



**MINISTRY OF EDUCATION
GHANA MUSIC
TEACHERS ASSOCIATION**



Music

for Senior High Schools

Year 1



**Prof Emmanuel Obed Acquah
Davis Obiri Danso
Mawusinu Boampong Kwame Ansah**

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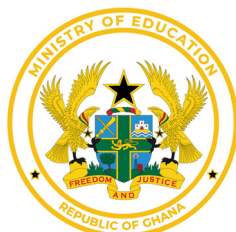
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FOREWORD

Ghana's new Senior High School Curriculum aims to ensure that all learners achieve their potential by equipping them with 21st Century skills, knowledge, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, progress to further studies and enter the world of work. This is the first time that Ghana has developed a Senior High School 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.

The Ministry of Education is proud to have overseen the production of these Learner Materials which can be used in class and for self-study and revision. These materials have been developed through a partnership between the Ghana Education Service, teacher unions (Ghana National Association of Teachers- GNAT, National Association of Graduate Teacher -NAGRAT and the Coalition of Concerned Teachers- CCT) and National Subject Associations. These materials are informative and of high quality because they have been written by teachers for teachers with the expert backing of each subject association.

I believe that, if used appropriately, these materials will go a long way to transforming our Senior High Schools and developing Ghana so that we become a proud, prosperous and values-driven nation where our people are our greatest national asset.

Haruna Iddrisu MP
Minister for Education

SECTION

1

LITERATURE & LIVE PRACTICE OF GHANA'S INDIGENOUS MUSIC



MUSICAL FOUNDATIONS AND MUSIC BUSINESS

Literature and Practice

Introduction

In this section, you will explore the beautiful and diverse traditional music of Ghanaian communities. You will learn about various traditional musical instruments from different regions, including their construction, materials used, the sounds they produce, and the important roles they play in ensembles. These instruments are not just for making music; they are part of the stories, customs, and beliefs of the people. You will discover how music is used in various contexts, including festivals, religious worship, storytelling, naming ceremonies, funerals, and other social events. Music helps bring people together, celebrate culture, and pass on knowledge from one generation to another. You will also get the chance to practise performing traditional music through singing, drumming, clapping, and dancing. This section will help you better understand the deep connection between music and culture and appreciate your own musical heritage.

KEY IDEAS

- Every ethnic group in Ghana has its own special music and way of performing it.
- Ghanaian traditional musical instruments are made from materials like **wood, rope, beads, metal, bamboo, gourds** and **shells**.
- Music helps pass on history, beliefs and the identity of a community.
- Music is used for social events, worship and cultural activities.
- Performances often include call-and-response singing, different rhythms played together, and group movements.
- Traditional instruments are grouped into four types: **aerophones, chordophones, idiophones** and **membranophones**.

EXPLORING GHANAIAN TRADITIONAL INSTRUMENTS AND THEIR FUNCTIONS

This topic will help you explore traditional musical instruments used by different ethnic groups in different musical performances in Ghana. You will learn about how they are made, how they are played and what they sound like. These instruments are usually used in traditional musical types known as ensembles. You will work individually and with your classmates to research, discuss and present your findings.

Classification of African Traditional Instruments

African traditional musical instruments are organised into four main groups based on how they produce sound. Each group includes instruments found in many communities across Africa, and each plays an important role in African music and culture.

1. Membranophones

These instruments make sound by vibrating a stretched skin (membrane). The skin is usually made from animal hide and stretched over a hollow body, often made of wood or clay. When the drum is struck with hands or sticks, the skin vibrates and produces sound. Examples are *Donno* and *Atumpan*, as shown in **Figures 1.1 and 1.2** below.



Figure 1.1: Donno



Figure 1.2: Atumpan

2. Idiophones (Self-Sounding Instruments)

Idiophones produce sound from the material of the instrument itself. You hit, shake, scrape, or strike the instrument, and it makes sound without needing strings or membranes. Examples are *Gankogui* and *Gyile*.



Figure 1.3: Gankogui



Figure 1.4: Gyile

3. Aerophones (Wind Instruments)

Aerophones create sound when air is blown into them. The air vibrates inside a tube or hollow space to make the sound. The player uses their mouth or nose to blow air into the instrument. Examples are *Atenteben* and *Mmensoun*.



Figure 1.5: Mmensoun



Figure 1.6: Atenteben

4. Chordophones (Stringed Instruments)

Chordophones make sound through vibrating strings. The strings may be plucked, bowed, or struck. The instrument body helps make the sound louder. Examples are *Seperewa* and *Goje*.

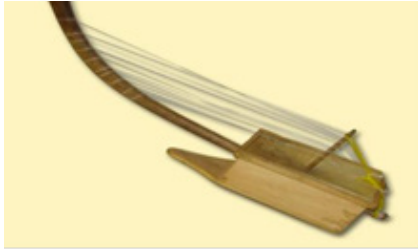


Figure 1.7: Seperewa



Figure 1.8: Goje

Construction Techniques and Materials

Materials

Traditional African musical instruments are **constructed using natural materials** that are found in the environment. These materials are carefully chosen because of their sound qualities and availability in different regions. The following are some of the common materials used:

1. **Wood:** This is one of the most widely used materials. It is carved into drums, which are mostly membranophones. Different types of wood produce different tones.
2. **Gourds:** These are dried and hollowed plants often used to make rattles, shakers, and the resonating chambers of string instruments like the *kora*.
3. **Bamboo:** This is a strong but light material used mainly for flutes and some percussion instruments.
4. **Animal Skins:** Skins from goats, cows, or antelopes are stretched over wooden frames to make drums and other membrane-based instruments.
5. **Metal:** Iron, brass, and other metals are used to make bells, gongs and other idiophones that produce bright, lasting sounds.

Techniques

Each community has its own way of making instruments, passed down from generation to generation. These methods are often part of a family trade or a sacred duty.

1. **Carving:** Wood is shaped using knives, chisels or fire to create the body of the instrument.
2. **Stretching and Binding:** Animal skins are stretched tightly over drum frames and fastened with rope or nails.
3. **Bending and Heating:** Bamboo and metal may be bent or heated to form specific shapes for sound production.

4. **Decoration:** Many instruments are beautifully decorated with carvings, beads, paint, or fabric to reflect cultural meaning and artistic identity.

Instruments Across Cultures

Each ethnic group or region in Ghana has its own traditional instruments. These instruments are part of the people's identity and often show where they come from and what they value. The Ewe people use the gankogui (bell) in dance-drumming. The Dagomba use the lunga (talking drum) to send messages. The Ashanti play the *fontomfom* drums in royal processions. Even though the instruments may look or sound different, they are all important to the community's culture and heritage.

Instruments in Ensembles

In African music, instruments often perform together as a group, called an ensemble. Each instrument plays a special role in creating the music. Some keep the beat or time (e.g., drum or bell). Others play the main melody (e.g., atenteben or seperewa). Some respond in a call-and-response pattern, creating dialogue between parts. Others add special sounds or help start and stop the music. These roles work together to create rich and exciting performances, especially in dance, rituals, or ceremonies.

Instruments in Ceremonies and Social Life

Traditional instruments are central to everyday life and are used in many important events in the community.

1. Festivals and celebrations: Drums and rattles are used to create joy and rhythm. Funerals: Special instruments may be played to honour the dead.
2. Marriage ceremonies: Music marks the union of two families.
3. Rites of passage: Instruments accompany dances, prayers, and speeches.

Instruments are not just for entertainment; they help people celebrate, mourn, worship and unite.

Cultural Meaning of Instruments

Instruments are more than sound-makers. They have deep meanings. Some show status or royal lineage (e.g., *fontomfom* for chiefs). Others reflect spiritual beliefs, used in prayers or rituals. Many carry family or community history through their use or design.

Instruments are also used to pass on stories and traditions, especially in oral cultures. They help communities preserve their identity and express what matters most to them.

Table 1.1: Instruments of Ghanaian Ensembles

Name of Ensemble	Origin	Instruments used in the Ensemble	Classification of the instruments	Role of the instruments	Playing technique(s)	Materials for construction
Adowa	Akan	Atumpan	Membranophone	Master	Stick	Animal Skin, Wood
		Petia	Membranophone	Supporting	hand	Animal Skin, Wood
		Apentema	Membranophone	Supporting	Stick	Animal Skin, Wood
		Donno	Membranophone	supporting	Stick and hand	Animal Skin, Wood
		Adawura	Idiophone	Keeps time line	Stick	Metal
		Torowa	Idiophone	Keeps time line	hand	Bead, Gourd
Kpanlogo	Ga	Atswereshi	Membranophone	Master	Hand	Animal Skin, Wood
		Kpanlogomi, bongo drums, tamalin	Membranophone	Supporting	Hand	Animal Skin, Wood
		Pati	Membranophone	Supporting	Stick	Animal Skin, Wood
		Ashaka/Shekeshe	Idiophone	Supports time line	Hand	Bead, Gourd
		Nɔŋɔ	Idiophone	Keeps time line	Stick	Metal
		Ododompɔ	Idiophone	Keeps time line	Striking	Metal
Bamaya	Dagomba	Guŋgon (Brɛketɛ)	Membranophone	Master	Stick	Animal Skin, Wood
		Luŋŋa (donno)	Membranophone	Supporting	Stick	Animal Skin, Wood
		Siyalim (rattle)	Idiophone	Keeps time line	shaking	Bead, Gourd
		Kalambo (flute)	Aerophone	For direction	blowing	Wood
Atsiagbekor	Ewe	Atsimevu	Membranophone	Master	Hand and stick	Animal Skin, Wood
		Sogo	Membranophone	Supporting	Both hands	Animal Skin, Wood
		Kidi, kagan, totodzi, kloboto	Membranophone	Supporting	Stick	Animal Skin, Wood
		Gakogui	Idiophone	Keeps time line	Stick	Metal
		Axatse	Idiophone	Rhythm	Shaking	Bead, Gourd

Table 1.2: Different Musical Instruments

Activity 1.1 Identification of Ghanaian Traditional Musical Instruments

1. In your community, you may have seen traditional music performed at events such as funerals, festivals and other special occasions. Groups such as **kete**, **Agbadza**, **Bamaya** or **Gome** use different traditional instruments. Name some of the instruments you have seen or heard in these performances.
2. Click on the following link to watch a video of the Bobobo ensemble. [Video 1.1 \(https://www.youtube.com/shorts/il-lQgj5Gos?feature=share\)](https://www.youtube.com/shorts/il-lQgj5Gos?feature=share).
 - a. Copy the table below into your exercise books

- b. As you watch the video, complete the table by responding to the questions.

Question	Answer
List any two instruments of the ensemble	
Identify one material for constructing each of the instruments	
State one playing technique for each of the instruments identified in the ensemble	

Activity 1.2 Classifying Ghanaian Musical Instruments

1. Observe the pictures in **Table 1.2** above and identify at least three traditional musical instruments from the various regions of Ghana.
2. Use the categories below to classify each instrument. You may choose either of the two formats, depending on what works best for you:

Option A: Colour-Coding (if you are comfortable with colours)

On a plain sheet, draw the instrument and use the following colour code to show its category.

- **Red** = Membranophone (drums)
- **Yellow** = Idiophone (bells, rattles)
- **Blue** = Chordophone (string instruments)
- **Green** = Aerophone (wind instruments)

Option B: Tally Method (for those who prefer not to use colours)

Make a chart or list. For each instrument you observe, place a tally under its category.

Instrument Name	Ensemble	Membranophone	Idiophone	Chordophone	Aerophone
Atumpan	Adowa				

(Put a tally mark “||” under the correct category)

3. Exchange your classification chart or colour-coded illustration with a classmate. Together, answer these questions:
 - a. Did we identify the same instruments and ensembles?

- b. Did we classify them the same way?
- c. Do we disagree on any classifications? If so, check your responses with another pair or your teacher for clarification.

Activity 1.3 Instruments of Ghanaian Ensembles

*Choose a classmate to work with for this activity. With your partner, choose a Ghanaian ensemble to focus on and answer the points below (refer to **Table 1.1** for the list of ensembles).*

1. List the instruments of your chosen ensemble
2. Describe how each of the instruments is played
3. Identify any role the instrument has in the ensemble
4. State the classification each instrument belongs to.
5. Research occasions where the instruments feature in an ensemble
6. Share your findings with your classmate.

Activity 1.4 Instruments in traditional festivals

Your teacher will arrange you in small groups of no more than 5.

1. In your group, come up with an idea for a traditional music festival featuring Ghanaian instruments.
2. Deliver a short presentation on your agreed concept and how it showcases traditional instruments and performance.
3. Make sure that everyone in your group has the opportunity to participate, so consider and assign different roles among your peers (e.g. researchers, presenters).

When you agree on a concept for your festival, consider these:

- a. The types of instruments it should showcase
 - b. The musical role and cultural significance of each type of instrument and how this links to your festival
 - c. The role of each instrument in the storytelling, ceremony or functions within your festival
4. You may choose how to present your work to the class, but be creative! Be prepared to answer questions and justify your proposals.

UNDERSTANDING THE FUNCTIONS OF TRADITIONAL MUSIC IN SOCIETY

In this topic, you will learn how traditional music is used in everyday life in Ghana and Africa. You will find out how music helps people celebrate, worship, remember history, and feel part of a community. Music is not just for entertainment. It carries meaning, teaches lessons, and brings people together. You will learn to discover the different ways music is important in the social, religious and cultural life of the people. The following table shows some of the functions of traditional music in Ghanaian communities:

Table 1.3: Functions of Traditional Music

Function	Description
Social Functions of Traditional Music	It is used during festivals, storytelling, naming ceremonies, and funerals. This music brings people together, helps them celebrate important moments, and reminds them of who they are as a community.
Religious and Spiritual Functions	It helps people call on spirits, honour their ancestors, and show their faith. This music is often played with drums, chanting and dancing to make the rituals more powerful and meaningful.
Communal Bonding and Participation	When people sing, dance, or play instruments as a group, it strengthens their bond and reminds them of the values they share as a community.
Communication Through Music	In traditional settings, music, especially drums and shouting, can be used to send messages without words. They are used to give warnings, make announcements, or guide events in the community.
Cultural Reflection and Worldview	The rhythm, the way the music is arranged, and the words in the songs help us understand how the community sees time, family, and their way of life.
Preservation of Oral Histories and Knowledge	They tell stories about the past, family history, good behaviour, and the wise sayings of elders—so young people can learn and keep the knowledge alive.
Reciprocal Relationship between Music and Culture	Traditional music reflects the way people live and helps shape their culture. Even as society changes, the music adjusts but still keeps the old traditions and values alive.
Symbolic and Ritualistic Use of Music	They are only used during important or sacred events, like rituals, festivals, or ceremonies, because they are seen as powerful or holy.
Music as a Dynamic Cultural System	It adjusts to new styles and ideas, so people still enjoy it today, while also keeping the meaning and traditions from the past.

Activity 1.5 Why Traditional Music is Important

Click on the link below to listen to Nnwomkoro's performance. [Video 1.2](#)

1. Arrange yourself in small groups of no more than 5 members.
2. Discuss and answer the following questions in response to the performance you just heard/watched.
 - a. Which Ghanaian community is associated with this kind of music?
 - b. What is the purpose of the music (e.g., to celebrate, pray, tell a story)?
 - c. Discuss with your group the functions of the music in the clip.

Activity 1.6 Group Project

Form a group with **three** of your classmates to do this group project activity.

1. Choose one traditional music type (e.g., *Adowa*, *Kpanlogo*, *Bawa*, or *Damba*).
2. Research to determine the following information:
 - a. the instruments used in their performances.
 - b. the events during which each is used
 - c. who performs it
 - d. What messages or meanings are shared through the music
3. To support this activity, interview an elder, a teacher, or a musician (if possible) to ask about the function of music performed during Ghanaian ceremonies.
4. Use the findings from your research to prepare individual presentations.
 - a. Use posters, drawings, and audio clips to show how the music is used.
 - b. Be prepared to share your presentation with the wider class for discussion.

PRACTISING ELEMENTS OF TRADITIONAL PERFORMANCE

In this topic, you will learn how music and dance are performed together in Ghanaian and African traditions. You will practise songs, rhythms and dances used in festivals, storytelling, and community events. You will also learn how performance styles like *call-and-response*, *timeline patterns*, and *polyrhythms* work together to express culture and meaning. This way, you will be able to perform part of a traditional music or dance and talk about its style and purpose

Performance of Traditional Music and Dance

In many African cultures, music and dance go together and are performed as one. They are not just for fun but help tell stories, show emotions, and share important messages. People learn them by watching, listening, and joining in performances.

Call-and-Response Patterns

Call-and-response is a musical conversation. One person (the leader/cantor) sings or plays a line (the call), and the group (chorus) answers (the response). This makes everyone feel involved and builds unity in the performance.

Polyrhythms

African music often has many rhythms played at the same time. This is called polyrhythm. Different drums or instruments play different patterns together to make the music feel full and exciting. Read on other rhythmic features of African music such as syncopation and hemiola.

TRIPLETS AND DUPLETS



Figure 1.9: An excerpt of polyrhythm

Timeline Patterns and Supporting Rhythms

A timeline pattern is a steady rhythm that guides the music. It is usually played with a bell or clapper. Other instruments play along with it to support and build the full rhythm of the song or dance.

Movement Vocabulary in Traditional Dance

Traditional dances use special movements that have meaning. Each ethnic group has its own dance styles. The movements can show respect, joy, sorrow or tell a story. They reflect the values and identity of the community.

Demonstration and Guided Practice Techniques

Performance instruction is typically delivered orally and practically. It involves 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.

Activity 1.7 Performing Traditional Music and Dance

1. Watch these short videos of Ghanaian performances (e.g., *Adowa*, *Agbadza*, *Kpanlogo* and *Takai*) from the following channels.
 - a. **Adowa:** <https://youtu.be/3Ddq1rJIM78>
 - b. **Agbadza:** <https://youtu.be/fQNMIMI81OEK>
 - c. **Kpanlogo:** <https://youtu.be/1zb69xgp5Ho>
 - d. **Takai:** <https://youtu.be/BsqTs04vEiU>
2. Answer the following questions after watching the videos.
 - a. What do you observe and notice?
 - b. What patterns are repeated?
 - c. What is this music used for?
 - d. Share your ideas in small groups.

Activity 1.8 Learning and Practising

1. Your teacher will demonstrate the following performance basics.
 - a. Call-and-response singing
 - b. Clapping rhythms or drumming
 - c. Simple dance steps
2. Arrange yourself in small groups of no more than 5 and practise each type of performance. Discuss the basic rhythms, vocal techniques and step patterns you will use.

3. Make sure that all members of your group have the opportunity to practise each performance and try different roles (i.e., being the leader or part of the group in the call-and-response performance)
4. Perform together with instruments, clapping or movement for another group or the wider class.

Activity 1.9 Understanding traditional Ghanaian music

1. Arrange yourself in small groups of no more than 5 and choose a traditional form of Ghanaian music to research, for example, Adowa, Kpanlogo or Bawa.
2. Use various methods to gather information. You can:
 - a. **Search online** for information about the music.
 - b. **Interview** local experts, elders, or musicians.
3. Look for connections between the music and your community. Think about:
 - a. The cultural significance of the music.
 - b. Its role in performances, ceremonies, or social gatherings.
4. Create a short presentation to deliver to the class.

FINAL PERFORMANCE AND REFLECTION OF GHANAIAN MUSICAL ENSEMBLES

You will now have the chance to put everything you have learnt into action. Working with a small group of your peers, you will rehearse and perform a short piece of traditional Ghanaian or African music. Your performance will include singing, dancing, drumming, or a combination of these. After performing, your group will explain what the performance means, where it comes from, how it is used, and what makes it special. This is your time to shine, share what you have learnt and celebrate African music and culture.

Activity 1.10 Practice, Feedback and Showcase Time

Step 1

Work in a group to choose a traditional Ghanaian music genre or dance (e.g., *Kpanlogo*, *Adowa*, *Bamaya*).

1. Practise your parts: some may sing, others may drum, dance, clap or narrate – make sure every group member has a role.
2. Use costumes, instruments, or props where possible.

- Plan your performance using a group rehearsal guide (*Use the performance and rehearsal guide below to plan your performance*)

Step 2

- Practise your performance several times.
- Your teacher and peers will give feedback on:
 - Rhythm and timing
 - Teamwork
 - Clarity of sound or movement
 - Cultural accuracy
- You will improve your performance based on this feedback.

Group Rehearsal Guide

Topic: Ghanaian or African Musical Ensemble Performance

Objective: To guide your group as you practise, organise, and perform your selected traditional music or dance.

1. Planning Your Performance

- Name of Group:** _____
- Music/Dance Chosen:** _____
- Where is it from (ethnic group/region)? _____
- What is it used for? (e.g., festival, storytelling, worship): _____

2. Assign Group Roles

(Everyone must be involved in at least one role)

Role	Name of Group Member
Lead singer (cantor)	
Response singers (chorus)	
Drummers	
Dancer(s)	
Narrator/Presenter	
Costume/Props Assistant	

3. Planning Your Rehearsals

Fill this table during your practices.

Rehearsal Date	What we practised	What went well	What needs to improve

Performance Checklist

Tick (*) when completed.

- Everyone knows their part
- Song or rhythm is steady and clear
- Movements or dance steps are in time
- Instrumental parts are ready and well performed
- Costumes or props are prepared (if any)
- Group can explain origin and meaning of the performance

Reflection (After Performance)

- What went well in our performance?
- What could you do better next time?
- What did you learn about culture through this music?

Step 3

1. Your group will perform for the class or audience.
2. Be respectful, creative and confident both in your performance and when you are watching others.
3. After the performance, briefly **explain**:
 - a. The name and origin of your ensemble
 - b. What it is used for in Ghanaian culture
 - c. What parts were most important in your performance

Table 1.4: Instruments of Ghanaian Ensembles

Akan Ensembles					
Name of Ensemble	Instruments used in the Ensemble	Classification of the instruments	Role of the instruments	Playing technique(s)	Materials for construction
Kete	Kwadum	Membranophone	Master	Stick	Animal Skin, Wood
	Apentema, Abrukua	Membranophone	Supporting	Stick	Animal Skin, Wood
	Petia	Membranophone	Supporting	hand	Animal Skin, Wood
	Donno	Membranophone	Optional	Stick	Animal Skin, Wood
	Torowa	Idiophone	Keeps time line	Shaking	Bead, Gourd

	Adawura	Idiophone	Keeps time line	Stick	Metal
	Atumpan (Optional)	Membranophone	Optional	Stick	Animal Skin, Wood
Fɔntɔmfɔm	Fɔntɔmfɔm	Membranophone	Master	Stick	Animal Skin, Wood
	Bɔmaa, atumpan, adukurogya, paso	Membranophone	Supporting	Stick	Animal Skin, Wood
	Brenko	Membranophone	Supporting	Stick and hand	Animal Skin, Wood
	Apentema	Membranophone	Supporting	Stick and hand	Animal Skin, Wood
	Donno	Membranophone	Optional	Stick and hand	Animal Skin, Wood
	Dawuro	Idiophone	Keeps time line	Stick	Metal
Sikiyi	Sikiyi twene	Membranophone	Master	Hand	Animal Skin, Wood
	Apentema, tamalin	Membranophone	Supporting	Hand	Animal Skin, Wood
	Petia	Membranophone	Supporting	Stick	Animal Skin, Wood
	Donno	Membranophone	Optional drum	Hand and stick	Animal Skin, Wood
	Adawura, frikyiwa	Idiophone	Keeps time line	Stick	Metal
	Torowa	Idiophone	Keeps time line	Shaking	Bead, Gourd
Apatampa	Adakaponpron	Membranophone	Master	Hand	Wood
	Apentema, Pati	Membranophone	Supporting	Stick	Animal Skin, Wood
	Tamalin	Membranophone	Supporting	Hand	Animal Skin, Wood
	Frikyiwa	Idiophone	Keeps time line	Striking	Metal
	Dawuro	Idiophone	Keeps time line	Stick	Metal

Ga/Adangbe Ensembles					
Name of Ensemble	Instruments used in the Ensemble	Classification of the instruments	Role of the instruments	Playing technique(s)	Materials for construction
Kpatsa	Min ŋua	Membranophone	Master	Hand	Animal Skin, Wood
	Min wayo	Membranophone	Supporting	Hand	Animal Skin, Wood
	Maa	Idiophone	Keeps time line	Stick	Wood
	Fau	Idiophone	Keeps time line	Stick	Shells, Bead
	Kidi	Membranophone	Optional	Stick	Animal Skin, Wood
Northern Ghana Ensembles					
Name of Ensemble	Instruments used in the Ensemble	Classification of the instruments	Role of the instruments	Playing technique(s)	Materials for construction
Tɔra	Gugɔn (Brɛketɛ)	Membranophone	Master	Hand and stick	Animal Skin, Wood
	Luŋa (donno)	Membranophone	Supporting	Hand and stick	Animal Skin, Wood
	Kitaa (flute)	Aerophone	For direction	Blowing	Wood
Takai	Gugɔn (Brɛketɛ)	Membranophone	Master	Hand and Stick	Animal Skin, Wood
	Luŋa (donno)	Membranophone	Supporting	Hand and stick	Animal Skin, Wood
	Kitaa (flute)	Aerophone	For direction	Blowing	Wood
Nagela/ Nagla	Gungɔn (Brɛketɛ)	Membranophone	Master	Hand and Stick	Animal Skin, Wood
	Gugoga	Membranophone	Supporting	Hand and stick	Animal Skin, Wood
	Wia	Aerophone	For direction	Blowing	Wood
	Kora	Chordophone	Plays melody	Bowing, plucking	chord/ rope, Gourd, Wood
Bawa	Gyile	Idiophone	Master	hammering	Gourd, Wood
	Nukperi (castanet)	Idiophone	Keeps Time line	clicking	Metal
	Koore (gourd drum)	Membranophone	Supporting	Hand/stick	Animal Skin, Gourd

Ewe /Ewe Ensembles					
Zibo	Zibovuga	Membranophone	Master	Hand and stick	Animal Skin, Wood
	Uuvi, Asivui	Membranophone	Supporting	Stick	Animal Skin, Wood
	Tamalin	Membranophone	Optional support	Hand/stick	Animal Skin, Wood
	Axatse	Idiophone	Rhythm	Shaking	Bead, Gourd
	Gakogoe	Idiophone	Keeps time line	Clicking	Metal
	Zibo ga	Idiophone	Keeps time line	Stick	Metal
Agbadza	Sogo	Membranophone	Master	Hands	Animal Skin, Wood
	Kagan	Membranophone	Supporting	Hand/stick	Animal Skin, Wood
	Kidi	Membranophone	Supporting	Stick	Animal Skin, Wood
	Axatse	Idiophone	Rhythm	Shaking	Bead, Gourd
	Gakogui	Idiophone	Keeps time line	Stick	Metal
Bobobobo	Havana/Uuga	Membranophone	Master	Hand	Animal Skin, Wood
	Asivuga, Asivui	Membranophone	Supporting	Hand	Animal Skin, Wood
	Axatse	Idiophone	Rhythm	Shaking	Bead, Gourd
	Kretsiwe	Idiophone	Keeps time line	Stick	Metal
	Akoge	Idiophone	Keeps time line	clashing	Metal

EXTENDED READING

Digital Resources and Multimedia

- Akwaaba Music. (2023). Contemporary African music platform. <https://www.akwaabamusic.com>
- <https://www.youtube.com/shorts/il-lQgj5Gos?feature=share>
- International Library of African Music. (n.d.). ILAM digital archive. Rhodes University. <https://www.ru.ac.za/ilam/>

Review Questions

1. What is a traditional musical ensemble?
2. What is call-and-response in music?
3. Explain the role of dance in traditional music performances.
4. Why do traditional performers use costumes in ceremonies?
5. You are asked to perform a piece from a traditional ensemble. How would you plan and organise your group performance?
6. Design a short performance that combines a Ghanaian rhythm with a story. What elements would you include and why?

SECTION

2

BASIC ESSENTIALS OF MUSIC READING



MUSICAL FOUNDATIONS AND THE BUSINESS OF MUSIC

Rudiments in Music

Introduction and Recap

In the last section, you explored traditional Ghanaian musical instruments, the roles music plays in communities, and how traditional ensembles perform. Now, this section builds on that by helping you understand how music is written and read. You will learn the basics of music notation, such as the staff lines, clefs and how to place notes. You will also explore basic note values such as the crotchet, minim, and semibreve, and practise using them to perform simple rhythms. Finally, you will study major and minor scales using solfege syllables like **do**, **re**, and **mi**, which are used in many African songs. These skills will help you understand and write down the rhythms and melodies you hear in traditional music, preparing you to perform and create your own music with confidence.

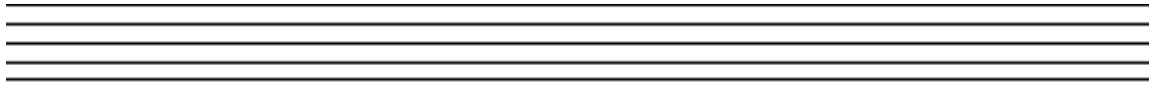
KEY IDEAS

- Notes have different lengths (durations)
- Scales are step-by-step patterns of notes
- Solfege syllables help with pitch and singing
- Staff lines and clefs help us read music
- The basic essentials of music reading help us connect with traditional music
- We can perform simple rhythms using basic notes

STAFF LINES, CLEF SYMBOLS, LETTER NAMES OF LINES AND SPACES, PARALLELS ON THE KEYBOARD AND OTHER ORCHESTRAL INSTRUMENTS

The Musical Staff

The Western staff, also referred to as the stave (used for notating vocal parts and most instrumental parts), consists of five horizontal lines arranged consecutively above each other, and the four spaces between them.



The **lines** and **spaces** on the staff are named bottom-up (in an ascending order/from down to the top). Therefore, when mention is made of the first line of the staff, the reference is on the bottom most line on the staff, whilst the fifth line of the staff is the topmost line on the staff.

Clefs are symbols placed at the beginning of the staff to assign pitch names to the lines and spaces. To give pitch names to the lines and spaces of a staff, we need to choose the appropriate clef. The clef enables us to easily locate the names of the lines and spaces. Below are the most popular clefs used in music: the bass, treble and alto clef.

Clefs: Treble, Bass and Alto

Table 2.1: Names of some Clefs

Clef symbol	Name	Location on the staff (visual representations below)	Instruments used for
	G clef or treble clef	Coiled around the second line of the staff	Soprano voice, treble, violin, flute, trumpet, clarinet, etc.
	F clef or bass clef	Coiled around the fourth line of the staff	Cello, bassoon, bass voice, baritone, trombone, etc.
	The C clef , often used for the alto clef	Commonly written on the middle line. Can also be written on any line of the staff, and that line will become line (middle) C	Usually used for viola

After reading **Table 2.1**, you can see that the clefs have different names. Once these clefs are placed on the staff, the staff takes on the same name as shown in the examples below.



Figure 2.1: The most commonly used types of staff

You will need to repeatedly practise writing the clefs on the staff in your manuscript before you can do this accurately.

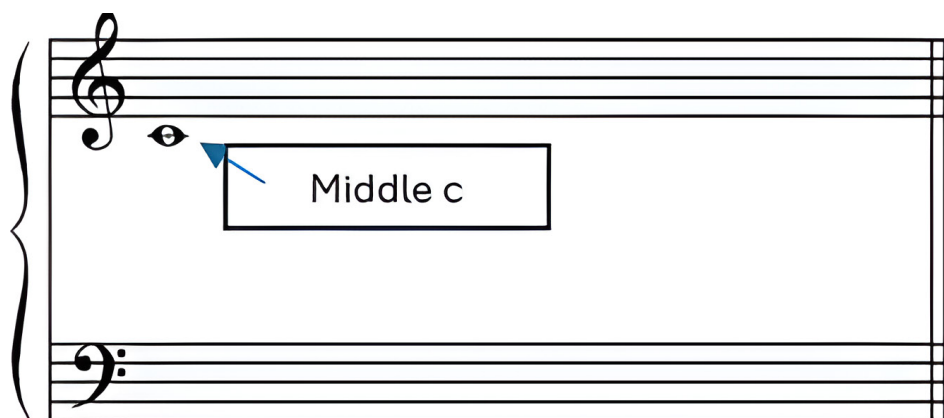


Figure 2.2: The grand/great staff

The Grand staff: The grand staff consists of the treble and bass staff joined together by a brace with middle C located between them as is seen in **Figure 2.2**

Pitch Names and the Musical Alphabet

Western music is written on the staff, and the lines and spaces represent the sounds/pitches. The first-seven letters of the English Alphabet (ABCDEFG) are used for notating the pitches. There is a repetition of the notes once G is arrived at, e.g. **ABCDEFGABCDEFG** etc.

This means when a line is A, the immediate space above the line becomes B, and then the line above the space B becomes C: see **Figure 2.3** below. The letter names on the staff correspond to the exact pitches on the piano keyboard.

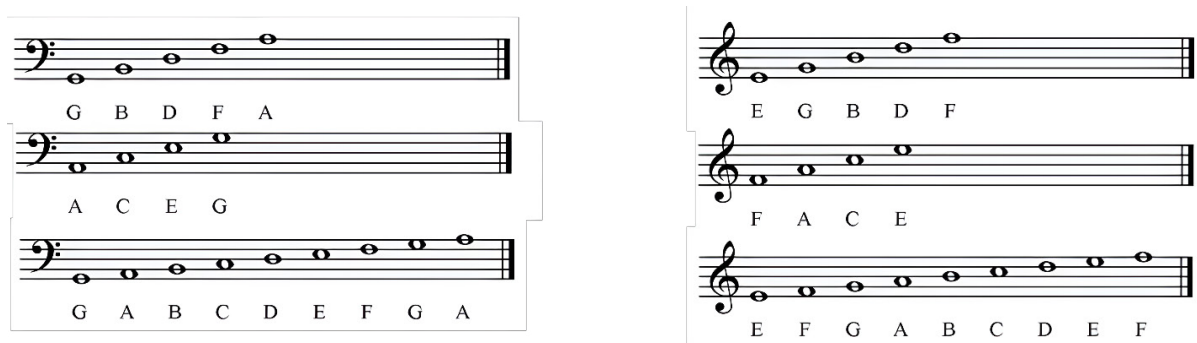


Figure 2.3: Pitches shown in staff lines and spaces

Solfege and Hand Signs

Solfege and sol-fa hand signs make music easier to understand by linking sound, sight and movement. Whether you're a beginner or improving your singing, these tools help train your ear and make learning music more fun. Pitch names in the sol-fa notation system are: *do, re, mi, fa, so, la, ti, do*. You will need to sing them many times so that you remember their sounds. *Do* is always the first note of the scale, and the other notes follow after it. Using the movable *doh* enables the singer to understand how the notes/pitches of the scale relate.

Hand signs are also used to show each note. They help us connect the sound we hear with the movement we make.

The following figure shows the Curwen hand signs for each note from do to do.

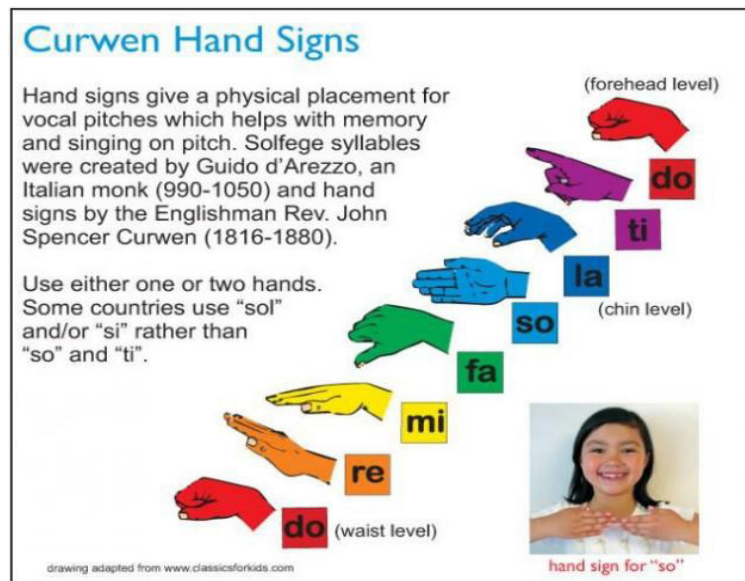


Figure 2.4: John Curwen's Hand signs

Practise singing the solfège pitches while you use the hand signs. This will help you to remember how the hand signs relate to the different pitches. Listen to your teacher singing the sol-fa pitches and follow their example.

Linking Notation to Instruments

Just as the piano keys can be linked to the lines and spaces on the staff, other Western musical instruments also have their notes linked to the lines and spaces of the staff. Look at the examples below:

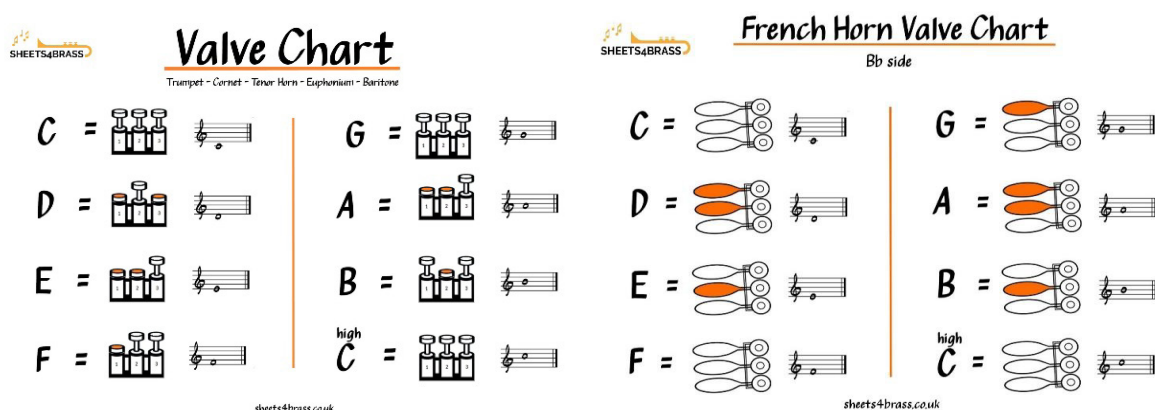


Figure 2.5: Examples of Western instruments and their relationship to the notes of the staff

Note: The chart shows only the valves of the instruments and not the full image of the instruments.

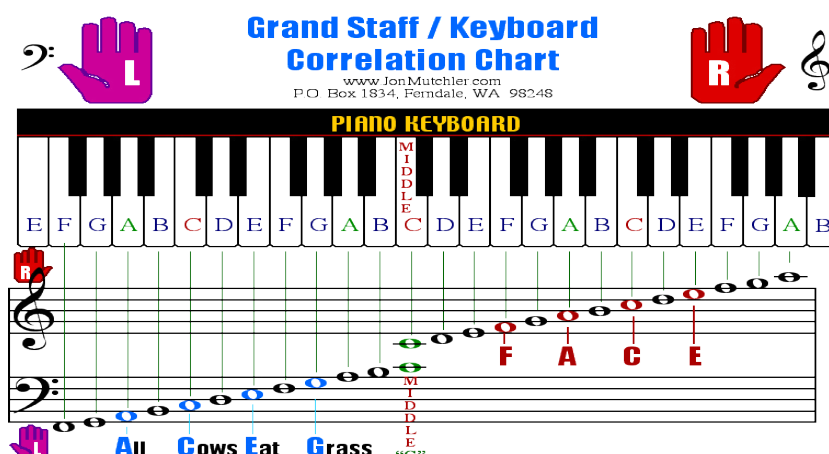


Figure 2.6: Staff and Keyboard Parallels

From the chart, you can see that the instruments have notes that are played, which correspond to the notes on the staff. This is true for the Western melodic instruments and even some percussion.

From the staff and the piano keyboard shown in **Figure 2.6** above, you can identify the lines of the treble staff with the letter names of the notes **EGBDF** (Every, Good, Boy, Deserves, Favour) and the spaces as **FACE**. The lines of the bass staff have the letters (notes) **GBDFA** (Good, Boy, Deserves, Favour, Always) and the spaces **ACEG** (All Cows Eat Grass or Ama, Can, Eat, Gari).

The figure above is an example of a grand staff where middle C is located between the treble and bass staff and written on a ledger line. **Ledger lines** are short horizontal lines that are written either above or below the staff to accommodate pitches that cannot be written on the staff. It must be noted that ledger lines are written to accommodate one pitch at a time (they should not be written to accommodate two pitches/notes).

Activity 2.1 Exploring Music Symbol

Your teacher will provide you with an excerpt of printed sheet music. To complete this activity, you will also need:

- Pencil and eraser
- Manuscript paper
- Access to a keyboard (digital or app)
- Access to the internet or a dictionary for research (optional)

1. Look at your sheet music excerpt carefully.
2. Find and circle these symbols:
 - a. Treble clef or bass clef
 - b. Any note (e.g., crotchet ♪, minim)
 - c. Any rest symbol

- d. Dynamics (e.g., *f* for loud, *p* for soft)
- 3. On a blank paper or in your notebook, write the name of each symbol and explain what it does (e.g., “Treble clef shows me where G is on the staff”).

Activity 2.2 Notating and Labelling

1. On manuscript paper, draw any one of the clefs below.
 - a. Treble Clef (G Clef)
 - b. Bass Clef (F Clef)
 - c. Optional: Try the Alto Clef
2. For your chosen clef.
 - a. Draw five notes on the staff: (e.g., crotchet ♩, minim, etc.)
 - b. Label each note with its letter name (A–G)
 - c. Write the sol-fa (do, re, mi...) under each
 - d. Add scale degrees (I, II, III...) under the sol-fa
 - e. Use the keyboard or a piano app to check how each note sounds.
3. Repeat the activity for each of the different clefs.

Activity 2.3 Sol-fa Hand Sign Practice (Using Mirrors or Videos)

1. Using the John Curwen Hand Signs
 - a. Practise the hand signs from do to do (ascending and descending).
 - b. Say or sing the solfa as you practise each hand sign.
 - c. Stand in front of a mirror or record yourself to help visualise the signals
 - d. Write down what you found easy or difficult.
2. If you are not sure, search “John Curwen hand signs major scale” online for images or video demonstrations.

Activity 2.4 Sight Reading Notation

1. If you have access, play the “**Staff Wars**” game to practice sight reading of notation.
 - a. Open the Staff Wars game on a computer or tablet
 - b. Choose the clef you want to practice
 - c. Start the game

- d. A note will appear on a staff line, and you must click on the correct letter name (A-G) before the note disappears from the screen
2. You could also try other free, web-based alternatives such as [The Robot Factory](https://www.doctormusik.com/apps-and-games/robot-factory/) to practise. (<https://www.doctormusik.com/apps-and-games/robot-factory/>)
3. Alternatively, your teacher will organise the class into teams to play a note naming game. A different team will present you with flashcards with single notes on a staff (treble, bass or alto) and you will need to identify them as quickly as possible.

Reflection Time (KWL Chart)

At the end of this topic, reflect on the lessons and complete the table below in your notebook

What I knew before	What I wanted to learn	What I learnt

PERFORMANCE OF CROTCHET, MINIM AND SEMIBREVE NOTE VALUES

Note Durations and The Concept of Beat

In music, the note values such as Semibreve, Minim, Crotchet and Quavers determine how long they should be played or sung for. Rhythms are created by performing notes of similar or differing lengths in succession. A beat is a steady pulse of music. If we use the crotchet as our basic beat, then the minim, or half note, will last for two (2) beats, while the semibreve, or whole note, will last for four (4) beats. This means the crotchet will last for one (1) beat.

Table 2.3: British and American Musical Notations

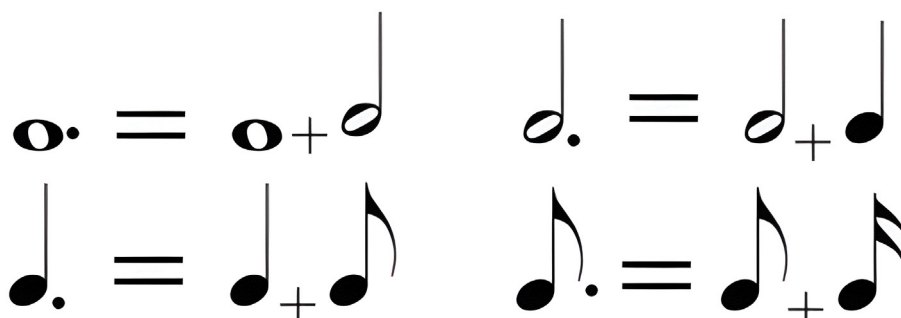
Note	British name	American name	Beat relation to the crotchet	Mnemonics/ Claps	Rest (a specific length of silence)
	Semibreve	Whole note	4 beats/counts	Taa aa aa aa aa	
	Minim	Half note	2 beats/counts	Taa aa	
	Crotchet	Quarter note	1 beat/count	Taa	
	Quaver	Eighth note	Half a beat/count	Ta-te (two of this note = one beat)	

	Semiquaver	Sixteenth note	A quarter beat/ count	Ta-fa-te-fe (four of this note = one beat)	
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Dots

Putting a dot after a note adds half the value of the note it's attached to.

For example, a dotted crotchet = 1½ crotchet beats; a dotted minim = 3 crotchet beats; and a dotted quaver = 1½ quaver beats (or ¾ of a crotchet beat) as illustrated below.



The names for the different parts of a note are indicated below:

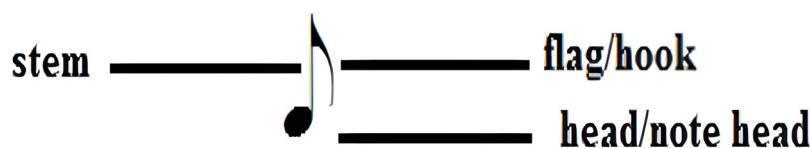


Figure 2.7: Parts of A note

Writing the Notes

When writing the notes on the staff, the notes that have stems must have their stems upwards while they remain below the third line of the staff but once these notes go beyond the third line of the staff, their stems must face downwards. This means, a note on the third line of the staff can have its stem going either up or down, depending on the **direction of the melody**.



Figure 2.8: Direction of note stems

Beaming the Notes

Beaming is the art of joining notes that have flags together. Notes with flags can be joined depending on the beat groupings that are needed (see below).

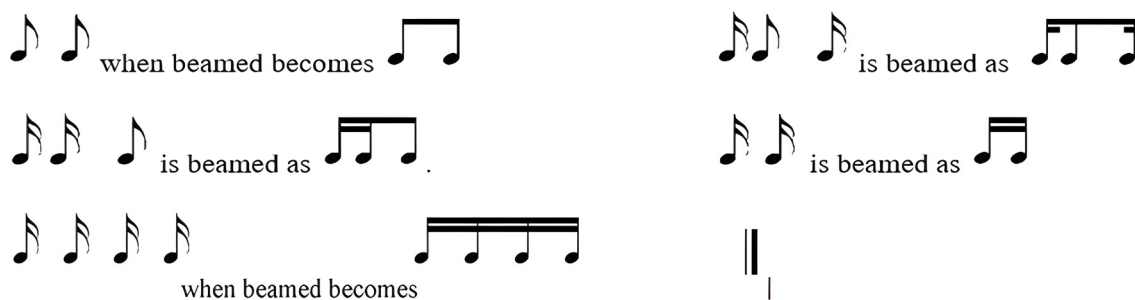


Figure 2.9: Notes beaming

Note values

Study the table of note values below and observe how the notes are divided, for example, a semibreve into two minims and so on.

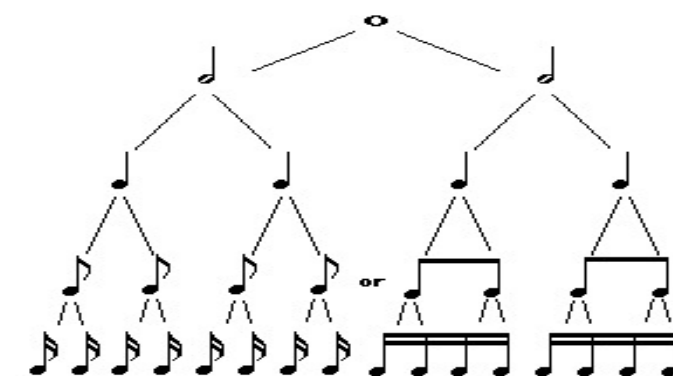


Figure 2.10: Note value chart

Time Signatures and Metre

A **time signature** is a set of two numbers written at the start of a piece of music with one written directly above the other (see below). Time signatures indicate the length of the note used as the underlying beat/pulse and the number of these beats in each bar (measure).

Examples of time signatures can be seen below;

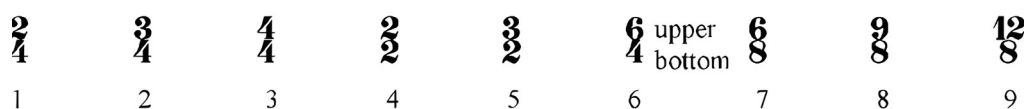


Figure 2.11: Examples of time signature

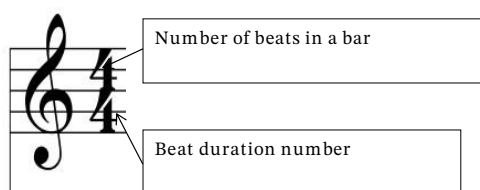


Figure 2.12: Description of Time Signature

The bottom number tells you the type of note used as the beat. For example, a number **4** at the bottom means the beats are crotchets (quarter notes). When **2** is at the bottom, it means the beats are minims (half notes); and when **8** is at the bottom, it means the beats are quavers (eighth notes).

The top tells you the number of beats that must be placed in each bar.

A time signature of $\frac{2}{4}$ means 2 crotchet beats in the bar (known as simple duple time); a time signature of $\frac{3}{4}$ means 3 minim beats in a bar (known as simple triple time); and a time signature of $\frac{6}{8}$ means six quaver beats in a bar (known as compound duple for reasons that will be explained later).

Before you continue, discuss what the other time signatures in **Figure 2.11** above mean with a classmate.

Not all the notes in a bar need to be the same length; they just need to add up to the number of beats indicated by the time signature. For example, the time signature $\frac{2}{4}$ tells us there are two crotchet beats in a bar, but the rhythm in that bar might be made up of a crotchet note and two quaver notes.

Simple Time and Compound Time

Simple time is where each beat divides into two equal parts. For example, in 4/4 (4 crotchet beats per bar), each beat is a crotchet, which divides into two quavers.

Compound time is where each beat divides into three equal parts. For example, in 6/8 time, there are two beats per bar, and each beat is a dotted crotchet, which divides into three quavers.

For a musical symbol to have meaning, there must be an established pulse. For an understanding of the relationship between pulse and patterns, you can explore audio recordings of James Froseth's graded exercises:

https://drive.google.com/drive/folders/18oK3E1cGA7UNsxVhk2tRfhSxb9L_O6sI

Conducting Beat Patterns

A conductor is someone who shows musicians where the different beats in the bar are by using a series of patterns outlined by their hands or by a conductor's baton.

Study the conducting patterns below and visualise the movement of the hands

Table 2.4: Conducting patterns relating to time signatures

Time signature	Conducting pattern
$\frac{2}{4}$	Duple – Down, up
$\frac{3}{4}$	Triple – Down, right, up
$\frac{4}{4}$	Quadruple – Down, left, right, up

Time Signatures/Conducting Patterns

Time signatures are found at the beginning of musical scores and indicate how the beats are divided into measures (bars). Conducting patterns help students feel different pulses and beats.

Simple Time	$\frac{2}{4}$		Two beats per measure ♩ = one beat		$\frac{2}{4}$
	$\frac{3}{4}$		Three beats per measure ♩ = one beat		$\frac{3}{4}$
	$\frac{4}{4}$ or C		Four beats per measure ♩ = one beat <i>common time</i>		$\frac{3}{4}$
	$\frac{2}{2}$ or C		Two beats per measure ♩ = one beat <i>alla breve or cut time</i>		$\frac{4}{4}$
	$\frac{3}{8}$		Three beats per measure ♩ = one beat		$\frac{4}{4}$
Compound Time	$\frac{5}{4}$		Five beats per measure ♩ = one beat		$\frac{6}{8}$
	$\frac{6}{8}$		Six beats per measure (may be in two beats) ♩ = one beat		$\frac{9}{8}$
	$\frac{9}{8}$		Nine beats per measure (may be in three beats) ♩ = one beat		

Figure 2.13: Time signature/conducting pattern chart

Activity 2.5 Rhythm and Time Signature Explorer

For this activity, you will need to work with a partner and have access to the following materials.

- Notebook or exercise book
 - Manuscript paper or printed music staves
 - Pencil and eraser
 - Cut-out rhythm cards (if available)
 - Internet or downloaded audio from [Froseth Rhythm Exercises](#)
 - (Optional) Access to a keyboard, xylophone, *atenteben* or music rhythm app
1. Your teacher will share the given rhythm phrase with you to study. Discuss with your partner and consider the questions below in your discussion.
 - a. How many beats are in each bar?
 - b. What note value is each beat?

Write your answers as shown below.

"The time signature $\frac{3}{4}$ is because there are 3 beats per bar, and each beat is a crotchet (quarter note)."

2. Next, decide if the phrase is simple or compound time.
 - a. Simple time: beats divide into 2 (e.g., $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$)
 - b. Compound time: beats divide into 3 (e.g. $\frac{6}{8}$ and $\frac{9}{8}$)
3. Take turns with your partner to demonstrate how you would conduct the phrase using baton or hand movements.
4. As a pair, write your own short rhythm piece to a chosen time signature. Practice this together and take turns playing and conducting the piece.
5. Share your performance with another pair. Listen to others' work and offer constructive feedback.

Activity 2.6 Rhythm Simulation – The Locomotive Train Story

1. Read the Locomotive Train Story aloud. This story is filled with sound cues such as:

“Mɔ kɔ – mɔ kɔ Tarkwa – kɔ kɔ kɔ kɔ – moo moo – kyioooooo”

“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.”

2. Working in small groups, identify the sounds you can hear in the story, including
 - a. Human speech (*mɔ kɔ, Tarkwa*)
 - b. Mechanical sounds (*kɔ kɔ, kyiooo*)
 - c. Animal sounds (*moo moo*)
3. Taking it in turns, clap and perform each of the sounds
 - a. Clap and speak each phrase slowly.
 - b. Assign one pulse per syllable.
 - c. For “*kyioooooo*,” stretch it across 4 beats.
 - d. Record how many beats each phrase takes.

- e. Make sure every member of your group has the chance to practice at least one sound.
4. Write your own version of the Locomotive Train Story using local words and sounds. Consider the beat and rhythm of your piece – you may find it helpful to refer to James Froseth’s patterns as you plan.
5. Include patterned clapping, body percussion and vocalisations to create rhythmic sounds through performance.
6. Be prepared to perform your own sound story to the rest of the class. Listen respectfully to others’ performances and offer constructive feedback.

Reflection and Self-Assessment

Reflect on what you have learnt in this topic and complete the chart below in your notebook.

What I Learnt	How I Felt	One Challenge I Faced	How I Solved It
<i>E.g.</i> , I learnt about 6/8 time.	It was fun and rhythmic!	I mixed up bar lines at first.	I listened to Froseth’s patterns.

PERFORMING PERCUSSIVE PIECES INVOLVING CROTCHET, MINIM AND SEMIBREVE

Creating Rhythms

Crotchets (quarter notes), Minims (half notes) and Semibreves (whole notes) can be performed in succession to create rhythmic patterns.

Symbols and Notation of Basic Rhythms

Each note has its own corresponding rest (a specific length of silence). Notating beats and rests in this way allows musicians to read and perform rhythms accurately.

Table 2.5: Note and rest value chart

Note	British name	American name	Rest (a specific length of silence)
	Semibreve	Whole note	
	Minim	Half note	
	Crotchet	Quarter note	

	Quaver	Eighth note	
	Semiquaver	Sixteenth note	

Please note that the minim rests on top of the second line of the staff, and the semibreve rest hangs underneath the third line.

Beat, Pulse and Tempo in Music

The beat is the underlying pulse of a piece of music. It is very regular and one can tap or even march to it. Tempo refers to the speed of the beat. The tempo determines whether the whole performance should have a fast or a slow pace. Once there is a regular underlying beat, for example, 1, 2, 1, 2, 1, 2, all other durational values can be measured against this underlying beat. A steady beat is essential for rhythmic consistency, especially when performing in a group, as it helps musicians keep time and precisely align rhythms.

Rhythmic Patterns Using Basic Durations

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

Performing Rhythms through Percussion and Body Movement

In order to perform rhythmic patterns, we can use instruments or rely solely on our bodies. We can use idiophonic or percussive instruments, but handclapping and tapping of the feet can also be used as a means of performing rhythm. In most cases, when performing rhythms, we normally tap our foot or use a stick to tap the pulse. We sometimes use the palms to either tap our bodies softly or the tops of tables and other objects. As we involve our bodies in these physical activities, we learn to internalise the rhythm and achieve coordination and precise timing.

Interpreting Rhythm in Group Performance Settings

In group performances, there is a blend of rhythmic activities, during which each performer must stick to their rhythmic patterns. The rhythmic patterns in Ghanaian music are usually dictated by the timeline resources such as the bell (*dawuro*), castanet (*frikyiwa/kretsiwa/ododomp*) and sometimes wooden clappers. The timeline

instruments keep each performer in time. In other cases, both in Africa and other parts of the world, there is a need to keep an internal regular pulse and to listen intently to all the instruments.

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 how the performer can make the performance very expressive and real. Things to take note of when giving feedback on rhythmic performances include, but are not limited to:

1. whether the performer maintained the correct durations; this checks if the duration of the notes have been well sustained to reach their specified limit. Shorter note values should not be prolonged more than their actual durations based on the pulse provided.
2. whether the performer maintained the required pulse and conveyed appropriate musical feeling or energy through rhythm.

Activity 2.8 Composing and Performing a Piece

For this activity, you will need:

- Manuscript paper
 - Percussive instrument (or use desk, bottle, or hand claps if no instrument is available)
 - Pencil and eraser
 - Rhythm training app (e.g., Rhythm Cat, Tenuto, or any free rhythm app)
 - Ruler (for neat bar lines)
 - (Optional) Metronome app
1. Open a Rhythm App (e.g., Rhythm Cat or Tenuto)
 2. Select a beginner level on crotchet, minim, and semibreve exercises.
 3. Tap, clap, or drum along with the exercises.
 4. Write three things you noticed:
 - a. Was the tempo fast or slow?
 - b. Which note was the longest?
 - c. Did any rhythm feel like a natural “beat”?

Try the next level and screen-record yourself. Reflect on your timing. Was it consistent?

Activity 2.9 Conducting Practice

1. Stand in front of a mirror or a small group.
2. Pretend to be a conductor to a chosen short piece of music or rhythm:
 - a. Use downward motion for beat 1
 - b. Left-side motion for beat 2
 - c. Right-side motion for beat 3
 - d. Upward motion for beat 4
3. Conduct while others play the rhythm, or along with a recording.
4. Try performing with your friends, with each of you taking turns to conduct.
5. If you have any special educational needs, use large-print rhythm sheets, simplified apps, colour-coded symbols, and group support.

Activity 2.10 Rhythm circles

1. For this activity, you will need to organise yourself into small groups of 5 to 7 to create and perform a short rhythmic piece.
2. In your groups, discuss and agree on the beat, tempo and duration of your piece. You should try to use crotchets, minims and semibreves to create your rhythm and could use instruments, body percussion or vocalisation to perform it.
3. Practise and perform your piece as a “rhythm circle” in front of the wider class.

Activity 2.11

1. In your groups, choose a Ghanaian singing style from the following list;
 - a. Lullaby
 - b. Work song
 - c. Folk chant
2. Research your chosen style to understand its structure, rhythm and tempo,
3. For this activity, you may choose to adapt an existing piece and create a rhythmic variation of it or create an original composition.

4. You will need to ensure that all members of the group have the opportunity to contribute, so consider the different roles you could each play through the planning, composition, rehearsal and performance phases.
5. You should aim for your piece to utilise different instruments and be at least eight bars in length, using each type of note to create your rhythm.

An example template is included below.

Title of Your Piece		Name of Composer(s)
Type of Cultural Association	Required Speed	Date of Composition
Bell		
Bell 2		
Bell		
Shakers		
High-Pitched Drum		
Medium-Pitched		
Low-Pitched		
Master Drum		

6. Practise your piece as a group and perform it to the rest of the class. Be prepared to answer questions from your peers on the structure and rationale behind your composition.
7. Listen respectfully to others' performances and provide constructive feedback.

Self-Assessment

Reflect on what you have covered in this lesson and complete the table below in your notebook

What I knew before	What I wanted to learn	What I learnt

SIGHT SINGING AND SIGHT PLAYING

Patterns On The Piano Keyboard

In music, intervals are the measured distances in pitch between two notes, named by counting the number of letter names (e.g., C to E is a third) and described by quality (e.g., major, minor, perfect).

To have a better understanding of intervals, let's refer to the keyboard chart in the figure below. One can see that short black keys exist between pairs of notes, such as C and D, D and E, F and G, G and A, and A and B. The black keys are absent between E and F as well as between B and C. Therefore, naturally, the pairs of notes that have no black keys (B and C as well as E and F) have intervals known as semitones between them. A semitone is the shortest distance (interval) between two different notes. Once a key (note) separates two notes from each other, we assume there is a tone (two semitones) between the two notes. Basically, it is the black keys that separate the notes, making tones.

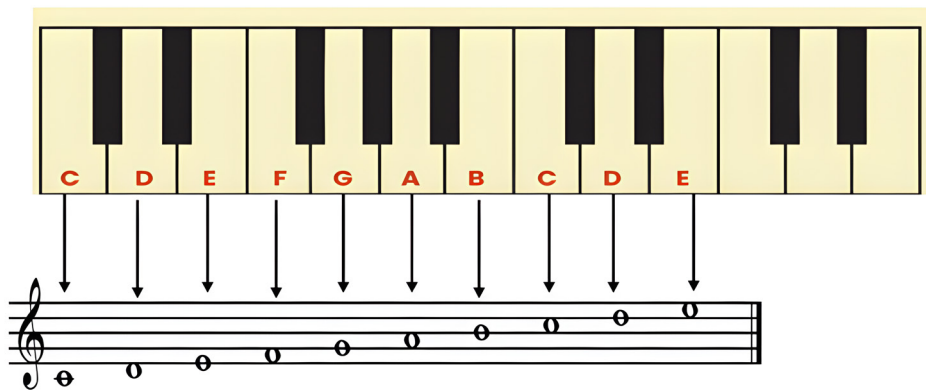


Figure 2.14: Piano keyboard and staff illustration

Now look at the piano keyboard above and identify the pairs of immediately adjacent notes that have intervals of a semitone between them.

If your answer is EF and BC, then you are correct.

Characteristics of Major and Minor Scales in Solfege

A major scale is a sequence of eight notes arranged in a specific pattern of tones and semitones.

The major scale is constructed using the pattern: tone–tone–semitone–tone–tone–tone–semitone (TTSTTTS) occurring between the notes in succession. For example, when we take *do-re*, there is a tone between them, and from *re-mi*, there is a tone in between. From *mi-fa*, there is a semitone in between. Remember, the sol-fa notes correspond to the letter names; therefore, when we take the scale of C major, for example, we will see an arrangement as CDEFGABC. The C in this case will be our *do*, and D will be *re*, while E becomes *mi* and F becomes *fa*. You can see from here that C

to D (*do-re*) gives a tone, D to E (*re-mi*) gives a tone and E to F (*mi-fa*) gives a semitone (**check from the chart in the figure above**). The natural minor scale follows the pattern: tone–semitone–tone–tone–semitone–tone–tone.

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

Sight-singing in solfege uses syllables to represent pitch relationships, promoting aural accuracy and internalised understanding of scale structure. In this context, melodies composed in major and minor keys can be broken down into stepwise motion, skips, and arpeggiated figures. Rhythmic regularity, pitch contour, and tonal centre (the key note or starting note of the melody's scale) need to be considered when performing 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.

Understanding Pitch Relationships within Major and Minor Scales

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. 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 notes, and tonic–dominant relationships become more apparent when observed across vocal and instrumental platforms.

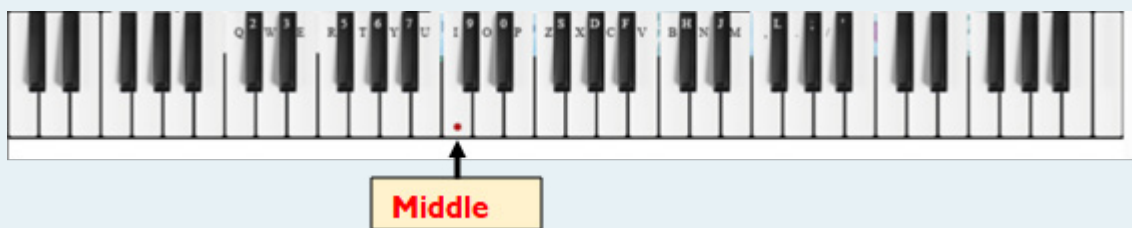
If you start a scale on a note that isn't C, you'll often need accidentals - these are sharps and flats. A sharp (#) makes a note sound a little higher, by one semitone (for example, F becomes F#). A flat (b) makes a note sound a little lower, by one semitone (for example, B becomes Bb).

Activity 2.12 Exploring and Constructing Major Scales

For this activity, you will need access to an Online Pianist Virtual Piano (Click [here](https://www.onlinepianist.com/virtual-piano) - <https://www.onlinepianist.com/virtual-piano>) or any free piano app.

Steps

- i. Open your digital piano app and locate Middle C.



- ii. Play the C Major scale ascending: C–D–E–F–G–A–B–C. Listen closely to the sound you are creating.
 - iii. Think about the movement of your fingers between the black and white notes. Remember that when a step does not cross a black note, then the interval is a semitone (S), and if it does cross a black note, the interval is a tone (T).
 - iv. Label each interval on a blank scale chart in your book.
1. Working in small groups of no more than 5, use manuscript paper to notate the following scales:
 - a. G Major scale (Remember F♯!)
 - b. F Major scale (Remember B♭!)
 2. Compare your work with that of another group and discuss any discrepancies. Speak with your teacher for clarification as needed.
 3. You might find it helpful to play the scale with your instruments or in the absence of an instrument, sing it as you work.
 4. You can try this exercise at home to explore other major scales.

Activity 2.13 Sight-Singing or Sight Playing

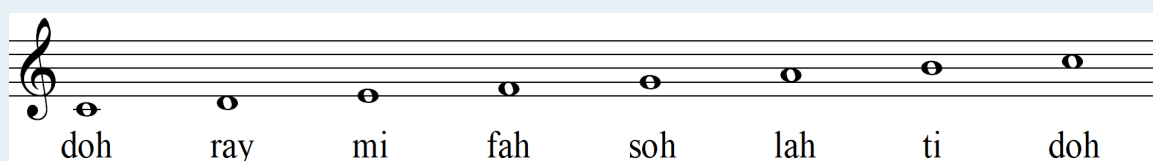


Figure 2.15: Staff with corresponding sol-fa notation in C major scale

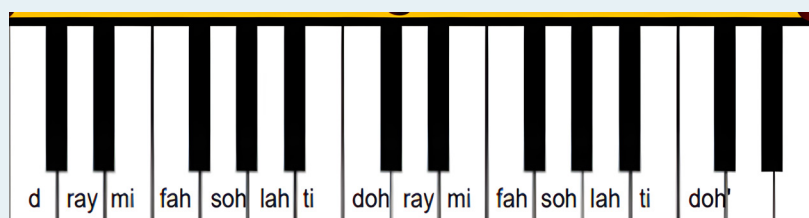


Figure 2.16: Piano keyboard with sol-fa notation

With this activity, you will need the following.

- Printed staff with sol-fa notation (as provided in example 2.2 above)

- Access to a keyboard (physical or digital app such as “***Perfect Piano***” or “***Online Pianist***”)
 - Mobile phone/recorder for playback
 - Use a mirror or ask a classmate to check for posture and pitch accuracy(optional)
1. Prepare the Scale for Singing or Playing:
 2. On the manuscript paper, write the C major scale using whole notes.
 3. Label each note with the correct sol-fa syllables: *d – r – m – f – s – l – t – d'*
 4. ***Warm-Up***
 - a. Hum or sing the sol-fa syllables slowly up and down the scale (ascending and descending).
 - b. If you use a piano app, play each note as you sing.
 5. ***Sight-Singing /Sight Playing Practice***
 - a. Using the Melody Pattern Sheet (you may create one or use teacher-provided ones), choose two short melodic exercises (4 bars each).
 - b. Sight-read and sing or play each melody with your instrument without any assistance at first.
 - c. After your first try, use the keyboard to check and correct your pitches.
 - d. Repeat until accurate.
 6. Compose your own 4-bar melody in C major using the following sol-fa pattern suggestion:
(**e.g.**, *d – r – m – f | m – r – d – m | f – s – l – t | d' – t – l – s*)
 7. Notate your melody on manuscript paper and sight-sing or play it.
 8. Record yourself and play back to self-assess the accuracy of pitch and rhythm.

Activity 2.14 Exploring minor scales

Your teacher will notate the scale of A natural minor on the board. Copy this onto manuscript paper.

1. Open your digital piano app and practice playing the scale, or you could sing it instead.
2. Use a piano app to work out the pattern of tones and semitones for this scale. Mark the semitones on the scale on your manuscript paper with a slur.
3. Repeat the exercise for the A harmonic scale.

EXTENDED READING

- 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://www.youtube.com/watch?v=QVYpRniH8tY&list=PLXCjS_sJ63tkpOwSD0fLvPfBL9nsa76bB

- 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>

Review Questions

1. What solfege syllable corresponds to the John Curwen hand sign shown in the image?



2. For how many beats does a minim last when the pulse is a crotchet?
3. Explain how the placement of the G clef on the staff determines its alternate name, the “treble staff”.
4. Describe how the durations of a semibreve, two minims and four crotchets can fill three bars (measures $\frac{4}{4}$) each in time signature.
5. Explain how the physical shapes of John Curwen’s hand signs reflect the pitch relationships in the solfege system (e.g., “**do**” vs. “**ti**”). Support your answer with examples.
6. Create a 4-bar rhythmic composition in time using minims and crotchets. Perform it with body percussion, then justify how your rhythmic choices achieve good musicianship. Compare your approach to traditional Ghanaian rhythmic patterns.

SECTION

3

MUSICAL EXPRESSION: UNDERSTANDING DYNAMICS AND ARTICULATION



MUSICAL FOUNDATIONS AND MUSIC BUSINESS

Communication in Music and Related Arts

Introduction and Recap

In the previous section, you explored important basics of reading and performing music, including staff lines, clefs, note values and how to perform rhythms and major or minor scales using solfege. You also began developing your listening and playing skills. Now in Section 3, we go a step further by learning how to describe music more precisely using musical terms. These are special words, mostly from Western music, which help us talk about how music sounds, moves and feels. You will learn how to use terms like *forte* (loud), *piano* (soft), *staccato* (short and sharp), and *legato* (smooth and connected) to describe and analyse music. This section will help you become more confident when explaining music, whether you are performing, writing about music or listening carefully to a piece. You will also learn how to use these terms when giving your opinion on a performance or a composition.

KEY IDEAS

- Music has its own special language that helps musicians communicate clearly.
- Music terminology creates a common language for everyone involved in it.
- Music terms help composers tell performers exactly what they want.
- Music terms help us analyse and discuss performances effectively.
- Terms for dynamics, tempo and articulation help us discuss music precisely.
- Form terms (like AB, ABA or ABACA) help us understand music's structure.

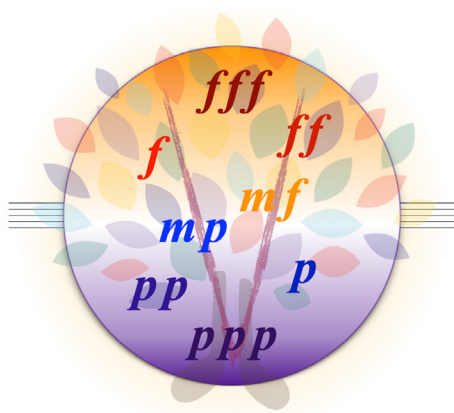
UNDERSTANDING BASIC TERMINOLOGIES IN WESTERN MUSIC

Dynamics: The Volume of Music

Dynamics are terms that tell musicians how loud or soft they are to play. These markings help create mood and expression in music. The following are some common dynamic terms.

1. **Piano (p):** This means to play softly, creating a gentle or calm feeling.
2. **Forte (f):** This means to play loudly, often creating excitement or drama.

3. **Crescendo (<):** This symbol shows that the music should gradually get louder, building tension or excitement.
4. **Diminuendo (>):** This symbol shows that the music should gradually get softer, often creating a sense of calm or ending.
5. **Mezzo piano (mp):** This means moderately soft - not as quiet as piano but still gentle.
6. **Mezzo forte (mf):** This means moderately loud - stronger than mp but not as strong as forte.



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

Figure 3.1: Some dynamics symbols and their definitions

Dynamics marking at the beginning of a piece

Risoluto



Figure 3.2: Some musical excerpts showing dynamics

Tempo: The Speed of Music

Tempo markings tell musicians how fast or slow to play the music. Different speeds create different moods and characters. The following are common tempo terms:

1. **Largo:** Very slow and broad, creating a serious or grand feeling.
2. **Andante:** At a walking pace - not too fast, not too slow.
3. **Allegro:** Fast and lively, often creating a happy or exciting mood.
4. **Presto:** Very fast, creating energy and excitement.
5. **Ritardando (rit.):** Gradually slowing down, often used at the end of a piece or section.
6. **Accelerando (accel.):** Gradually speeding up, creating forward momentum.

Tempo Markings

Tempo Marking	Definition
Prestissimo	Very Very Fast (>200bpm)
Presto	Very Fast (168-200bpm)
Allegro	Fast (120-168bpm)
Moderato	Moderately (108-120bpm)
Andante	Walking Pace (76-108bpm)
Adagio	Slow and Stately (66-76bpm)
Lento/Largo	Very Slow (40-60bpm)
Grave	Slow and Solemn (20-40bpm)

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TEMPOS

Grave	Slow and Solemn	
Largo	Slow and Stately	
Adagio	Leisurely	
Andante	Walking Pace	
Allegro	Cheerful and Lively	
Vivace	Fast and Lively	
Presto	Very Quickly	

Figure 3.3: Some tempo marks chart

Articulation: How Notes Are Played

Articulation tells musicians how to play individual notes or groups of notes. These markings affect the character and expression of the music:

1. **Staccato:** Short and detached notes, marked with a dot above or below the note.
2. **Legato:** Smooth and connected notes, often marked with a curved line (slur).
3. **Accent:** Emphasised note, marked with a wedge symbol (>).
4. **Tenuto:** Holding a note for its full value, marked with a short horizontal line.
5. **Marcato:** Strongly accented and slightly detached, marked with a hat-shaped symbol (^).



Articulations Guide		
	Accent	Play with extra strength, making the note stand out.
	Marcato	Like an accent, but even stronger, with a vigorous "marked" quality.
	Tenuto	Play with extra emphasis (not as strong as an accent). Can also mean to sustain the note for its full value.
	Slur	Play smoothly, connecting from note to note in a legato style. Also an indication of phrasing.
	Staccato	Release quickly, creating a short, crisp sound.
	Staccatissimo	A very short staccato.
	Portato	Play with a detached touch, separating each note, but not as short as staccato.

Figure 3.4: Articulation chart guide

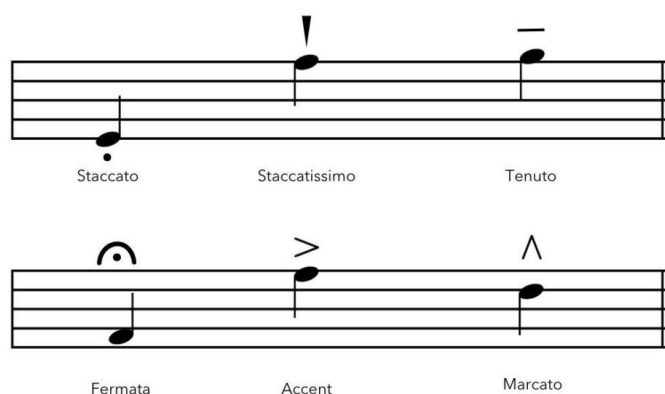


Figure 3.5: Musical excerpt showing Articulation marks and terms

Form: The Structure of Music

Form shows how music is organised into sections. Understanding form helps musicians and listeners follow the musical journey:

1. **Binary Form (AB):** Two contrasting sections, like verse and chorus in simple songs.
2. **Ternary Form (ABA):** Three-part structure where the first section returns after a contrasting middle section.
3. **Rondo Form (ABACA):** A main theme (A) keeps returning between different contrasting sections.
4. **Theme and Variations:** A main theme is presented and then repeated with changes each time.

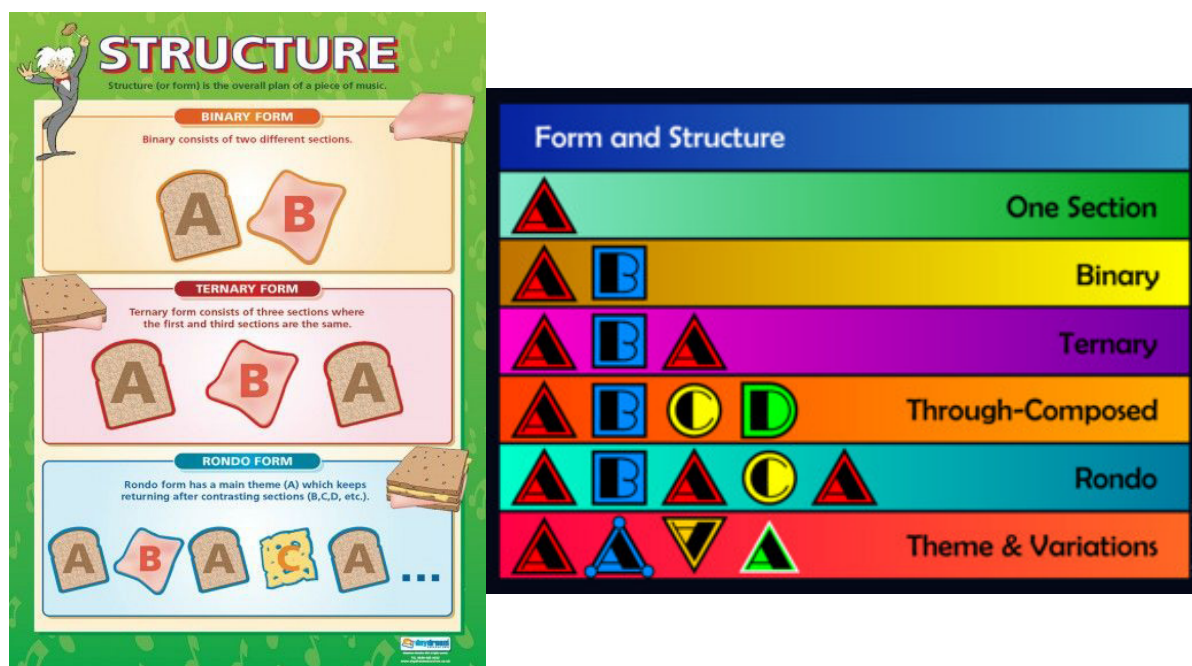


Figure 3.6: Form and structure chart

Using Music Terminology in Performance

Musicians use these terms to communicate with each other and understand composers' intentions:

1. **Score Markings:** Composers write these terms in the music to show exactly how they want it played.
2. **Rehearsal Language:** Musicians use these terms when practising together ("Let's play the allegro section more staccato").
3. **Music Reviews:** Critics use these terms to describe performances ("The pianist's crescendos were particularly effective").

Activity 3.1 Building Western Musical Vocabulary Foundation with Videos

Watch the video clip of an orchestra playing a musical piece using the link below:

<https://youtu.be/SSypujLlNI?list=RDuSgOREpdxvA>

1. After watching the video, think about what you noticed about how the music sounds.
2. Turn to the person sitting next to you and discuss:
 - a. When was the music loud (forte) or soft (piano)?
 - b. Was it fast (allegro) or slow (largo)?
 - c. Were the notes smooth (legato) or choppy (staccato)?
5. Share with the class one musical concept you heard in the video. Look at the music words picture on the wall to help you.
6. Discuss as a class how these words help us talk about music

Activity 3.2 Music Word Discovery

You are going to work with the different music stations below. At each station, explore musical examples:

Station 1: Observe the following picture or use the link below it to watch an orchestra performing: <https://www.youtube.com/watch?v=AH7ey6RG-rs>



Figure 3.7: A picture of the Ghana National Symphony Orchestra performing

Source: <https://gna.org.gh/web/wp-content/uploads/2024/06/Entertainment-Orchestra-Director-3-1024x682.jpg>

Station 2: Listen to recordings of fast and slow music using the links below:

Examples

- Different tempos- <https://youtu.be/SKPsT7EvEK0>
- Slow music- <https://youtu.be/orL-w2QBiN8?list=RD3d4xXvF2ukY>

Station 3: Watch a video of choppy and smooth playing using the links below:

<https://youtu.be/ogEnRyonfi8?list=RD3XZkYKrfnnc>

1. If you are completing this activity in the classroom, collect the music word cards at each listening station. Otherwise, complete the tasks below with the following list:

andante	forte	legato
piano	staccato	allegro
crescendo	largo	diminuendo

Group the cards you find into three piles:

- Words about dynamics
 - Words about tempo
 - Words about playing style
2. Create a poster showing what you have learnt.
 3. Present your poster to your classmates

Activity 3.3

1. Your teacher will arrange you in small groups of no more than five and provide you with prompt cards that list one or more music terminologies relating to dynamics, tempo or playing style, for example, piano or staccato.
2. In your groups, practice a short piece that demonstrates the concepts you have been assigned.
3. Practice and perform your piece to the rest of the class. Invite feedback from your peers to see if they have been able to identify the specific tempo, dynamics or playing style you were aiming to convey.

APPLYING MUSIC TERMS IN ANALYSIS

Western Music Analysis Vocabulary

Here is a reminder of the key musical terminology you learnt in the previous lesson

1. **Dynamics:** volume levels (piano, forte, crescendo, diminuendo)
2. **Tempo:** speed (largo, andante, allegro, presto)

3. **Articulation:** how notes are played (staccato, legato, accent)
4. **Form:** overall structure (binary AB, ternary ABA, rondo ABACA)
5. **Texture:** layers of sound (monophony, polyphony)

Remember that these terms provide a shared vocabulary to describe the characteristics of music that you can use in your analysis of musical performance.

Analysing Musical Form

Musical form refers to the structure and organisation of musical composition over time. Different forms include.

1. **Binary (A-B):** two-part structure showing contrast
2. **Ternary (A-B-A):** three-part with return to opening
3. **Rondo (A-B-A-C-A):** recurring main theme with contrasting sections

Understanding these patterns enables you to analyse repetition, contrast, development and variation within a piece.

Form analysis reveals a composer's intentions and explains the logic of how musical material is repeated, varied or contrasted.

Describing Expressive Elements

Expressive elements include the following.

1. Dynamics create emotional effects (crescendo builds anticipation)
2. Tempo affects pacing and character
3. Articulation influences mood (staccato adds lightness/tension)

These elements help shape the overall dramatic effect of a composition. For example, a gradual crescendo may create a sense of anticipation, while staccato articulation can add lightness or tension.

Comparing Musical Pieces

Comparing two or more musical works can highlight how different composers use form and expressive elements to achieve artistic expression. Comparative analysis can:

1. Identify similarities and differences in musical techniques
2. Compare dynamics, tempo, form, texture, and articulation
3. Reveals stylistic traits and unique expressive intentions
4. Helps understand musical diversity across genres and periods

Writing Musical Analysis

When writing an analysis of music, you should aim to:

1. Use appropriate musical terminology in descriptions
2. Present clear, accurate observations
3. Include both objective facts and subjective interpretations
4. Demonstrate critical engagement with music

Activity 3.3 Music Analysis Games

1. Click on the following link to play the Musical Terms Game - [Games – Classics for Kids \(https://www.classicsforkids.com/music-games/\)](https://www.classicsforkids.com/music-games/).
 - Select the “musical terms” option from the menu and play the game.
 - Record your score. Play again – can you improve it?
2. Listen to 2-3 short music excerpts using any of the links below:
 - https://youtu.be/pmuFOuh3QHs?list=PL-_XVbSDm_V3wJezzmmxMt_XBcPCjkQbO
 - https://youtu.be/hcpM0yN7p0c?list=PL-_XVbSDm_V3wJezzmmxMt_XBcPCjkQbO
 - https://youtu.be/MMGKtXElgVA?list=PL-_XVbSDm_V3wJezzmmxMt_XBcPCjkQbO
 - https://youtu.be/7cFkae0j_Ns?list=PL-_XVbSDm_V3wJezzmmxMt_XBcPCjkQbO
 - https://youtu.be/gtJBrjkGV_I?list=RDgtJBrjkGV_I
 - https://youtu.be/v1mQT1u_45I?list=RDv1mQT1u_45I
 - a. Identify the musical features in each excerpt:
 - i. Dynamics (piano, forte, crescendo, diminuendo)
 - ii. Tempo (largo, andante, allegro, presto)
 - iii. Articulation (staccato, legato, accent)
 - iv. Form patterns (AB, ABA, ABACA)
 - b. Record the musical features that apply to each piece in your workbooks.
 - c. Compare your answer with a colleague and discuss your interpretations.

Activity 3.4 Music Analysis Project Challenge

Your teacher will arrange you in small groups and assign you a classical music score or sheet music from a popular song to analyse.

1. In your groups, compile a report analysing the structure and composition of the piece under the following headings:
 - a. Dynamics
 - b. Tempo
 - c. Articulation
 - d. Expression
2. Think about the musical terms you could use to describe the structure and development of the piece from the beginning to the end of the excerpt. How do these terms affect your response to the music?
3. Present your report to the class for discussion and feedback.

Activity 3.5 Music Partners

Show What You Hear

1. Select a partner and listen to a short musical piece using the links below:
https://youtu.be/pmuFOuh3QHs?list=PL-XVbSDm_V3wJezzmmxMt_XBcPCjkQbO
https://youtu.be/hcpM0yN7p0c?list=PL-XVbSDm_V3wJezzmmxMt_XBcPCjkQbO

Take turns to:

- a. Raise your hands HIGH when the music is LOUD
 - b. Keep your hands LOW when the music is SOFT
 - c. Move your hands QUICKLY when the music is FAST
 - d. Move your hands SLOWLY when the music is SLOW
2. Tell your partner what you liked about the music using music-specific vocabulary.

Activity 3.6

1. Practise a short piece of music to perform to a small group of classmates. Think about the features of the piece and how they inform the expression of your performance.

2. When you perform the piece to your classmates, pause to describe features of the music that have influenced your performance. Invite feedback from your peers on how you have applied or interpreted these features.
3. Remember to use music-specific vocabulary in your discussions.

EXPRESSING AND EVALUATING MUSIC THROUGH MUSICAL VOCABULARY

Writing About Music (Music Critique)

This means writing short reflections about a piece of music you have listened to or performed. You can use music-specific vocabulary like tempo (speed), dynamics (loudness or softness), and articulation (how notes are played or sung) to describe what you heard and how it made you feel. For example, “The music started slowly (adagio), which made it sound calm. It got louder in the middle, which made it feel exciting.”

Judging Performances (Evaluating Music)

This is about listening carefully to a performance and saying how effective it is by reflecting on the communication of musical ideas. You can think about tempo, expression, and technique, and whether the music sounded the way the composer or performer intended. For instance, you might say, “The musician played too fast in the slower section (andante), which made it feel rushed.”

Sharing Your Thoughts (Presenting Music Opinions)

This means talking about what you think or feel about a piece of music or its performance. Use music-specific terminology and explain why you like or dislike parts of the musical performance, or what you would do differently.

Example: “I think the short notes (staccato) should be played more gently to show the happy mood of the piece.”

Being articulate during rehearsal (Communication in Rehearsal and Performance)

Music is not just about sound, but it is also about sharing ideas. You must communicate effectively with your group when you rehearse, using music-specific terminology to explain what you mean or want others to do.

Example: “Let’s slow down a little here so that it stays calm in the andante section.”

Activity 3.5 Music Talk Circle

Click on the link below and listen to the musical clip with three of your classmates.

<https://youtu.be/lhG46IYQNBg?list=RDlhG46IYQNBg>

Step 1: Share one thing you notice using a musical term

Example: “I heard the music get louder (crescendo)”

Step 2: The next person adds to what was said before

Example: “Building on what Abena said about the crescendo, I also noticed the tempo was fast (allegro)”

Step 3: Continue around the circle with each person building on the discussion

Step 4: Aim to use these music-specific terminologies in your discussion:

- a. Loud (forte), soft (piano)
- b. Fast (allegro), slow (largo)
- c. Smooth (legato), choppy (staccato)

Activity 3.6 Musical comparison

1. Your teacher will arrange you in small groups of no more than five. Choose one of the following songs and listen to the different arrangements by following the links below.

Option 1 - “Hallelujah” Versions:

- **Classical arrangement:** <https://youtu.be/ttEMYvpoR-k>
- **Modern arrangement:** <https://youtu.be/y8AWFf7EAc4>

Option 2 - “Ave Maria” Versions:

- **Opera style:** https://youtu.be/2bosouX_d8Y
- **Contemporary style:** <https://youtu.be/3d4xXvF2ukY>

Steps/Guidelines

Step 1: Listen to both versions

Step 2: Write an analysis of each piece using the **PEEL method**.

The PEEL method is a framework you can use to structure your musical observations. PEEL stands for:

- **Point:** Identify a musical feature. What did you notice?
- **Evidence:** When did this happen? Cite a specific bar or moment.
- **Explain:** How did this affect the music?

- **Link:** Relate what you have identified to the overall musical impact. How did this change the overall feeling?
- 2. Use this framework to structure your group's analysis and comparison of the two versions of your chosen piece.
- 3. Remember to use music-specific vocabulary, for example: "The crescendo in bar 12 builds tension, contributing to the piece's dramatic climax".
- 4. You should aim to include at least eight music-specific terms.
- 5. Your teacher may also provide you with an excerpt of the score or sheet music for you to annotate, which you should present alongside your reports.

Step 3: Present your review to another group.

Step 4: Answer questions about your opinions using music-specific terminology

EXTENDED READING

- Sound and Music Education. (2022). Digital resources for music terminology. Retrieved from <https://www.soundandmusic.org/education>
- West African Examinations Council. (2022). Senior high school music curriculum guide. WAEC Publication

Review Questions

1. What does the musical term “*forte*” mean?
2. What is the difference between staccato and legato?
3. Describe how dynamics (loud and soft) help composers communicate their intentions to performers.
4. Why is musical terminology important for analysing different types of music?
5. Write a critique of a musical performance you have attended. Consider how you will structure your critique using appropriate musical terminology.
6. Design a short presentation that demonstrates how Western musical terminology can be applied to analyse both traditional Ghanaian music and contemporary popular music.
7. What similarities and differences would you highlight, and how would you justify the use of these terms across different musical cultures?

SECTION

4

INSTRUMENTAL PERFORMANCE DEVELOPMENT THROUGH RESEARCH, PREPARATION, PRESENTATION & REFLECTIVE EVALUATION



MUSIC PERFORMANCE PRACTICE

Major Instrument and Ensemble Performance

Introduction and Recap

This section is designed to help you grow confidently as an instrumental performer. In the previous section, you explored how to describe and evaluate music using words such as *forte* (loud), *piano* (soft), *staccato* (short and detached), and *legato* (smooth and connected). You also practised sharing your musical opinions and giving feedback on performances. Now, you will take the next step by focusing on instrumental performance. You will choose one major instrument, this could be an *atenteben*, keyboard, recorder, guitar, or any other suitable instrument, and use it throughout this section. You will learn how to care for it, hold it properly, and use the right techniques to produce a good sound. To help you grow, you will keep a reflective journal to record what went well, what was difficult, and how you improved.

KEY IDEAS

- Choosing and committing to an instrument
- Identifying parts and care techniques of your instrument.
- Practising correct posture, hand positioning, and sound production.
- Preparing and performing a piece.
- Reflecting on your musical progress through journals and feedback.

CHOOSING AND PREPARING FOR PLAYING AN INSTRUMENT

Select an instrument you enjoy and want to learn. Think of this as choosing a partner for a long journey. Just as drivers learn about their car before driving, you will study your instrument's parts, how to hold it properly, and how to take care of it. You will set personal goals and create a simple support plan to help you learn.

Getting to Know Musical Instruments and Planning Your Journey

Instrument Families and Why They Matter

Musical instruments are grouped into families. These include the following.

1. **Woodwind** (*flute, clarinet, etc.*): Played by blowing air and pressing keys.

2. **Brass (*trumpet, trombone, etc.*):** Played by buzzing your lips into a metal mouthpiece.
3. **Strings (*violin, guitar, etc.*):** Played by plucking or using a bow.
4. **Keyboard (*piano, organ, etc.*):** Played by pressing keys.

Look at pictures of the instruments offered for WAEC examinations.



Figure 4.1: Instruments offered for WAEC examinations

Each family has its own sound, playing style, and performance setting. Some are good for solo playing, others for group performances. When choosing your instrument, think about what excites you, the kind of music you want to play, and how much time you are willing to practise.

Learning Through Real-Life Experience

You may visit a band or music group like the Police Band or Symphony Orchestra. There, you will watch real musicians play. You will learn what each instrument sounds like and what it takes to play it well.

Trying Instruments Yourself

If possible, you will be allowed to handle and try different instruments. You will observe how to sit or stand, how to breathe, and how to use your hands or fingers. This will help you to find the instrument that best suits you.

Completing the Major Instrument Learning Motivation and Assessment (MILMA) Form

This is your musical goal-setting sheet. Once you have chosen your instrument, you will complete it and write down:

1. What instrument do you want to learn
2. Why you picked it
3. What skills you want to gain
4. What kind of music jobs you hope to get in the future
5. Who or what can help you learn (books, apps, teachers)
6. How you plan to practice and improve

This can help you to focus and stay motivated.

Making Your Practice Plan

With the help of your teacher or by yourself, create a weekly plan. For example:

1. Practice 20 minutes every day
2. Watch one tutorial video a week
3. Record yourself and listen for improvement
4. Set small goals such as “I will learn 3 notes this week”

Just like athletes train regularly, musicians also build skills little by little. With time and dedication, you will see yourself improving.

Activity 4.1 Choosing an instrument

1. Your teacher will arrange you in small groups of no more than 5 to discuss your choice, or potential choice of instrument.

2. You may already play the instrument that you will develop this semester, or you may still be deciding which one you would like to start learning. In your groups, have a discussion to consider the choices available to help inform your final decision.
4. Consider questions such as:
 - a. What kind of music do you like to listen to?
 - b. Would you like to play by yourself or with other people?
 - c. Where will you practise?
 - d. What is your budget?
 - e. How easily could you handle or store a larger instrument?

Activity 4.2 My Instrument Plan

This task will help you get to know your chosen instrument and plan your learning journey. Your teacher will organise a field trip for you to see the physical performances of the instruments or show you videos of instrumental performances.

1. Choose one instrument that you would like to focus on (for example, guitar, keyboard, flute, trumpet, or any other). It should be something you are curious about or would like to learn.
2. Find a clear picture of the instrument in a book, online, or from a poster. Either draw the instrument yourself and label its parts or print a picture and neatly label the key parts (e.g., keys, strings, valves, reeds).
3. Write 4–5 sentences explaining how to take care of the instrument.
 - a. How should it be cleaned?
 - b. Where should it be stored?
 - c. What should be avoided to keep it in good condition?
4. Draw a small table or write down a weekly practice schedule. Example: “I will practise for 10 minutes every day after school.” Add small goals, like “Learn 3 new notes” or “Practise my breathing.”
5. In your journal or notebook, write at least 3 reasons why you chose this instrument.
 - a. What do you like about it?
 - b. Where have you heard it being played?
 - c. Do you see yourself performing with it someday?
6. You can share your plan with a friend, sibling, or family member who can support and encourage you on your musical journey.

Activity 4.3 Completing the Major Instrument Motivation and Assessment (MILMA) Form

1. Once you have chosen your instrument, complete the first sections of your MILMA.
2. Update this as you create and review your practice plans and add your reflections after watching others perform. Speak to your teacher if you are unsure about how to complete this form.

MAJOR INSTRUMENT LEARNING PLAN AND RESOURCES FOR INSTRUMENT STUDY

Instrument Families and Career Ideas

The previous topic introduced you to the various instruments available for you to choose. Musical instruments are like members of a big family. Each family has different “voices” and ways of playing. Do you remember the instruments of the woodwind family? What about the brass, strings and the keyboards? You need to know that some instruments are great for solo performances (like guitar or piano), and others shine in bands or orchestras. When choosing your instrument, ask yourself:

1. Can I carry it easily?
2. Do I like its sound?
3. Could I see myself playing it in a concert or for fun?

Some instruments also lead to jobs as performers, music teachers, studio musicians, or even composers!

Trying Instruments Yourself

If you get a chance to try real instruments, think of it like shopping for clothes; you will know what fits you best when you try it on. Handle the instrument, make a sound and notice:

1. Is it easy or hard to play?
2. Can I manage the size?
3. Does the sound feel exciting to me?

Pay attention to how people breathe, use fingers, or sit while playing. These little things help you pick the right match.

MILMA Form – Your Musical Vision

Remember to complete your MILMA form, as that will help you think deeply about your choice. You will answer questions like:

1. Which instrument do I want to learn and why?
2. What skills do I want to gain (e.g., better rhythm, finger strength)?
3. What job or dream do I have with music?
4. Who can support me? Family, friends, teachers or apps?
5. How will I learn shall include practice plan, online videos, books?

Think of it as a roadmap to your music future.

Planning Your Practice and Growth

To become good at your instrument, you need a plan! Musicians practise to improve. Make a personal plan as indicated in your previous lesson.

1. Set weekly goals: e.g., “*Learn 3 notes,*” “*Practise one song for 15 minutes a day.*”
2. Get help from apps like *Yousician*, YouTube videos, or your own recordings.
3. Play at school events, church, or for your family.
4. Be consistent. Over time, your sound will improve, and you will feel proud!

Planning What Music to Practise (Your Repertoire)

Pick 2–3 pieces or songs you would love to play and practise until Section 7. These could be any of the following.

1. A gospel tune
2. A traditional Ghanaian melody
3. A song from your favourite artiste

In Section 7, you will need to record your best versions of each piece and write a reflection. Write down the following.

1. Why you chose the piece or song (e.g., “I like the rhythm,” “It is challenging,” “It connects to my culture.”)
2. Where you would like to perform it (e.g., class, church, family event)

This is called your performance repertoire.

Staying Motivated with Others

When everyone in your class or group has chosen their music pieces, your teacher can combine them into one big list and pin it up (like a class music board). You will get to see:

1. What others are learning
2. How far have you come
3. Who is doing something similar

Celebrate small wins! You could even post your progress to inspire others.

How You Will Be Assessed

At the end of the semester, you will do two things.

1. Video Record Your Best Performance

In Section 7, you will practise and record your best version of the music piece.

2. Respond and Connect: **In Section 7**, you will write short reflections using a guide. Ask yourself the questions below.

- a. How did the music feel?
- b. What mood or story did it tell?
- c. What techniques (like fast or slow tempo) made it special?
- d. What does this music mean in your culture or history?

You will use a simple form (called Respond and Connect) to convey your thoughts. Your reflection will form part of your end-of-year portfolio.

Activity 4.4 My Posture and Sound Check

1. Set up your instrument in a quiet space. Make sure you are comfortable and have enough room to play.
2. Stand or sit properly while holding your instrument. Use a mirror or camera to check your posture.

Ask: *Am I balanced and relaxed?*

3. Play one or two simple notes or sounds. Focus on using the correct finger, breath or bowing depending on your instrument.
4. Record a short video or audio of yourself playing. You can use a phone, tablet or computer for this.
 - a. Use this simple checklist
 - i. Did I sit or stand properly?
 - ii. Did I hold the instrument correctly?
 - iii. Did I use the correct finger or hand position?
 - iv. Was the sound clear?
 - b. Write in your journal
 - i. What did I find easy?
 - ii. What was challenging?
 - ii. What will I practise next?

Activity 4.5 Practice and Perform on Your Own

1. Pick a simple song or exercise for your instrument (for example, Triad Apeggio). You can find beginner tutorials on YouTube or use the music provided by your teacher.
2. Create a 7-day practice plan. Practise a little each day, even if it is just for 10–15 minutes. Use your journal to tick off each day you practise.
3. At the end of the week, record yourself performing the piece. Use your phone or any recording device.
4. Play the recording for someone you trust, a family member, friend or even watch it yourself to check your progress.

Reflect in your journal by answering the following questions.

- How did you feel before the performance?
- What did you experience during the performance?
- How did you feel after watching or sharing it?
- What would you like to improve next time?

THE DRESS REHEARSAL, THE PERFORMANCE/ PRESENTATION, AND THE RECORDING PROCESS

Planning Your Musical Growth and Performance Journey

Tracking and Celebrating Your Progress

Keep a record of the music on which you are working. You can post your list on your wall or write it in your music journal. Every time you master a piece or reach a goal, celebrate by ticking it off your list or reward yourself.

Final Performance and Reflection

As you practise through the second semester, get ready to record your best performance. By the end of this section, you should be able to do the following.

1. Record a short video or audio of your final piece; this will be part of your final assessment.
2. Write a short reflection on the following questions.
 - a. How did you feel when performing?
 - b. What mood did your music express?

- c. Did you use any techniques like slow/fast tempo, loud/soft dynamics, or special fingerings?
- d. What did you learn from this journey?

This reflection helps you understand not just how you played, but why your music sounded the way it did.

Activity 4.6 My Music Journey: Rehearsal, Performance Reflection

This activity helps you prepare a short piece on your chosen instrument, perform it, and reflect on what you have learnt, just like an artist reviewing their own exhibition.

Step 1: Rehearsal – Prepare with Questions

1. Use these guiding questions to plan and improve your practice:
2. What is the name and background of the piece I chose?
3. What techniques do I need to play this piece well?
4. Which sections are challenging, and how can I improve them?
5. How many days will I need to feel confident performing it?

Step 2: Performance – Showing What You have Learnt

1. After your rehearsals, perform and record it using a phone or other device.
2. Make sure your posture and sound are clear. Try more than once and choose your best version.

Step 3: Reflection – Think and Learn

Answer these questions in your journal or notebook:

1. Mood & Expression: What emotion or message were you trying to express?
2. Performance Analysis:
 - a. What went well during the performance?
 - b. Were there any mistakes or surprises?
3. Musical Choices:
 - a. Did you change anything about how you played (tempo, dynamics, fingering)?
 - b. Why did you make those choices?
 - c. What is next?
 - d. What would you like to improve?

e. What will you do differently in your next rehearsal or performance?

By asking and answering your own questions, you become a thoughtful musician. This kind of reflection helps you understand your own musical growth, not just playing notes.

EXTENDED READING

Online Source: <https://drive.google.com/drive/u/0/mobile/folders/1NUKJ72nypVR-jAcuLfM8Y5fdFby9H6Ja9?usp=sharing>

Review Questions

1. What is the MILMA form and how does it help your progression?
2. Explain the difference between rehearsal and performance.
3. Compare two different instruments (e.g., flute and keyboard) in terms of their learning difficulty, sound production, and potential career paths. Based on your comparison, explain which one you would choose and why.
4. Design a 4-week practice plan for your chosen instrument. Include daily goals, reflection strategies, and at least one creative project. At the end of the plan, evaluate how your progress will be measured and what challenges you expect to face.

SECTION

5

EXPLORING MUSIC INDUSTRY DYNAMICS AND CAREER OPPORTUNITIES



MUSICAL FOUNDATIONS AND MUSIC BUSINESS

Music Business

Introduction and Recap

In the last section, you built confidence as a performer by learning how to practise, rehearse, and present your skills using an instrument. You also reflected on your progress and performance, gaining useful experience in musical expression. This section now shifts your focus from performance to the music industry as a business. You will explore how people earn an income through music and the challenges they face, such as copyright issues, low earnings from streaming, and high competition. You will also learn about different career options beyond performing such as teaching, producing, sound engineering, or managing artists and events. Through real-world case studies, problem-solving tasks, and group projects, you will discover how music connects with money and marketing. By the end of this section, you will be able to explain what makes music a product or service, and how to promote your music idea using simple business tools.

KEY IDEAS

- Business opportunities in the music industry are diverse and evolving.
- Career paths in music go beyond performing and include many support roles.
- Copyright laws protect musicians and their creative work.
- Marketing and financial planning are vital for music business success.
- Music industry challenges include piracy, competition, and low streaming income.
- Young people can build simple business plans for creative ventures.

UNDERSTANDING MUSIC INDUSTRY CHALLENGES AND LEGAL/ECONOMIC ISSUES

The music industry offers many opportunities for creativity and success, but it also faces several challenges that can make it difficult for musicians and music businesses to grow. These problems affect how music is created, shared, promoted and monetised. Some musicians lose income because their songs are used without permission or shared freely online. Others face poor streaming revenue or do not receive their royalties on time. New and emerging artists often struggle to gain attention or secure support due to high competition.

In many cases, musicians sign contracts they do not fully understand, or they lack knowledge about how the business side of music works. Rapid changes in technology also make it hard for some artists to keep up with new tools and platforms. Events such as concerts or music shows may be poorly planned, affecting both performers and audiences. However, there are possible solutions to these problems. Teaching musicians about contracts and copyright laws can protect their rights. Workshops and mentorship programmes can support young artists. Fair streaming policies, better royalty tracking systems, and improved event planning can also help. When musicians learn how to market themselves and keep up with new technologies, they are more likely to succeed.

Activity 5.1 Fixing the Music Industry Problems

Step 1

Below are 10 common problems in today's music industry. Read each one and think about what makes it a challenge.

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.

Step 2

Match each problem above with a solution from the list below. You can write the letter of the matching solution next to each problem number. (**Example: 1 – D**)

1. Teach musicians about contracts and their rights
2. Use better systems to track and pay royalties fairly
3. Create music workshops for new artistes
4. Use licensed platforms to protect music
5. Teach musicians how to market and promote themselves
6. Support fair streaming payments for artistes
7. Use good planning and sound checks for events

8. Set up rules to reduce illegal sharing of music
9. Train musicians on using new music technology
10. Help artistes understand the music business early

Step 3

1. Choose one problem from the list and write 2–3 sentences explaining the following.
 - a. why this is a serious problem for musicians today
 - b. how the matching solution could help fix it
2. Write your ideas in your notebook and discuss your answers together with a classmate.

Activity 5.2 Learning from others' experience

1. Your teacher may invite a professional from the music industry to speak to the class about their experience, the challenges they have faced and how the industry is evolving.
2. Ahead of their visit, prepare questions that you could ask them during the discussion.
3. If an industry expert can't visit your class, choose a figure from within the industry and research their career. What obstacles have they faced within, and how have they overcome them?
4. Summarise your findings in a brief report to share with your teacher.

Activity 5.3 Solving Industry Problems Game

Your teacher will arrange you into small groups. Think through three real problems that music entrepreneurs face and write down how you would solve them.

1. In your groups, imagine you own a small music business. Create a name for your music business and describe what kind of artist or music you will promote.
2. Read each of the following challenges commonly faced within the industry and discuss how you might address them.
 - a. Your artist used part of someone else's song without permission. What will you do?
 - b. A popular streaming site offers to promote your music but pays very little. What will you do?
 - c. A rival artist is becoming more popular. How will you respond?

3. For each challenge, explain why your solution is a good idea.

Be prepared to justify your solutions as part of a discussion with your teacher or another group.

EXPLORING MUSIC CAREERS AND BUSINESS OPPORTUNITIES

The table below introduces you to a variety of careers in music. Each of these career paths can provide you with opportunities to earn a living while doing what you love.



Figure 5.1

Table 5.1: Careers in Music

Performance Careers	• Singer/Vocalist • Instrumentalist (e.g., guitarist, drummer, pianist) • Live Band Member • Choral Performer • Backing Vocalist
Production & Technical Careers	• Music Producer, Sound Engineer • Studio Technician • Beat Maker • Audio Mixer/Mastering Engineer

Music Education & Instruction	• Music Teacher (school or private) • Choir Director • Workshop Facilitator • Music Tutor (e.g., for piano, violin, voice)
Business & Management Careers	• Artiste Manager • Music Promoter • Event Organiser (e.g., concert planner) • Music Publicist/PR Officer • Booking Agent
Creative & Support Roles	• Composer/Songwriter • Arranger • Music Video Director • Music Blogger/Reviewer • Music Graphic Designer (for art album, flyers)
Other Opportunities	• Radio DJ/Presenter • Music Entrepreneur (e.g., starting a music label) • Music Licensing Officer • Instrument Repairer or Tuner

Activity 5.4 My Music Career Profile

1. Choose one music career (e.g., producer, teacher, event organiser).
2. Find out what the person in that career does, the skills they need, and how they earn money. You may use books, the internet, or ask someone you know. You could also visit a local music event, such as a musical festival or concert, or a studio or event space to learn more about production.
3. Fill in a simple career profile with:
 - a. Job title
 - b. Main duties
 - c. Skills required
 - d. How they earn money
4. Create a poster or drawing to show your chosen career. Share it with your teacher or a classmate and explain why it interests you.

APPLYING MUSIC BUSINESS PLANNING AND ENTREPRENEURSHIP SKILLS

In this topic, you will collaborate with your classmates to think of an idea for a music-related business and understand the steps to take to assess the viability of your ideas.

The following steps will assist you in preparing a good business plan for your proposed venture.

1. Business Name and Concept

- a. Choose a name that reflects your music project (e.g., SoundRise Studios, Sunyani Echo Vibes, etc.).
- b. Clearly describe what your business is about. Is it a band, a production company, a DJ service, or a music school?

Example: “Echo Vibes Crew is a youth music group that performs Afrobeat and gospel songs at schools and community events.”

2. Vision Statement

What do you hope to achieve? Think about your dream or purpose.

Example: “To entertain, inspire, and promote African rhythms among young people.”

3. Target Audience

Who are your customers or fans?

Example: “Teenagers, school children, youth organisations, and event planners in Sunyani area.”

4. Products or Services

List what your business will offer. **Examples:**

- a. Live performances
- b. Music tutorials or lessons
- c. Beats and instrumentals
- d. Recorded albums or singles
- e. Event planning and DJ services

5. Marketing Strategy

How will people find out about your music or services? Examples:

- a. Posters and flyers
- b. Word of mouth
- c. Social media (WhatsApp, TikTok, Instagram)
- d. School announcements or radio jingles

6. Budget and Financial Plan

Estimate how much it will cost to run the business and how you will earn income.

Include both expenses and income.

For example

Transport: GH¢ 100

Instrument rental: GH¢ 200

Costume: GH¢ 100

Promotion: GH¢ 50

Sample Income Sources:

Performance fee: GH¢ 400

Donations/sponsorship: GH¢ 100

Profit = Income – Expenses

7. Management and Roles (Optional for Groups)

Who is responsible for what?

Example:

- a. Lead vocalist – performance and song writing
- b. Manager – bookings and coordination
- c. Media team – social media and branding

8. Challenges and Solutions

List two or three possible challenges and how you will deal with them.

Example:

- a. **Challenge:** No transport.
- b. **Solution:** Save part of the group's income or ask parents for support.

9. Conclusion

Summarise what makes your music business unique and why it can succeed.

Sample Music Business Plan

Business Name: Sunyani Echo Vibes

Vision: To entertain, educate, and inspire young people through live performances and social media music content that promotes Ghanaian culture and creativity.

Target Audience: Young people aged 12–25, especially learners in schools and local communities who enjoy live music and youth-focused events.

Services/Products

1. Live performances at school events, festivals, and youth centres

2. Music tutorials for voice, keyboard, and drums
3. Short music videos and skits for social media platforms

Marketing Strategy

1. Create colourful posters and flyers for schools and community centres
2. Use WhatsApp, TikTok, Instagram, and YouTube to share music content
3. Partner with other friends and youth clubs to spread the word

Estimated Budget

Item	Cost (GHS)
Sound equipment rental	500
Transportation	200
Costumes and branding	200
Internet and promotion	200
Total Expenses	1,100

Income Sources

1. Performance fees from schools/events (e.g., 300 GHS per show)
2. Donations and sponsorships from local businesses
3. Monetised content from social media (in future)

Expected Profit (per event): If the crew earns 3500 GHS per performance and spends GHS 1,100, the profit = GHS 2,400

Activity 5.6 Designing a Music Startup

1. Form a group with 4 or 5 other classmates. You will work together to agree on an idea for a music-related business and create a business plan that you will present to the class.
2. Review the elements of a business plan described above and research startups in your area of interest. Use the internet or speak to people in your local community or contacts to learn from their experience.
3. Agree on a concept for your business and think of a name for your proposed business (Example: “The Stars”). You want your name to be memorable and be reflective of your business’s vision.
4. In your groups;
 - a. Think of a music business you could start at school (e.g., school band, DJ service).

- b.** Prepare a music business plan for your business startup following the steps outlined above. Research each element carefully. You must include, as a minimum, your business's name and vision, the target audience, marketing strategy and estimated costs and income.
- c.** Create a poster or simple digital slide to present your plan. Use colours, drawings, or text to make it visually appealing and engaging to the audience.
- d.** Present your business idea to your class as a business pitch. Be prepared to answer questions and address constructive feedback.

EXTENDED READING

Allen, P. (2022). *Artiste Management for the Music Business*. Focal Press.

Review Questions

1. List three challenges facing musicians in the industry today.
2. Match two careers in music to their main duties and income source.
3. Imagine you are a band manager. Suggest two ways to protect your band's music from being copied.
4. Create a simple business plan for a music group in your school. Include name, audience, promotion methods and cost.

SECTION

6

DEVELOPING AURAL RECOGNITION AND MELODIC CONSTRUCTION IN MUSIC COMPOSITION



MUSIC THEORY AND COMPOSITION

Aural Culture, Melody Writing and Text Setting

Introduction

In the previous section, you explored how music can be treated as a product or service. You learnt about different career paths in the music industry and how musicians can earn an income through performance, production, event planning and marketing. You also developed problem-solving skills and created a simple music business plan. This section focuses on two creative skills: listening and melody writing. You will practise hearing short rhythms and tunes and writing them down using sol-fa syllables or staff notation. This will improve your ability to connect what you hear with how it looks in music. You will also explore how to create your own melodies using techniques such as repetition, contrast, and variation. Whether at home or in school, these activities are designed to help you enjoy music more deeply, build musical memory, and become more confident at composing and performing your own melodic ideas.

KEY IDEAS

- Accurate listening helps with identifying pitch, rhythm and musical phrases.
- Aural dictation trains the ear to recognise and write down music.
- Melodic motifs are short ideas that can be developed creatively.
- Repetition, contrast and variation give shape to melodies.
- Composition connects sound, structure and emotion in music.
- Writing for voices and instruments requires attention to be given to vocal/instrumental range and the technical capabilities of different instruments/voices.

RECOGNISING AND NOTATING SCALE DEGREES AND RHYTHMIC PATTERNS THROUGH AURAL DICTATION

Aural dictation means listening to short pieces of music and writing down what you hear. You learn to use your “inner hearing” to remember sounds and match them with musical symbols. This helps you improve your ear for music and prepares you for composing or performing.

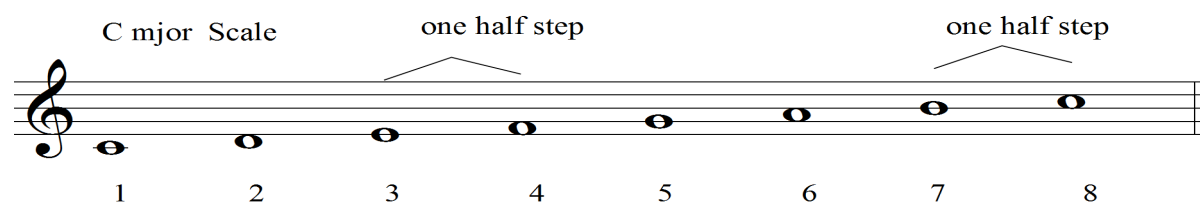
Example: If your teacher claps a rhythm or sings a melody, you try to write it down using sol-fa (doh, ray, mi) or notes on the staff.

Scale Degrees (Numbering the Notes)

In music, scale degrees are the positions of notes in a scale. Imagine the scale as stairs going up from 1 to 8, where each step has a special name and sound. We often use sol-fa names like do, re, mi, fa, so, la, ti, do to sing them.

Example: In C major, C is “do” (1), D is “re” (2), E is “mi” (3), and so on. Each degree helps create different feelings in a melody— “do” feels like home, and “so” feels strong.

Observe the scale below:



Example 6.1: Scale of C major

Rhythmic Patterns (Organised sequence of notes)

Rhythmic patterns are organised sequences of different notes that can be repeated. These patterns are made of note types like taa (crotchet), ta-te (quavers), and taa aa (minims). They are organised in time signatures such as 2/4 (march-like), 3/4 (waltz), or 4/4 (pop songs). For example, a simple pattern like “taa – taa – ta-te – taa” means two steady beats, a quick double beat, then another steady beat as illustrated on the staff below:



Example 6.2: Simple pattern in quadruple time

Notation of Scale Degrees (Writing What You Hear)

After listening to and recognising the different scale degrees, you can notate them on the music staff. You need to choose the correct clef (e.g., treble clef) and key signature so your notes are written at the proper pitch. You must know where each note belongs on the lines and spaces so that your notation is clear and easy to read.

Notation of Rhythmic Patterns (Rhythms on Paper)

When you hear a rhythm, you write it using musical notation. You must place the right note values (like crotchets or quavers) inside bar lines to match the time signature. If there is a silent beat, you use a rest. For example: If you hear “taa – rest – taa – ta-te,” you write one crotchet, one rest, one crotchet, and two quavers as in the following example.



Example 6.2: Simple pattern in quadruple time

Combined Melodic and Rhythmic Dictation

This is when you listen to a full melody that includes both pitch (high or low notes) and rhythm. You can write down the whole phrase accurately using sol-fa or staff notation. These melodies are usually 2 to 4 bars long.

Activity 6.1 Independent Listening and Notation

This activity helps you practise listening to music and writing down what you hear, even if you are learning alone.

What You Need

- A phone, tablet, or computer with internet access
- A free piano or music app (like Virtual Piano, Piano Companion, or Musicca)
- A notebook or worksheet
- Pencil and eraser

What to do

1. Open your chosen piano, music app or website. Examples you may use include Virtual Piano, Piano Companion, or Musicca.
2. Play any short 3- or 4-note melody using the keys.
3. Repeat the same melody a few times and listen carefully.
4. Sing it back using sol-fa:
 - a. Try to sing the melody you just played using sol-fa names like do, re, mi, fa, so.
 - b. If you are not sure of the sol-fa names, start with any note as “do” and continue up.
5. If your melody includes a rhythm (long and short notes), clap the beat and say the rhythm out loud using symbols like taa (one beat), tate (half-beat), and taa aa (two beats).
6. On your worksheet or in your notebook, write the melody or rhythm using either:
 - a. Sol-fa notation (e.g., doh – ray – mi – doh),

- b. or Rhythm symbols (e.g., taa – taa – tate – taa)
- 7. Try creating and writing down your own short melody or rhythm, then sing or clap it. Find a partner to perform your melody or rhythm to, and then ask them to clap or sing it back to you. Ask them to perform for you so that you can do the same.
- 8. When you are in class, your teacher may sing or perform short melodic or rhythmic phrases for you to echo and record.
- 9. This activity builds your ear training and creativity. Repeat it often to improve your ability to listen and write music independently. As you become more practised, try to increase the length of the melody and introduce elements such as intervals or syncopation.

Activity 6.2 Musical Puzzle

1. Your teacher will provide you with a worksheet to devise a simple melody. The worksheet will include the motifs of a short melody sequence, but out of order.
2. Your teacher will sing or perform the melody. Listen carefully. You should ask them to repeat it as necessary.
3. Reconstruct the melody by arranging the motifs in the correct sequence.
4. Check your melody by singing, clapping or performing it. Does it sound the same as when the version performed by your teacher? Turn to your partner and compare your arrangements.

RECOGNISING, NOTATING, AND DESCRIBING SIMPLE MELODIES THROUGH AURAL DICTATION

What is a Melody?

A melody is like a rainbow; its shape (high or low notes) should create beauty and flow. It is defined as a series of musical notes played one after the other that sound pleasant or meaningful. It is what you often sing or hum in a song. Think of a melody like a musical sentence made of pitches that move up, down, or stay the same.

Example: The tune of “Happy Birthday” is a melody—you can sing it without words and still recognise it! Listen to it.

Happy birthday song: <https://youtu.be/q3ZXB3xidzE>

How to Recognise a Melody

To recognise a melody, you need to listen for the following.

1. **Direction:** Are the notes going up (ascending), down (descending), or staying the same?
2. **Shape:** Is the series of sounds smooth, jumpy, or does it form a curve or other shape?
3. **Phrase structure:** Are there short, singable sections that sound complete?

What Makes a Melody Simple?

A simple melody uses mostly small steps between notes (like climbing a staircase one step at a time). It does not go too high or too low (has a small range). It is often in a major key and sounds familiar or easy to remember. It repeats some parts or uses slight changes (called variation). Example: A melody that starts “do – ra – mi – do” is stepwise and easy to sing.

Scale Degrees in a Melody

Melodies are built from notes in a scale, and each note has a number called a scale degree (1 to 8). We use sol-fa syllables like do, re, mi, fa, so, la, ti, do to help us sing and remember these notes. Some notes are more important:

Do (1) – feels like home

So (5) – feels strong

Ti (7) – leads back to do

If you can hear where “do” is in the melody, the other notes are easier to find.

How to Notate Simple Melodies

Writing music is like drawing a map of the sound. You need to show where the notes go and how long they last. When notating a melody on paper, you must do these.

1. Find the key and starting note (usually “do”)
2. Place the notes in the right spots on the music staff
3. Use the correct note lengths (e.g., taa, tate, taa aa – crotchets, quavers, minims, etc.)
4. Divide the melody into bars using time signatures (e.g., 2/4, 3/4, 4/4)

Describing a Melody

When describing a melody, listen for the following mentions below.

1. **Contour:** Is it rising, falling, or wavy like a hill?
2. **Range:** Is the lowest note close to the highest note or far apart? If the lowest and highest pitches are close together, we would say that the melody has a

narrow range; if the lowest and highest pitches are far apart, we would say that the melody has a wide range.

3. **Motion:** Does it move in steps (conjunct) or leaps (disjunct)?
4. **Cadences:** How does the melody end? Does it feel complete?
Use words like those listed below.
 - a. Repetition (same part repeated)
 - b. Motif (a short musical idea)
 - c. Sequence (repeating the same pattern at different pitch levels)
 - d. Cadence (ending of a phrase)

Example

Bar 1: C D E — (*C and D are crotchets, E is a minim*)

Bar 2: D E F — (*D and E are crotchets, F is a minim*)

Bar 3: G G C — (*G and G are crotchets, C is a semibreve*)

The motif of three ascending notes in the first bar has a distinct rhythm that is easy to remember.

The motif is repeated in bar 2, but starting a note higher. The rhythmic pattern of “short-short-long” is also repeated.

Bar 3 provides a clear cadence with the movement from G to C at the end.

Aural Memory and Singing Back

To write or sing a melody, you need to remember what you heard. This skill is called aural memory. It improves when you listen often and try to sing or clap back what you hear.

Example: After hearing a 4-note melody, try singing it from memory using sol-fa (e.g., do – re – mi – do). With regular practice, your listening, singing and writing skills will become stronger and more confident.

Activity 6.3 Matching and Describing a Melody

This activity helps you practise listening to melodies and recognising their shape. You can complete it on your own using any phone, computer, or music app that plays simple tunes.

What You Need

- A phone or device with internet or a music app (e.g., Musicca, Piano Companion, or Virtual Piano)
- Pre-made melody cards (or draw simple 3- or 4-note melodies on paper)

- A pencil and your worksheet, notebook or even a music manuscript.

What to Do

1. Open a music app or keyboard and play a short melody (about 3 or 4 notes). You can create your own or ask the app to play one.
2. Prepare 3 or 4 melody cards (or examples) on paper. One should match what you just played.
3. Find a partner to work with and play them the melody. Ask them to choose the melody that matches by circling it, or write its letter (A, B, or C) in their book. Take in turns and repeat the exercise with their melody.
4. In one or two sentences, describe the shape of the melody/s you have heard. Some examples include:

“The melody goes up and then down.”

“It starts low and ends high with repeated notes.”

“The melody started on doh, moved up stepwise to mi, then jumped to soh.”

This activity will help build your musical ear and improve how well you recognise melodies by sound.

DEVELOPING MELODIC MOTIFS FOR CHORAL SETTINGS USING VARIATION TECHNIQUES

Understanding Melodic Motifs and How to Use Them

What is a Melodic Motif?

A melodic motif is a short musical idea, just a few notes, that gives a piece of music its unique character. It is like a musical “signature” that keeps coming back in different ways.

What Makes a Motif Effective?

An effective motif has the following features.

1. Has a clear rhythm and shape (you can tap or hum it easily).
2. Stays within a key (it sounds like it belongs to the piece).
3. Can be sung by different voices (soprano, alto, tenor, bass).
4. It is easy to repeat or change without losing its identity.

Tip: When creating your own motif, make sure it is short (2 to 5 notes) and easy to remember.

Motifs in Choral Music

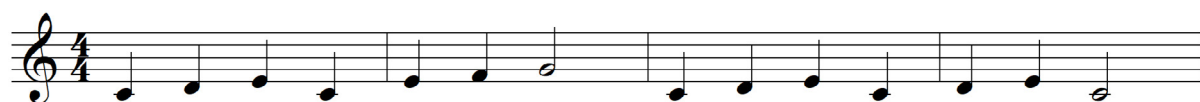
When writing or singing in a choir, a motif must have the following features.

1. Be easy to sing (not too high or too low)
2. Fits within the vocal range (e.g., soprano, bass, etc.)
3. Sounds good when used by more than one part at a time

Motifs can be used for:

- a. Start a song
- b. Pass from one voice to another (like a musical conversation)
- c. Extend the melody through repetition or development

Example: One part sings “do – re – mi” and another repeats it later in a different pitch—this creates harmony and interest.



Example 6.4: Motif development

If you observe the example above, you will realise that the notes in bar 1 can be said to be a motif. These notes are repeated in bar 3, and part of the shape is used in bars 2 and 4. This motif can be used to develop a longer melody.

How to Change a Motif (Variation Techniques)

Changing a motif makes the music more exciting. Here are some ways to do that:

1. **Rhythmic variation:** Keep the same notes but change the rhythm
Example: do – re – mi becomes do - re-mi
2. **Inversion:** Turn the pitches on the motif upside down (if the notes went up, they now go down the same distance and vice versa)
Example: do – mi – so becomes so – mi – do

3. **Retrograde:** Play it backwards

Example: do – re – mi becomes mi – re – do

4. **Sequence:** Repeat the same pattern at a higher or lower pitch
Example: do – re – mi then re – mi – fa

5. **Augmentation/Diminution:** Make the notes longer or shorter

Example: Each note becomes twice as long (augmentation) or half as long (diminution)

6. **Transposition:** Move the motif to a new key

Example: do – re – mi in C becomes so – la – ti in F

7. Ornamentation: Add passing or grace notes for decoration

Example: do – (ti) re – mi, with a quick ti before re

Building a Song with Motifs

Motifs are like musical building blocks. When you repeat them, vary them or develop them, you can build full phrases and even whole songs. This is how composers make music that has both unity and variety.

Think of a motif like a LEGO brick—you can use it in many ways to build something big and beautiful. You can use your musical motif over and over in many creative ways to build something impressive.

Activity 6.4 Creating Melodies

1. Working in pairs or small groups, choose a set of lyrics or a short poem that you use to create a melody. Speak to your teacher if you are unsure, and they can help you identify a suitable text.
2. Think about the structure of the text
 - a. Break it into lines or phrases
 - b. Note the number of syllables in each line
 - c. Identify the rhythmic patterns of the text – where are the strong/weak syllables?
3. Match a rhythm to the syllables
 - a. Assign rhythmic values to match the syllables (e.g. crotchet, quaver, etc.)
 - b. Make the stress of each word as you speak it align with the musical stress
4. Compose your melody
 - a. Choose a key and scale (e.g. C major)
 - b. Begin to shape your melody
5. You could use your chosen instrument or music app to practice the melody. Play your melody for another pair/group for feedback.

Activity 6.5 Exploring theme

1. Your teacher will arrange you in small groups of no more than five to compose a vocal melody based on the theme of either unity or harmony.
2. He/she will outline the musical guidelines that you must follow (e.g. be 4/4 time, written in the key of C major, should be sung in soprano range, etc.).

3. In your groups, brainstorm ideas related to your allocated theme. For example, think about how your melody could express harmony
4. You could use traditional notation on staff paper or compose your melodies with digital tools such as MuseScore.
5. Practise your melodies, ready to perform them to the other groups in your class. Be prepared to explain the process you followed to create your piece and justify how your melody reflects the theme.

Activity 6.5 Create Your Own Melody from a Motif

In this activity, you will use a small musical idea (motif) to create a longer melody, just like how composers build songs. You can do this on your own using sol-fa (doh, ray, mi...) or staff notation.

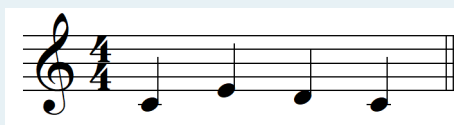
What You Need

- A notebook or music manuscript paper
- Pencil or pen
- A piano or music app to help you hear your melody (optional)

Steps to Follow

1. **Create a 2-Bar Motif:** Think of a short musical idea using sol-fa syllables.

For example: doh – mi – ray – doh as notated on the staff below.



Example 6.5: short musical idea

2. Clap or sing it a few times to make sure it sounds interesting and easy to remember.
3. **Build a Longer Melody:** Using your motif, create an 8-bar melody. You can:
 - a. Repeat the motif exactly in some bars
 - b. Change the rhythm slightly
 - c. Move it to a different pitch (use a sequence)
 - d. Invert or flip the shape (if it went up, make it go down)
4. **Write It Down:** Use either of these.
 - a. Solfa notation (e.g., do – mi – re)
 - b. Staff notation (if you know how to write on the musical staff)
 - c. Test and Sing Your Melody:

Sing your full 8-bar melody. If you have a music app or instrument, you can play it to check how it sounds.

5. Reflect and Describe: In 2–3 short sentences, explain the following.
 - a. What parts you repeated.
 - b. What parts you changed.
 - c. Why you made those choices.

Example: “I repeated the first motif in bar 3. In bar 5, I changed the rhythm to make it more exciting. I ended the phrase on doh to make it sound complete.”

As you continue to do this, just like building a story from a sentence, you are building a musical idea into a full melody. Use your imagination and enjoy the process!

CREATING STRUCTURED AND EXPRESSIVE MELODIES FOR SOLO INSTRUMENTAL PERFORMANCE

What is a Melody in Instrumental Music?

A melody often carries the story and emotions in a piece of music and comprises a smooth line of musical notes played one after the other. The melody should sound complete on its own, without words or other instruments.

How is a Melody Organised?

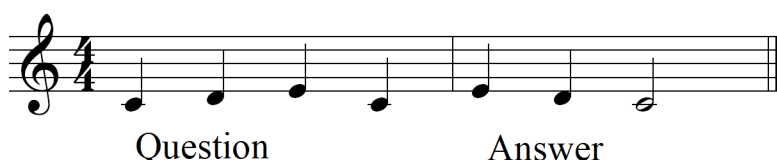
Most melodies are broken into phrases. These phrases can be the following.

- a. 2 bars (short phrases)
- b. 4 bars (common)
- c. 8 bars (longer, full ideas)

Melodies often follow these forms.

- a. **AB (Binary):** One phrase followed by a different one.
- b. **ABA (Ternary):** One phrase, followed by a contrasting one, with the original returning.
- c. **Question and Answer:** The first phrase sounds like a musical question, and the next phrase answers it.

Example: Try playing or singing do – re – mi – do (question), then mi – re – do (answer). Observe the staff below.



Example 6.6: Question and answer music excerpt

How Do You Make a Melody Expressive?

A good melody is not just about the notes; it is also about how you play them. You can add emotion and life using these.

1. Dynamics (crescendo = getting louder, decrescendo = getting softer)
2. Articulation (legato = smooth, staccato = short and sharp)
3. Pauses and tempo changes (rubato = slightly slowing down or speeding up)
4. The shape of the melody (rising, falling, or wave-like)

Choosing the Right Key or Scale

Most melodies are written in major (happy/bright) or minor (sad/dark) keys. These keys give your music a home base (called the tonal centre). You can make your melody more colourful by adding the following.

1. Passing notes (notes between main notes)
2. Neighbour notes (notes that step away and return)
3. Chromatic notes (notes from outside the key/scale)

Writing for Your Instrument

When writing or playing a melody for a solo instrument, remember:

1. Some instruments can go very high or very low, but it helps to stay within that instrument's comfortable range
2. Wind players need time to breathe
3. String players must think about bowing and smooth finger movements
4. Some instruments have a smooth character, while others sound bright or sharp. That means they match the melody's mood to the sound of your chosen instrument.

Example: An atenteben melody may be light and airy, while a cello melody might sound warm and rich.

How to Build a Melody

Start with a musical idea (a motif), then grow it by.

1. Repeating it
2. Changing the pitch but keeping the same shape (called a sequence)

3. Altering the rhythm

Example: If your motif is do – mi – re, you can repeat it as re – fa – mi or stretch it out with longer notes.

Performing Your Melody

Your melody should:

1. Show contrast (e.g. some quiet and loud sections; legato and staccato sections)
2. Include a climax where a high point or dramatic moment is achieved
3. Be easy enough to play (no impossible jumps or super-fast notes unless you can manage them). We call this idiomatic writing.
4. Be consistent with the style of the music, whether it is classical, highlife, jazz, etc.

Add small touches like grace notes or a stylish pause to make it more expressive.

An effective melody for an instrument feels natural to play, sounds emotional, and tells a musical story. Keep experimenting and trust your ears!

Activity 6.7

1. Carry out some research on concepts that underpin melody writing, such as melodic contour, phrasing, motif development and melodic structure.
2. Write a brief overview of these concepts in your workbooks.

Websites that you might find useful.

- a. www.musictheory.net – Offers lessons and exercises on melody, scales and rhythm.
- b. www.teoria.com – Interactive tutorials and practice on melodic construction and analysis.
- c. www.youtube.com – Search for channels like “Music Matters” or “8-Bit Music Theory” for visual and audio explanations.
- d. www.classicfm.com/discover-music – For melodic examples and articles on classical and popular melodies.

Think about how you can apply this theoretical understanding to your composition in the next activity.

Activity 6.8 Composing and Playing Your Own Melody

In this activity, you will create your own short instrumental melody and play it using an instrument or a music app.

What You Need

- An instrument you know how to play (e.g., recorder, flute, or atəntɛbən). Most likely, this will be your chosen major instrument, or a phone or computer with a music app (like Virtual Piano, Musicca, or BandLab)
- A notebook or manuscript (staff) paper
- A pencil

Steps to Follow

Choose an instrument you enjoy or are familiar with.

Example: Recorder, flute, keyboard, atəntɛbən, or a music app.

Writing Your Melody

1. Create a short 8-bar melody in a key like G major.
2. Use a time signature like 4/4 (four beats in a bar) or 6/8 (a lilting, triple feel).
3. Make it engaging, expressive and musical by using:
 - a. Repetition (repeat some ideas)
 - b. Variation (change a part slightly)
 - c. Contrast (make different sections sound different)

Notating Your Melody

1. Use staff notation (if you know how) or write it using sol-fa syllables like do – re – mi.
2. Include bar lines and correct note values.
3. Play or listen to your melody by trying to play it on your instrument.
4. Using a free music app to enter and listen to your melody.

Reflecting on Your Work

In 2–3 sentences, explain the following.

- Why this melody works well for your chosen instrument
- What compositional techniques (like repetition or contrast) you used

Example: “I repeated the first two bars in bar 5. The melody stays in the lower range to suit the atəntɛbən. I used a faster rhythm in the middle for contrast.”

An effective melody should be clear, expressive and enjoyable to perform.

Extension Activity

1. Form a small group with your classmates and repeat Activity 6.8 but with the aim of composing an ensemble piece.
2. Think about the qualities of each instrument and how they could complement each other. Record the notation for each instrument and practise your piece individually and as a group.
3. Ask your teacher if you can perform your ensemble piece to the class.

EXTENDED READING

- Acquah, E.O., Annan, J.F. & Anderson, H.K. (2016). *Basic Approaches to Rudiments and Theory of Music*. WGCBC Publishers.
- Addaquay, A. P. (2022). The interconnection of text-melody in selected works of Newlove Kojo Annan's choral writings. *Journal of Multidisciplinary Cases (JMC)*, 2(4), 15-25.

Review Questions

1. What is a melodic motif?
2. Explain two ways to develop a motif into a full melody.
3. Listen to the melody in this audio clip and notate the first four bars using the treble clef and your own chosen key. You can also use the sol-fa notation to write it. <https://youtu.be/m9LgCRp0B0Q>
4. Compose an 8-bar melody using variation and contrast. Describe your composition.

SECTION

7

EXAMINING HARMONIC FOUNDATIONS AND FOUR-PART VOICE LEADING TECHNIQUES



MUSIC THEORY AND COMPOSITION

Harmony

Introduction and Recap

In the last section, you developed your listening and melody writing skills. You practised hearing rhythms and tunes, writing them down, and creating short melodies using techniques such as repetition, contrast and variation. These activities helped you build a stronger ear for music and express your own ideas creatively. This final section now takes you into the world of harmony. You will learn how to harmonise melodies using the four vocal parts. Namely, Soprano, Alto, Tenor, and Bass (SATB). You will explore how chords are formed, how voices move smoothly, and how to use cadences in your work. This section will guide you step-by-step, from simple exercises to creating a complete harmonised piece. By the end, you will be able to plan, write and reflect on your own four-part harmonisation confidently.

KEY IDEAS

- The standard ranges for SATB voices are as follows:
 - **Soprano:** usually C₄ to G₅
 - **Alto:** G₃ to D₅
 - **Tenor:** C₃ to G₄
 - **Bass:** E₂ to C
- Understanding these ranges is essential for writing parts that are singable and comfortable for each section.
- To build triads, you consider these.
 - **Root position:** The root is lowest, with the third and fifth above (e.g., C–E–G).
 - **First inversion:** The third is lowest, followed by the fifth and then the root (e.g., E–G–C).
- In four-part harmony, it is important to recognise and effectively use the two main types of cadences: the perfect cadence and the plagal cadence. These cadences provide structure and a sense of conclusion within your harmonisations.
- Mastery of these cadences is key to structuring harmonious musical endings.
- Developing mastery of both perfect and plagal cadences is crucial for structuring harmonious and effective musical endings in your four-part writing.

UNDERSTANDING FOUR-PART HARMONY AND BUILDING CHORDS

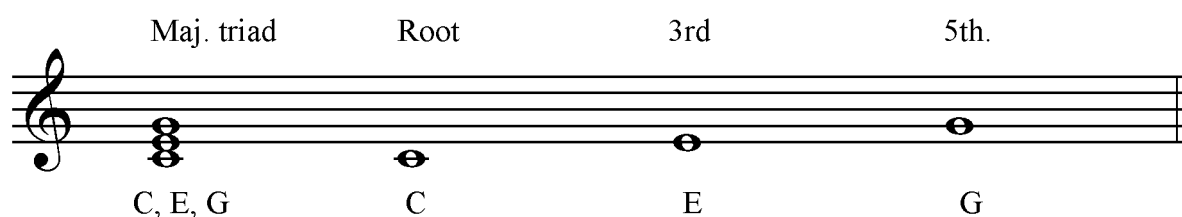
Four-part harmony means writing music for four voice parts: Soprano (high female voice), Alto (low female voice), Tenor (high male voice), and Bass (low male voice). Think of it like a team where each singer has a unique job. When they all work together, each singing their own melody, the result is a beautiful, rich sound. This is the kind of harmony used in choirs and many classical music pieces. The excerpt below has been written for four parts. Soprano and Alto use the Treble staff while tenor and bass use the bass staff.



Example 7.1: positions of SATB on the grand staff

Construction and Labelling of Major Triads

A triad is a group of three notes played or sung together. To build a major triad, you start with a root note (like C), then add the third (E), and the fifth (G). Together, C–E–G is a C major triad. Observe the excerpt below:



Example 7.2: Description/ members of a C major triad

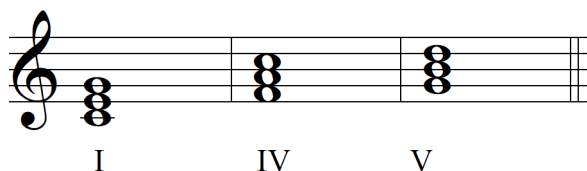
To label chords, we use Roman numerals based on their position in the scale. **For example**, in C major.

C major = I (first chord)

F major = IV (fourth chord)

G major = V (fifth chord)

The following example shows triads built on C, F and G with Roman numerals describing the chords.

**Example 7.3:** Triads built on C, F and G

The chords above are the most important chords in the key C major, but also occur in other keys. For example, the first chord above is chord I (do mi so), the next is chord IV (fa la do) in C major (and also chord I in F major), while the third one is chord V (so ti re) in C major (and also chord I in G major).

We call chord I the tonic, chord IV the subdominant and chord V the dominant.

Inversions of Triads

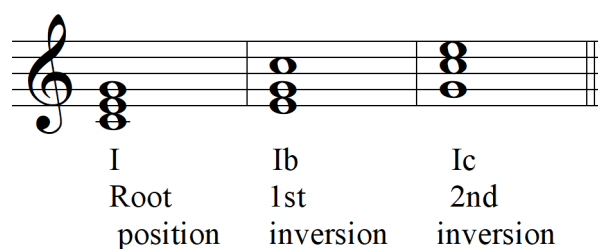
You can play or sing the same chord with a different note at the bottom. This is called an inversion.

Root position (I): C–E–G (C is the lowest)

First inversion (Ib): E–G–C (E is the lowest)

Second inversion (Ic): G–C–E (G is the lowest)

Observe the illustrations below.

**Example 7.4:** Inversion of Chord I

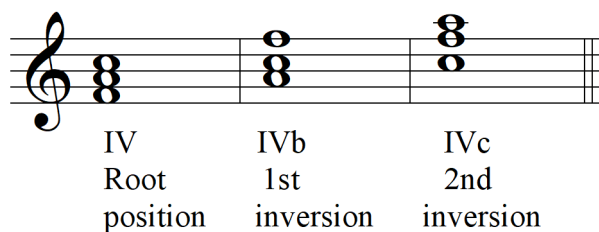
We can do the same with chord IV (F major)

Root position (IV): F–A–C (F is the lowest)

First inversion (IVb): A–C–F (A is the lowest)

Second inversion (IVc): C–F–A (C is the lowest)

Observe the illustrations below:

**Example 7.5:** Inversion of Chord IV

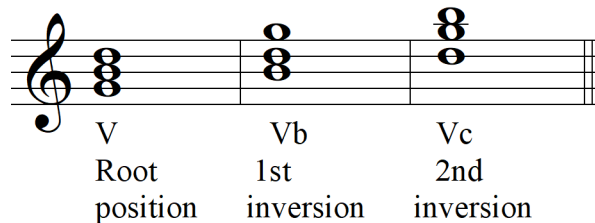
We can do the same with chord IV (G major)

Root position (V): G–B–D (G is the lowest)

First inversion (Vb): B–D–G (B is the lowest)

Second inversion (Vc): D–G–B (D is the lowest)

Observe the illustrations below:



Example 7.6: Inversion of Chord V

Voice-Leading Principles

Voice-leading is how each voice moves from one note to the next. Good voice-leading makes the harmony feel smooth because each voice part has a pleasing musical shape.

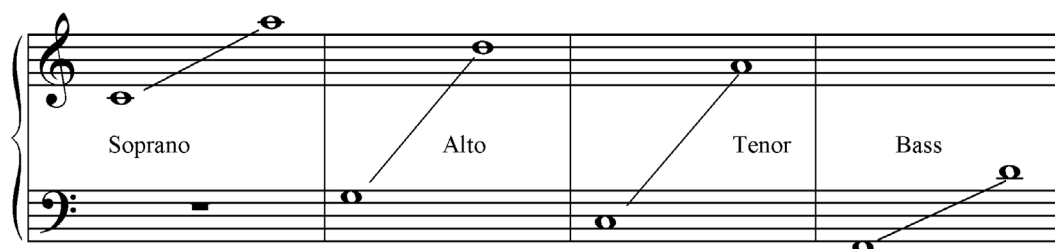
Guidelines for effective voice leading.

1. Avoid voice crossing (e.g., soprano going lower than alto)
2. Avoid parallel fifths and octaves (two voices moving in the same direction using perfect intervals)
3. Move in small steps when possible to keep the music flowing.

Spacing and Range between Parts

Each voice part has a natural range. When writing harmony:

- a. The soprano, alto and tenor parts need to be kept closer together (within one octave of each other).
- b. The distance between the tenor and bass will usually be the widest interval. Vocal ranges are illustrated below.



Example 7.6: Voice ranges

Trained singers may manage a few notes above or below these ranges, but untrained singers may have a much more limited range. This helps the harmony sound clear and balanced.

Common Errors in Part-Writing

When writing four voices, be careful to avoid:

- a. Unresolved dissonances (clashing notes not properly resolved)
- b. Incorrect doubling of certain notes (e.g., doubling the leading note instead of the root)
- c. Incorrect chord inversion (e.g., putting the wrong note in the bass)

Conventional Rules and Best Practices When Writing Harmony

Harmony writing follows traditional rules, which include:

1. Starting and ending with tonic chords (e.g., I)
2. Using cadences to close phrases (e.g. perfect cadence I – V)
3. Doubling the root of the chord (especially in root position)
4. Keeping inner voices (alto and tenor) moving stepwise without too many leaps

Activity 7.1 Exploring and Building Your Harmony Foundation

In this activity, you will explore the basics of four-part harmony by working through step-by-step tasks at your own pace. Follow the guide and use any instrument or music app to help you hear the results.

1. On a sheet of paper or manuscript, map the vocal ranges for each voice in SATB.
 - **Soprano:** usually C_4 to G_5
 - **Alto:** G_3 to D_5
 - **Tenor:** C_3 to G_4
 - **Bass:** E_2 to C

You may use online resources or your textbook to check ranges.

2. In the key of C major, write triads (chords) in:
 - Root position (e.g., C–E–G)
 - First inversion (e.g., E–G–C). Try at least three triads and label them clearly (I, IV, V).

3. Arrange your chords into four parts, making sure:
 - Soprano–Alto and Alto–Tenor are not more than one octave apart
 - Tenor–Bass can have the widest spacing

You can draw this out on a blank staff or use notation software.
4. Your teacher will arrange you in small groups, collaborate and draft an 8-16-bar melody (based on your previous lesson on melody writing) and harmonise it using chords I, IV and V.
 - a. Listen to feedback on chord choices and voice-leading from your teacher and other groups.
 - b. Use a keyboard, phone app (like *Flat.io*, *MuseScore*, or *BandLab*), or an instrument to play what you have written. Listen carefully.
5. Write a short reflection in your journal:
 - a. Which chord or voice spacing sounded most pleasing to your ear?
 - b. Was any voice part too high or too low?
 - c. What will you do differently in your next harmony attempt?

APPLYING VOICE-LEADING PRINCIPLES AND CHORD PROGRESSION CONVENTIONS TO CONSTRUCT A FOUR-PART (SATB) HYMN

Understanding How to Use Four-Part Harmony in Hymns

In this section, you will discover how harmony makes hymns sound rich and beautiful. You will write for SATB—Soprano, Alto, Tenor and Bass, to arrange and write music that blends well and expresses emotion.

Applying Four-Part Harmony in Hymns

Think of a hymn as a story told with four voices. Each voice sings something different, but all work together in harmony. You will learn how to arrange these voices in a balanced way to make short hymns sound full and harmonious.

Understanding Chord Functions (I, IV, V, VI, etc.)

Chords have “jobs” in music. **For example:**

I (Tonic) is home. It feels calm.

IV (Subdominant) gets you ready to move.

V (Dominant) creates tension that wants to return home.

VI (Submediant) adds emotional or softer colours.

Think of them like characters in a play; each one has a role in telling the story.

Voice-Leading Techniques

Voice-leading is about moving each part (S, A, T, B) smoothly from one chord to another. Try moving step by step instead of leaping.

Use contrary motion (e.g., soprano goes up, bass goes down).

Avoid voices crossing over each other.

Inversions and Doubling

Inversions mean changing which note is at the root (bottom) of the chord.

For example, instead of C–E–G, you could use E–G–C.

Doubling means repeating one of the chord tones, often the root or fifth, to make the harmony stronger.

Observe the following example.



Example 7.7: Inversions and doubling

Non-Chord Tones (NCTs)

These are notes that do not belong to the chord but are used to decorate the melody.

Examples

1. Passing notes fill in gaps between chord tones.
2. Suspensions delay a chord tone before resolving.
3. Neighbour notes move away and come back.

Your teacher will explain these terms and assist you in writing them during your harmony lessons.

Comparing Different Harmony Options

There can be more than one correct way to harmonise a melody. You will practise choosing the best one based on how effective it sounds, what emotion it brings, and how clear the structure is.

Annotating and Presenting Your Score

1. This means writing notes on your music:
2. Label your chords (I, IV, V), think about whether you use inversions and how you would show this
3. Show where voices move
4. Explain your choices

Activity 7.2 Building and Exploring Cadences Together

Work with a classmate or in a small group to explore how chords connect to form cadences in four-part harmony. Use your knowledge of chord building and voice-leading to discover what makes a cadence sound complete or unfinished.

1. Choose a major key (like C major or G major). Write down the I, IV, and V chords in that key using Roman numerals.
2. Using staff paper or notation software, write out IV–I and V–I cadences in four parts: Soprano, Alto, Tenor, and Bass.
3. Follow proper spacing rules (e.g., S–A and A–T within an octave, biggest gap between T–B).

Aim for stepwise movement and no overlapping voices.

4. Use a keyboard, instrument, or music app to listen to your cadences. Explore how they sound in real time.
5. Share your work with a classmate. Ask the questions below.
 - a. Do the cadences sound strong (perfect), soft (plagal), or incomplete (imperfect)?
 - b. Can you spot any errors in doubling or spacing?
6. Based on feedback and what you hear, revise your cadence. Try a different key or rearrange voices to improve clarity and sound.
7. In your harmony journal, write a few sentences about the following.
 - a. What you learnt about cadences and voice leading
 - b. What you would do differently next time

CREATING AND HARMONISING A FOUR-PHRASE (SATB) HYMN OF 16 BARS

Advanced Use of Four-Part Harmony

Now that you know how to harmonise short phrases, you are ready to take it further. In this section, you will write a full 16-bar hymn in harmony using Soprano, Alto, Tenor and Bass (SATB). Think of this like writing a musical “story” where each voice tells its own part, but all work together for one beautiful result.

Functional Harmony and Chord Progressions

Every chord has a job. Just like characters in a story, some chords feel like “home” (the tonic I), some build tension (the dominant V), and others prepare or support movement (like IV or vi). By arranging these chords in the right order, you can make your music sound smooth, exciting, or peaceful.

Example

Try this chord pattern in C major:

I – vi – IV – V – I

Play or listen to it. Does it sound like a complete musical sentence?

Voice-Leading in All Four Parts

Voice-leading is like giving each voice (SATB) a nice, smooth path from one note to the next. For this reason, use stepwise movement in your harmonic writing where possible and avoid big leaps unless necessary.

Try to make the soprano and bass parts move in opposite directions sometimes (called contrary motion) to create balance.

Using Triads, Inversions, and Cadences

A triad is a basic three-note chord. You can flip these chords so the middle or top note is in the bass—these are called inversions (like Ib or Ic).

Cadences are like musical punctuation—they tell you when a phrase ends. Use:

- **Perfect Cadence (V–I):** a strong “full stop”
- **Plagal Cadence (IV–I):** softer, like “Amen”

Harmonic Colour with Doubling and Non-Chord Tones

Doubling means repeating one note in a chord. Usually, you double the root for strength.

Non-chord tones (like passing notes or suspensions) add movement and emotion between chords. Example: If the chord is C major (C–E–G), you might add a D (not in the chord) as a passing note to move smoothly between C and E.

Your teacher will help you to use passing notes to make your harmonies smooth.

Writing Your Own 16-Bar SATB Hymn

Now it is time to use all these tools to compose your own hymn.

1. Follow voice ranges and keep parts clear.
2. Use different chords and inversions for variety.
3. Include at least 2 cadences to show phrases.
4. Add labels (I, IV, V, etc.) under the chords.
5. Use manuscript paper or music software to keep your work neat.

Before doing **Activity 7.3**, do the pre-task below first.

Pre-Task

Before class, watch tutorial videos or animations to research elements of hymn composition, such as:

- a. SATB part-writing
- b. Functional harmony and chord progression
- c. Time signature
- d. Cadences and inversions

(Use YouTube, Noteflight Learn, Flat.io, or teacher-shared resources)

Activity 7.3 Identifying tools for Creating Four-Part Hymn

1. Plan a 16-bar SATB harmonisation using effective voice-leading, chord progression, and harmonic techniques.
2. Use an interactive chord-building app or worksheet to explore triads and voice ranges in your chosen key.
3. Choose elements from your research to experiment with composition techniques for four-part hymns.

Activity 7.4 Creating Your Four-Part Masterpiece

1. Your teacher will arrange you in small groups to record and perform a four-part hymn.
2. Apply the concepts you have researched to your own composition of a 16-bar melody. Alternatively, and with your teacher's permission, you may choose to analyse an existing composition from the teacher's collection or download one from a digital resource hub.
3. Analyse the key. Decide on functional chords (I, IV, V, vi, etc.) for each measure and map them under the melody.

Harmonise in SATB:

4. Write each of the vocal parts for your harmony using music manuscript or use digital notation software (e.g., MuseScore, Flat.io, Noteflight)
5. Use inversions and cadences appropriately.
Avoid errors like parallel fifths, voice crossing or awkward leaps.
6. Play back your harmony using your notation software or keyboard app. Adjust anything that doesn't sound smooth or balanced.
7. Record your harmonisation (audio or screen capture).
8. Present your recordings in class. Be prepared to receive feedback and answer questions on your process.
9. Reflect in your learning journal by responding to these questions.
 - a. What did you enjoy about this task?
 - b. Which parts were difficult to get right?
 - c. How did playback help you revise?
 - d. What skills will you practise next?

EXTENDED READING

- Acquah, E.O., Annan, J.F. & Anderson, H.K. (2016). *Basic approaches to rudiments and theory of music with fundamentals of harmony*. GWCBC.
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- Rosenberg, D. (2017). *Harmony and Voice Leading: A Contemporary Approach*. Routledge. Taylor & Francis Group.

Review Questions

1. What are the four voice parts used in harmony?
2. Construct a root-position triad and its first inversion in the key of C major. Label them using Roman numerals.
3. Given a four-bar melody in G major ending on the dominant note (D), choose suitable chords and write a four-part harmonisation that ends with a perfect cadence. Justify your harmonic choices.
4. Compose an 8-bar SATB harmonisation for a melody in F major using at least one inversion, a passing tone, and both perfect and plagal cadences. Reflect on how each choice affected the mood and flow of your piece.

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GLOSSARY

Accidentals	Symbols like sharp (#), flat (b), and natural (♮) that change a note's pitch.
Aerophones	Instruments that make sound by blowing air into them (e.g., atenteben, horn).
Allegro	A tempo marking indicating a fast and lively speed in musical performance.
Andante	A tempo marking indicating a moderate, walking pace speed in musical performance.
Articulation	How you start and end each note (e.g., smooth or short and sharp). It can also be defined as the way musical notes are connected, separated, or emphasised in performance.
Audiation	Thinking or hearing music in your head without playing or singing it out loud.
Binary Form	A two-part musical structure following an AB pattern with contrasting sections.
BPM (Beats Per Minute)	The number of beats in one minute. It tells you how fast or slow the music's tempo is.
Cadence	A group of chords that bring a phrase to a close to give a feeling of rest, resolution or interruption. Common cadences include Perfect (V–I) and Plagal (IV–I).
Call-and-Response	A musical style where a leader sings or plays something (call) and others answer back (response).
Chord Function	The role a chord plays in a musical key, such as tonic (I), subdominant (IV), or dominant (V).
Chordophones	Instruments that make sound through vibrating strings (e.g., seperewa, kora).
Communication	The process of sharing musical ideas between composers, performers, and audiences.

Contrary Motion	When two voices move in opposite directions, one going up while the other goes down.
Contour	The shape of a melody (e.g., rising, falling).
Copyright	The legal right to control how your music is used.
Costume	Special clothing worn during performances to show identity, status, or tradition.
Crescendo	A gradual increase in volume or loudness in musical performance.
Critique	The process of evaluating and reviewing musical performances or compositions thoughtfully.
Cultural Significance	The importance of something in a group's way of life, beliefs, and traditions.
Decrescendo	A gradual decrease in volume or softness in musical performance.
Dictation	Listening to music and writing it down.
Diminuendo	A gradual decrease in volume or softness in musical performance.
Doubling	Using the same note twice in different voice parts within the same chord (e.g., two voices singing the root).
Dynamics	Musical elements that control volume levels from soft to loud.
Ensemble	A group of people performing music together, often with singing, drumming, dancing, or playing instruments.
Entrepreneur	A person who starts and runs a business.
Forte (f)	A dynamic marking indicating a loud or strong volume in music.
Harmony	When two or more musical notes are played or sung together to make a pleasant sound.

Hemiola	This is a rhythmic device that makes it sound like music is speeding up and moving from triple time to duple time, for example, when two groups of three beats are replaced by three groups of two beats.
Idiomatic	Suitable and natural for a specific instrument or voice.
Idiophones	Instruments that make sound when you hit, shake, or strike the instrument itself (e.g., <i>gankogui</i> , <i>gyile</i> , <i>axatse</i>).
Instrument Family	A group of instruments that produce sound in similar ways (e.g., strings, brass, percussion).
Interval	The distance between two musical notes.
Largo	A tempo marking indicating a very slow and broad speed in music.
Legato	An articulation style where notes are played smoothly and connected.
Major Scale	A set of 8 notes that follow a happy or bright pattern (e.g., C–D–E–F–G–A–B–C).
Melodic motif	A short, recurring musical idea.
Melodic Phrase	A short musical sentence or idea made up of notes in a row.
Membranophones	Instruments that make sound by hitting a stretched skin or membrane (e.g., <i>atumpan</i> , <i>djembe</i>).
MILMA Form	A form that helps you explain why you chose your instrument and how you plan to learn it.
Minor Scale	A set of 8 notes that often sound sad or serious (e.g., A–B–C–D–E–F–G–A).
Music Producer	A person who manages music recording.
Non-Chord Tone	A note that does not belong to the current chord but adds expression or movement (e.g., passing tone, suspension).
Notation	The system of writing down music using symbols, notes, and rhythms.

Oral Tradition	Passing knowledge, history, and culture through spoken word, songs, and performances.
Performance	When you play music for others to hear, like in a class or concert.
Phrasing	Grouping musical notes into a longer and well-shaped sequence, like speaking in sentences.
Piano (p)	A dynamic marking indicating a soft or quiet volume in music.
Piracy	Copying and sharing music without permission.
Polyrhythm	Two or more rhythms played at the same time, often heard in African drumming.
Posture	The correct way you sit or stand while playing your instrument to avoid pain and play well.
Practice Plan	A schedule or guide that helps you know what to practice and when.
Pulse	The steady beat that you feel in music, like the ticking of a clock.
Reflection	Thinking carefully about what went well or not during practice or performance.
Rehearsal	A practice session to prepare for a performance.
Repertoire	The pieces or songs you are learning and performing.
Rhythm	The pattern of sounds and silences in music based on note and rest lengths.
SATB	An abbreviation for the four main vocal parts
Soprano, Alto, Tenor, and Bass.	Each part has its own pitch range and role in harmony.
Sight-reading	Playing a melody or rhythm straight from the written music without practising it first.
Sight-Singing	Singing music while reading it for the first time, without hearing it first.
Solfege (Sol-fa)	A way to name the notes in a scale using syllables like do, re, mi, fa, so, la, ti, do.

Spacing	The distance between voice parts. Proper spacing helps clarity. Soprano to alto and alto to tenor should be within one octave, and the space between tenor and bass should be the widest.
Staccato	An articulation style where notes are played short, detached, and separated.
Stepwise Movement	Moving from one note to the next closest note, like walking up or down stairs.
Streaming	Listening to music online without downloading it.
Syncopation	A rhythmic device in which notes are held over beats and not only offbeats.
Target Audience	The group a music business wants to reach.
Technique	The skill and control you use to play your instrument properly.
Tempo	The speed at which a piece of music is played, usually measured in beats per minute (BPM).
Timbre	The unique sound or tone colour of an instrument (e.g., the way a flute sounds different from a trumpet).
Timeline Pattern	A repeated rhythm, often played on a bell or clapper, that keeps the group in time.
Tone	The quality or character of the sound your instrument makes.
Tonic	The first note of a scale – the “home” note (e.g., C in C major).
Traditional Music	Music that comes from a community’s culture and is passed down through generations.
Triad	A three-note chord made up of the root, third, and fifth notes of a scale.
Variation	Changing a musical idea while keeping its identity.
Voice Leading	The smooth movement of each individual vocal line from one note or chord to the next.

This book is intended to be used for the Year One Music Senior High School (SHS) Curriculum. It contains information and activities to support teachers to deliver the curriculum in the classroom as well as additional exercises to support learners' self-study and revision. Learners can use the review questions to assess their understanding and explore concepts and additional content in their own time using the extended reading list provided.

All materials can be accessed electronically from the Ministry of Education's Curriculum Microsite.



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