modulations or subtle rhythmic contrast and ask them to explain how the melody interprets text expressively. For learners with special educational needs, use large notation charts, sol-fa blocks, or voice recording instead of full notation. Let them build melodies through audio tools or peer-assisted apps.

Project–Based Learning

Divide the class into small groups and introduce the project: each group will compose a vocal melody based on the theme "Unity and Harmony." Explain that the melody must follow certain musical guidelines—it should be in 4/4 time, written in the key of C major, and meant to be sung in a soprano voice range. Guide learners to brainstorm ideas related to the theme, and encourage them to think about how their melody can express "unity" and "harmony" through musical choices like smooth melodic movement, shared phrases, or call-and-response. Give the groups time to compose their melodies, either using traditional notation on staff paper or with digital tools like MuseScore. Check in with each group to offer feedback and support as needed. Once the melodies are ready, organise a class recital where each group performs or plays a

recording of their work. After each performance, ask the group to briefly explain their creative process—how they came up with their ideas, how they worked as a team, and how their melody reflects the theme. For learners unfamiliar with the topic, provide a skeleton melody or phrase bank to build from.

Use a melody structure worksheet with fill-in-the-blanks for rhythm or pitch. For learners familiar with the topic, let them independently draft melodies and work on expressive phrasing while allowing more creative freedom (e.g., non-standard phrasing, modal use) for the experienced learners. For learners with special educational needs, use simplified melody strips, large print staves, and allow audio input over notation. Pair them with peers for hands-on support and encourage gesture-based responses.

Mastery–Based Learning

Explain to learners that they will build their vocal melody step-by-step, mastering one stage before moving to the next.

- **Stage 1** – Compose short 2–4 bar motifs using basic metre and key.
- **Stage 2** – Expand motifs into full themes with expressive shaping.
- **Stage 3** – Combine multiple related themes into a complete melody, applying contrast, unity, and development.

At each stage, provide detailed feedback. Learners revise until mastery is achieved before progressing. Encourage deep reflection on choices to build lasting understanding.

Supply motif templates and visual rhythmic guides for learners unfamiliar with the topic and encourage creation of original motifs with guided choices in metre or phrasing for those who are familiar. For experienced learners, assign multi-phrase themes with contrasting sections. You can ask for annotations or rationale explaining compositional decisions. For learners with special educational needs, offer one-on-one checkpoints at each stage. Use colour-coded staves, pre-composed fragments to manipulate, or assistive software.

KEY ASSESSMENT

Assessment Level 1: What makes a melody idiomatic for choral singing?

Assessment Level 2: Explain how you can stay within a comfortable vocal range of your composition

Assessment Level 2: You have created the motif: doh – mi – ray. Suggest two ways you could vary this motif to begin developing it into a longer phrase.

Assessment Level 4: Compose a 2-bar motif suitable for a choir. Then, develop it into an 8-bar phrase using at least two variation techniques (e.g. repetition, inversion, or sequence). Write your phrase and describe how you applied the variations.

> **HINT**
>
> *The Recommended Mode of Assessment for Week 19 is **performance assessment**. Use the item under DoK level 4 as an example. Refer to pages 35–37 of the Teacher Assessment Manual and Toolkits for more information on how to conduct performance assessment.*

Week 20: Composing Idiomatic Instrumental Melodies

Learning Indicator: *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., metre, motive, theme, keys, timbre, etc.).*

Focal Area: Creating Structured and Expressive Melodies for Solo Instrumental Performance

In this focal area, learners will be guided to compose short solo melodies that are musically expressive and structurally clear. They will learn how to organise their melodic ideas into well-shaped phrases by applying techniques such as repetition, variation and contrast. As a teacher, your duty is to support learners to work within given musical parameters such as key, metre, motive and timbre—helping them to create melodies that are not only creative but also suitable for performance on specific instruments. By the end of this lesson, learners should be able to create an original melody with clear phrasing, thematic unity and stylistic features appropriate to a chosen instrument.

Note to the Teacher

Understanding Melody in Instrumental Contexts

A melody is a linear sequence of musical pitches that are perceived as a single, coherent entity.

For solo instrumental performance, the melody must be self-contained, expressive, and technically suited to the chosen instrument. The melody should reflect an intentional musical idea, complete with phrasing, shape, and direction.

Structure of a Melody

Melodies are typically organised into phrases (e.g., 2-bar, 4-bar, or 8-bar phrases).

Common structures include:

- Binary form (AB)
- Ternary form (ABA)
- Question and answer (antecedent and consequent) phrases

Structure provides clarity, balance and predictability in musical expression.

Expressive Elements in Melody Writing

Expressiveness is achieved through:

- dynamic shaping (crescendo, decrescendo)
- articulation (legato, staccato, accent)
- phrasing that mimics speech or emotion

- use of tempo variations, rubato, and pauses (where stylistically appropriate)
- melodic contours (rising, falling, arch-shaped) contribute to emotional character.

Tonal and Modal Considerations

Melodies are often written in a key (major or minor) for specific styles. Tonal centre must be clearly established to provide a sense of home and return. The use of passing tones, neighbour tones and occasional chromaticism adds colour and interest.

Instrument-Specific Writing

Melodies must reflect the technical capabilities and range of the solo instrument.

Consider:

- Range and register (e.g., high vs. low tessitura)
- Breathing (for wind instruments) or bowing/slurring (for strings)
- Timbre and how it affects expressiveness
- Fingering and phrasing ease for fluency and performance quality

Developing Melodic Material

Start with a central idea or motif, then extend and shape it using:

- Repetition and variation
- Sequence (repeating patterns at different pitch levels)
- Rhythmic transformation

Development enhances musical storytelling and keeps the listener engaged.

Final Considerations for Performance

The melody should be emotionally communicative, showing contrast between sections and a clear sense of climax. It must also be technically playable, considering tempo, intervals, and performance markings.

Expressive melodies often include ornamentation or stylistic nuances that match the musical genre.

Learning Tasks

1. Compose a 4-bar phrase using a given key and rhythm pattern. Use repetition or sequence within the phrase.

2. Start with a 2-bar motif and expand it into an 8-bar melody. Apply two variation techniques (e.g., inversion and contrast in rhythm).

3. Using music software or manuscript paper, compose a solo melody in ABA form. Present it to the class and explain your musical choices, including theme development and instrument suitability.

PEDAGOGICAL EXEMPLARS

Project–Based Learning

Guide each learner to select an instrumental idiom of their choice—such as the *atɛntɛbɛn*, drums, piano, strings, or any other familiar instrument. Provide them with specific musical parameters to follow, such as composing in 6/8 metre, using the key of G major, and focusing on a theme like nature with a warm, resonant timbre. Ask learners to begin by researching the characteristics of their chosen instrument or ensemble. They should understand the instrument's range, tone, expressive capabilities, and common stylistic features. This research will help them make informed choices during the composition process. Next, instruct learners to compose an original melody that fits the given parameters and reflects the expressive qualities of the chosen instrument. Encourage them to apply appropriate musical techniques such as phrasing, dynamics, and articulation suitable to the instrument's nature. Once the melody is composed, learners should arrange it specifically for their chosen instrument or ensemble. Support them in preparing a notation or recording of the melody, which they will later present and explain to the class, highlighting how their work connects to the theme and instrumental features.

Learners who are Unfamiliar with the topic must start with a melodic scaffold or provide sample motifs to develop. Use a melody-building worksheet with steps for metre, pitch, and rhythm but for learners who are familiar, let them compose independently but with checkpoints. Guide them to link instrumental timbre to phrasing and expressive ideas. For experienced learners let them Compose 8–12 bar idiomatic melodies and justify artistic choices. Encourage advanced notation and subtle expressive nuances. Use sol-fa blocks, colour-coded notes, or apps with sound playback for learners with special educational needs. Allow audio responses in lieu of full notation.

Collaborative Learning

Organise learners into small groups (e.g., duets, trios, or quartets) and assign each group the task of composing an instrumental piece for a small ensemble. Within each group, guide learners to take on specific roles such as:

- **Melody Composer** – creates the main melodic line.
- **Rhythm Developer** – designs rhythmic patterns or accompaniments.
- **Arranger** – organises and balances the parts for the ensemble.

Encourage the groups to collaborate closely, making sure every instrument is used effectively and contributes meaningfully to the overall piece. Provide them with specific musical parameters such as metre, key, theme and mood to follow.

Once the composition is complete, support learners as they rehearse their piece together, making adjustments as needed. Finally, let each group perform their piece for the class and briefly explain how they collaborated and how their roles contributed to the final work. For learners unfamiliar with the topic, pair them with experienced peers. Use predefined motifs for rhythm or melody development and provide rehearsal prompts and support templates. For those familiar, let them take creative ownership of one role, with rotating opportunities. Assign leadership roles to the experienced learners and let them compose full scores, explore complex textures, and provide peer feedback. For learners with special educational needs, offer assistive

tech or visual score sheets. Allow simplified roles (e.g., cue counting, basic rhythm). Ensure inclusive peer support

Mastery-Based Learning

Guide learners through a structured, step-by-step process to master instrumental melody composition. Begin with short exercises where learners compose simple motives for a single instrument in various metres and keys. Once they demonstrate skill at this level, move them to the next stage: developing their motives into longer themes. At this stage, encourage experimentation with dynamics, articulation, and phrasing to explore expressive use of timbre. Finally, learners combine their developed themes into a complete melody. At each stage, provide clear feedback and allow revisions so learners can refine their work before progressing. Start with fill-in-the-gap motif builders for unfamiliar learners and use icons for rhythm and pitch before they are engaged in standard notation. For learners who are familiar, let them compose motifs with one or two expressive elements (e.g., phrasing, contour). While the experienced learner plan long-form melodies with sectional contrast. Learners with special educational needs should be provided with melody-building blocks, repeat exercises and offered scaffolded templates.

Digital Learning

Guide learners to go online and explore resources that introduce melody writing. Encourage them to conduct their own research and take notes on key concepts such as melodic contour, phrasing, motive development, and melodic structure.

In addition to their independent searches, recommend the following websites for structured learning materials, tutorials, and examples:

- *www.musictheory.net* – Offers lessons and exercises on melody, scales and rhythm.
- *www.teoria.com* – Interactive tutorials and practice on melodic construction and analysis.
- *www.youtube.com* – Search for channels like "Music Matters" or "8-Bit Music Theory" for visual and audio explanations.
- *www.classicfm.com/discover-music* – For melodic examples and articles on classical and popular melodies.
- *www.soundtrap.com* or *www.bandlab.com* – Online music-making platforms where learners can compose, experiment and record melodies.

After their online learning, ask learners to summarise what they found most useful and apply the knowledge to compose a short melodic phrase, which they can present to the class or submit as a recorded clip. Assign specific tutorials or screen recordings to learners unfamiliar with the topic. Use structured fill-in-the-blank melody tools to assist such learners. For learners familiar with the topic,choose topics (e.g., phrasing, contour) and apply new knowledge to create a 4-bar melody. For experienced learners let them explore advanced techniques like inversion or modulation but for learners with special educational needs, use read-aloud settings, large print, or colour-coded apps, and accept audio summaries of learning in place of written notation.

KEY ASSESSMENT

Assessment Level 1: What is melodic motif?

Assessment Level 2: What steps would you take to ensure that your melody is idiomatic for voices?

Assessment Level 3: You composed a four-bar melody using stepwise motion. Suggest two ways you could develop this melody further using contrast and variation.

Assessment Level 4: Compose an 8-bar solo melody in G major for a treble instrument (e.g. *Atɛntɛbɛn*, flute or recorder). Your melody should include:

- a clear phrase structure,
- repetition and contrast,
- and stay within the typical playing range.
- After composing, describe how you developed your theme and which variation techniques you used.

> **HINT**
>
> *The recommended mode of assessment for Week 20 is **multiple choice questions**. Refer the Teacher Assessment Manual and Toolkits pages 66–67 for how to conduct Multiple choice questions*

SECTION 6 REVIEW

In this section, learners are guided to build foundational listening and composition skills by engaging with both aural and melodic development tasks. Through the Aural Culture component, learners are to be guided to listen carefully to short musical phrases, accurately identify, and notate scale degrees, rhythmic patterns and simple melodies. These activities are to help them connect sound with symbol and improve their ability to describe musical features using appropriate terms. In the Melody Writing and Text Setting component, learners move from listening to creating.

They begin by developing melodic motifs suitable for choral settings and expand them into longer musical phrases using repetition, variation and contrast. They then progress to composing structured and expressive solo melodies, working within defined musical parameters such as key, metre and motifs. Together, these learning experiences can deepen learners' understanding of melody construction, enhance their aural awareness and strengthen their ability to think musically—both analytically and creatively.

Additional Reading

1. Acquah, E.O., Annan, J.F. & Anderson, H.K. (2016). *Basic Approaches to rudiments & theory of music with fundamentals of harmony.* WGCBC Publishers.

2. Cleland, K., & Fleet, P. (2021). *The Routledge Companion to Aural Skills Pedagogy.* Routledge.

3. Karpinski, G. S. (2000). *Aural skills acquisition: The development of listening, reading, and performing skills in college-level musicians.* Oxford University Press.

4. Perricone, J. (2000). *Melody in songwriting: tools and techniques for writing hit songs.* Hal Leonard Corporation.

5. Rooksby, R. (2004). *Melody: How to write great tunes.* Hal Leonard Corporation.

Online Resources

1. Aural /Auditory learning in music: *https://youtu.be/Wzqa44N-sIU*

2. Aural Skills 215 - Andrea Corder: *https://www.youtube.com/shorts/WCv30-bSz9U?feature=share*

APPENDIX F: Mid-Semester Examination

The Mid-semester examination is an 80 minutes paper consisting of 35 multiple choice questions (35 marks) and Three (3) essay-type questions from which students will answer one question for 15 marks. This tests learners on various aspects of the subject covered from Weeks 13 to 17.

SAMPLE MULTIPLE CHOICE QUESTION

A composer wants to move from a I chord to a V chord using proper voice leading. Which of the following is the best guideline?

a. All voices should jump in parallel fifths.

b. Keep the common tone and move other voices by step.

c. Double the third of the V chord.

d. The soprano must always move in a leap.

Key: B

SAMPLE ESSAY QUESTION

Discuss how copyright issues affect the income and creativity of Ghanaian musicians. Suggest at least two realistic strategies musicians can use to protect their work.

SAMPLE Answer Guide

Impact on Income

- Musicians lose money when their songs are copied or used without permission.
- Piracy reduces legal sales and streaming earnings. *2 @ 2.5 marks each = 5 marks*

Impact on Creativity

- Fear of theft may discourage musicians from sharing new work.
- Talented artists may stop producing because of poor financial returns.

2 @ 2.5 marks each = 5 marks

Protective Strategies

- Register works with a copyright authority (e.g. Ghana Music Rights Organisation – GHAMRO).
- Use digital tracking tools or publish music on protected platforms.
- Educate audience and peers on respecting intellectual property. *2 @ 2.5 marks each = 5 marks*

TABLE OF TEST SPECIFICATIONS FOR MID–SEMESTER EXAMINATION (SEMESTER 2)

Week	Focal Area	Type of question	DOK Levels				Total
			1	2	3	4	
13	Major Instrument Learning Plan and Resources for Instrument Study	Multiple choice	2	3	1		6
		Essay					
14	Understanding Music Industry Challenges and Legal/Economic Issues	Multiple choice	3	3	2		8
		Essay			1		1
15	Exploring Music Careers and Business Opportunities	Multiple choice	2	3	2		7
		Essay					
16	Applying Music Business Planning and Entrepreneurship Skills	Multiple choice	2	3	2		7
		Essay				1	1
17	Recognising and Notating Scale Degrees and Rhythmic Patterns through Aural Dictation	Multiple choice	3	2	2		7
		Essay			1		1
Total		**Multiple choice**	**12**	**14**	**9**		**35**
		Essay		**2**	**1**	**3**	

SECTION 7: EXAMINING HARMONIC FOUNDATIONS AND FOUR–PART VOICE LEADING TECHNIQUES

STRAND: MUSIC THEORY AND COMPOSITION

Sub–Strand: Harmony

Learning Outcome: *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.*

Content Standard: *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.*

INTRODUCTION AND SECTION SUMMARY

This section introduces learners to the foundational principles and practical techniques of four-part harmony (SATB). Topics include voice ranges, chord construction, cadential progressions, inner voice movement, and harmonising melodies using basic harmonic conventions. Through inquiry-based, experiential, project-based, collaborative, and digital learning approaches, learners are guided to analyse, construct, and refine 16-bar SATB hymn settings. Emphasis is placed on applying voice-leading principles to ensure smooth, stylistically appropriate harmonisations. ICT and AI-powered notation tools are encouraged to support composition, playback, and revision. By the end of the section, learners should be able to Identify SATB voice ranges and construct triads in root and first inversion; Recognise and apply cadences (V–I, IV–I) and follow voice-leading rules; and Harmonise a 16-bar melody using proper spacing, voice movement, and texture.

This section links closely with Music Theory and Aural Culture, promoting analytical thinking and composition skills transferable across music performance and analysis.

The weeks covered by the section are:

- *Week 21: Mechanics and Construction of Four-Part Harmony*
- *Week 22: Four-Part Harmony of a16-Bar Hymn – Part 1*
- *Week 23: Four-Part Harmony of a16-Bar Hymn – Part 2*

SUMMARY OF PEDAGOGICAL EXEMPLARS

Through experiential and inquiry-based learning, learners tackle authentic SATB harmony challenges, analysing choral pieces, composing four-part textures by posing questions, researching voice-leading conventions, and justifying their compositional choices. In project-based and collaborative activities, learners work in small ensembles or individually to harmonise given melodies in four parts, craft original SATB arrangements, or transcribe and adapt hymn tunes. Teachers differentiate instruction through graduated scaffolds (voice-leading templates, part-specific prompts), flexible group roles (e.g. soprano lead, alto analyst), and adaptive tasks. Advanced learners might explore chromatic harmony, secondary dominants, modal interchange, or conduct a stylistic study of Baroque chorales.

By the end of this section, learners will be able to:

- name the soprano, alto, tenor and bass parts and describe their typical pitch ranges.
- build major, minor and diminished chords in root position and first inversion for four-part writing.
- recognise and write authentic (V–I) and plagal (IV–I) cadences within a four-chord sequence.
- create smooth alto and tenor lines that support a given soprano melody while respecting common-practice voice-leading principles.

ASSESSMENT SUMMARY

Throughout the SATB harmony unit, learners demonstrate their skills in five streamlined assessments: a chorale case study (identifying and correcting voice-leading errors), a small-group harmonisation project (score plus preview performance), weekly homework, exercises (voice labelling, triad construction, cadences, inner-voice fills), live in-class puzzles and cadence relays, and a culminating 16-bar SATB composition with a brief written reflection and presentation. The final notated score (and any audio or performance recording) serves as the primary recordable artefact. Throughout, teachers scaffold learning with guided discussions, templates and targeted feedback.

The recommended assessment mode for each week is:

- **Week 21:** *Class Exercise*
- **Week 22:** *Practical performance*
- **Week 23:** *Portfolio*
- **Week 24:** *End of semester examination*

Note: *Refer to the "**Hint**" at the key assessment for additional information on how to effectively administer these assessment modes.*

Week 21: Mechanics and Construction of Four-Part Harmony

Learning Indicator: *Investigate the mechanics of the construction, and realisation of a four-part harmonic phrase.*

Focal Area: Understanding Four-Part Harmony and Building Chords

This section introduces learners to recognise and overcome the key challenges that arise when analysing and applying the theoretical and practical principles of four-part harmony. It focuses on the meaning of four-part harmony (SATB) and how to build and label major triads and their inversions. These include issues such as voice-leading conflicts (for example, parallel fifths or octaves), uneven spacing between parts, incorrect chordal inversions, and unresolved dissonances. Learners will examine how each of these problems can undermine harmonic clarity and musical expression, and they will explore the conventional "rules" and best practices that guide smooth soprano, alto, tenor, bass interactions. Through guided examples and hands-on exercises, learners will see how proper part-writing conventions protect the integrity of a four-part texture, ensure balanced chord progressions, and support a cohesive overall sonority., This topic prepares learners to identify common pitfalls, articulate their understanding of underlying principles, and devise effective strategies for crafting clear, well-formed SATB harmonies. Learners should be guided to:

- explain what four-part harmony (SATB) means.
- learn how to build and label major triads and their inversions.

Understanding Four-Part Harmony (SATB)
Refers to writing music for four distinct vocal parts—Soprano, Alto, Tenor, and Bass—each with its own melodic line, creating a harmonically rich texture.

Construction and Labelling of Major Triads
Involves identifying the root, third and fifth of a chord and building triads in major keys. Also includes naming chords using Roman numerals (e.g., I, IV, V).

Inversions of Triads
Explores how to rearrange the order of chord tones so that a note other than the root appears in the bass, and how to label them accordingly (e.g., Ib, Ic).

Voice-Leading Principles
Refers to how each voice moves from one note to the next, aiming for smooth melodic motion and avoiding issues like voice crossing or parallel fifths/octaves.

Spacing and Range between Parts

Involves maintaining appropriate distances between voices—especially soprano, alto, and tenor—to ensure clarity and balance.

Common Errors in Part–Writing

Identifies frequent mistakes such as unresolved dissonances, improper doubling of chord tones, and incorrect use of chord inversions.

Conventional Rules and Best Practices in Harmony

A study of established guidelines that govern how SATB harmonies are constructed, ensuring functional chord progressions and stylistic coherence.

Learning Tasks

1. Identify SATB ranges and build 3 triads in C major.

2. Submit vocal range chart on manuscript.

Learners submit screenshot or verbal feedback from Classics for Kids triad game.

PEDAGOGICAL EXEMPLARS

Activity–Based Learning (ABL)

Lead a guided online workshop where learners use targeted triad-inversion games to practice building major and minor chords in root position, first inversion (1b, IIb, IVb, Vb, etc), and second inversion (1c, IIc, IVc, Vc, etc. Throughout the activity, monitor each learner's progress, offer immediate corrective feedback, and pose probing questions to reinforce proper voice-leading and inversion recognition. Let learners play the online game called Classics for Kids with the website: Classics for Kids is essentially a bite-sized, game-based introduction to Western classical music. By combining concise composer biographies, sample listening quizzes, and interactive mini-games, it demystifies complex musical concepts and turns them into fun, child-friendly challenges.

The result is a playful yet informative experience that builds both knowledge and enthusiasm for the world of classical music. *https://www.classicsforkids.com/music-games/.* For learners unfamiliar with the topic use colour-coded chord charts, animations to explain inversions, and matching games to link chord sounds with visuals. You can also provide guided steps and allow verbal responses. For learners familiar, allow them to experiment with inversions on a virtual piano app, identify errors in faulty triads, and work in pairs to test each other using flashcards and samples.

For advanced learners, let them create their own triad-inversion games or challenges, explain their rationale for voicing decisions, and apply learned techniques in a short harmony exercise. However, learners with special educational needs must be provided with audio-visual supports, large-print triad templates, step-by-step worksheets, and flexible tools like touch-screen apps and peer scaffolding.

Inquiry–based learning and Analytical Learning

Provide materials on soprano, alto, tenor, and bass ranges, then guide small groups to map these ranges on manuscript paper. Next, play each range on the keyboard, point out correct pitch placement, and correct any notation or performance errors. Guide learners to explore how triads and their inversions are labelled in harmonic practice. In this regard, guide learners to identify scale degrees using Roman numerals (I, IV, V, etc.). Introduce how inversions are indicated using small-case letters (e.g., Ib, Vc, V7d). For learners unfamiliar with the topic use pre-labelled examples and guided fill-in-the-gap tasks. Let them manipulate tactile models (e.g., movable note blocks) before writing but those familiar should be made to identify and label chords in real music excerpts, discuss the purpose of inversions, and work through peer-led correction exercises. For advanced learners, assign chromatic examples and ask for justification of harmonic decisions in unfamiliar contexts. Let them rewrite progressions to improve voice leading. You should use enlarged staff templates, narrated pitch demos, scaffolded identification tasks, and pair support for verbal explanations for learners with special educational needs.

Collaborative Learning

Divide the class into small groups with assigned roles (Composer, Arranger, Performer, Editor) and share a rubric, along with model excerpts on major and minor triads (root, 6, 6/4). As groups draft 8–16-bar pieces, circulate to give feedback on chord choices and voice-leading, then oversee their in-class performances. Let learners write brief reflections on how they used inversions, discuss insights with a partner, and report highlights in a group debrief. The teacher concludes by showcasing effective examples, summarising how triad and inversion decisions support four-part harmony, and outlining the next steps. Assign learners who are not familiar with the topic roles with scaffolded tasks (e.g., identifying roots or doubling the bass). For those familiar, let them rotate roles across sessions while you challenge them to improve model excerpts using inversion strategies. For advanced learners, allow them to include non-diatonic chords, lead peer critique sessions, or improvise part-writing challenges within the group. Then for learners with special educational needs, assign roles based on individual strength (e.g., performer over editor), allow alternative representations, and offer one-on-one peer coaching.

KEY ASSESSMENT

Assessment Level 2: Explain SATB and indicate their ranges on a treble staff using semibreves

Assessment Level 3: Provide a chord scheme for harmonising the 8-bar melody below

Assessment Level 4: Harmonise the melody below by adding alto, tenor and bass parts

- Compose a complete four-part harmonisation, applying appropriate chord progressions, voice-leading conventions, spacing, and doubling rules.

Week 22: Four-Part Harmony of a 16-Bar Hymn – Part 1

Learning Indicator: *Utilise four-part harmony mechanics for the construction and realisation of a 16-bar hymn.*

Focal Area: Applying Voice-Leading Principles and Chord Progression Conventions to Construct A Four-Part (SATB) Hymn of Not Less Than 12 Bars

In this unit, learners will utilise four-part harmony mechanics for the construction and realisation of less than a 12-bar hymn. Through hands-on exploration, they will discover that harmony is not just about stacking notes; it is a craft of choosing chord functions, guiding smooth voice-leading, and balancing spacing to shape musical expression. As they work toward a completed SATB arrangement, learners will:

- explore chord roles (I, IV, V, vi, etc.) and how each function contributes to forward motion and emotional impact.
- match voice-leading techniques (e.g., contrary motion, stepwise movement) to the soprano, alto, tenor, and bass parts.
- compare harmonic options, identifying how inversions, doublings, and non-chord tones alter the sonority.
- present their results through annotated scores, live demonstrations, or recorded run-throughs, explaining the theory behind each decision.

By the end of this lesson, every learner will confidently construct and realise a 12-bar hymn in four parts, articulate the principles they applied, and reflect on how careful harmony writing brings a simple tune to vibrant life.

Application of Four-Part Harmony in Hymn Writing

Focuses on the practical use of SATB harmony to arrange short hymns, integrating theoretical knowledge with creative musical decision-making.

Understanding Chord Functions (I, IV, V, vi, etc.)

Examines the roles that different chords play in establishing tonal direction, supporting phrase structure, and creating emotional effects within a harmonic progression.

Voice-Leading Techniques

Explores methods such as contrary motion, stepwise movement, and proper resolution to maintain smooth and independent lines between the voices.

Use of Inversions and Doubling

Studies how changing the bass note (inversions) and selecting which chord tones to double affects the balance, texture, and progression of harmony.

Effect of Non-Chord Tones on Harmony

Analyses how the inclusion of passing notes, suspensions, or neighbouring tones influences the harmonic colour and complexity.

Comparative Evaluation of Harmonic Options

Involves analysing and selecting among multiple valid chordal solutions to enhance musicality and structural clarity.

Annotation and Score Presentation

Includes marking scores with harmonic labels, voice-leading notes, and justifications for harmonic decisions, serving both as analysis and documentation.

> **Learning Task**
>
> Identify the phrase structure of a given 12-bar hymn melody, marking cadential points and internal harmonic goals. Sketch a harmonisation outline by selecting appropriate Roman-numeral chords for each bar (or pair of bars), ensuring functional balance (tonic, subdominant, dominant).

PEDAGOGICAL EXEMPLARS

Collaborative Learning

Let learners develop team-based problem-solving skills while reinforcing theoretical concepts through peer interaction. Learners work in pairs or small groups to rearrange scrambled chords into correct progressions (e.g., I–IV–V–I). Each group explains their choices and discusses how the voices (SATB) move between chords to achieve smooth voice leading. Learners unfamiliar with the topic are paired with a peer and provided with colour-coded chord charts and pre-labelled functions to help with decisions. Learners familiar with the topic should take on rotating roles (drafter, checker, commentator) and respond to **"what-if"** harmony prompts.

Advanced learners can work with phrases that require secondary dominants or modal mixture, and are challenged to lead mini-clinics based on their own analysis. Learners with special educational needs are provided with drag-and-drop worksheets, magnetic staff boards, and audio samples of each part, ensuring access and engagement through tactile and auditory reinforcement.

Experiential Learning

Begin by using the keyboard to demonstrate parallel, oblique, similar, and contrary voice motions, while simultaneously writing on the whiteboard to explain which chord tones should be doubled or avoided and to illustrate the difference between perfect and imperfect concords. As the tonic, subdominant, and dominant triads are played at the keyboard, point out their

respective functions within a four-part texture. Then screen an *"Introduction to Four-Part Harmony"* video for the class, pausing at strategic moments to pose probing questions; such as *"How does contrary motion prevent parallels?"* to deepen learners' critical understanding of each concept and keep them actively engaged in the learning process.

Learners who are not familiar with the topic should receive simplified visual aids and a step-by-step teacher-led walkthrough, using real-time modelling of chord movement and spacing. Learners familiar with the topic should be assigned to take notes during the video, answer guided questions, and annotate a sample SATB excerpt based on the concepts shown. For advanced learners, task them with analysing real hymn settings for voice-leading techniques like suspensions or passing tones, and are asked to reconstruct the harmony using different styles (e.g., gospel or chorale). For learners with special educational needs, support them with large-font handouts, multisensory demonstrations, keyboard overlays, and allowed extended time and one-on-one guidance for activities.

Mastery–Based Learning

First, present a simple melody and model its harmonisation using root-position triads (I, IV, V), moving around the room to correct learners' errors as they attempt their harmonisations. Once learners have grasped these basic root-position chords, demonstrate first- and second-inversion triads on both the keyboard and the whiteboard, then guide learners as they re-harmonise the melody to achieve smoother voice-leading. As learners work, highlight particularly strong examples and suggest refinements where needed. Finally, introduce a more complex major/minor melody that requires additional chords (ii, V, vii°). Prompt learners with targeted questions to reinforce their understanding, and provide each learner with two specific strengths and one suggestion to improve their harmonisation.

Learners who are not familiar with the topic should start with pre-filled Roman numerals and work on 4-bar excerpts broken into manageable chunks, supported by visual cues and teacher modelling. For learners familiar with the topic, help them to draft inner voices independently and rotate through peer-review roles, while the advanced learners tackle 16-bar melodic phrases, include chromatic chords or secondary dominants, and analyse professional settings to identify advanced harmonic techniques. Learners with special educational needs should be assisted to use notation software with playback, scaffolded worksheets, and sequential learning aids such as audio isolations of each voice part.

Key Assessment

Assessment Level 2: Examine the first four bars of a given 12-bar harmony and provide the Roman-numeral chord functions.

Assessment Level 3: Explain voice-leading and indicate its appropriate use in a four-part harmony.

Assessment Level 4: Compose an original 12-bar hymn melody and then produce a full SATB harmonisation that incorporates at least one modulation or borrowed chord (e.g., secondary dominant, modal mixture).

HINT

*The recommended mode of assessment for Week 22 is **practical performance** of major instruments and ensemble. Use DoK kevel 4 assessment as example. Refer to the Teacher Assessment Manual and Toolkits pages 35–36 for how to conduct performance assessment.*

Week 23: Four-Part Harmony of a16-Bar Hymn — Part 2

Learning Indicator: *Utilise four-part harmony mechanics for the construction and realisation of a 16-bar hymn.*

Focal Area: Creating and Harmonising A Four-Phrase (SATB) Hymn of 16 Bars

In this unit, learners will continue progressively from the lesson in week 22. They will utilise four-part harmony mechanics for the construction and realisation of a 16-bar hymn. Through hands-on exploration, they will discover that harmony is not just about stacking notes; it is a craft of choosing chord functions, guiding smooth voice-leading, and balancing spacing to shape musical expression. As they work toward a completed SATB arrangement, learners will:

- explore chord roles (I, IV, V, vi, etc.) and how each function contributes to forward motion and emotional impact.
- use triads, inversions, and cadences with proper voice leading and harmonic structure match voice-leading techniques (e.g., contrary motion, stepwise movement) to the soprano, alto, tenor, and bass parts.
- compare harmonic options, identifying how inversions, doublings, and non-chord tones alter the sonority.

By the end of this week, every learner will confidently construct and realise a 16-bar hymn in four parts, articulate the principles they applied, and reflect on how careful harmony writing brings a simple tune to vibrant life.

Advanced Application of Four-Part Harmony

Builds on earlier harmony skills by extending the structural and expressive potential of SATB writing in a longer, 16-bar context.

Functional Harmony and Chord Progressions

Focuses on the roles of tonic (I), subdominant (IV), dominant (V), and other chords (vi, ii, etc.) in establishing harmonic flow and emotional contrast.

Voice-Leading Techniques Across Four Voices

Continues the use of stepwise motion, contrary motion, and smooth transitions between chords to ensure independent and fluid voice parts.

Use of Triads, Inversions, and Cadences

Emphasises combining root-position chords with inversions (e.g., Ib, Ic) and cadential formulas (e.g., perfect, plagal) to mark phrase endings and shape musical sentences.

Harmonic Variety through Doublings and Non-Chord Tones

Investigates how subtle choices—such as which note to double or when to use passing tones or suspensions—affect the colour and balance of harmony.

Expanded Choral Writing and Score Development

Requires full scoring and part-writing of a 16-bar SATB hymn, including layout, spacing, alignment and harmonic annotations.

Learning Tasks

1. Write out all four voices (*Soprano, Alto, Tenor, Bass*) in open or closed spacing, observing voice-leading rules (no parallel fifths/octaves, proper voice ranges, smooth stepwise motion).

2. Add Roman-numeral analysis beneath the score, label key cadences (*authentic, plagal, half*), and include a brief commentary (*3–5 sentences*) explaining your choices and how they support the hymn's form and text

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PEDAGOGICAL EXEMPLARS

Mastery-Based Learning

Use the following 3 Stages of Harmonisation Practice towards a perfection

- *Stage 1 – Foundation*

  Practise harmonising simple melodies using root-position triads (I, IV, V) in major keys.

- *Stage 2 – Improvement*

  Introduce and apply triad inversions (Ib, IVc, V7b, etc.) to refine voice leading and variety.

- *Stage 3 – Challenge*

  Harmonise an 8-bar or 16-bar melody using a wider set of chords (e.g., ii, vi, vii°, V7) in major or minor keys.

Flipped Classroom

Group learners and assign video/audio materials (e.g., Bach Chorales, Sankey Hymns) and online guides. Groups research and plan a four-phrase hymn composition, selecting:

- **Key:** C, F, or G Major
- **Time Signature:** simple duple, triple, or quadruple
- **Cadences:** perfect, plagal, imperfect, interrupted
- **Chords:** I, IV, V, V7, vi, ii, iii, vii°, and their inversions

Digital Learning (with Problem–Based Learning)

In this pedagogical exemplar, learners use notation software (e.g., MuseScore or Noteflight), input their composed hymn, make a recording (audio or video), ensuring that there is clear melodic structure, balanced rhythm, logical harmonic progressions and expressive climax and cadential punctuation. Groups present their hymn composition in class, play back the recorded version and reflect on the process while receiving feedback from peers and teacher.

Mastery–Based Learning

Guide learners through a structured three-stage harmonisation pathway to build skill and confidence gradually:

1. **Stage 1 – Foundation**

    Learners begin by harmonising simple melodies using root-position triads (I, IV, V) in C, F, or G major. The teacher models harmonisation techniques on the keyboard and allows learners to work with pre-filled Roman numerals to focus on correct voice spacing and function.

    For learners new to the topic, use colour-coded chords to help them understand better. Divide the melody into smaller 4-bar parts. Show them clearly how to find parallel motion and fix voice spacing mistakes. Let them work with a partner and use simple checklists to guide their work.

2. **Stage 2 – Improvement**

    Learners are now introduced to first and second inversions (e.g., Ib, IVc, V7b) and guided to apply them in short progressions. This adds variety and improves voice leading. Targeted feedback is given as learners adjust their work.

    For learners familiar with the topic: Assign 4-bar melodic phrases for independent inner voice drafting. Learners rotate through peer-review roles—drafter, checker, commentator—and write rationales linking their decisions to harmony principles. Use quick keyboard challenges to explore **"what if"** harmonic variations.

3. **Stage 3 – Challenge**

    Learners harmonise 8 -to 16-bar melodies using a wider harmonic palette (e.g., ii, vi, vii°, V7) in both major and minor keys. Emphasis is placed on logical harmonic progression, cadences, and expressive climax.

    For advanced learners, extend tasks to include secondary dominants, modal mixtures, or non-chord tones. Assign the analysis of existing hymn settings to extract techniques such as suspensions or passing chords. Learners lead mini-clinics and compose stylistic variations (Baroque, gospel, etc.).

    For learners with special educational needs, offer SATB audio samples with each voice isolated, use drag-and-drop harmony kits, and scaffold learning with short tasks and immediate feedback. Integrate notation software with playback, allowing flexible, error-supported composition.

Flipped Classroom

Before class, group learners and assign video/audio materials (e.g., Bach Chorales, Sankey Hymns) and online guides. Each group researches and plans a four-phrase hymn, making musical decisions about:

- Key (C, F, or G Major)
- Time Signature (simple duple, triple, quadruple)
- Cadences (perfect, plagal, imperfect, interrupted)
- Chords (I, IV, V, V7, vi, ii, iii, vii°) and their inversions

In class, learners present their plan, receive feedback, and prepare for composition.

For learners who are unfamiliar with the topic, provide planning templates with guiding prompts (e.g., "*Where does your cadence fall*?") and allow peer mentors for guidance but for learners familiar with the topic, let them explore why certain chord choices create specific cadences, and discuss variations they would consider.

For advanced learners: Ask them to create alternate versions of their plan with contrastive cadences or inverted progressions and evaluate the musical effect.

Digital Learning with Problem–Based Learning

In this combined approach, learners use notation software (e.g., MuseScore, Noteflight) to compose, notate, and record their planned hymns. Emphasis is on ensuring:

- Clear melodic structure
- Balanced rhythmic flow
- Logical harmonic progression
- Effective cadential punctuation

Groups present their recordings in class, reflect on their process, and receive feedback.

For learners unfamiliar with the topic, provide step-by-step digital templates, sample MIDI files, and playback demonstrations of correct and incorrect versions.

Let learners who are familiar with the topic build from motifs and develop their phrases, using peer-feedback forms to refine harmonic choices. For advanced learners encourage exploration of dynamic shaping, cadential variation and modulation, followed by a process presentation discussing technical and expressive choices.

For learners with special educational needs, try and use assistive tech (***e.g.***, *audio-to-notation apps),* visual aids, extra listening time, and peer co-composers to support accessibility and engagement.

KEY ASSESSMENT

Assessment Level 2: Explain the difference between root position and first inversion triads in four-part harmony. Give one example of each using C major.

Assessment Level 3: Harmonise the following 4-bar melody in C major using SATB format and apply correct voice-leading rules, including the use of one first inversion chord.

Assessment Level 4: Compose and notate a four-phrase hymn in G major using at least six different chords (including one inversion and one cadence).

> **HINT**
>
> *The recommended mode of assessment for Week 23 is **checklist**. Use the item under DoK level 2 as a task example. Refer to the Teacher Assessment Manual and Toolkits pages 57–58 for more information on how to conduct checklist.*

Week 24: Analysis, Interpretation and Appreciation of Performances

Learning Indicator: *Appreciate own and others' performances by responding through analysing, interpreting, evaluating, and connecting through empathising and establishing interrelationships.*

Focal Area: The Dress Rehearsal, the Performance/Presentation, and the Recording Process

As a '**multi-term**' course, learners will start preparing for the performance of their beginner final pieces before a jury or an audience from **Week 12**. In **Week 22**, the final performance before a jury will have taken place, and a recording made for appreciation in **Week 23**. In **Week 24**, during the scheduled exam period for the **end of second semester** exams, there will be a **class discussion** that will be assessed for the Transcript. The teacher will observe and assess learners' contributions, ability to analyse and synthesise information, and provide feedback on responding and connecting with the performances, in addition to the feedback provided on the structured *Performance Evaluation Form* that was given to their facilitators. At their private tutorial sessions before **Week 22**, the teacher and facilitators will focus on the final stages—dress rehearsals, live presentations, and recording. Learners will engage in full run-throughs of their prepared pieces under performance, like—conditions, refining timing, expression, stage presence, and transitions. Emphasis is placed on professionalism, confidence and technical readiness, even though still beginners.

Planning for Skill Acquisition and Development

Learners discuss their designed personalised plan for developing proficiency in their selected instrument.

The teacher supports learners in designing their plans. This includes identifying weekly practice goals, resources (e.g., tutors, learning materials, apps), performance opportunities, and how progress will be tracked. Emphasis is placed on discipline, resilience, and incremental learning.

Learners take ownership of their own practice that spans multiple weeks, 13 through 23. Learners build and refine a personal performance repertoire that develops gradually over several weeks, promoting artistic autonomy, practice discipline, and deeper musical connection.

A. Repertoire Planning and Justification

Ask learners to submit a list of repertoire pieces they will practise up to Week 23.

Each learner briefly justifies their selection, explaining personal interest, difficulty level, cultural value, or intended performance context.

B. Community Motivation and Tracking

Compile all learner repertoire into a master list and display it on the Class Notice Board.

Refer to it periodically to celebrate milestones and boost motivation.

C. Assessment and Documentation

Inform learners that their final assessment will include:

- A video of their best dress rehearsal by Week 22.

- A responding and connecting task based on their own or others' performances in Week 23.

D. Responding and Connecting (Reflection Phase)

Discuss how to reflect on:

- Mood, form, and expressive techniques in their performance

- Cultural/historical context of their repertoire

- How musical choices (e.g., tempo, articulation) affected interpretation

- Give them the *Responding and Connecting Form* (Annex 8) to write brief comments.

Learning Tasks

Learners discuss the extent to which they worked during the final stages—dress rehearsals, live presentations, and recording. How they engaged in full run-throughs of their prepared pieces under performance, like—conditions, refining timing, expression, stage presence, and transitions. The teacher is to observe and assess learners' contributions, ability to analyse and synthesise information and provide feedback, in addition to scoring the Responding and Connecting Form.

Explore Emotional and Personal Reactions

- Analyse the musical elements: tempo, dynamics, texture, instrumentation, form, and style.

- Reflect on how the music makes you feel.

- Describe your emotional response and consider why you reacted that way.

- Connect the music to your own life, memories, or identity.

PEDAGOGICAL EXEMPLARS

Inquiry–Based Learning Approach

Learners have already conducted personal research, interviews, and logged reflections from **Week 12** onwards, focused on standard practices for dress rehearsals and performance recording across genres (classical, traditional, and contemporary). The teacher now builds on this knowledge to promote critical inquiry and deeper reflection.

What to Do

- Recap learner discoveries using open-ended prompts to stimulate further exploration:

- What is the purpose of a dress rehearsal?

- How does the performance environment affect delivery?

- Why is it important to record a performance?

- Encourage learners to compare rituals or pre-performance routines across genres and cultures.

- Guide students to update their logs with reflections that synthesise their earlier research and current experiences.

For Learners unfamiliar with the topic, provide short video examples of dress rehearsals and performance recordings across genres. Use guided questions and sentence starters for reflections (e.g., *"I saw that performers usually..."*), then pair them with more experienced peers to discuss findings and help update their logs. **For Learners Familiar with the topic, a**sk them to compare their own rehearsal experiences with those they researched. Let them lead small-group discussions using key questions (e.g., *"What surprised you about traditional performance preparation?"*). **For advanced learners, c**hallenge them to critically evaluate how recording or rehearsal practices affect artistic quality and audience perception. Ask them to synthesise cross-genre and cross-cultural findings into a short essay or multimedia presentation. You can invite them to lead a class discussion or pose a question for peer debate.

For Learners with Special Educational Needs (SEN), Use audio or visual logs instead of written journals (e.g., voice recordings, simple video reflections). Provide simplified reflection prompts with icons or visual supports, and offer one-on-one check-ins to scaffold their thinking and ensure understanding.

Analytical Learning Approach

Learners now turn to structured analysis of their recorded performances using performance checklists and peer critique.

What to Do

- Ask learners to record their dress rehearsal or final performance.

- Provide a Performance Review Checklist, assessing:

- Intonation

- Timing

- Expression

- Posture

- Coordination

In small groups, learners review each other's recordings and provide constructive feedback based on the checklist.

Facilitate class discussion to synthesise observations and patterns emerging from group critiques.

Responding and Connecting

Implementation Steps

Refer learners to the *Responding and Connecting* **form** in Annex 8, which touches on:

- Musical elements
- Emotional/personal reactions
- Creative response
- Critical thinking
- Facilitate respectful group dialogue where learners:
- Express different interpretations
- Reflect on cultural background and its influence on perception
- Explore how music fosters empathy and cross-cultural understanding
- Teacher Prompts:
- What part of the music spoke to you personally, and why?
- Did your interpretation change after seeing your own performance?
- How do you think an audience from another culture might respond to your work?

For learners unfamiliar with Performing Publicly, allow duet or small group performance, use classroom space before the main stage, and offer pre-performance calming routines. For confident or experienced performers, assign leadership roles (e.g., MC, transitions, permit improvisation or challenging repertoire and let them write programme notes). For advanced performers, focus on expressive delivery (nuance, presence) as well as post-performance comparative reflection. For those with special educational needs, use assistive tools (visual cues, tech support) or provide more prep time and supportive peers for them. Facilitators should assess and provide structured feedback based on the following criteria.

Performance Evaluation

Criteria	Rating (1–5)	Comments
Tone Quality		
Rhythm & Timing		
Technique		
Expression / Dynamics		
Stage Presence		
Overall Performance		

Assessment Tools

- **Weekly Logbook Entries**: Document research, decisions, and evolving preparation process.
- **Performance Checklist**: Peer and self-assessment based on defined technical criteria.
- **Responding and Connecting Form**: Short written or oral reflections on interpretation, meaning, and cultural context.

- **Final Presentation**: Recorded performance with peer commentary and self-reflection.

SECTION 7 REVIEW

This section has successfully made learners demonstrate an understanding of the principles of four–part harmony (SATB). It highlights accurate construction and labelling of triads using Roman numerals and applied correct voice–leading techniques to ensure smooth part movement. Melodies were given to enable learners use the appropriate root position chords and inversions to compose their own four–phrase hymns with clear cadential structure and melodic coherence.

The use of collaborative and digital learning tasks (using notation software to present their work) makes learning more engaging. It makes provision also for reflection on their harmonic choices during presentations and discussions. Assessment through class exercises and project work are potential confirmation of learners' attainment of the expected theoretical knowledge and practical skills in harmony.

Additional Readings

1. Acquah, E.O., Annan, J.F. & Anderson, H.K. (2016). *Basic approaches to rudiments and theory of music with fundamentals of harmony.* GWCBC.

2. Piston, W. (1944). *Harmony (Vol. 601)*. Norton.

3. Pratt, G. (1996). *The dynamics of harmony: principles & practice*. Oxford University Press.

APPENDIX G: END OF SEMESTER EXAMINATION

Which of the following combinations would produce the most balanced four-part texture?

- **a.** Soprano and Alto close together, Bass far below
- **b.** All voices spaced more than an octave apart
- **c.** Tenor and Bass too close together
- **d.** SAT voices within one octave and Bass providing foundation

Key: D

SECTION B – CANDIDATES WILL ANSWER TWO QUESTIONS FROM FOUR (4)

You have been asked to help a young musician build a small music business. Describe the key parts of a basic music business plan you would help them develop and explain why each part is important.

SAMPLE ANSWER GUIDE

Vision and Goals
- Sets direction and defines purpose.
- Helps the artist stay focused and measure growth.

2 @ 2 marks each = 4 marks

Target Audience
- Identifies who the music is for (e.g. age group, style preference).
- Helps in tailoring the sound and branding.

2 @ 2 marks each = 4 marks

Marketing Strategy
- Explains how to promote the music (social media, radio, live shows).
- Increases visibility and potential earnings.

2 @ 2 marks each = 4 marks

Financial Projections
- Outlines how much is needed, expected income, and how profits will be used.
- Ensures proper budgeting and sustainability.\

2 @ 1.5 marks each = 3 marks

Total = 15 marks

ITEM SPECIFICATION TABLE FOR SEMESTER 2 EXAMS (MULTIPLE CHOICE AND ESSAYS)

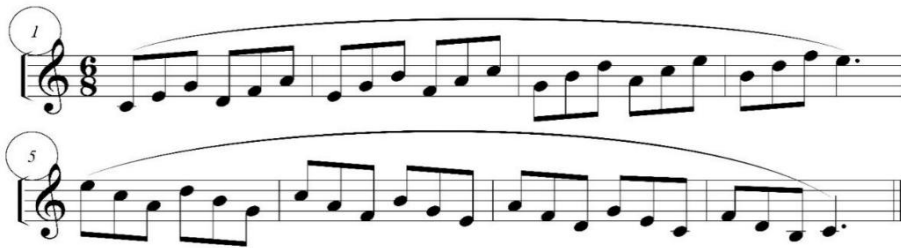| Week	Focal Area	Type of question	DOK Levels				Total
			1	2	3	4	
13	Major Instrument Learning Plan and Resources for Instrument Study	Multiple choice	1	2	1		4
		Essay			1		1
14	Understanding Music Industry Challenges and Legal/Economic Issues	Multiple choice	2	1	2		5
		Essay					
15	Exploring Music Careers and Business Opportunities	Multiple choice	1	1	1		3
		Essay			1		1
16	Applying Music Business Planning and Entrepreneurship Skills	Multiple choice	1	2	1		4
		Essay					
17	Recognising and Notating Scale Degrees and Rhythmic Patterns through Aural Dictation	Multiple choice	1	2	1		4
		Essay				2	2
18	Recognising, Notating, and Describing Simple Melodies through Aural Dictation	Multiple choice	2	1			3
		Essay					
19	Developing Melodic Motifs for Choral Settings Using Variation Techniques	Multiple choice	1	2			3
		Essay			1		1
20	Creating Structured and Expressive Melodies for Solo Instrumental Performance	Multiple choice	1	1	1		3
		Essay					
21	Understanding Four-Part Harmony and Building Chords	Multiple choice		1	2	1	4
		Essay				1	1
22	Applying voice-leading principles and chord progression conventions to construct a four-part (SATB) hymn of not less than 12 bars	Multiple choice	1	2	1		4
		Essay					
23	Creating and harmonising a four-phrase (SATB) hymn of 16 bars	Multiple choice	1	1	2		4
		Essay			1		1
Total		Multiple choice	12	16	12		40
		Essay		2	5	7	

Annex I: References

1. Amuah, J. A. (2008). *Theory of music, the simplest approach.* Accra: Hagan Press. Taylor, E. (1999). *First steps in music theory.* Associated Board of the Royal Schools of Music Ltd.

2. Freedman, B. (2013). *Teaching Music Through Composition: A Curriculum Using Technology (1st Edition).* Oxford University Press.

3. International Music Score Library Project. (2023). IMSLP: Glossary of musical terms. *https://imslp.org/wiki/IMSLP:Music_Glossary*

4. Mereku C. W. K. (2013*). We sing and learn: A legacy of songs for Ghanaian schools.* Kuapaye Ent. Ltd.

5. Oxford Music Online. (2023). *Grove music online: Dictionary of musical terminology.* Oxford University Press. *https://www.oxfordmusiconline.com*

6. University of Ghana, Legon. (n.d.). The Ghana Music Archive. International Phonographic Archives. *https://ipamusic.org/archives/ghana-music-archive/*

7. University of Mainz. (n.d.). African Music Archive. *https://www.african-music-archives.org/*

8. Fabian, D. (2017). Analysing performance markings in theory and practice. *Music Performance Research*, *8*(1), 80-98.

9. Palmer, C. (1996). Anatomy of a performance: Sources of musical expression. *Music Perception*, *13*(3), 433-453.

Audio-Visual Materials

1. Barenboim, D. (2012). Exploring musical expression [Master class series]. Deutsche Grammophon. ASIN: B007RACNHO

2. Digital Piano App from Google. *https://www.onlinepianist.com/virtual-piano.*

3. Group Demo of Rhythmic Flashcard Pattern Reading in 2/4. *https://www.youtube.com/watch?v=dXJzvuppsmA&list=PLXCjS_sJ63tkpOwSD0fLvPfBL9nsa76bB&index=5*

4. Group Demo of Rhythmic Flashcard Pattern Reading in 6/8. *https://www.youtube.com/watch?v=QVYpRniH8tY&list=PLXCjS_sJ63tkpOwSD0fLvPfBL9nsa76bB*

5. Teaching Rhythm and Music Reading. *https://drive.google.com/drive/u/0/mobile/folders/1NUKJ72nypVRjAcuLfM8Y5fdFby9H6Ja9?usp=sharing*

Tabular Format of the Triad Arpeggio Solfege Exercise

FLASH CARDS

Figure 18: *Hand Sign Flash Cards*

The teacher must draw learners' attention to these techniques Master *Drummers use to extend their creativity as they go and improve their work outside of the classroom.*

Master Drum Improvisation Techniques

Logical arrangement of rhythmic motifs, patterns and timbre (*tone colour)* is very crucial to this type of composition. Since it is the master drum that sustains African percussive pieces, the composer must be aware of the improvisational techniques in such lead drumming. Locke (1992) describes them as:

1. *Repetition***:** repeating a musical thought.

2. *Segmentation*: isolating and repeating a shorter motive from within a longer phrase.

3. *Connection***:** joining shorter motive into longer phrase by filling in musical silence.

4. *Culmination***:** preceding a short motive with a lead-in figure.

5. *Idea Substitution*: maintaining a rhythmic character of a phrase, but changing one of the figures within it.

6. *Stroke Substitution*: change stroke type without changing timing.

7. *Syncopation***:** playing a note at a delayed or anticipated moment.

8. *Ornamentation***:** using grace notes or brief rolling figures.

9. *Omission*: silence; leaving out an expected note.

Title of Your Piece

Type of Cutural Association

Required Speed

Name of Composer(s)
Date of Composition

Bell 1

Bell 2

Bell 3

Shakers

High-Pitched Drum

Medium-Pitched Drum

Low-Pitched Drum

Master Drum

Annex 5: Music Manuscript Sheet
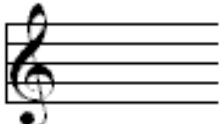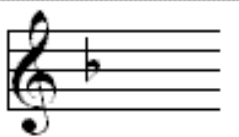
Index No. | Name of Student | Group Name: ....

Level: .... Semester: .... Academic Year:.........................

Annex 7: Essential Basics for Major Instruments

7.1   VOICE Basics

A step-by-step guide to get you started.

1. Vocal Training

    a. **Warm-ups**: Regular vocal warm-ups help prevent strain and improve flexibility.

    b. **Breath control**: Learn to use your diaphragm to support your voice.

    c. **Range and technique**: Work with a vocal coach to expand your range and refine your tone.
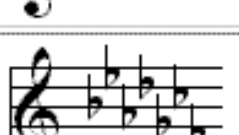
    d. **Consistency**: Daily practice is essential for maintaining vocal health and improving over time.

2. Musical Knowledge

    a. **Music theory**: Basics like scales, keys, and rhythm are crucial.

    b. **Sight reading**: Helps with learning new material quickly.

    c. **Ear training**: Develop pitch recognition and harmony awareness.

3. Performance Skills

    a. **Stage presence**: Connect with the audience through movement, facial expression, and eye contact.

    b. **Mic technique**: Learn how to control dynamics and avoid popping sounds.

    c. **Confidence**: Practice performing in front of others to reduce nerves.

4. Repertoire Building

    a. Have a **variety of songs** across genres and tempos.

    b. Know your **signature pieces** that highlight your strengths.

    c. Prepare **backup songs** for auditions or gigs.

5. Business Savvy

    a. **Branding**: Develop a professional image and style.

    b. **Networking**: Build relationships with other musicians, producers, and venues.

    c. **Contracts**: Understand performance agreements and copyright basics.

    d. **Marketing**: Use social media, websites, and streaming platforms to promote your work.

6. Recording and Technology

    a. Learn to use **home recording equipment** or DAWs (like Logic Pro, Ableton, or GarageBand).

    b. Understand **studio etiquette** and how to record effectively.

c. Create high-quality **demos** or EPs to showcase your talent.

7. Vocal Health

a. Stay **hydrated**, avoid smoking and excessive alcohol.

b. Get **adequate rest** and avoid overuse.

c. See a **voice specialist** if you experience persistent issues.

7.2   VIOLIN BASICS

A step-by-step guide to get you started.

1. Get a Violin and Accessories

a. **Violin**: Choose the right size (4/4 for adults).

b. **Bow**: Comes with the violin usually.

c. **Rosin**: Applied to the bow hair for grip.

d. **Shoulder rest**: Helps with posture and comfort.

e. **Tuner and metronome**: Essential for practice.

2. Understand the Basics

a. Parts of the violin: body, neck, fingerboard, pegs, etc.

b. How to hold the violin and bow properly.

c. How to tune the violin (use a tuner or app).

3. Take Lessons (Optional but Helpful)

a. **Teacher**: In-person or online instructor.

b. **Apps/Websites**: Trala, Violin Lab, YouTube (Violin Tutor Pro, Violinspiration).

c. **Books**: Suzuki Violin Method, Essential Elements for Strings.

4. Start Practicing

a. **Open strings:** Learn to bow smoothly on G, D, A, E.

b. **Finger placement:** Learn 1st position notes.

c. **Scales:** Start with G Major and D Major.

d. **Rhythms:** Practice with a metronome.

5. Build a Routine

a. Practice 20–30 minutes daily to start.

b. Focus on intonation, bowing technique, and posture.

c. Record yourself to track progress.

6. Play Simple Songs

    a. Start with nursery rhymes or beginner tunes (Twinkle Twinkle, Mary Had a Little Lamb).

    b. Progress to folk songs or beginner classical pieces.

7.3   TRUMPET BASICS

A step-by-step guide to get you started.

1. Get the Right Equipment

    a. **Trumpet**: Start with a learner model from a trusted brand (Yamaha, Bach, or Jupiter).

    b. **Mouthpiece**: Most come with a 7C, a good beginner choice.

    c. **Valve oil and slide grease**: Essential for smooth operation.

    d. **Music stand and cleaning kit**: For regular practice and maintenance.

2. Learn the Basics

    a. **Assemble and hold the trumpet properly**.

    b. **Buzzing**: Practice buzzing your lips without the trumpet—this is how sound is produced.

    c. **Mouthpiece practice**: Buzz into the mouthpiece to gain control.

    d. **First notes**: Learn C, D, E, F, G using valve combinations.

3. Start Playing Simple Exercises

    a. **Long tones:** Focus on tone quality and breath control.

    b. **Simple scales:** Begin with C major (no sharps or flats).

Use beginner method books like:

- "Essential Elements for Band – Trumpet"
- "Standard of Excellence"

4. Practice Daily

Start with 15–30 minutes a day.

Focus on:

- Breathing exercises
- Lip flexibility
- Tone and pitch accuracy
- Valve technique

5. Get Lessons or Use Online Resources

Find a local teacher or use online lessons via:

- YouTube (e.g., Trumpet HQ, Charlie Porter)
- Apps like Tonestro or SmartMusic

6. Play Music You Enjoy

a. Try simple melodies, movie themes, or jazz tunes as you improve.

b. Join a school band or community ensemble for experience.

7.4   TROMBONE BASICS

A step-by-step guide to get you started.

1. Parts of the Trombone

a. **Mouthpiece**: Where you buzz your lips to create sound.

b. **Slide**: Moves to change pitch.

c. **Bell**: Projects the sound.

d. **Tuning Slide**: Adjusts overall pitch.

2. How to Hold It

a. Use your left hand to hold the trombone near the bell and slide brace.

b. Your right hand operates the slide.

c. Keep your posture upright with relaxed shoulders.

3. Making a Sound

a. Buzz your lips in the mouthpiece (like saying "Mmm" and blowing air).

b. Place the mouthpiece on the centre of your lips.

c. Blow steady air and buzz to produce a tone.

4. Slide Positions

The trombone has 7 slide positions:

- Fully closed (near your face)
- A few inches out
- o **3–7:** Extend further with each position (7th is near full arm's length)

Each position changes the pitch when combined with your lip tension (embouchure).

5. First Notes to Learn

Start with the B-flat major scale:

- B♭ (1st), C (6th), D (4th), E♭ (3rd), F (1st), G (4th), A (2nd), B♭ (1st)

6. Daily Practice Tips

a. Practice buzzing and long tones to develop control.

    b.   Learn slide positions and muscle memory.

    c.   Play simple melodies (***e.g.,*** *"Hot Cross Buns" or "Ode to Joy"*).

7. Helpful Resources

    a.   **Beginner method books:** "Essential Elements for Trombone" or "Standard of Excellence"

    b.   **YouTube channels:** "Trombone Lessons with Mr Brown" or "MusicCoach Online"

    c.   **Apps:** Tonestro, Tuner & Metronome

7.5   GUITAR BASICS

A step-by-step guide to get you started.

1. Types of Guitars

    a.   **Acoustic**: Great for beginners; does not need an amp.

    b.   **Electric**: Needs an amp; great for rock, metal, and blues.

    c.   **Classical**: Nylon strings; softer sound, good for fingerstyle.

2. Parts of the Guitar

    a.   **Headstock**: Holds the tuning pegs.

    b.   **Neck**: Where you press the strings (frets).

    c.   **Body**: Produces sound (hollow for acoustic, solid for electric).

    d.   **Frets**: Metal strips on the neck.

    e.   **Strings**: Usually 6, numbered from thinnest (1st) to thickest (6th).

3. Tuning the Guitar

Standard tuning (low to high):

- **E - A - D - G - B - E** (6th to 1st string)

Use a clip-on tuner or a tuning app to help.

4. How to Hold the Guitar

    a.   Sit upright, resting the body of the guitar on your leg.

    b.   Left hand presses frets; right hand strums or picks.

    c.   Use a guitar strap if standing.

5. First Chords to Learn

Start with easy open chords:

- **E minor (Em)**
- **C major (C)**

- **G major (G)**
- **D major (D)**
- **A major (A)**

Practice switching between them slowly.

6. Strumming and Picking

a. Use a pick (plectrum) or your fingers.

b. Start with downstrokes only, then add upstrokes.

c. Try basic patterns like: Down – Down – Up – Down – Up

7. Simple Songs for Beginners

a. "Horse with No Name" – America

b. "Knockin' on Heaven's Door" – Bob Dylan

c. "Love Me Do" – The Beatles

8. Practice Tips

a. Practice 15–30 minutes a day.

b. Focus on clean chord transitions and rhythm.

c. Use apps like Yousician, Justin Guitar, or Ultimate Guitar.

7.6   PIANO BASICS

A step-by-step guide to get you started.

1. Understanding the Keyboard

a. A standard piano has 88 keys: **52 white** and **36 black**.

b. Keys repeat in a pattern: **C-D-E-F-G-A-B**, then back to C.

c. The **black keys** are grouped in twos and threes and represent sharps (#) and flats (b).

Tip: Find Middle C – it is the white key just left of the two black keys near the middle of the keyboard.

2. Hand Position & Finger Numbers

a. Finger numbers (for both hands):

o   Thumb = 1

o   Index = 2

o   Middle = 3

o   Ring = 4

o   Pinky = 5

b. Keep your fingers curved and relaxed.

c. Place both thumbs (1) on Middle C for basic exercises.

3. Notes and Reading Music

a. **Treble clef** (right hand): plays notes from Middle C upward.

b. **Bass clef** (left hand): plays notes from Middle C downward.

c. Learn the notes on the staff gradually:

- Treble: E-G-B-D-F (lines), F-A-C-E (spaces)
- Bass: G-B-D-F-A (lines), A-C-E-G (spaces)

4. Simple Rhythms

a. **Whole note** = 4 beats

b. **Half note** = 2 beats

c. **Quarter note** = 1 beat

d. Practice clapping simple rhythms first.

5. First Songs to Try

a. "Twinkle Twinkle Little Star"

b. "Mary Had a Little Lamb"

c. "Ode to Joy" (Beethoven)

Use only white keys and start with one hand at a time.

6. Daily Practice Tips

a. Practice 15–30 minutes daily.

b. Warm up with finger exercises like scales and simple patterns.

c. Focus on hand coordination and playing slowly at first.

7. Helpful Resources

a. **Apps:** Simply Piano, Flowkey, Yousician

b. **YouTube:** Piano Lessons on channels like Hoffman Academy or PianoVideoLessons

c. **Beginner books:** "Alfred's Basic Piano Library" or "Faber Piano Adventures"

7.7   CLARINET BASICS

A step-by-step guide to get you started.

1. Parts of the Clarinet

A typical B♭ clarinet has 5 main parts:

a. **Mouthpiece**: Where you place the reed and blow air.

b. **Barrel**: Connects mouthpiece to the upper joint.

c. **Upper joint**: Where your left-hand fingers go.

d. **Lower joint**: Where your right-hand fingers go.

e. **Bell**: The flared end that helps project sound.

Also essential:

- **Reed**: A thin wooden strip that vibrates to produce sound.

- **Ligature**: Holds the reed onto the mouthpiece.

2. Assembling the Clarinet

a. Moisten the reed in your mouth.

b. Gently twist each part together—do not force it.

c. Align the bridge keys (between upper and lower joints).

d. Place the reed flat side against the mouthpiece, secured by the ligature.

3. Holding the Clarinet

a. Left hand goes on top, right hand on the bottom.

b. Use your right thumb to support the clarinet under the thumb rest.

c. Keep your fingers curved and close to the keys.

4. Producing a Sound

a. Place your mouthpiece about halfway into your mouth.

b. Form an embouchure: firm corners, flat chin, bottom lip over bottom teeth.

c. Blow steady air and keep the reed vibrating with gentle pressure.

5. First Notes to Learn

Start with easy notes:

- E, D, C (left hand only)

- Then add F and G

These are played with just a few fingers and help you focus on tone and embouchure.

6. Basic Fingerings

The clarinet uses a combination of open holes and keys. Use a fingering chart (many are free online or in beginner books).

7. Daily Practice Tips

a. Warm up with long tones and mouthpiece exercises.

b. Practice simple scales like C Major or G Major.

c. Start with short 15–20 minute sessions to build endurance.

8. Recommended Beginner Materials

    a.   **Book:** "Essential Elements for Band – Clarinet"

    b.   **YouTube channels**: Clarinet Mentors, Michelle Anderson

    c.   **Apps:** Tonestro, SmartMusic

7.8   FLUTE BASICS

A step-by-step guide to get you started.

1. Parts of the Flute

The flute has three main sections:

    a.   **Headjoint**: Includes the lip plate and embouchure hole (where you blow air).

    b.   **Body**: Contains most of the keys and tone holes.

    c.   **Footjoint**: Shortest section with extra keys for low notes.

2. Assembling the Flute

    a.   Gently twist the headjoint and footjoint onto the body (never force).

    b.   Align the embouchure hole with the first keys and rods.

    c.   Footjoint rod should align with the centre of the body's last key.

3. Holding the Flute

    a.   **Left hand**: Near the top, palm facing you.

    b.   **Right hand**: Near the bottom, palm facing away.

    c.   Support the flute with your right thumb and base of the left index finger.

    d.   Keep elbows slightly lifted and shoulders relaxed.

4. Making a Sound

    a.   Place the lip plate under your bottom lip.

    b.   Roll the flute slightly downward until the embouchure hole is centred.

    c.   Blow a focused stream of air across the hole (like blowing across a bottle top).

    d.   Experiment with angle and lip shape to get a clear tone.

5. First Notes to Learn

Start with easy notes using fewer keys:

    •   **B**, **A**, and **G** (left hand only)

    •   Practice moving between them smoothly

6. Reading Music

    a.   The flute reads in **treble clef**.

    b. Learn basic rhythms and notes on the staff (start with simple pieces using B-A-G).

    c. Use fingering charts to help memorise finger positions.

7. Practice Tips

    a. Practice 15–30 minutes daily.

    b. Begin with long tones to work on breath control and tone.

    c. Play simple scales like C Major and G Major.

    d. Use a mirror to check your embouchure and posture.

8. Helpful Resources

    a. **Beginner books:** "Essential Elements for Flute" or "Rubank Elementary Method"

    b. **YouTube channels:** JustAnotherFlutist, The Flute Channel

    c. **Apps**: Tonestro, Tuner & Metronome, SmartMusic

7.9   SAXOPHONE BASICS

A step-by-step guide to get you started.

1. Types of Saxophones

There are several types, but beginners usually start with:

    a. **Alto saxophone** (in E♭): Most common for learners.

    b. **Tenor saxophone** (in B♭): Larger, deeper sound.

    c. **Soprano and baritone**: Less common for beginners.

2. Parts of the Saxophone

    a. **Mouthpiece**: Where the reed goes and sound is produced.

    b. **Reed**: A thin piece of cane that vibrates to create sound.

    c. **Ligature**: Holds the reed onto the mouthpiece.

    d. **Neck (or crook)**: Connects mouthpiece to the body.

    e. **Body**: Contains most of the keys.

    f. **Bell**: Flared end that projects sound.

3. Assembling the Saxophone

    a. Moisten the reed with your mouth.

    b. Attach the reed to the mouthpiece using the ligature (reed flat side down, tip aligned).

    c. Connect the mouthpiece to the neck, then attach the neck to the body.

    d. Use cork grease if connections are tight.

    e. Always wear the **neck strap** for support.

4. Holding the Saxophone

a. **Right hand:** on the bottom keys (thumb under the thumb rest).

b. **Left hand:** on the top keys (thumb on the round button).

c. Keep fingers curved and close to the keys.

5. Producing a Sound

a. Place the mouthpiece in your mouth (top teeth on the top of the mouthpiece, bottom lip curled slightly over bottom teeth).

b. Seal your lips (embouchure) and blow steady air.

c. The reed should vibrate cleanly — it takes practice!

6. First Notes to Learn

Start with easy notes:

- **B**, **A**, and **G** (left hand only)
- These notes help you focus on tone and finger technique

7. Practice Tips

a. Practice long tones for breath control and tone quality.

b. Use a tuner to help with intonation.

c. Learn simple scales (C major, G major).

d. Practice daily in short, focused sessions (15–30 mins).

8. Recommended Resources

a. **Books:** "Essential Elements for Band – Alto Saxophone" or "Rubank Elementary Method"

b. **Apps:** Tonestro, Tuner & Metronome, SmartMusic

c. **YouTube:** BetterSax, Saxologic, Jay Metcalf

7.10 TUBA BASICS

A step-by-step guide to get you started.

1. What Is the Tuba?

- The **tuba** is the largest and lowest-pitched brass instrument.
- It provides the bass foundation in bands and orchestras.

2. Types of Tubas

a. **BB♭ tuba**: Most common for beginners.

b. **CC, E♭, and F tubas**: Used more often by advanced players or in specific ensembles.

c. Tubas can have **3 to 6 valves**, typically piston or rotary.

3. Parts of the Tuba

a. **Mouthpiece**: Detachable part where you buzz your lips.

b. **Leadpipe**: Connects the mouthpiece to the valves.

c. **Valves**: Change the tubing length to produce different notes.

d. **Bell**: Projects the sound.

e. **Tuning slides**: Adjust overall pitch and intonation.

4. How to Hold the Tuba

a. Sit up straight with both feet flat on the floor.

b. Rest the tuba on your lap or on a chair/tuba stand if needed.

c. Hold the tuba with your left hand for support and use your right hand to operate the valves.

5. Producing a Sound

a. **Buzz** your lips into the mouthpiece (firm corners, relaxed centre).

b. Use steady air from your diaphragm.

c. The tuba takes a lot of air but should not feel forced.

6. First Notes to Learn

Start with easy notes using open (no valves) and simple valve combinations:

- **B♭** (open), **C**, **D**, **E♭**, and **F**
- Learn to play the **B♭ major scale** (good for warm-ups)

7. Reading Music

a. Tubas usually read **bass clef**.

b. Learn note names and fingerings using a fingering chart.

c. Start with simple rhythms (whole, half, quarter notes).

8. Practice Tips

a. Start with 15–30 minutes daily.

b. Begin with long tones and lip slurs to build tone and flexibility.

c. Use a **metronome and tuner** to develop timing and pitch.

d. Focus on breathing and posture.

9. Helpful Resources

a. **Method books:** "Essential Elements for Tuba" or "Standard of Excellence"

b. **YouTube:** The Tuba People, David Earll, or Scott Tegge

c. **Apps:** Tonestro, Tuner & Metronome, SmartMusic

Annex 8: Major Musical Instrument Learning: Monitoring and Assessment Form (MMILMAF)

1.   Learner Information & Goal Setting Form

Purpose: To understand the learner's background, interests, and goals.

Field	Tick (only one)
Learner Name	
Instrument	
Age	
Experience Level	Beginner ☐ / Intermediate ☐ / Advanced ☐
Musical Interests	Classical ☐ / Rock ☐ / Traditional ☐
Short-term Goals (2–6 weeks) [1st Semester Break]	
Long-term Goals (10–12 weeks) [2nd Semester Session]	

Instrument Learning Facilitation

Purpose: (a). Indicate the type of support you envision to get for your major instrument learning.

Mode of Support	Tick (as many as applicable)	Experience Level	
Self-Study/Self-Taught	☐	Type of experience	E.g., Church, Band, etc.
		No. of Years	
		Instrument(s) played	
Parental Guidance	☐	Type of experience	E.g., Church, Band, etc.
		No. of Years	
		Instrument(s) played	
Community Experts Support	☐	Type of experience	E.g., Church, Band, etc.
		No. of Years	
		Instrument(s) played	

Teacher	☐	Type of experience	E.g., Church, Band, etc.
		No. of Years	
		Instrument(s) played	
Colleague–learners	☐	Type of experience	E.g., Church, Band, etc.
		No. of Years	
		Instrument(s) played	

Purpose: (b). Facilitator Credentials and Assent in Exception of Teacher.

Support Type	Bio Data	Support Time	Signature
Parental Guidance	Name		
	Location		
	Time	School session ☐ / Vacation only ☐	
Community Experts Support	Name		
	Location		
	Time	School session ☐ / Vacation only ☐	
Colleague–learners	Name		
	Location		
	Time	School session ☐ / Vacation only ☐	

Knowledge/Skills Development on Major Instrument

Rate relevant previous knowledge/skills developed on major instrument.

Major Instrument	Description of Knowledge/Skills		Self–Rating (1–5)
Name of Instrument		Identify instrument parts, assemble, and dismantle.	
		Can tune and has basic care knowledge	
		Know the correct posture.	
		Can hold the instrument.	
		Can produce a beginner's sound.	

Signature: ....

Date: ....

Deadline for Submission:	All completed forms should reach the teacher by the close of the last week of vacation.

Responding and Connecting Form

Practice Active Listening	Write Shorts Comments
Focus intently on the piece—eliminate distractions.	
Analyse the musical elements: tempo, dynamics, texture, instrumentation, form, and style.	
Explore Emotional and Personal Reactions	
Reflect on how the music makes you feel.	
Describe your emotional response and consider why you reacted that way.	
Connect the music to your own life, memories, or identity.	
Respond Creatively	
Write a short reflection, review, or analysis that includes both personal and musical observations.	
Think Critically	
Compare the piece with others you know—what's similar or different?	
Ask questions: "What is this music trying to say? What message or story does it convey?"	
Engage in Discussion	
Share your opinions respectfully and listen to others.	
Be open to different interpretations and cultural perspectives.	
Embrace Diversity in Music	
Reflect on how music can promote empathy and understanding across cultures.	
Consider how your background shapes your perception of music.	