

# MINISTRY OF EDUCATION



REPUBLIC OF GHANA

# Music

for Senior High Schools

TEACHER MANUAL

Year Two



**NATIONAL COUNCIL FOR  
CURRICULUM & ASSESSMENT  
OF MINISTRY OF EDUCATION**

## MUSIC TEACHER MANUAL

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# Introduction

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

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

This Teacher Manual for Music is a single reference document which covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively teach Year Two of the new curriculum. It contains information for all 24 weeks of Year Two including the nine key assessments required for the Student Transcript Portal (STP).

Thank you for your continued efforts in teaching our children to become responsible citizens.

It is our belief that, if implemented effectively, this new curriculum 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.

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# SECTION 1: ANALYSING, INTERPRETING, AND PERFORMING SELECTED GHANAIAN AND AFRICAN MUSIC

## STRAND: MUSICAL FOUNDATIONS AND MUSIC BUSINESS

### Sub-Strand: Literature and Practice

**Learning Outcome:** *Appreciate the characteristics, styles and social relevance of Art and Popular music from Ghana and Africa.*

**Content Standard:** *Demonstrate knowledge and understanding of the historical development, stylistic features, and cultural roles of Ghanaian and African Art and Popular music.*

#### HINT



- Assign Group Project in week 2. This should be submitted by week 10. Refer to Teacher Assessment Manual and Toolkit pages 27–29 for how to conduct Project-Based Assessment. Refer to **Appendix A** which has been provided at the end of the section for the structure and rubrics of the group project.
- Assign Portfolio Assessment for the academic year in week 3. Portfolio to be submitted by week 22. Refer to the Teacher Assessment Manual and Toolkit pages 22–25 for information on how to conduct Portfolio Assessment. Refer to **Appendix B** which has been provided at the end of the section for the structure and mark scheme/rubrics of the group project

## INTRODUCTION AND SECTION SUMMARY

This section centres on the study and performance of **Ghanaian and African musical literature**, with particular attention to indigenous, neo-traditional, and art music forms. Learners explore selected songs and instrumental pieces from diverse ethnic traditions across Ghana, examining their structures, performance techniques, and cultural functions. Through rehearsal, analysis, and group performance, learners develop expressive skills such as tone control, diction, phrasing, and ensemble coordination. The section also introduces basic interpretative practices such as call-and-response phrasing, timeline maintenance, and voice layering, rooted in African aesthetics. Teachers are encouraged to select repertoire that reflects the linguistic and regional diversity of Ghana, and to guide learners in appreciating the values embedded in traditional performance. Connections may be made with Aural Culture, History of Music, and Harmony, deepening learners' understanding of rhythm, melody, and stylistic

interpretation in African music contexts. By the end of this section, learners are expected to confidently perform and reflect on selected African musical works.

*The weeks covered by the section are:*

- **Week 1:** *Figures and Traits in African Art and Popular Music*
- **Week 2:** *Art and Popular Music Styles in Africa*
- **Week 3:** *Music in Social and Political Life of Africa*
- **Week 4:** *Performing Music for Social and Political Expression*

## SUMMARY OF PEDAGOGICAL EXEMPLARS

The pedagogical approach for this section is rooted in active, learner-centred strategies that promote critical thinking, collaboration, and musical mastery. Teachers are encouraged to adopt inquiry-based learning, where learners ask questions, explore meanings, and investigate the cultural significance of selected Ghanaian and African repertoire. The use of project-based learning will allow learners to develop and refine a concert piece over the four weeks, fostering ownership and practical engagement. A project portfolio will be built through research notes, performance reflections, and rehearsal journals, helping learners track their progress and growth. Gamification—such as rhythm battles, melody matching, and theory games—will be integrated to reinforce concepts in an enjoyable and interactive way. Talk for Learning will be employed through collaborative dialogue, where learners reflect, critique, and give feedback in peer and group settings. The overall strategy is aligned with mastery-based learning, ensuring that all learners progress toward confident interpretation and stage performance of African musical works with depth and expression.

## ASSESSMENT SUMMARY

Assessment in this section remains continuous and competency-based, designed to monitor learners' development in analysing, interpreting, and performing Ghanaian and African musical traditions. Gamification will engage with interactive tools such as music quizzes, rhythm games and digital puzzles. These tools help reinforce learners' grasp of stylistic elements, terminology and listening skills in a fun, low-pressure environment. There will be an essay-based assessment, where learners respond to prompts related to the cultural context, structure and thematic meaning of selected music pieces. Short guided research assignment, will require learners to investigate specific musical forms or traditions, focusing on origins, instrumentation, and performance contexts. Findings are presented through project portfolios, visual posters, or short oral presentations. All will be culminated in a performance-based summative assessment, where learners participate in a Group Concert Performance. This event serves as the final evaluation of interpretative quality, stage presence, ensemble interaction and individual musical growth. *The assessment strategies for the weeks are:*

- **Week 1:** *Gamification*
- **Week 2:** *Essay*
- **Week 3:** *Research*
- **Week 4:** *Performance-based*

## WEEK 1: FIGURES AND TRAITS IN AFRICAN ART AND POPULAR MUSIC

**Learning Indicator:** *Identify key characteristics and performers of Ghanaian and African Art and Popular music.*

### Focal Area: Exploring Stylistic Features and Notable Performers in Ghanaian and African Art and Popular Music

This week introduces learners to the rich diversity of Ghanaian and African Art and Popular music through guided listening, discussion, and exploration. The focus is on identifying the stylistic features, performance practices, and key personalities associated with selected musical works. Learners will engage with various genres, including highlife, Afrobeat, gospel, hiplife, and African art music, as well as indigenous traditional compositions. Through inquiry-based activities and collaborative dialogue, they will uncover defining characteristics, including form, instrumentation, rhythm, vocal style, and lyrical themes. Special attention will be given to recognising notable performers and composers who have shaped these genres, including pioneers and contemporary figures. This foundation sets the stage for deeper analytical and performance-based learning in the following weeks, while fostering national and continental cultural appreciation through music.

### DISTINCTIVE STYLISTIC FEATURES OF GHANAIAN AND AFRICAN MUSIC

Ghanaian and African music features distinctive characteristics including complex rhythmic patterns, call-and-response structures, polyrhythms, and unique tonal systems. These elements create the signature sounds that define various genres across the continent and distinguish them from other world music traditions.

### Evolution of Popular Music Genres in Ghana and Africa

Popular music in Ghana and Africa has evolved through complex historical processes involving traditional practices, colonial influences, post-independence cultural movements, and globalisation. Each genre represents a unique response to social, political, and cultural circumstances.

#### **Highlife: Characteristics and Key Personalities**

Highlife emerged in the early 20th century, blending Western instruments with African rhythms and melodies. Its distinctive guitar patterns, horn sections, and dance rhythms made it Ghana's first internationally recognised popular music form, with pioneers like E.T. Mensah and contemporary innovators continuing its evolution.

***Afrobeat: Rhythmic Structures and Notable Performers***

Developed primarily by Fela Kuti, Afrobeat combines West African musical styles with American jazz, funk, and soul. Its characteristic features include extended compositions, complex horn arrangements, politically charged lyrics, and infectious groove patterns maintained by large ensembles.

***Gospel Music: Vocal Techniques and Harmonic Structures***

African gospel music blends traditional spirituality with contemporary expression, featuring rich harmonies, call-and-response patterns, and emotional vocal delivery. It serves both religious and social functions while showcasing distinctive choral arrangements and performance practices.

***Hiplife: Fusion Elements and Pioneering Artists***

Hiplife represents the innovative fusion of highlife with hip-hop elements, featuring local languages, culturally relevant lyrics, and distinctive flow patterns over rhythm-driven tracks. Pioneered by artists like Reggie Rockstone, it showcases Ghana's urban youth culture and contemporary identity expression.

***African Art Music: Compositional Techniques and Notable Composers***

African art music combines Western classical structures with indigenous African musical elements. Composers like Ephraim Amu and J.H. Kwabena Nketia have created sophisticated works that preserve traditional African musical concepts within formal compositional frameworks.

***Instrumental Combinations and Performance Ensembles***

Different genres feature distinctive instrumental combinations, from the guitar bands of highlife to the large horn ensembles of Afrobeat, electronic production of hiplife, and formal orchestrations of art music. These instrumental choices directly shape each genre's characteristic sound.

***Rhythm and Temporal Organisation in African Music***

Rhythmic complexity is a defining feature across African musical traditions, with polyrhythms, cross-rhythms, and timeline patterns creating distinctive grooves. These rhythmic structures serve as identifying features for different genres and regional styles.

***Vocal Styles and Expression in Ghanaian and African Music***

African vocal traditions encompass diverse techniques including melismatic ornamentation, speech-influenced inflections, call-and-response patterns, and unique timbral qualities. These approaches vary across genres and cultural contexts, reflecting specific aesthetic values.

***Lyrical Themes and Social Commentary in Popular Music***

Song texts in African popular music often address social issues, cultural values, political concerns, and everyday experiences. Understanding lyrical content provides insight into how music functions as cultural commentary and community dialogue.

## Recognition of Musical Styles and Notable Performers

Developing skills to identify distinctive musical features and recognise the work of influential artists is essential for appreciating African music. This involves attentive listening for signature elements and understanding each performer’s unique contributions.

### Learning Tasks

1. Gamification Template: “*Ghanaian Music Masters Challenge*”
2. Divide class into competing teams (3–5 learners per team).
3. Present teams with 3–minute “*Audio Identification Rounds*” using excerpts from Ghanaian music.
4. Distribute “*Artist Profile Cards*” for teams to match with musical characteristics and genres.
5. Challenge teams with “*Lyric Clue Cards*” containing translated song phrases to identify.
6. Organise “*Quiz Bee Tournaments*” with questions about Ghanaian artists and musical traditions.
7. Award points for correct identifications, matches, and genre knowledge.

## PEDAGOGICAL EXEMPLARS

### Inquiry-Based Learning

Learners are guided through questions such as:

- What makes highlife different from Afrobeat?
- Why is E.T. Mensah called the ‘*King of Highlife*’?
- How do gospel and hiplife reflect societal values in Ghana?
- What makes Ghanaian highlife unique?” or “*How does African art music reflect cultural identity?*”

Present audio/video excerpts of selected pieces. Let learners listen, analyse, and respond to structured questions about rhythm, form, instrumentation, and lyrical themes. Let learners research selected musicians (e.g., Osibisa, Daddy Lumba, Amakye Dede, Rocky Dawuni, Reggie Rockstone, Atongo Zimba) to understand their musical styles, contributions and cultural impact.

### What to do

- Formulate essential questions about musical genres, artists, and cultural contexts.
- Present curated audio/video examples of contrasting musical styles.
- Guide analytical listening with structured observation forms.
- Facilitate small-group research on influential musicians and their contributions.

- Organise presentation sessions where learners share discoveries.
- Allow learners to choose from varied research formats (e.g., create a podcast episode, write a short profile, or design an infographic) based on their strengths and interests.
- Provide observation forms at different levels of complexity—some with guided prompts, others open-ended—to match learner readiness and support inclusive analytical thinking.

## PROJECT PORTFOLIO

Each learner should begin to develop a *Personal Music Profile Portfolio*, where they document:

- One Ghanaian and one African performer of their choice
  - A brief biography
  - Notable songs/albums
  - Unique musical characteristics
  - Cultural relevance
1. Learners include personal reflections or connections to the music. These entries will be compiled over the four weeks and submitted as part of their end-of-section portfolio.
  2. Allow learners to present their portfolios in a format suited to their strengths—written document, video blog, audio narration, or digital slideshow.
  3. Provide scaffolding tools such as artist profile charts or timeline templates for learners who need structured support in organising their research and reflections.

## GAMIFICATION STRATEGY

To make the learning process both engaging and assessment-rich, teachers are encouraged to incorporate music-themed quizzes as part of the gamified learning and evaluation approach. These quizzes can be designed around:

### Audio Identification Rounds

Learners listen to 20–30-second excerpts and respond to multiple-choice or short-answer questions identifying the genre, instrumentation, or artist (e.g., “Which instrument is leading this track?”, “This vocal style is typical of which genre?”).

### Artist & Style Matchups

Learners are given a list of popular Ghanaian/African artists and a mixed list of musical characteristics. They must match artists to genres and justify their choices based on style markers (e.g., Which of these artists uses call-and-response and polyrhythm extensively?).

### Guess the Lyric Challenge

Teachers present translated or paraphrased lines from songs. Learners identify the song, artist, or message and link it to broader cultural themes.

### Quiz Bee/Team Competition

In class, learners are grouped for a quiz tournament on topics such as:

- Name **3** characteristics of African Art Music.
- Mention *two* popular songs by Ebo Taylor.
- Which Ghanaian artist is associated with the rise of hiplife?

These formative, gamified quizzes support retention, application of knowledge, and continuous assessment. Performance in these tasks can be recorded as part of the learner’s project portfolio and contribute to class-based assessment records.

### What to do

- Create quiz cards with audio examples and artist information
- Organise balanced teams for competition
- Establish clear scoring system and rules
- Rotate between game formats (audio identification, matching, lyric challenges)
- se timed “*lightning rounds*” for team responses
- Offer different question levels based on learner ability—from basic recall to higher-order reasoning (e.g., why a style suits a cultural context).
- Allow learners to choose between question types (e.g., audio-based vs. text-based) or between individual and team participation for confidence and inclusivity.

### KEY ASSESSMENT

- **Assessment Level 2:** How do the instrumental characteristics of highlife and Afrobeat reflect their different cultural origins and purposes?
- **Assessment Level 3:** Analyse how colonialism and globalisation shaped highlife music’s evolution in Ghana, citing specific examples of stylistic changes.
- **Assessment Level 4:** Evaluate how Ghanaian musical genres (Art music, Highlife, Hiplife) reflect and influence national identity across different historical periods. Support with specific musical examples.

#### HINT



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

## WEEK 2: ART AND POPULAR MUSIC STYLES IN AFRICA

**Learning Indicator:** *Compare and contrast the stylistic elements and functions of Art music and Popular music within African societies.*

### Focal Area: **Analysing Musical Structure and Expressive Features in Ghanaian and African Songs and Instrumental Works**

In this week's lessons, learners move beyond identification to analytical engagement with selected Ghanaian and African musical works. They will explore the structural, textual, and expressive elements of songs and instrumental pieces, applying music vocabulary such as form, phrasing, dynamics, texture, tempo, tonality, and timbre. Through listening exercises, collaborative discussion, and guided worksheets, learners will examine how these features contribute to the aesthetic and communicative power of the music. Attention will also be given to vocal articulation, rhythmic patterns, instrumental roles, and performance contexts. This deeper analysis encourages learners to think critically about how African music is crafted and performed, and how meaning is conveyed both musically and culturally.

#### **Structural Analysis and Form**

African musical works often employ distinctive organisational structures including cyclic forms, call-and-response patterns, and sectional arrangements. Analysis involves identifying these structures and understanding how they reflect cultural approaches to time, community interaction, and narrative development.

#### **Rhythmic Patterns and Temporal Organisation**

Rhythmic analysis examines timeline patterns, polyrhythms, and cross-rhythms that form the foundation of African musical expression. Learners learn to identify distinctive rhythmic signatures of different traditions and understand how multiple layers interact to create dynamic tension and stability.

#### **Melodic Construction and Vocal Styling**

African melodies often reflect speech patterns and tonal languages, with distinctive ornamentation and vocal techniques. Analysis focuses on melodic contours, scale systems, and the relationship between language and musical expression in various regional traditions.

#### **Textural Density and Instrumental Relationships**

Texture in African music involves complex relationships between multiple instrumental and vocal parts. Analysis examines foreground and background elements, the interaction between different instrumental voices, and how textural density creates structural contrast.

### ***Dynamic Expression and Intensity Variation***

Dynamic analysis explores how volume, accent patterns, and intensity variations contribute to musical meaning. Learners learn to identify how dynamic changes mark structural points and how emphasis patterns communicate both musical and cultural significance.

### ***Timbral Characteristics and Sound Production***

African traditions feature distinctive sound qualities and production techniques for both vocal and instrumental music. Analysis examines characteristic timbres, playing techniques, and how sound quality serves as a marker of regional identity and aesthetic preference.

### ***Text-Music Relationships***

In vocal music, the interaction between lyrics and musical elements creates multiple layers of meaning. Analysis explores how text setting enhances narrative, how language influences rhythmic and melodic choices, and how musical elements amplify textual messages.

### ***Performance Context and Functional Analysis***

Understanding how music functions within specific cultural contexts is essential to analysis. learners examine how musical features adapt to different performance settings and how musical choices reflect the social, ceremonial, or recreational functions being served.

### ***Cultural Symbolism in Musical Choices***

Musical elements often carry symbolic meanings within specific cultural traditions. Analysis reveals how certain patterns, instruments, or techniques reference historical events, social structures, or cultural values within African communities.

### ***Comparative Analytical Approaches***

Developing analytical skills involves comparing different musical examples across traditions. learners learn to identify similarities and differences between regional styles, historical periods, and traditional versus contemporary expressions of African musical identity.

#### **Learning Tasks**

- In small groups, select and compare one Ghanaian Art music composition with one popular music piece by analysing their structure, rhythm, melody, and texture in a comparison chart.
- Write an essay of not more than 100 words discussing how the differences between art music and popular music reflect their distinct cultural functions in Ghanaian society.

## PEDAGOGICAL EXEMPLARS

### Talk for Learning (Collaborative Dialogue)

Learners are grouped to listen to and discuss selected Ghanaian or African musical pieces, focusing on form, tempo, dynamics, timbre, and texture. Each group is assigned a particular element (e.g., “Describe the texture in this piece—what instruments can you hear, and how are they layered?”). Learners take turns sharing their interpretations using music-specific vocabulary and compare their findings across groups. Learners work in pairs or small groups to discuss and record similarities and differences between Art and Popular music. The teacher facilitates reflection sessions where learners justify their analytical choices based on musical evidence.

#### What to do

- Select 2-3 contrasting Ghanaian or African musical examples (one Art music, one Popular music).
- Divide class into small analysis groups with assigned musical elements.
- Provide element-specific listening guides with technical vocabulary.
- Structure timed listening and discussion rounds for each musical example.
- Facilitate inter-group sharing of findings using musical terminology.
- Guide comparative discussions identifying similarities and differences between musical traditions.
- Conduct whole-class reflection on analytical insights and cultural contexts.
- Form groups based on ability, interest, or learning style. Some may focus on aural analysis, others on vocabulary development or comparative interpretation.
- Before group analysis, learners first reflect individually, then pair up to exchange ideas before joining their groups. This supports both introverted and extroverted learners.

### Project-Based Learning

Learners continue working on their Personal Music Analysis Project, a part of their broader portfolio. Each learner selects one vocal and one instrumental piece (Ghanaian or African), breaks down their features, and presents their analysis through:

- visual maps of the song’s structure
- written commentaries on performance practices
- creative responses such as re-sequencing sections of a piece for new effect

Projects are peer-reviewed during class discussions and refined for submission.

#### What to do

- Introduce the Personal Music Analysis Project with clear rubric and examples.
- Guide learners in selecting one vocal and one instrumental piece from Ghanaian/African traditions.

- Demonstrate analytical techniques for identifying structural patterns, performance techniques, and cultural elements.
- Schedule regular check-in sessions to monitor progress and provide feedback.
- Organise peer review sessions using structured feedback forms.
- Facilitate final presentation sessions where learners share their completed analyses.
- Learners choose pieces based on their interests, enabling them to connect personally with the content. While visual learners use maps, charts and diagrams, aural learners focus on detailed listening and playback comparison. Linguistic learners emphasise commentary and critique.

## Mastery-Based Learning

Teachers guide learners to focus on one performance feature at a time (e.g., form, texture, timbre). Learners practise listening for, describing, and annotating each feature across multiple works. Learners revisit works from Week 1 with a new analytical lens, demonstrating improved accuracy and depth in analysis. The teacher needs to provide feedback and re-assessment opportunities to ensure mastery before moving to the next element.

### What to do

- Identify specific musical elements for systematic analysis (form, texture, timbre, etc.).
- Create dedicated listening sessions focusing on just one element at a time.
- Provide annotated score examples highlighting the target element.
- Design scaffolded analysis activities from identification to evaluation.
- Implement regular checkpoint assessments to confirm mastery.
- Organise peer teaching opportunities where learners explain concepts to classmates.
- Advanced learners support peers through structured peer teaching, reinforcing their own mastery.
- Learners are grouped and regrouped based on the feature being studied and their proficiency level.

## KEY ASSESSMENT

- **Assessment Level 2:** Compare at least *four (4) features* of Ghanaian Art and Popular music, identifying distinctive characteristics and cultural contexts.
- **Assessment Level 3:** Analyse at least how *four (4)* similar cultural elements serve different functions in Ghanaian Art and Popular music pieces.
- **Assessment Level 4:** Evaluate how Ghanaian music has evolved, examining the balance between authenticity and innovation in cultural identity. Your text should not be more than 100 words.

**HINT**



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

## WEEK 3: MUSIC IN SOCIAL AND POLITICAL LIFE OF GHANA AND AFRICA

**Learning Indicator:** *Discuss and perform the role of Art and Popular music in social, political and economic contexts in Ghana and Africa.*

### Focal Area: Social and Political Roles of Art and Popular Music in Ghana and Africa

Art and Popular music in Ghana and across Africa serve as powerful tools for social communication and political expression. Beyond entertainment, music often reflects the lived experiences, hopes, struggles, and aspirations of the people. Through lyrics, instrumentation, and performance styles, musicians comment on pressing societal issues such as inequality, governance, education, health, and peacebuilding. This week lesson will enable learners to explore how music functions as a mirror of society and as a voice for change, providing insight into the roles musicians play as cultural commentators, activists, and community mobilisers. By analysing selected music pieces, learners will understand how music shapes public opinion, preserves collective memory, and fosters national and continental identity.

#### Music As A Tool For Social Commentary

Art and popular music often reflect the lived realities of people, including their struggles, hopes, and everyday challenges. In Ghana and across Africa, musicians frequently use lyrics and performances to highlight issues such as poverty, child labour, corruption, domestic violence, and unemployment. These songs do not merely entertain but inform and provoke thought among listeners. An example is Obrafour's "*Kwame Nkrumah*" which combines praise with commentary, while Sarkodie's "*Inflation*" addresses economic hardship through punchy, relatable lyrics.

#### Music and Political Activism

Music has long been used to challenge oppressive political systems, advocate for human rights, and mobilise citizens toward democratic participation. Artists often use music to express dissent, resist military rule, or support political candidates and movements. In some cases, music becomes a rallying cry for change. **Example:** In Uganda, Bobi Wine used music to criticise government corruption before entering politics. In Ghana, political campaign songs are a central feature of electioneering, with parties using Highlife or Hiplife styles to promote their messages.

#### Music and Identity Formation

Music contributes to personal, ethnic, and national identity. Through traditional and popular genres, artists communicate cultural pride, shared values, and historical narratives. Songs become a way for individuals and communities to define who they are, pass on traditions, and assert their place in society. **Example:** Amakye Dede's Highlife songs often celebrate Akan

cultural values, while Reggae and Afrobeat are used by youth to express Pan-African ideals and urban identity.

### **Music in Civic Education and Public Campaigns**

Government agencies and NGOs often turn to music to educate the public on issues such as health, sanitation, voter registration, road safety, and gender equity. The musical format makes serious topics more accessible, memorable, and engaging, especially for non-literate populations.

**Example:** The Ghana Health Service has commissioned musicians to create jingles about malaria prevention and COVID-19 protocols. The campaign song, “*Let’s Keep Ghana Clean*” is widely used in schools and communities.

### **Music in Conflict Resolution and Peacebuilding**

In conflict-prone or post-conflict areas, music is used to foster reconciliation, national healing, and unity. Artists create peace songs that call for forgiveness, tolerance, and cohesion across political, ethnic, or religious divides. Music here becomes a means of restoring dialogue and rebuilding trust. **Example:** During Ghana’s general elections, songs like “*Peace and Unity*” by All Stars (a group of popular musicians) promote calm and discourage violence. In Sierra Leone and Liberia, musicians contributed to post-war healing through communal music projects.

## **Challenges Faced by Politically Conscious Musicians**

While music can be a voice for the voiceless, artists who challenge authority may face censorship, arrest, or threats. Some regimes limit airplay or ban songs that critique leadership. This raises issues around artistic freedom and the role of the state in regulating music. Example: Fela Kuti in Nigeria was frequently harassed by military regimes for his outspoken Afrobeat songs. In Ghana, some political songs are pulled from the airwaves during election periods due to concerns over incitement.

### **Learning Tasks**

Play any selected Ghanaian or African popular song that addresses a social or political issue (e.g., poverty, youth unemployment, peace, corruption). Ask learners in groups to listen to the song carefully and complete the following:

1. identify the main issue discussed in the song.
2. explain how the lyrics, musical style, and performance communicate the message.
3. describe the impact the song may have on society or listeners.

## **PEDAGOGICAL EXEMPLARS**

### **Inquiry-Based Learning**

Guide learners to formulate researchable questions such as “*How has music been used in political campaigns in Ghana?*” or “*In what ways does popular music influence youth culture or economic trends in Africa?*” Provide scaffolding by modelling how to gather evidence from

music videos, interviews, and online articles. Organise learners into flexible groups based on interest or learning preference. Visual learners may create mind maps or infographics to summarise findings while auditory learners may present audio clips or excerpts from interviews. Linguistic learners may prefer writing short opinion essays or summaries based on their research.

## Project Portfolio

Facilitate the development of individual or group portfolios where learners select musicians (e.g., Fela Kuti, Sarkodie, Angelique Kidjo) known for addressing social, political or economic themes. Teachers guide them in gathering examples of songs, analysing lyrics and reflecting on their socio-economic impact. Learners may choose the format of their portfolio in a:

- digital slideshow with embedded videos and reflections.
- scrapbook-style journal with clippings, lyrics, and personal notes.
- narrated video or audio presentation explaining their case studies.

Encourage flexibility in product delivery to match learner strengths (e.g., a visual poster vs a written report).

## Talk for Learning (Debate)

Organise a class debate around the statement: “*Popular music has had a greater social impact than Art music in Ghana.*” Divide the class into two teams, ensuring mixed abilities in each. Coach them on debate etiquette, evidence-based argumentation, and use of musical examples to support their claims. Strong verbal learners should be made to lead argument delivery while more reserved learners should serve as researchers, preparing notes and cue cards.

## KEY ASSESSMENTS

- **Assessment Level 2:** Describe two ways music is used in political or economic life in Ghana, using examples from popular or art music.
- **Assessment Level 3:** Compare how a popular Ghanaian musician and a traditional art musician each address a social issue in their work. What similarities or differences can you identify?
- **Assessment Level 4:** Design a multimedia presentation or campaign that uses Ghanaian music to promote a current social or economic issue (e.g., youth unemployment, peacebuilding, or sanitation). Justify your musical choices and briefly explain how they support the message.

### HINT



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

## WEEK 4: PERFORMING MUSIC FOR SOCIAL AND POLITICAL EXPRESSION

**Learning Indicator:** *Discuss and perform the role of Art and Popular music in social, political, and economic contexts in Ghana and Africa.*

### Focal Area: Practical Performance of Art and Popular Music in Socio-Political and Economic Contexts

Week 4 brings together all the theoretical and practical work from previous weeks into a culminating Group Concert Performance. Learners are engaged in the practical performance Ghanaian and African Art and Popular music to reflect their social, political and economic functions. Learners interpret selected works through live or recorded performance, focusing on vocal delivery, instrumentation, stylistic accuracy and expressive techniques that highlight each song’s context and message. Through guided rehearsals and contextual discussions, learners gain insight into how music performance itself becomes a vehicle for cultural expression, political commentary, or economic activity. Emphasis is placed on clarity of execution, expressive delivery, cultural appropriateness, and group synergy. This performance also functions as a formal assessment opportunity and a reflective moment for learners to evaluate their musical journey.

#### Song Selection and Contextualisation

This is the selection of Ghanaian or African Art/Popular song with clear thematic relevance—such as nationalism, activism, peace, or economic empowerment. It is about understanding the background of the song: who composed it, why it was created, and what message it conveys. For instance, performing “*Africa*” by Osibisa can symbolise pan-African identity, while “*Inflation*” by Fela Kuti addresses economic hardship.

#### Stylistic Performance Techniques

This involves learning and applying appropriate stylistic techniques based on the genre—such as phrasing, vocal inflection, instrumentation (e.g., highlife guitar runs, hip-life beats), and traditional dress or gestures that complement the song’s purpose. For example, in performing a highlife protest song, learners should emphasise its rhythmic swing and narrative tone, while a gospel-themed Art song may require dynamic choral techniques.

#### Stagecraft and Communication

This is the exploration of the visual and expressive elements of live performance, such as facial expressions, movement, stage entry and exit, and audience interaction. Emphasis is placed on how the performer physically embodies the music’s message. For example, a soloist performing a piece on peace may use solemn gestures and controlled breathing to reinforce the song’s emotional tone.

### **Ensemble or Group Performance Preparation**

This involves working together in small groups to rehearse and present ensemble versions of selected songs. This includes arrangement planning (e.g., call-and-response, harmony structure), assigning performance roles, and managing cues and transitions. An example may be a group rendition of “*Obra*” by the Obra Band, staged to highlight themes of life’s journey and social values.

### **Peer Review and Reflection**

This involves receiving and providing feedback after each performance, focusing on interpretation, technical accuracy, and contextual relevance. They reflect on questions such as: “*How did the performance convey the song’s message?*” or “*What could be done better to express the social theme next time?*”

#### **Learning Tasks**

In groups or as solo performers, learners will select a Ghanaian or African Art or Popular music piece that reflects a social, political, or economic theme (e.g., unity, unemployment, youth empowerment, peace, or national identity). After rehearsing, they will perform the piece live or in a recorded session, ensuring that their interpretation clearly communicates the message of the music through appropriate vocal style, instrumental choices, movement, attire and stage presence. Learners will:

1. provide a brief spoken or written introduction before the performance explaining the message of the piece and its context.
2. apply genre-appropriate stylistic features (e.g., vocal projection, phrasing, instrumentation).
3. use performance techniques (e.g., body language, facial expression) to reinforce the theme.
4. submit a short post-performance reflection (written or audio) describing what was learnt and how the song’s meaning was conveyed.

## **PEDAGOGICAL EXEMPLARS**

### **Practical Performance**

#### **Final Showdown: Group Concert Performance**

1. Guide learners to rehearse and perform a selected Art or Popular music piece from Ghana or Africa, focusing on how the music expresses a social, political, or economic theme.
2. Learners should choose from a curated list of songs representing different messages or propose their own, subject to teacher approval.
3. Ensure the songs vary in complexity to cater for different learner abilities.

4. Learners should take on roles suited to their strengths—lead singer, instrumentalist, backing vocalist, or stage director.
5. For learners with learning challenges or anxiety, assign behind-the-scenes tasks (e.g., set design or narration).
6. Break rehearsals into small, focused segments (e.g., intro, chorus, bridge).
7. Learners should perform in small groups or solo settings with peer encouragement. Allow for live or recorded presentations. Shy learners may pre-record their part; confident learners may lead the live show.
8. After the performance, prompt learners to reflect on their role, how the music conveyed the intended message, and what they learnt.
9. Conduct a class feedback session, encouraging constructive peer review.
10. Allow learners to reflect in different formats—written paragraph, video log, drawing with labels, or oral presentation.

### KEY ASSESSMENT

- **Assessment Level 2:** How does your chosen role (e.g., lead vocalist, percussionist, backing singer, etc.) contribute to the overall message or mood of the performance piece?
- **Assessment Level 3:** Discuss the musical or performance choices that can make one performance more impactful or expressive than the other? Your description should not be less than 50 words.
- **Assessment Level 4:** Design and stage a performance of an African Popular or Art music piece that communicates a specific social or economic theme. Justify your musical and staging choices in a post-performance reflection.

#### HINT



*The recommended mode of assessment for Week 4 is **performance-based**. Refer to **DoK Level 4** for a sample task on the performance-based assessment strategy.*

## SECTION 1 REVIEW

This section has provided learners with opportunities to engage critically and practically with Ghanaian and African Art and Popular music. Through varied and differentiated learning experiences, learners explored key characteristics, stylistic features and cultural functions of selected music traditions and genres. Learners began by identifying and describing the distinct features and notable performers of Art and Popular music, using listening examples and case studies to appreciate their aesthetic and cultural identities. They then moved on to analyse and compare the stylistic elements—such as form, rhythm, instrumentation, and vocal techniques.

A significant focus of this section was the exploration of music's role in social, political, and economic life. Learners discussed and reflected on how musicians contribute to national discourse, cultural expression, youth identity, and creative economies across Ghana and Africa.

In the final phase, learners participated in practical performance tasks—individually and in groups—where they demonstrated their understanding through interpretation and presentation of selected Art or Popular music pieces. These performances integrated stylistic accuracy, expressive delivery, and contextual awareness, assessed through both teacher and peer feedback.

### Additional Reading

1. Agawu, K. (2023). *On African Music: Techniques, Influences, Scholarship*. Oxford University Press.
2. Collins, J. (2018). *Highlife giants: West African dance band pioneers*. Cassava Republic Press.

### Digital Resources and Multimedia

1. Akwaaba Music. (2023). Contemporary African music platform. <https://www.akwaabamusic.com>
2. International Library of African Music. (n.d.). ILAM digital archive. Rhodes University. <https://www.ru.ac.za/ilam/>



## APPENDIX A: GROUP PERFORMANCE PROJECT

### INSTRUCTIONS

Form a group of **4-10 members** to prepare and perform a Ghanaian or African musical piece with clear social, political or economic significance. Select traditional instruments, vocal styles and performance practices appropriate to the chosen cultural context. Rehearse thoroughly, focusing on authentic expression, cultural presentation, and effective communication of the piece's social message.

### GROUP REQUIREMENTS

- Assign performance roles based on traditional ensemble structures (e.g., master drummer, supporting percussionists, lead vocalist, chorus, dancers)
- Research the historical and social context of your selected piece
- Prepare a brief (*1-2 minute*) introduction explaining the social/political significance
- Document your rehearsal process and interpretive decisions
- Present your performance in Week 4 before an audience

### PERFORMANCE REQUIREMENTS

- **Duration: 5-10 minutes**
- All group members must actively participate
- Demonstrate appropriate cultural performance etiquette
- Communicate the social/political message through authentic musical expression
- Include appropriate costuming, movement, and staging elements that respect the tradition

### ASSESSMENT RUBRIC (TOTAL: 20 MARKS)

#### 1. Social/Political Content and Cultural Context (5 marks)

- Accurate representation of the musical tradition
- Clear communication of social/political message
- Culturally appropriate performance practices
- Meaningful contextual introduction
- Historical/cultural accuracy

*5@ 1 mark each = 5 marks*

#### 2. Artistic Expression and Technical Execution (5 marks)

- Authentic vocal/instrumental techniques
- Appropriate movement and gestures

- Expressive delivery of musical elements
- Effective use of dynamics and tempo
- Precise execution of rhythmic patterns

***5@ 1 mark each = 5 marks***

**3. Ensemble Coordination and Community Expression (4 marks)**

- Effective leadership and response patterns
- Balance between individual roles and group cohesion
- Responsive musicianship and listening
- Unified presentation of the performance

***Any 2 @ 2 marks each – 4 marks***

**4. Cultural Authenticity and Creative Interpretation (3 marks)**

- Respectful adaptation of traditional material
- Meaningful interpretive choices
- Effective staging and presentation
- Balance between tradition and expression

***Any 3 @ 1 mark each = 3 marks***

**5. Performance Etiquette and Time Management (3 marks)**

- Appropriate entrance and acknowledgment practices
- Audience engagement and communication
- Performance completed within 5-10 minutes
- Professional stage presence and deportment

***Total = 20 marks***



## APPENDIX B: SAMPLE PORTFOLIO ASSESSMENT

**Task:** Compile and submit a comprehensive portfolio that represents your work for the entire academic year. The portfolio should include a selection of exercises/assignments, project work, reflective pieces, and both mid-semester and end of semester examination papers.

### STRUCTURE AND ORGANISATION OF THE PORTFOLIO

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

1. **Cover Page with:**
  - a. *learner's name*
  - b. *class*
  - c. *subject*
  - d. *period/date, etc.*
2. Table of Contents which has the list of items included with page numbers.
3. Brief description/background of items such as background information for each included artefact, etc.

### LEARNERS' WORKS TO BE INCLUDED IN THE PORTFOLIO

1. Class Exercises/Assignments
2. Project works (Music creative works)
3. Reflective Pieces
4. Mini-research work
5. Mid-semester examination papers
6. End of semester examination papers, etc.

### MODE OF ADMINISTRATION FOR PORTFOLIOS

1. Clearly explain the purpose of the portfolio and its various components to the learners. Provide examples and templates for each section to guide them in their work.
2. Set up regular review sessions, every 4 weeks, to monitor learners' progress. During these checkpoints, they offer feedback and guidance to help them improve their portfolios.
3. Share the scoring rubrics with the learners and thoroughly explain how their work will be evaluated.
4. Set the final due date for portfolio submission in Week 22 of the academic calendar. Offer a grace period for learners to make revisions based on the final feedback they receive.

## MODE OF SUBMISSION/PRESENTATION

1. Clearly inform all learners of the final deadline for portfolio submission to ensure that all work is completed and submitted on time.
2. Learners should organise their portfolios in a clear and logical manner, with each section clearly labelled and easy to access.
3. Learners may submit their portfolios either in physical form or via the school's online submission system.
4. For digital submissions, learners should upload their portfolios either as a single file or in well-organised folders within the online platform.
5. Ensure the portfolio contains all required components: assignments, projects, quizzes, tests, reflective pieces, mini-research work, as well as mid-semester and end of semester examination papers.

## FEEDBACK STRATEGY

1. Schedule regular meetings to review learners' progress, set new goals, and make any necessary adjustments to their learning strategies.
2. Provide helpful comments throughout the learning process to support learners' development. Ensure that learners clearly understand how to use this feedback to continually improve their work and achieve better results.

## SCORING RUBRIC/ MARKING SCHEME

*Table 1.1:* Scoring rubric/ Marking scheme

Learner's pieces of work	Items	Marks per Item	Total Marks
Assignments/Exercises	2	1 mark each	2 marks
Projects works (Individual/ Group)	2	2.5 marks each	5 marks
Mini-project work	1	2 marks	2 marks
Reflective Piece	1	2 marks	2 marks
Mini-research Work	1	2 marks	2 marks
Mid-semester Examination Papers	2	2 marks each	4 marks
End of semester Examination Paper	1	3 marks	3 marks
<b>Total Marks</b>			<b>20 marks</b>

## SECTION 2: DIGITAL MUSIC CREATION AND NOTATION USING SOFTWARE TOOLS

### STRAND: MUSICAL FOUNDATIONS AND THE BUSINESS OF MUSIC

#### Sub-Strand: Rudiments in Music

**Learning Outcome:** Apply music notation software and basic programming tools to create, notate and playback musical ideas digitally.

**Content Standard:** Demonstrate understanding of the principles of music notation and explore basic music programming technologies to enhance composition and performance.

#### HINT



- The **Mid-Semester Examination** for Semester One takes place in Week 6. Use the Table of Specification in **Appendix C** to help you set the questions. Make sure the questions cover all the learning indicators from Weeks 1 to 5.
- Major instrument and ensemble performance which begin from Section 4 (weeks 12, 13 and 24) are a 'multi-term' course. In this regard, within **Weeks 5 to 8** of the semester, teachers are urged to display on the **Music Notice Boards**, as well as share via social media platforms, the list of WAEC prescribed pieces for all instruments for their final SHS year. At the same time, teachers should make provisions for the musical scores of the pieces to be placed under the custody of someone in, say, the School Library, or ICT Lab, or Photocopy Shop where learners can have access to make their own copies. This will allow learners to make the best decision regarding their choices. Scores in all the WAEC instrument offerings should be provided—viz., voice, at&nt&en, piano, guitar, violin, flute, clarinet, saxophone, trumpet, trombone, and tuba.

### INTRODUCTION AND SECTION SUMMARY

This section introduces learners to the creative and technical processes of digital music production using notation software and basic programming tools. It focuses on helping learners understand and apply music elements—such as pitch, rhythm, and dynamics—through digital platforms like MuseScore, Noteflight, Finale Sibelius and BandLab. Learners will explore digital tools to notate melodies, experiment with playback features and create original compositions, highlighting rhythmic and melodic patterns. Activities are structured around project-based, mastery-based and inquiry-based learning, with engaging methods like

gamification and peer critique. This section fosters independent and collaborative digital composition while building 21st-century skills in creativity, communication and digital literacy. The knowledge and skills gained here link to ICT, Creative Arts, Sound Engineering and Music Business, as learners also explore performance, presentation and production processes vital for modern musicianship.

*The weeks covered by the section are:*

**Week 5:** *Exploring Staff Notation with Digital Tools*

**Week 6:** *Melody Notation and Playback Using Software*

**Week 7:** *Creating Digital Music with Rhythm and Melody*

**Week 8:** *Presenting Digital Compositions with Patterns*

## SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs a blend of Project-Based Learning, Mastery-Based Learning, and Inquiry-Based Learning to foster digital music literacy. Learners engage in hands-on activities using notation and audio software to compose and revise music. Gamification techniques such as digital scavenger hunts and music tool challenges are used to reinforce concepts in a fun, competitive manner. Talk-for-Learning strategies encourage peer-to-peer critique and collaborative revision. Emphasis is placed on progressive learning through guided tasks—allowing learners to build competencies step-by-step while exploring their own creative ideas through digital expression.

## ASSESSMENT SUMMARY

Assessment for this section is structured around a combination of individual and group tasks, aligned with weekly focus areas: digital music creation, notation, peer critique, and practical performance. Emphasis is placed on evaluating both the creative process and the final musical output, guided by clearly defined success criteria. The assessment is integrated into a gamified class exercise, where learners complete interactive challenges on note entry, playback accuracy, and melodic construction using digital software. Performance is judged based on engagement, speed and correctness of tasks. It features a mid-semester examination, combining short essays and objective questions. Learners will submit portions of their digital compositions with screenshots, annotations, or journals explaining their creative decisions as homework or portfolio building and there shall be a practical performance-based assessment, where learners present their final digital compositions to the class. Assessment will focus on creativity, accurate notation, expressive features, and appropriate use of digital tools. Teachers and peers may provide feedback based on pre-defined rubric.

*The assessment strategies for the weeks are:*

- **Week 5:** *Class exercise*
- **Week 6:** *Mid-semester examination*
- **Week 7:** *Homework/Portfolio*
- **Week 8:** *Practical Performance*

Refer to pages **22, 37, 46, 63, 66** and **74** of the Teacher Assessment Manual and Toolkit for detailed guidance on implementing assessment strategies. The teacher needs to record learners' achievements according to the success criteria in the Transcript

***Note:** Check the “**Hint**” under each week’s key assessment for extra help on how to carry out the assessments. Always mark learners’ work using a rubric or marking guide and give them quick feedback on how they performed.*

## WEEK 5: EXPLORING STAFF NOTATION WITH DIGITAL TOOLS

**Learning Indicator:** *Identify and explain basic elements of staff notation (pitch, rhythm, dynamics) in digital notation software (e.g., Finale, Sibelius, MuseScore, Noteflight)*

### Focal Area: Understanding and Applying Basic Staff Notation Elements—Pitch, Rhythm, and Dynamics—Using Music Notation Software Tools

In this week’s lessons, learners are introduced to the core elements of staff notation—pitch, rhythm, and dynamics—and how these elements are visually and aurally represented in digital notation software. Indeed, as experienced in Year One, staff notation is the system used to visually represent musical sounds. It consists of five lines and four spaces, each representing different pitches. In digital contexts, notation software like MuseScore, Finale, and Noteflight provides virtual tools for entering and editing these notations. Using platforms such as MuseScore, Finale, Noteflight, or Sibelius, learners explore how to input, edit, and apply these elements in creating short musical ideas. The focus is on gaining practical digital skills while reinforcing theoretical understanding. This foundation equips learners to transition smoothly into digital composition, editing, and playback, which are key aspects of modern musicianship. Through project-based, gamified and scaffolded tasks, learners will move from basic identification to confident application of musical elements in a digital environment.

#### Equipment for Setting up Simple Studio

1. A computer
2. Sound card
3. Microphone preamp
4. Monitors (Mixing speakers)
5. Headphones
6. USB to SCART MIDI cable
7. USB type A – USB type B MIDI cables
8. MIDI Keyboard
9. Condenser Microphone

These tools can help set up a basic recording studio. A computer with music software is enough to create music. However, for recording, you will need extra equipment to make the work easier and better.

## Setting-Up Recording Equipment: A Simple Guide

Follow these simple steps to set-up Studio Equipment

- i. Use the USB cable provided with the sound card.
- ii. Plug the flat end (Type A) into your computer and the square end (Type B) into the sound card. Some sound cards get power through the USB, while others may need a separate power adapter.
- iii. Connect the Preamp to the Sound Card
- iv. Plug your microphone into the preamp using an XLR cable. Use a mic stand and pop filter for better sound quality.
- v. **Preamp Output to Sound Card:** Connect the preamp's output to the sound card's line input using an XLR or TRS (¼ inch) cable. Avoid using the mic input on the sound card to prevent distortion from double amplification.
- vi. **Connect Your Studio Monitors to the Sound Card:** Use TRS (jack) or XLR cables to connect the left monitor to the left output and the right monitor to the right output of the sound card. This gives you clear stereo sound for accurate listening.

## DAW – Digital Audio Workstations

A Digital Audio Workstation (DAW) is a computer software application used for recording, editing, and producing audio files, including songs, musical compositions, speech and sound effects. Examples are as follows:

- **FL Studio:** Great for beginners and electronic music production.
- **Ableton Live:** Popular for live performance and electronic music.
- **Logic Pro X:** A powerful DAW for Mac users, widely used in studios.
- **GarageBand:** A beginner-friendly DAW available for Mac and iOS.
- **Cubase:** Known for strong MIDI capabilities and professional production.
- **Pro Tools:** Industry-standard DAW for recording, mixing, and mastering.
- **Reaper:** Affordable and highly customisable, suitable for all levels.
- **Studio One:** Offers a smooth workflow for recording, mixing, and mastering.
- **Cakewalk by BandLab:** A free professional-grade DAW for Windows.
- **Bitwig Studio:** Modern DAW with advanced modulation features.

## Basic Software Navigation

Learners need to become familiar with the basic functions of the software: opening new scores, selecting instruments, entering notes, saving work, and using the playback feature to listen and evaluate their entries.

## Pitch

Pitch refers to how high or low a note sounds. Notes are placed on the staff using clefs (primarily treble and bass). Learners should learn to enter notes in stepwise motion, skips, and leaps using software tools. Input methods may include the computer keyboard, mouse, or MIDI interface.

## Rhythm Notation

Rhythm involves note durations and their timing. Common note values include semibreve (whole note), minim (half), crotchet (quarter), quaver (eighth), and semiquaver (sixteenth). Rests are used to indicate silence. Learners should practise inputting, grouping, and beaming notes correctly in software.

## Dynamic Markings

Dynamics indicate the loudness or softness of music. Common dynamic symbols include ‘p’ (soft), ‘f’ (loud), ‘crescendo’ (gradually louder), and ‘decrescendo’ (gradually softer). Learners explore how to insert these symbols in software and listen to their playback effect.

## AI Tools for Composing & Generating Music

### 1. *Amper Music*

- AI-generated music based on mood, style, and instrumentation
- Useful for film scoring, podcasts, and content creators

### 2. *AIVA (Artificial Intelligence Virtual Artist)*

- Composes emotional music in various styles (classical, cinematic, pop)
- Great for game and film scoring, or as a compositional assistant

### 3. *Soundraw*

- AI music generator that allows users to customise length, intensity, and instruments
- Useful for content creators and composers looking for royalty-free music

### 4. *MuseNet (by OpenAI)*

- Can generate multi-instrumental compositions in various styles
- Works well for experimenting with music blending genres

### 5. *Ecret Music*

- Generates royalty-free background music for video, games, and ads
- Simple interface and scene-based generation (e.g., “calm morning,” “battle scene”)

## Learning Task

Create a 4–8 bar melody using MuseScore (or similar). The melody should use stepwise pitch movement, at least two different note values, and two dynamic symbols. Perform or play back the piece and explain your choices to your peers.

## PEDAGOGICAL EXEMPLARS

### Project-Based Learning

Learners use MuseScore or Noteflight to input a simple 4–8 bar melody, applying stepwise pitch motion, common rhythmic patterns (e.g., crotchets, quavers), and at least two dynamic markings. Learners perform their short piece and explain how each element was applied. Support low-level learners by providing sample melodic fragments to complete or modify while challenging advanced learners to include a sequence, variation or use of a question-and-answer phrase structure.

### Mastery-Based Learning

Learners complete guided micro-tasks:

- **Task 1:** Insert pitches on the staff using correct clef and key signature.
- **Task 2:** Apply a variety of rhythmic note values (e.g., minims, dotted rhythms).
- **Task 3:** Insert crescendo, decrescendo, forte and piano using software tools.

Offer pre-filled templates for learners who need support (e.g., partially notated staves) and challenge advanced learners to transpose their melody into another key or clef.

### Gamification

In a digital “*notation treasure hunt*,” or alternatively, “*rhythm relay*” learners are challenged to locate and apply specific symbols in MuseScore or similar tools (e.g., *find and insert a rest, place a forte marking, identify the treble clef*). Points are awarded for correct identification and use. Provide starter kits (e.g., *hints, symbol guides, screenshots*) for learners who need scaffolding. Advanced learners can be challenged to create their own hunt or relay game for peers using less common musical elements.

### Notation Treasure Hunt

#### How to Play:

1. Before the class, prepare a list of musical notation elements that learners have learnt or are currently studying. Ensure that each learner has access to the notation software and is familiar with its basic functions.
2. Explain to the learners that they will embark on a “treasure hunt” within the notation software to find and apply specific musical elements.
3. Distribute the checklist or worksheet containing the list of elements to be found.

#### The Hunt:

Learners navigate through the software to locate each listed element.

For each item, they must:

- Find the tool or menu option that allows them to insert or modify the element.
- Apply the element to a sample score or create a new example demonstrating its use.

- Record the location of the tool within the software and any observations about its function.

### Review and Discussion

1. After completing the hunt, reconvene as a class to discuss findings.
2. Encourage learners to share tips on locating elements and any challenges they faced.
3. Use this opportunity to reinforce correct usage and clarify any misunderstandings.

### Alternative Game: Rhythm Relay (Digital or Physical)

The objective of this game is to reinforce rhythm reading and typing skills.

#### How to Play:

- Divide learners into teams.
- Each team is given a simple rhythm pattern to reproduce using notation software (e.g., MuseScore).
- One learner at a time runs to a “*station*” (computer or board), adds one correct rhythm note, and returns for the next teammate to continue.

First team to finish with correct notation wins.

### KEY ASSESSMENT

- **Assessment Level 1:** What are the names of two digital notation software platforms used for entering musical notes?
- **Assessment Level 2:** Explain how rhythm and dynamics are represented in digital notation software
- **Assessment Level 3:** Using MuseScore, input note durations (e.g., quavers and minims) to form a musical sentence and apply dynamic symbols like crescendo and forte.

#### HINT



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

## WEEK 6: MELODY NOTATION AND PLAYBACK USING SOFTWARE

**Learning Indicator:** *Notate a simple melody using music notation software and apply playback features.*

### Focal Area: **Creating and Evaluating Melodies Using Music Notation Software**

For this week, learners expand their digital musicianship by notating simple original melodies and engaging with playback tools in music software. Building upon prior knowledge of pitch, rhythm, and dynamics, they will compose short melodies using digital notation tools like Finale, MuseScore or Noteflight. Emphasis is placed on creativity, structure, and the ability to aurally assess musical ideas. Through peer critiques, playback listening, and iterative revisions, learners strengthen both their compositional voice and technical fluency in using digital tools for musical creation.

#### **Digital Notation Techniques**

- **Music Software:** Finale, MuseScore, Noteflight, etc.
- **Navigating the user interface:** toolbar, note input, editing.
- **Basic commands:** note duration, rests, accidentals, ties, slurs.

#### **Composing Original Melodies with Pitch, Rhythm, and Dynamics**

- **Melody** construction using steps, skips and leaps.
- **Rhythmic patterns** (e.g., syncopation, repetition).
- **Dynamics** (pp to ff) and expressive markings (crescendo, diminuendo).

#### **Playback and Aural Editing: Listening as a Creative Tool**

- Identifying errors by ear (e.g., wrong pitches or awkward rhythms).
- Editing and revising based on playback.

#### **Structuring Short Melodies: From Motif to Musical Sentence**

- Motif, phrase, and period structures.
- Use of repetition, variation, and contrast.
- Cadences: perfect, imperfect, and interrupted.

#### **Exploring Musical Identity through Digital Composition**

- Expressing mood, character and emotion through melody.
- Personal styles: scales, favourite intervals, rhythms.
- Encouraging stylistic diversity (e.g., classical, choral, Afrobeat, gospel, African style).

### **Comparative Tools: Finale vs MuseScore vs Noteflight**

- Comparing ease of use, features, and accessibility.
- Cloud-based vs desktop software considerations.

### **From Sound to Score: Translating Aural Ideas into Notation**

- Internalising melodic ideas before writing.
- Singing or humming a melody before inputting it.
- Using playback to test accuracy and expressiveness.

#### **Learning Task**

Using a music notation software of your choice (MuseScore, Noteflight, or similar), compose an original melody of 8 to 12 bars in a chosen key. Your melody should include:

- stepwise and/or small intervallic movement
- a consistent rhythmic pattern
- at least two different dynamics (e.g., mf, p, crescendo)

Once completed, use the playback function to listen to your melody and revise any areas that may not sound pleasant.

## **PEDAGOGICAL EXEMPLARS**

### **Project-Based Learning**

Learners create and edit an 8–12 bar melody using music software. They apply theoretical knowledge of melodic construction and rhythm and reflect on their work through playback and revision. Learners who need support may be provided with melodic prompts or partially filled templates to build from. Advanced learners can be encouraged to extend their melodies or incorporate modulation or syncopation.

### **Mastery-Based Learning**

The task is scaffolded into stages—entering a given melody, composing a new one, using playback for review—progressing only upon successful completion of each phase. Provide varying levels of scaffolding, especially for less confident learners, provide step-by-step guide and templates for them while for Intermediate level learners, prompt questions to guide melodic choices. You can use open-ended task with optional modulation or dynamic shaping for advanced learners.

### **Talk for Learning (Peer Critique)**

Learners share their compositions in pairs or small groups. They explain choices in pitch direction, rhythm, and use of dynamics, and receive structured feedback that informs further

editing. Use guided prompts for varied learning levels. For example, provide sentence starters or critique prompts tailored towards different learner abilities:

1. **Beginner:** “I noticed your rhythm was mostly made of...”
2. **Intermediate:** “What if you added contrast in pitch here?”
3. **Advanced:** “How does your dynamic choice reflect the mood of the piece?”

## KEY ASSESSMENT

- **Assessment Level 2:** Compare the use of MIDI keyboards and computer keyboards when entering notes into digital music notation software.
- **Assessment Level 3:** You are tasked with setting up a simple home recording studio using the listed equipment. Identify possible setup errors that could affect sound quality and suggest how to avoid them.
- **Assessment Level 4:** Design a digital composition project where you must use a DAW and at least one AI music tool to create a short piece that reflects a chosen mood (e.g., joyful, tense, reflective). Include planning, software selection, creative process, and how the final product will be evaluated.

### HINT



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

## WEEK 7: CREATING DIGITAL MUSIC WITH RHYTHM AND MELODY

**Learning Indicator:** *Create and present a short musical piece using either notation software or simple programming tools, highlighting rhythm and melodic patterns.*

### Focal Area: Designing and Presenting Musical Ideas through Rhythm and Melody

This week introduces learners to the creative process of developing and presenting original musical pieces using digital tools. Learners explore how rhythmic structures and melodic patterns shape musical meaning. They are guided to combine software-based composition and basic programming tools (e.g., MuseScore, BandLab, Noteflight) to craft short works. Emphasis is placed on idea development, musical structure, experimentation, and reflection. This lesson encourages exploration, digital creativity, and practical demonstration of rhythmic and melodic thinking in music.

#### EXPLORING THE CREATIVE PROCESS IN DIGITAL MUSIC COMPOSITION

The creative process in digital music composition involves several stages that guide learners from the birth of an idea to its final presentation. Understanding this process equips learners with a structured approach to composing music while encouraging personal expression and artistic growth. The first stage is ideation, where learners generate initial musical ideas. This may begin with a rhythmic pattern, a melodic phrase, or even a mood they wish to express. Brainstorming techniques such as singing motifs, clapping rhythms, or using simple musical prompts help stimulate creativity at this stage. Learners are encouraged to record or jot down any ideas that come to mind, without fear of imperfection.

The next stage is development, where these raw ideas are shaped into more structured musical forms. Learners explore how to extend, vary, or contrast their initial motifs. Digital tools such as MuseScore, Noteflight, or BandLab allow them to experiment with different rhythms, pitches, and textures, offering immediate feedback through playback. In the refinement stage, learners listen critically to what they have created. They reflect on how well their musical ideas are communicated and make adjustments to improve flow and expression. This phase may involve editing note values, adjusting dynamics, or restructuring sections of their piece to achieve better coherence.

Finally, in the presentation stage, learners prepare their compositions for sharing. This could involve exporting their digital score, playing back the audio for an audience, or presenting their work in class. Emphasis is placed on clear notation, expressive detail, and confident delivery.

## Crafting Musical Meaning through Rhythm and Melody

In music composition, rhythm and melody work together to shape meaning and emotional expression. This topic encourages learners to understand how these two elements influence the feel and flow of music. Rhythmic structures—such as steady beats, syncopation, and rests—create motion, tension, and release. Learners explore how varying rhythms can alter the mood of a composition, whether lively, calm, or suspenseful.

Melody, defined by pitch contour, interval patterns and phrase shape, provides the primary voice of most compositions. Learners study how rising and falling melodic lines can convey emotions such as joy, sadness, or excitement. They experiment by combining rhythm and melody to create short musical statements that communicate ideas or stories. Digital tools support this process by allowing learners to hear how their choices influence the expressive character of their music.

## Using Software-Based Composition Tools Creatively

Digital music tools like MuseScore, Noteflight and BandLab open a world of creative possibilities for learners. These platforms allow learners to notate, arrange, and experiment with musical ideas quickly and flexibly. This topic focuses on building technical fluency with these tools while encouraging imaginative composition. Learners are introduced to key features such as note entry, playback, instrument selection, and layering. They explore how to write melodies, harmonies, and simple accompaniments using the interface. The goal is not just to input notes but to use the software as a space for experimentation and discovery. As learners become more comfortable, they begin to make musical decisions with greater confidence, using the technology to bring their ideas to life with intention.

## Idea Development in Composition: From Motif to Complete Work

Musical compositions often begin with a small idea—a motif—that grows into a larger, structured piece. In this topic, learners examine how to take short rhythmic or melodic motifs and transform them into full musical phrases or sections.

They are guided through techniques such as repetition, variation, and sequencing to develop and extend ideas. Learners also explore formal structures such as binary, ternary, or rondo forms to shape their work. Through hands-on digital composition, they see how a simple idea can evolve into a complete musical statement, helping them develop patience and precision in their creative work.

### Learning Tasks

Using *MuseScore*, *Noteflight*, *BandLab*, etc. or another approved music technology tool, compose a short original musical piece (8–16 bars) that clearly showcases rhythmic creativity and melodic development. Focus on:

- Rhythmic drive (e.g., syncopation, ostinato, varied durations)
- Melodic clarity (e.g., repetition, stepwise motion, question-answer phrases)
- Form and expression (e.g., ABA structure, dynamic shaping)

Once completed,

- Playback and revise your piece using software tools.
  - Export or print your final score.
  - Document your process in a short reflection or checklist:
1. What ideas did you explore?
  2. How did playback help you revise?
  3. What patterns did you use and why?

### PRESENTATION

Share your piece in class or online with a brief verbal or written explanation. Peer feedback will help refine your understanding.

## PEDAGOGICAL EXEMPLARS

### Project Portfolio

Learners design and document the entire process of creating a digital composition—from ideation and sketching to tool use, editing, and final production. This develops ownership and critical reflection. Allow learners to choose how they present their portfolios—options may include a digital slideshow, a written journal with screenshots, a video walkthrough of their process, or a narrated screen recording. This supports visual, kinesthetic, and auditory learning preferences.

### Inquiry-Based Learning

Learners investigate open-ended questions such as, “*How can rhythm drive a musical idea?*” or “*What makes a melody memorable?*” Through guided inquiry, they analyse examples from various genres, engage in peer discussions, and explore their own interpretations. To apply their findings, learners design short musical pieces using digital composition tools such as MuseScore, Flat.io, or NoteFlight. Those who prefer visual learning may sketch rhythm or melody contours before inputting them digitally. Auditory learners may rely more on playback features to test musical impact, while kinesthetic learners may physically tap out rhythms or sing melodic ideas as they compose. Teachers scaffold the process by offering varied reference materials—such as annotated scores, rhythm samples, or short videos—and by grouping learners strategically to ensure peer support across ability levels. The final musical output should reflect the learner’s response to their selected inquiry, showcasing both creativity and conceptual understanding.

### Project-Based Learning

Individually or in groups, learners create and present a short musical piece highlighting clear rhythmic motifs and melodic phrasing. They explain how patterns were used to communicate mood or structure during class presentations. Learners choose between composing using notation software (e.g., MuseScore) or performing live with instruments/voice, depending on

their comfort and skill level. For presentation, learners may present their work through live performance, audio recording with commentary, annotated score sheets, or visual maps showing the use of motifs and phrasing.

## KEY ASSESSMENT

- **Assessment Level 2:** Explain how rhythm and melody work together to communicate emotion in music. Give one example of how changing rhythm can affect the mood of a melody.
- **Assessment Level 3:** You have created a short rhythmic motif as your starting idea. Briefly describe the process you would follow to turn that motif into a full composition using digital tools.
- **Assessment Level 4:** You started creating a short melody (a motif) in MuseScore or BandLab, but you are not sure how to grow it into a full composition. It sounds too short and repetitive. What will you do to develop your motif into a complete and interesting piece considering the structure, rhythm and melody as well as the playback tool to check and improve your work.

### HINT



*The recommended mode of assessment for Week 7 is **homework**. Refer to any of the key assessment questions to assign the homework.*

## WEEK 8: PRESENTING DIGITAL COMPOSITIONS WITH PATTERNS

**Learning Indicator:** *Create and present a short musical piece using either notation software or simple programming tools, highlighting rhythm and melodic patterns.*

### Focal Area: Digital Composition Showcase – Highlighting Rhythm and Melodic Structure

In this concluding phase of the section, learners consolidate their experience by completing, presenting, and reflecting on their original digital compositions. The focus is on showcasing their understanding of musical structure, creativity in idea development, and proficiency in using technology to express musical thought. Learners are guided to review and polish their work using digital tools such as MuseScore, Noteflight, or BandLab. They assess their compositions for clarity of form, balance between rhythmic and melodic content and expressive detail. This involves refining transitions, adjusting dynamics, correcting notation, and enhancing playback quality to ensure the music communicates its intended mood or message effectively.

### Artistic Decision-Making and Problem-Solving in Composition

Artistic decision-making is central to the music composition process, particularly when using digital tools. Learners are constantly required to make choices about pitch, rhythm, form, texture, and instrumentation. These decisions are not arbitrary; they are based on how effectively the music communicates a mood, theme, or narrative. As learners develop their pieces, they encounter challenges such as awkward transitions, cluttered textures or melodies that feel incomplete. These moments require problem-solving—adjusting note sequences, refining rhythms, altering dynamics or rethinking the structure altogether. With the help of notation software and playback tools, learners can test, evaluate and revise their ideas efficiently.

### Personal Expression and Growth through Digital Creativity

Digital music composition offers a powerful medium for learners to express themselves artistically. Through tools like MuseScore, Noteflight, and BandLab, learners can translate inner thoughts, emotions, and cultural influences into sound. Whether writing a serene melody, an energetic beat, or a reflective piece, learners use music to tell their own stories. As they become more comfortable with digital platforms, they grow in confidence and independence. They explore different genres, experiment with new sounds, and develop a unique compositional voice. Through this creative freedom, learners gain a greater sense of ownership over their work and appreciation for their own capacity to invent, reflect and express themselves through modern music-making technologies.

## Cross-Curricular Integration with Creative Writing and ICT

Digital music composition naturally intersects with other subject areas, particularly Creative Writing and Information and Communication Technology (ICT). In reflecting on their compositions, creators usually engage in creative writing practices—describing their musical intentions, narrating their compositional journey and expressing thoughts on their creative process in written form. This strengthens their narrative thinking and literacy skills. Meanwhile, the use of digital composition platforms supports the development of ICT skills such as digital navigation, file management, interface literacy and multimedia integration. These cross-curricular links make the music classroom a dynamic, interdisciplinary space that supports broader educational goals while nurturing artistic and digital fluency.

## Editing and Refining Musical Elements (Melody, Rhythm, Harmony, Dynamics)

Once a musical idea has been drafted, the editing and refining stage becomes crucial to enhance expression and coherence. Composers usually revisit their compositions to assess and improve individual musical elements. Melody is examined for shape, singability, and logical progression. Are the melodic lines flowing naturally? Do they convey the intended emotion? Rhythm is adjusted for variety and balance—too much repetition or too many irregularities may disrupt the musical flow. Harmony is checked for consistency, functionality and richness, ensuring that chords support the melody effectively. Dynamics are added or revised to bring expression and contrast, guiding how the piece should be performed or experienced.

## Structuring a Piece with Clear Beginning, Development and Conclusion

A well-composed musical piece has a clear structure that gives it direction and form. This concept focuses on helping learners understand how to organise their ideas into coherent sections: a beginning (introduction or opening phrase), a development (exploring or expanding the main idea), and a conclusion (a closing phrase or cadence that brings resolution). This makes the piece feel complete and satisfying to the listener.

### Learning Tasks

Compose a short original musical piece (8–16 bars) using MuseScore, Noteflight, BandLab, or any approved music software. Your piece must:

1. Highlight rhythm (e.g., syncopation, ostinato, rests, varied durations),
2. Show melodic development (e.g., repetition, sequencing, contrast),
3. Include a basic structure (e.g., binary, ternary, or phrase-based form).

#### What to Submit:

- Final digital score/audio file.
- A short written or recorded reflection on your composition process (*What did you try? What worked? What changed after playback?*).

## PEDAGOGICAL EXEMPLARS

### Project Portfolio

Learners finalise and present their digital musical pieces in class or virtually, including reflection notes and annotated scores. Portfolios include documentation of creative decisions and revisions. Let learners choose to present their portfolios as printed or digital score with commentary; video presentation explaining the process or slide deck combining audio, visuals and text. For learners with stronger verbal skills, allow audio-recorded reflections instead of written notes to document their creative thinking and revisions.

### Inquiry-Based Learning

Learners respond to guiding questions such as “*What techniques did I use to make my melody stand out?*” or “*How did playback shape my choices?*” These responses are tied to their final work and shared. Depending on the interest and strength of the learners allow them to share their reflections through either written journal entries, audio recordings (voice notes) or short video reflections.

### Project-Based Learning

Learners independently or in small teams present their short musical works, demonstrating effective use of melody and rhythm. Peers assess how musical structure and patterns contribute to the overall effect. Let learners choose how to present their compositions either through live performance, pre-recorded audio or annotated digital score with playback.

## KEY ASSESSMENT

**Assessment Level 2:** Explain how a composer can improve a melody during the editing process. Mention at least two things they might change and why.

**Assessment Level 3:** You are composing a short musical piece that feels incomplete. In not less than 50 words, describe how you would use digital tools and musical knowledge to identify and solve the problem.

**Assessment Level 4:** 1. You were given a task to compose a short melody using lyrics provided by your teacher. You used a digital music tool like MuseScore, BandLab, or Noteflight to create the piece. After composing the first version, you noticed that some parts of the melody did not clearly express the emotion of the lyrics, and the rhythm did not match the natural flow of the words. Explain how you would improve your composition indicating the creative decisions, how you would edit and refine your work including tools and techniques you would use to help communicate your musical ideas more clearly.

### HINT



The recommended mode of assessment for Week 8 is **practical performance**. Refer to Assessment DoK level 4 for a sample question to assign the practical performance.

## SECTION 2 REVIEW

This section introduced learners to basic digital music notation and composition tools, enabling them to apply foundational concepts of pitch, rhythm, and dynamics using software like MuseScore and Noteflight. Through scaffolded activities, learners identified musical elements in digital environments, notated melodies, and developed short compositions that reflected both technical skills and creative thinking. The section encouraged inquiry and collaboration, with tasks designed to deepen conceptual understanding and extend into strategic composition and performance planning.

Learners demonstrated learning through progressive projects, peer critiques, and playback-based revisions. Key assessments such as class exercise, Homework submissions and practical performances were used to track progress and reflection. The integration of music technology enhanced learners' digital fluency, artistic confidence, and ability to communicate musical ideas effectively. The section also fostered cross-curricular links with ICT and Creative Writing through structured documentation and guided critique.

### Additional Reading

1. Dorfman, J. (2022). *Theory and practice of technology-based music instruction*. Oxford University Press.
2. Johnson, C., & King, A. (Eds.). (2024). *Music, Technology, Innovation: Industry and Educational Perspectives*. Taylor & Francis.



## APPENDIX C: MID-SEMESTER EXAMINATION

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

### SAMPLE MULTIPLE CHOICE QUESTION:

The most function of dynamics in a digital composition is

- a. adjusting tempo
- b. changing the clef
- c. indicating loudness or softness
- d. determining instrument type

**Answer: C**

### SAMPLE ESSAY QUESTION:

You have been asked to create a short piece of music using a digital tool like MuseScore, Noteflight, or BandLab. After starting, you realise your music sounds incomplete — it has no clear beginning, middle or ending, and it does not show the feeling you want. In not more than 100 words, explain why it happened like that and show how to fix and improve your composition?

### SAMPLE ANSWER

The reason my music sounds incomplete is because I did not plan how it should start, grow, and end. I just added random notes without thinking about the story or feeling I wanted to show. I also did not use enough contrast in rhythm or melody, so the music sounds flat and confusing. To fix and improve it, I will first think about the message or mood I want to share — for example, happy, calm, or exciting. Then I will plan a clear structure:

- **Beginning:** I will start with a short melody that introduces the mood.
- **Middle (Development):** I will change the rhythm or pitch slightly to make it more interesting and build energy.
- **Ending:** I will slow the music down or repeat part of the beginning to give a feeling of closing.

I will use MuseScore to enter and edit my notes. The playback tool will help me listen to what I have done and check if it sounds right. I will also add dynamics (like loud or soft) and use slurs or rests to shape the melody more clearly. My composition will then have a clear form and express the feeling I want.

### RUBRIC

- Understanding the Problem (*3 marks*)
- Does the learner clearly explain why the music was incomplete?

**E.g.**, no structure (beginning, middle, end), unclear feeling, unplanned melody or rhythm.

**Any 3 @ 1 mark each = 3 marks.**

### PLANNING TO FIX STRUCTURE (6 MARKS)

Does the learner describe how to create a clear structure?

- **Beginning** (e.g., introducing a melody/mood)
- **Middle** (e.g., development or variation)
- **Ending** (e.g., closing or repetition)

**2 marks for each part well explained = 6 marks**

### USE OF DIGITAL TOOLS (5 MARKS)

Does the learner explain how they will use specific digital tools to fix and improve the music?

**Examples:** note input, playback, copy-paste, dynamics tool, lyric input.

**1 mark per, at least, 5 relevant tools/features explained. = 5 marks**

### MUSICAL TECHNIQUES FOR EXPRESSIVENESS (1 MARK)

Does the learner show awareness of how to communicate emotion or mood through:

- Melody shape (contour)
- Rhythm (matching natural flow or feeling)
- Dynamics and phrasing

**Any 1 @ 1 mark each = 1 mark**

**Total: 15 marks**

**Table 2.1:** Table of test specifications for mid-semester examination (Semester 1)

Week	Focal Area	Type of question	DOK Levels				Total
			1	2	3	4	
1	Figures and Traits in African Art and Popular Music	Multiple choice	2	3	2		7
		Essay			1		1
2	Comparing Art and Popular Music Styles in Africa	Multiple choice	4	3	2		9
		Essay			1		1
3	Social and Political Roles of Art and Popular Music in Ghana and Africa	Multiple choice	2	3	1		6
		Essay					

4	Practical Performance of Art and Popular Music in Socio-Political and Economic Contexts	Multiple choice	2	2	2		6
		Essay					
5	Staff Notation with Digital Tools	Multiple choice	2	3	2		7
		Essay			1		1
Total Essay		Multiple choice	9	11			35
				3		3	

## SECTION 3: COMMUNICATION THROUGH CULTURAL EXPRESSION

### STRAND: MUSICAL FOUNDATIONS AND MUSIC BUSINESS

#### Sub-Strand: Communication in Music and Related Arts

**Learning Outcome:** *Explore and apply indigenous music terminologies to communicate musical ideas, practices and expressions effectively within their cultural contexts.*

**Content Standard:** *Demonstrate the understanding of indigenous music terminologies as a means of communication in musical performance, description and interaction within traditional and contemporary artistic settings.*

### INTRODUCTION AND SECTION SUMMARY

This section introduces learners to indigenous music language as a communicative tool within Ghanaian musical contexts. Learners explore traditional terms associated with musical instruments, performers, roles, and performance settings across different ethnic groups. Through inquiry, simulation, and interactive discussions, they learn how language conveys meaning, emotion, and function in music-making. The section aims to develop learners' expressive abilities, cultural sensitivity, and awareness of how native terminologies shape the understanding and transmission of music. Learners will also relate their knowledge to social events, rituals, and communal practices. This section is strongly interlinked with Ghanaian Languages, Cultural Studies, and Creative Arts, reinforcing cross-disciplinary learning. The overall performance outcome is for learners to identify, interpret, and apply indigenous music-related terms in context, thereby strengthening their communication skills and cultural identity through music.

*The weeks covered by the section are:*

- **Week 9:** *Indigenous Music Terms and Meanings*
- **Week 10:** *How Music Terms Shape Performance*
- **Week 11:** *Using Indigenous Terms in Music Critique*

### SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs a variety of learner-centred pedagogies to help learners explore and apply indigenous music language meaningfully. **Inquiry-Based Learning** encourages learners to investigate traditional music terms through guided research, interviews with elders, or analysis of community performances. **Simulation** allows learners to engage in role plays and musical

enactments that incorporate indigenous terminologies in real-life contexts such as festivals or storytelling scenes. **Talk for Learning** supports collaborative dialogue and peer teaching, enabling learners to express, translate, and reflect on cultural concepts through music. These approaches foster active participation, cultural empathy, and functional communication. Teachers are encouraged to integrate **Project-Based Learning**, where learners compile glossaries, create short musical scripts, or document music practices using local language. The pedagogies used align closely with language and culture-based learning strategies and are designed to promote fluency, critical thinking, and creative expression in music.

## ASSESSMENT SUMMARY

Assessment in this section focuses on learners' ability to identify, interpret, and apply indigenous music terminologies accurately within culturally appropriate contexts. Learners will be assessed through oral presentations, role plays, short reflective writings, glossary projects, and class discussions. Teachers should evaluate clarity of expression, correctness of terminology, cultural relevance, and the learner's ability to relate terms to musical practices. Some assessments will be individual, while others will involve collaborative group work and peer evaluations. Teachers should record evidence of learning such as completed music glossaries, project portfolios, and performance simulations. These are to be documented in the transcript under descriptors such as "*Indigenous Music Communication*" or "*Cultural Terminology Application in Music*." Assessment tasks may also serve cross-curricular goals in Ghanaian Languages, Creative Arts, and Cultural Studies, strengthening the learner's communicative and cultural competence in multiple subject areas.

Refer to pages **22**, **52** and **56** of the **Teacher Assessment Manual and Toolkit** for insight on Discussion, Multiple Choice Questions (MCQs) and portfolio. The teacher needs to record learners' ability to identify indigenous music terms, explain how indigenous music terminologies convey meaning and explore the use of selected indigenous music terms in discussing or critiquing a traditional musical performance. The weekly recordable assessment strategies are:

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

**Note:** Check the "**Hint**" under each week's key assessment for extra help on how to carry out the assessments. Always mark learners' work using a rubric or marking guide and give them quick feedback on how they performed.

## WEEK 9: INDIGENOUS MUSIC TERMS AND MEANINGS

**Learning Indicator:** *Identify indigenous music terms used for describing instruments, rhythms, and performance roles in their communities.*

### Focal Area: Identifying and Exploring Indigenous Musical Terminologies

This week introduces learners to the rich vocabulary of indigenous Ghanaian musical traditions. Learners begin by identifying local terminologies used to describe instruments, performers, and musical activities in their communities. Through guided inquiry, simulation, and class discussion, they explore how these terms carry cultural meanings and reflect the identity and function of traditional music. Emphasis is placed on learning through oral communication, community examples, and experiential dialogue. This foundational week encourages learners to appreciate the depth of language in music and how it supports understanding and participation in Ghanaian cultural life.

#### Organological Vocabulary: Indigenous Ghanaian Musical Instruments

Indigenous Ghanaian instruments are classified by function and materials rather than Western systems. Key examples include **fontomfrom** (royal drums), **atumpan** (talking drums), **kidi** and **kagan** (supporting drums in Ewe music), **atenteben** (bamboo flute), **mmensoun** (seven reed pipes), **seperewa** (harp-lute), **goje** (one-stringed fiddle), **axatse** (gourd rattle), and **dawuro** (bell). Each name reflects the instrument's cultural role, sound quality, and status in ensemble settings.

#### Performance Roles and Status Designations in Traditional Ensembles

Ghanaian ensembles feature hierarchical structures with specific terminology. The **ɔkyerema** (master drummer) holds musical and spiritual authority, while supporting roles include **akasihene** (bell leader) and **adawura** (response singers) who interact with the **kantire** (lead singer). Status indicators include prefixes like **ɔ-** (one who) and suffixes like **-foɔ** (person of), reflecting social structures and reinforcing community values of expertise and tradition.

#### Regional Musical Dialect Variations

Ghana's linguistic diversity creates regional variations in musical terminology. Akan terms include **adowa** and **kete**; Ewe traditions feature **agbadza**, **atsiagbekor**, and **gahu**; Ga-Adangme terms include **kpanlogo** and **kolomashie**; Northern Ghana contributes terms like **luŋŋa** (hourglass drum) and **gunḡon** (bass drum). These variations reflect historical migration, cultural exchanges, and organisation of musical practices across ethnic boundaries.

#### Contextual Musical Expression Vocabulary

Indigenous Ghanaian music employs terms for expression including **dinn** (soft playing) and **dennen** (forceful playing). Rhythmic patterns have specific names like **sikyɪ** and **adaban** that

communicate entire frameworks. Performance instructions include **bɔ no sɛ** (play it like this) and **twa so** (cut through). Aesthetic descriptors include **ɛyɛ dɛ** (beautiful) and **ɛwɔ ahɔɔden** (powerful), reflecting cultural values around appropriateness and impact.

## Instrumental Classification Systems Workshop

Indigenous classifications group instruments by social function rather than physical properties. Material-based naming connects instruments to natural sources, like **apakyiwa** (specific tree for drums). Function-based terminology includes **ahenguar** (royal instruments) versus recreational categories. These systems reveal ecological knowledge, social hierarchies, and spiritual beliefs embedded in musical practice, reflecting cultural perspectives on the relationship between materials and social purposes.

## Musical Proverbs and Linguistic Symbolism

Drum language creates “text-in-sound” where rhythmic patterns represent specific proverbs. The **atumpan** talking drums use pitch to mimic tonal languages, with patterns called **mme** (proverbs). Song texts employ **abebuo** (metaphors) requiring cultural knowledge to interpret. Terms like **anwonwakoro** indicate hidden meanings beyond literal translation. These elements constitute oral literature that preserves history and provides social commentary through musical expression.

## Cross-Cultural Terminology Comparison

Musical terms reveal historical connections between ethnic groups. Comparative analysis shows shared roots in terms like Akan **fɔntɔmfrɔm**, Ga **fɔntɔmfrɔm**, and Ewe **vuga** (large royal drums). Differences reflect distinct cultural emphases, such as elaborate drum language vocabulary in Akan versus rhythm pattern naming in Ewe traditions. Linguistic analysis helps reconstruct historical relationships, demonstrating how terminology evidences cultural diffusion and adaptation in Ghanaian history.

## Performance Practicum: Applying Terminology in Context

Learners learn to respond to traditional verbal cues like **bra mu** (come in) and **gyae** (stop) that control ensemble coordination. Performance requires understanding contextual terminology such as **fi ase** (begin) and **tie me** (listen to me). The practicum integrates linguistic knowledge with physical performance, demonstrating cultural competence through proper response to verbal direction in the dynamic context of ensemble playing.

### Learning Task

Find the meaning of the following indigenous Ghanaian musical terms and categorise them into Instrumental Terms, Performance Roles, or Expression Terms:

1. *fɔntɔmfrɔm, atumpan, kidi, atɛntɛbɛn, seperewa, axatse, dawuro*
2. *ɔkyerɛma, akasahene, kantire, adawura*
3. *dinn, dennen, bɔ no sɛ, twa so, ɛyɛ dɛ, ɛwɛ ahɔɔden*

Explain how each term is applied in traditional Ghanaian music performance and how it reflects cultural values or social structures in its community of origin.

## PEDAGOGICAL EXEMPLARS

### Simulation

Learners participate in a simulated traditional music performance setting such as a drumming ensemble, durbar, or festival scene. They take on roles like lead drummer, dancer, praise singer, or instrumentalist. Throughout the activity, learners must use and explain indigenous terms such as *donno*, *axatse*, *obonu*, *akasa*, or *atsimevu* to describe their instruments and performance roles. This helps reinforce real-life usage and pronunciation.

#### What to Do

- Select varied traditional Ghanaian music examples featuring distinct indigenous roles (*okyerema*, *kantire*, etc.) and instruments.
- Prepare role cards with indigenous terminology for instruments, performance positions, and common instructions.
- Learners perform in the simulated ensemble, pausing briefly to explain each indigenous term's meaning and cultural significance.
- Observers use checklist forms to note correct terminology usage and cultural authenticity.
- Learners complete self-reflection sheets evaluating their understanding of indigenous terms and their application in performance context.

Slow learners may take on observer/documenter roles or supportive ensemble members (e.g., *axatse* player or backing singer), with simplified tasks such as mimicking rhythms or clapping along.

### Inquiry-Based Learning

Learners explore the guiding question: “*What terms are used in my community to describe musical instruments or roles?*” by conducting interviews with elders, observing local ceremonies, or reviewing media. They document findings and share them through oral presentations, illustrated posters, or community charts, building curiosity and research skills.

#### What to Do

- Provide interview guides with sample questions about local musical terms and recording sheets for documentation.
- Guide research with prompts like: “*What names are given to musical instruments in your community?*” and “*What terms describe different performers' roles?*”
- Groups compile findings in community terminology charts with columns for terms, meanings, and contexts of use.
- Learners with strong interpersonal skills may conduct live interviews with elders or local performers.

- Visual/auditory learners may collect evidence from videos, radio broadcasts, or photo archives.
- Reserved learners can use secondary sources, such as library books or family stories shared at home.
- Learners present discoveries using at least eight indigenous music terms, supported by audio recordings, photos, or demonstrations from their research.
- Create a class glossary of indigenous musical terminology with regional variations noted.

## Project Portfolio

Each learner compiles a personal glossary or project folder featuring indigenous music terminologies. The portfolio includes organised categories (e.g., instrument names, rhythm patterns, performance roles), definitions, illustrations, and brief descriptions of their cultural contexts. This serves as a concrete record of learning and supports cross-cultural appreciation.

### What to Do

- Provide learners with portfolio templates divided into sections for instrument names, performance roles, rhythmic patterns, and expression terms.
- Guide learners to collect at least 5 terms in each category from class activities and community research.
- For each term, learners must include the indigenous spelling, pronunciation guide, English translation, and cultural context.
- Require visual documentation through drawings, photographs, or diagrams of instruments or performance settings.
- Learners organise terms alphabetically within categories and create a table of contents.
- Include audio recordings (where possible) or QR codes linking to examples of terms in use.
- Conclude with a reflection section explaining how these terms reflect cultural values in Ghanaian musical traditions.
- Learners unfamiliar with the topic may list and define at least 5 indigenous terms with one illustration per term.
- Intermediate tier Learners add categories, cultural descriptions, and at least

## KEY ASSESSMENT

- **Assessment Level 1:** Identify and match indigenous music terms with their correct meanings and functions.
- **Assessment Level 2:** Explain how any four (4) chosen indigenous terms reflect cultural values in Ghanaian musical traditions.

- **Assessment Level 3:** Discuss how indigenous musical terminology help performers communicate during performance and preserve traditional practices. Your description should not be more than 80 words.

**HINT**



The recommended mode of assessment for Week 9 is **Discussion**. Make reference to Assessment Level 3 question for a sample.

## WEEK 10: HOW MUSIC TERMS SHAPE PERFORMANCE

**Learning Indicator:** Explain how indigenous music terminologies convey meaning and guide performance practices.

### Focal Area: Applying Indigenous Music Terminologies in Real Contexts

In Week 10, learners build on their understanding of indigenous music language by examining how these terms are used in practical and performance contexts. They engage in guided research and discussions that help them relate terms to actual musical events such as festivals, rituals, or community storytelling. The focus is on exploring how language shapes musical identity, instructs performance, and facilitates communication within traditional settings. This week strengthens learners' ability to explain the function and meaning of music terms across different Ghanaian cultures using real-life references.

#### Ritual Music Communication Systems

Ritual contexts employ coded terminology that mediates between physical and spiritual realms. Terms in **akom** (possession rituals) like **abɔfo** (spirits) and **kyereben** (divine communication) create protected knowledge systems accessible only to initiates. Ritual percussion employs specific calls like **akomfram** (spirit-summoning rhythms) that trigger precise responses from participants. This terminology functions beyond mere description to become activating language that facilitates spiritual transformation. Learners examine how these specialised vocabularies maintain boundaries between sacred and secular knowledge while ensuring proper ritual efficacy across generations.

#### Storytelling and Historical Narrative in Musical Terms

Musical terminology preserves historical memory through encoded references in praise songs and narrative performances. Terms like **apae** (royal praise recitation) and **adwinne** (historical drum patterns) function as oral archives documenting genealogies and significant events. The specialised vocabulary of **kwanso** (path-clearing songs) and **abibindwom** (warrior songs) embeds cultural values and behavioural expectations within musical expression. Learners analyse how these narrative-musical terms maintain collective memory, reinforce cultural identity, and transmit historical knowledge through performance rather than written records.

#### Cross-Regional Performance Practice Comparison

Performance terminology reveals both cultural distinctiveness and shared heritage across Ghana's regions. Comparative analysis of terms for dance formations—Akan-**asafo** formations, Ewe-**agbadza** circles, and Dagomba-**damba** processions—illustrates how spatial concepts reflect social organisation principles. Instructional terminology shows variation in teaching approaches: Akan's metaphorical language contrasts with Ewe's more technical directives. These regional differences preserve distinct cultural identities while shared concepts demonstrate

historical connections. Learners create comparative glossaries that map terminology variations, revealing both cultural boundaries and zones of intercultural exchange.

### Festival Music Simulation Laboratory

Learners recreate festival sequences using appropriate terminology to coordinate transitions between musical segments. Working with festival protocols for the Homowo, Kundum, or Damba celebrations, learners practice verbal cues that announce processions, royal entries, and musical ensemble segments. This simulation demonstrates how terminology synchronises multiple performance elements, maintains ceremonial order, and upholds cultural values. Learners experience how festival terms create a narrative structure that guides participants through complex cultural events, revealing the essential role of vocabulary in maintaining traditional integrity while accommodating contemporary adaptations.

### Contextual Analysis of Musical Recordings

Learners analyse field recordings to identify context-specific terminology in action. Using both historical and contemporary recordings, learners document how terms signal transitions, provide performance instructions, and indicate cultural contexts. This analysis reveals terminology evolution over time—how traditional terms adapt to new performance contexts while maintaining cultural functions. Learners create annotated listening guides identifying key terminological moments and explaining their cultural significance, demonstrating how recorded performances preserve not just music but entire systems of cultural knowledge embedded in specialised vocabulary.

### Musical Identity Documentation Project

Learners interview local musicians about terminology that defines their musical identity and tradition. The project examines how performers use specific terms to position themselves within cultural lineages and assert authenticity. Learners document how musicians navigate terminology differences when performing across cultural contexts, adapting vocabulary while maintaining traditional integrity. This fieldwork reveals how terminology functions as cultural identification, artistic lineage marker, and authentication mechanism. The resulting documentation shows how musical vocabulary simultaneously preserves tradition and adapts to contemporary performance contexts.

### Instructional Language Workshop

Learners practise using traditional teaching terminology to instruct peers in basic musical patterns. Working with terms like **tie me** (listen to me), **hwε me** (watch me), and **meka bio** (I repeat), learners experience how traditional instructional vocabulary structures the teaching-learning relationship. The workshop demonstrates how terminology sequences learning, provides corrective feedback, and maintains cultural standards of excellence. This practice reveals that mastering instructional terminology is essential for authentic participation in traditional music transmission, showing how vocabulary preserves not just musical content but teaching methodologies across generations.

## Community Performance Observation and Analysis

Learners attend and document live community performances, focusing on terminology usage in authentic contexts. Using structured observation protocols, learners identify how terms coordinate ensemble entrances, signal style changes, provide performance feedback, and mark ceremonial moments. This fieldwork reveals how terminology functions differently in lived practice versus classroom settings. Learners prepare analytical reports comparing textbook terminology with actual usage, noting contextual adaptations, dialectical variations, and generation differences in vocabulary application, demonstrating how terminology remains dynamic while preserving core cultural functions.

### Learning Task

1. In small groups, collect five indigenous musical terms from your community and create a chart showing each term's meaning and how it is used in musical performances.
2. Demonstrate these terms in a short performance and explain how they help musicians communicate with each other during traditional music making.

## PEDAGOGICAL EXEMPLARS

### Think-Pair-Share

#### Think Phase

The teacher introduces indigenous terms such as *atsimevu*, *adowa*, and *agbadza* using visual aids—images, brief video clips, and real instrument samples. Learners individually write brief reflections on what they think each term means and how it influences performers' roles or behaviours. Learners who benefit from additional support may be given a word–image matching sheet with brief descriptions; advanced learners may be challenged to predict how the terms influence musical interaction.

#### Pair Phase

Learners are grouped in heterogeneous pairs. The teacher distributes tiered discussion cards tailored to different ability levels. These cards contain sentence starters and guiding prompts like:

- *“I think adowa influences movement because...”*
- *“Why would a drummer need to know the meaning of atsimevu?”*

The teacher circulates to support pairs, clarifying terms and prompting deeper reflection where needed. Cards are varied—some pairs receive sentence frames or simpler tasks (e.g., identifying roles); others engage in comparative analysis (e.g., how *agbadza* differs from *adowa* in performance dynamics).

### Share Phase

Pairs share their insights with the whole class. The teacher charts their ideas under headings such as Instrument Roles, Movement Cues, and Musical Timing. Learners are invited to annotate a class chart or diagram based on what they hear.

For assessment, each learner completes a brief exit task:

- **Option A (basic):** Name one term and describe its performance role.
- **Option B (advanced):** Explain how understanding *atsimevu* or *adowa* shapes both the music and the behaviour of performers.

### Simulation

The teacher begins by showing a short video clip or photos of a traditional music performance (e.g., *kpanlogo* festival). Key indigenous terms like *dondo*, *obonu*, and *kpanlogo* rhythm are introduced with visuals and oral demonstrations. Next, learners are assigned performance roles based on interest and ability: lead singer, dancer, drummer, praise singer, or supporting instrumentalist. Learners with stronger musical confidence may take on improvisational roles like lead drummer, while those needing support can choose chorus or percussion parts with simplified patterns. Visual aids and gesture-based rehearsals are provided for learners who benefit from multimodal learning.

The teacher sets up the space like a mini performance arena. Learners are guided to respond to musical cues and verbal instructions using indigenous terminology:

- *“Respond to the dondo signal”*
- *“Enter as a praise singer for the chief”*
- *“Perform your role when the atsimevu gives the cue”*

Learners collaborate to simulate the performance flow, using live or recorded accompaniments. The teacher prepares cue cards with role-based instructions—some learners get detailed scripted prompts; others receive open-ended improvisation challenges. Learners with limited verbal fluency can respond using gesture or rhythm, while advanced learners may lead call-and-response exchanges.

### Project-Based Learning

The teacher introduces several Ghanaian and African indigenous music traditions (e.g., *Bamaya*, *Kundum*, *Atsiagbekor*) using short audio/video samples and visuals. Learners are supported to choose one tradition based on interest or background familiarity.

The teacher guides learners to develop inquiry questions such as:

- *“What roles exist in this music tradition?”*
- *“What indigenous terms guide the music performance?”*

Learners are grouped or work individually based on preference and skill level to plan their projects (e.g., video report, audio podcast, illustrated poster, or slideshow presentation).

Learners choose their output format based on their strengths—visual learners may create illustrated posters; auditory learners may record podcasts; digital-native learners can design multimedia presentations. Graphic organisers or project templates are provided to scaffold the planning process.

The teacher provides research resources such as local music clips, glossaries of terms (*e.g.*, *gankogui*, *tokoriko*, *bamaya yeligu*), and guides learners in organising their findings.

Learners are encouraged to:

- a. Identify and explain at least three indigenous terms from their selected tradition.
- b. Analyse how these terms shape performance roles, timing, or interaction.
- c. Present their findings in their chosen format.

Throughout, the teacher offers feedback on drafts, assists with scriptwriting, and supports technological needs (*e.g.*, video recording apps, audio editing).

Learners with language or writing challenges may use voice notes to plan content before converting it to script. Others may collaborate in peer pairs, with one researching and the other designing. For struggling learners, checklists with step-by-step instructions and sentence starters are available.

## KEY ASSESSMENT

- **Assessment Level 1:** Match indigenous musical terms to their correct meanings.
- **Assessment Level 2:** Explain how indigenous musical terms are used in performance.
- **Assessment Level 3:** Show how indigenous terms guide musicians during performances.
- **Assessment Level 4:** Compare how different communities use musical terms.

### HINT



The recommended mode of assessment for Week 10 is **multiple choice questions**. Refer to **Appendix D** for sample MCQs and the rules that guide the setting of MCQs.

## WEEK 11: USING INDIGENOUS TERMS IN MUSIC CRITIQUE

**Learning Indicator:** Explore the use of selected indigenous music terms in discussing or critiquing a traditional musical performance.

### Focal Area: Applying Indigenous Music Terminology in Performance Critique

This lesson enables learners to explore and use culturally rooted music terms—such as *atsimevu*, *obonu*, *dondo*, *agbadza*, *asafo*, and *akasa*—to describe, analyse and critique aspects of traditional musical performances. The emphasis is on developing the vocabulary and contextual understanding necessary to engage with Ghanaian musical traditions in an informed and respectful way. Learners observe live or recorded performances and use appropriate terminology to describe roles, instrument functions, rhythmic features or stylistic qualities. This fosters critical thinking, language development and cultural fluency in music critique. It also supports learners in articulating their perspectives confidently, with cultural accuracy and artistic insight.

### Indigenous Music Terminology and Functions

**Table 3.1:** Indigenous Music Terminology and Functions

Linguistic Community	Term	Meaning	Context of Use
Akan	Frɛ	Cue or call to begin	Drumming or dance entry signals
	Yɛnsa	“It is ur turn” – to begin to dance	Group entry or response in performance
	Amanneɛ	Custom/tradition	Framing music within cultural norms
	Ahobreaseɛ	Humility or modesty	Expected character of performers
	Gyinaeɛ	Stance or posture	Correct positioning during performance
	Toa so	Continue	Signal for continuation or repetition
	Tweɔn	Waite or pause	Used to maintain ensemble coordination

<b>Ewe</b>	Yɔ	Cue or call to begin	Drumming or dance entry signals
	Mina míɖu ye	“It is our turn” – to begin to dance	Group entry or response in performance
	Dekɔnu	Custom/tradition	Framing music within cultural norms
	Ɔokuibɔɔ	Humility or modesty	Expected character of performers
	Tɔtɔnyui	Stance or posture	Correct positioning during performance
	Dziyiyi	Continue	Signal for continuation or repetition
	Tɔtɔ vie	Waite or pause	Used to maintain ensemble coordination
<b>Ga</b>	Tsemɔ	Cue or call to begin	Drumming or dance entry signals
	Eshe wɔ nɔ	“It is our turn” – to begin to dance	Group entry or response in performance
	Kusum nifeemɔi	Custom/tradition	Framing music within cultural norms
	Heshibaa	Humility or modesty	Expected character of performers
	Mijwɛmɔ	Stance or posture	Correct positioning during performance
	Tsa nɔ	Continue	Signal for continuation or repetition
	Mɛɛ	Waite or pause	Used to maintain ensemble coordination
<b>Dagbani</b>	Boligu ni di pili	Cue or call to begin	Drumming or dance entry signals
	A saha m-bɔŋɔ	“It is our turn” – to begin to dance	Group entry or response in performance
	Kali/taada	Custom/tradition	Framing music within cultural norms
	Maŋsiyisibu	Humility or modesty	Expected character of performers
	A zaa	Stance or posture	Correct positioning during performance
	Tuyima	Continue	Signal for continuation or repetition
	Guhima bee zanima	Waite or pause	Used to maintain ensemble coordination

### Traditional Ensemble Roles and Responsibilities

- **Master drummer / Lead drummer:** directs and cues transitions.
- **Support drummers:** maintain ostinato patterns.
- **Bell/Clapper player:** keeps time and signals sections.
- **Dancer:** interprets rhythms and responds to cues.
- **Chorus / Lead singer:** responds, prompts or sustains melody lines.

### Indigenous Communication in Performance

- Drum cues and hand signals
- Verbal prompts in the local language
- Body gestures and eye contact for synchronisation

### Rehearsal Practices in Traditional Contexts

- Group cohesion and respect for roles
- Learning through imitation and repetition
- Call-and-response techniques
- Correction through demonstration (not scolding)
- Leadership rotation and mentorship among peers

#### Learning Task

1. In small groups, prepare a 2-minute traditional music performance using at least 5 indigenous terms from the terminology chart to communicate within your ensemble (e.g., *frε*, *dziyiyi*, *mεε*).
2. After each performance, conduct a critique session where observers must use indigenous terminology to describe what they observed and provide feedback on the performance.

## PEDAGOGICAL EXEMPLARS

### Think-Pair-Share

Learners begin by reflecting individually on how specific indigenous music terms (e.g., *dawuro*, *gankogui*, *adzewa*, *kete*) relate to elements of a traditional performance they have seen or heard. In pairs, they discuss interpretations, then share their joint reflections with the class, focusing on how these terms help describe musical quality, performer roles, and communication in the ensemble.

### What to Do

- List 2 indigenous music terms and their meanings in performance.
- Discuss with a partner how these terms help musicians communicate.
- Choose one term to explore deeply with examples.
- Present your findings to the class, showing how the term works in performance.

### Project Portfolio

Learners either attend a live traditional performance or watch a recorded one. They then create a written or visual critique using at least five indigenous terms, highlighting aspects such as instrument roles, stylistic features, or performance execution. This task becomes part of the learner's final project portfolio, reflecting their understanding of culturally embedded music vocabulary.

### What to Do

- Watch a traditional music performance (live or recorded).
- Create a one-page critique using *at least 5* indigenous music terms to describe what you observed.
- Include specific examples of how instruments interacted, rhythmic patterns used, and performance techniques.
- Add visuals (*drawings, photos, or diagrams*) labeled with indigenous terms.
- Add your critique to your course portfolio with a reflection on how these terms helped you understand the performance better.
- **Visual learners** may choose the diagram or poster version.
- Provide a glossary of indigenous terms and sentence starters (e.g., “The *obonu* drum led the rhythm by...”).

### Simulation

In a simulated post-performance panel discussion, learners act as cultural critics or knowledgeable elders. They analyse a traditional performance (real or recorded), using indigenous terms to describe and evaluate what they observed. The emphasis is on using culturally appropriate language to provide commentary that reflects both performance quality and cultural context.

### What to Do

- Watch a traditional music performance and take notes.
- Select **3** indigenous terms to use in your critique.
- Participate in a panel discussion as a “*cultural elder*,” using your terms to evaluate the performance.
- Reflect on how indigenous terminology enhanced your ability to discuss the music.

- Learners choose from a range of personas (*e.g.*, *dance master*, *drum expert*, *cultural historian*) based on their comfort and interest, promoting learner agency.
- For presentation, learners may present:
  - Orally (live discussion)
  - Pre-recorded audio or video
  - Written script read aloud, or in dialogue format

## KEY ASSESSMENT

- **Assessment Level 1:** Identify and match 5 indigenous music terms with their correct meanings.
- **Assessment Level 2:** Explain how 3 indigenous music terms are used in performance contexts.
- **Assessment Level 3:** Analyse a recorded performance, identifying when and how indigenous terms are applied.
- **Assessment Level 4:** Create a comparison chart showing how indigenous musical terminology differs across two Ghanaian traditions.

### HINT



The recommended mode of assessment for this week is **demonstration**. Use the item under DoK level 4 as an example of demonstration task. Refer to the *Teacher Assessment Manual and Toolkits* for more information on how to conduct demonstration as an assessment.

## SECTION 3 REVIEW

This section has guided learners through an exploration of indigenous Ghanaian and African music vocabulary, focusing on how language informs roles, timing, and coordination in traditional performance contexts. Through inquiry-based activities, simulations, critiques, and project portfolios, learners gained an understanding of how culturally embedded terms such as *gankogui*, *atsimevu*, and *adowa* influence musical behaviour and identity. Assessment strategies, including multiple choice tests and discussion, enabled learners to demonstrate knowledge recall, application, and evaluative thinking using appropriate terminology.

Activities such as think-pair-share, peer-led simulation panels, and project-based reflections supported a culturally relevant, learner-centred approach. This section also nurtured communication, collaboration and critical thinking while reinforcing cultural literacy. Teachers are encouraged to link content to other areas such as

Language Arts (for critique writing), Social Studies (for community music traditions), and Performing Arts (for integrated presentations).

### Additional Reading

1. Ebeli, E. A. (2015). *Communication process in totoeme music of the Avatime people of Ghana*. *Int. J. Afr. Soc. Cultures Traditions*, 3(5), 1-11.
2. Nkosi, D. A., & van Niekerk, C. (2017). *Modern African classical drumming: Contemporary African drumming practice for a multicultural music curriculum*. *Muziki*, 14(1), 123-139.



## APPENDIX D: MCQS

### RULES FOR SETTING MULTIPLE CHOICE QUESTIONS

1. **Align with Learning Objectives:** Each question should test knowledge or skills directly linked to the stated learning indicator.
2. **Use Clear and Concise Wording:** Avoid ambiguity; the question and options should be easy to read and understand.
3. **Have One Correct Answer:** Only one option should be clearly correct, while other options serve as plausible distractors.
4. **Ensure Plausible Distractors:** Wrong answers (*distractors*) should be realistic enough to make students think carefully.
5. **Avoid Clues in the Question:** Don't use grammar mismatches, repeated words, or obvious patterns that hint at the correct answer.
6. **Cover Different Cognitive Levels:** Include lower-level recall, mid-level understanding, and higher-level application questions (*DoK Levels 1–3*).
7. **Keep Options Balanced:** Keep all answer options roughly similar in length and format to avoid visual bias.
8. **Avoid “All of the Above” or “None of the Above”** unless carefully justified, as they can promote guessing rather than knowledge demonstration.

### SAMPLE MCQS ON INDIGENOUS MUSIC TERMINOLOGY

#### 1. (DoK 1 – Recall)

Which of the following best describes *abɔfo* in the context of Ghanaian ritual music?

- a. *Royal praise recitation*
- b. *Spirit beings in possession rituals*
- c. *Historical drum patterns*
- d. *Dance formations in Homowo festival*

**Correct answer: B. Spirit beings in possession rituals**

#### 2. (DoK 2 – Understanding)

In storytelling traditions, the term *adwinne* refers to:

- a. *A type of war song used to motivate fighters*
- b. *Historical drum patterns preserving cultural memory*
- c. *Dance movements in the Damba festival*
- d. *Spirit-summoning rhythms*

**Correct answer: B. Historical drum patterns preserving cultural memory**

**3. (DoK 2 – Application)**

If a musician uses *tie me* during a rehearsal, what is the most likely intention?

- a. *Asking the audience to dance*
- b. *Requesting the players to watch closely*
- c. *Instructing the group to listen carefully*
- d. *Signalling the start of a procession*

**Correct answer: C. Instructing the group to listen carefully**

**4. (DoK 3 – Analysis)**

Why might *akomfram* be considered more than just a musical rhythm?

- a. *It is always played with modern instruments.*
- b. *It signals changes in dance formations.*
- c. *It is a spirit-summoning rhythm with cultural and spiritual functions.*
- d. *It is used mainly in wedding celebrations.*

**Correct answer: C. It is a spirit-summoning rhythm with cultural and spiritual functions.**

**5. (DoK 3 – Application & Interpretation)**

During a festival simulation, learners use the term *kwanso* to guide the sequence. Which part of the event is most likely happening?

- a. *Clearing the way for a royal procession*
- b. *Inviting guests to the feast*
- c. *Singing farewell songs to visitors*
- d. *Allocating drumming roles to musicians*

**Correct answer: A. Clearing the way for a royal procession**

## SECTION 4: DEVELOPING PERFORMANCE READINESS THROUGH INSTRUMENTAL AND ENSEMBLE MUSICIANSHIP

### STRAND: MUSIC PERFORMANCE PRACTICE

#### Sub-Strand 1: Major Instrument

**Learning Outcome:** *Perform on African and Western instrument(s) appropriate to age and choice, a variety of scales, technical exercises, and simple melodic, harmonic, or percussive pieces of multi-cultural nature prescribed for the level, from memory alone, and with others, to build a repertoire of pieces for class and public performance.*

**Content Standard:** *Demonstrate understanding of styles and skills in performing a variety of scales, technical exercises, and simple melodic, harmonic, or percussive pieces of multi-cultural nature prescribed for the level, from memory alone, and with others, to build a repertoire of pieces for class and public performance*

#### Sub-Strand 2: Ensemble

**Learning Outcome:** *Perform a variety of simple pieces of multi-cultural nature (melodic, harmonic, or percussive) prescribed for the level, by singing or playing an instrument with others to build a repertoire of pieces for class and public performance.*

**Content Standard:** *Demonstrate the ability to sing and play in a group of singers and instrumentalists exhibiting skills of independently, maintaining accurate intonation, steady tempo, rhythmic accuracy, appropriately-produced sound (timbre), clear diction, and correct posture, and observing all expressive marks on a score for pieces assigned for the level.*

#### HINT



- **The End of Semester Examination will be conducted in Week 12. Refer to Appendix E for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 1 to 11.**
- **Individual Project Work should be assigned to learners by the end of Week 13. Ensure that the project covers several learning indicators and spans over several**

*weeks. Learners are expected to submit the individual project by week 17. Also, develop a detailed rubric and share with learners. Refer to Appendix F at the end of this section for the rubric of the individual project.*

## INTRODUCTION AND SECTION SUMMARY

This section guides learners through a ‘multi-term’ course that spans weeks 12 to 24. It is made up of essential phases of musical performance—beginning with thoughtful repertoire selection, advancing through disciplined rehearsal, and culminating in presentation and reflection. Whether working individually on a major instrument or collaboratively in an ensemble, learners are expected to research, analyse, and justify their musical choices, prepare and refine pieces for performance, and demonstrate musical understanding through live or recorded presentations. The section concludes with critical appreciation of one’s own performance and that of others, fostering reflective thinking, empathetic listening, and interrelationship building. Cross-curricular links are made with Creative Writing (reflection and analysis) and ICT (digital recording and portfolio compilation), supporting learners’ holistic development as expressive, confident performers.

**Strand:** Music Performance Practice

**Sub-Strand:** Major Instrument

*The weeks covered in this section are:*

- *Week 12: Solo Repertoire Selection and Justification*
- *Week 13: Solo Rehearsal and Performance Presentation*
- *Week 14: Evaluation and Appreciation of Solo Performance*

**Strand:** Music Performance Practice

**Sub-Strand:** Ensemble

*The weeks covered in this section are:*

- *Week 12: Ensemble Repertoire Selection and Justification*
- *Week 13: Ensemble Rehearsal and Performance Presentation*

## SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs a range of learner-centred pedagogical strategies to enhance understanding and performance fluency. **Guided Discovery** encourages learners to uncover musical concepts through exploration and teacher support. **Inquiry-Based and Analytical Learning** prompt learners to ask critical questions, evaluate repertoire and interpret musical material. **Experiential Learning** allows them to engage directly with instruments, rehearsal processes and live performance. **Self-Directed Learning** promotes independence, supported by structured guidance and online platforms where learners can access materials, submit reflections, and track progress. **Mastery-Based Learning** ensures that learners progress at their own pace, building competence before advancing. The **Flipped Classroom** model allows learners to study theory or repertoire independently and apply skills in class. **Think-Pair-Share** and **Collaborative Learning** foster peer exchange and teamwork, especially during ensemble

rehearsals. **Project-Based Learning** provides opportunities for learners to develop and present performance-based tasks through structured preparation, reflection and presentation.

## ASSESSMENT SUMMARY

Assessment in this section is designed to evaluate both the process and the product of learners' instrumental and ensemble performance work. Learners are expected to demonstrate progress through structured activities such as signing, performance monitoring forms, maintaining weekly practice journals, and participating in rehearsals and presentations. Teachers assess learners' development using performance checklists that track posture, intonation, rhythm, tone quality, and expressive interpretation. Each learner also compiles a portfolio containing their WAEC pieces scores, annotated scores, personal reflections, audio or video recordings, and peer feedback. Final assessment includes a live or recorded performance evaluated for technical accuracy, musical expression, stage presence, and ensemble coordination. Learners are further required to submit a reflective commentary, either written or oral, analysing their own performance as well as that of others. This holistic approach ensures that learners are assessed not only on performance outcomes but also on their rehearsal discipline, interpretive decisions, and ability to evaluate music critically. The weekly recordable assessment strategies are:

- *Week 12: End of Semester Examination*
- *Week 13: Discussion*

Refer to **pages 22, 37, 52 and 66** of the **Teacher Assessment Manual and Toolkit** for more insight on the assessment strategies. The teacher needs to record learners' achievements according to the success criteria for the Transcript.

## WEEK 12: SOLO REPERTOIRE SELECTION AND JUSTIFICATION & ENSEMBLE REPERTOIRE SELECTION AND JUSTIFICATION

### Learning Indicators

1. **Major Instrument:** Research, analyse and justify selection of pieces for performance
2. **Ensemble:** Research, analyse, and justify selection of the pieces

### Focal Area: Researching and Justifying Repertoire Selection for Performance

Teachers are reminded that, because of the **End-of-Semester exams** scheduled for Week 12, this week focuses only **on discussing** learners' best decisions regarding their choices of the WAEC pieces already selected. It is a critical process for reflecting on their repertoire selection. Whether preparing for solo instrumental work or ensemble participation, learners engage in guided research and analysis of the WAEC musical pieces for the year in question, considering factors such as style, difficulty level, expressive potential, instrumentation, and personal or group strengths. They develop and justify their choices using musical reasoning, drawing on theoretical understanding, historical context, and performance objectives. The aim is to foster informed decision-making, analytical thinking, and artistic purpose as learners select works that align with their skill level and communicate meaningful musical ideas.

#### Prescribed Scales and Technical Exercises

- The C Major Scale,
- A scale with one sharp (G Major),
- A scale with one flat (F Major),

#### Selection and Appraisal of Prescribed Pieces

Two WAEC musical pieces are selected for each instrument type.

Concentrate on the rehearsal of the pieces, justification of the selection by evaluating:

- Rhythmic appropriateness (Is the rhythm suitable for the learner's level?)
- Tempo (Is it playable with the opportunity for expression?)
- Posture and hold (Is the piece challenging in technique?)
- Intonation (Is pitch control manageable and clear?)
- Diction (For wind players/singers—how clearly are notes articulated)

#### Accessing Learning Materials

Prescribed requirements and assessment information to be made available for learners:

- Printed versions of scores
- PDF versions of scores,
- Instructional videos or guidelines for practicing pieces.

### Learning Task

1. Describe the steps you would use to select two contrasting pieces for performance.
2. Justify the final selection, considering tempo, instrumentation, difficulty and audience.

## PEDAGOGICAL EXEMPLARS

### Guided Discovery

Using guided discovery and self-directed learning approaches, learners are put into small groups to discuss their own chosen pieces. Ask the groups to discuss the following points:

- *What is the style of the music?*
- *How will you practice? Alone or in a Group?*
- *Where are you going to practice?*
- *How much money can you spend?*
- *Are there any physical limitations?*
- *Do you have any challenges with your facilitation arrangements?*

Recap and hand out the **MILMA** and the **Performance Evaluation** forms.

Review the checklists, and take note of how their facilitators have completed the forms for their assessment.

### Guide Discovery Learning

#### *What to Do*

The teacher designs a two-week schedule for meeting learners to assess their progress in course of the semester. But learners may be allowed to visit their facilitators off-campus during the semester if the institutional protocol arrangements allow. Use the **Progress Assessment Checklist** in Annex 9.

### Project-Based Learning (PBL)

- Ask learners to submit a list of their chosen WAEC repertoire that they will work on up to Week 24. Learners take ownership of their own practice, which spans multiple weeks.
- Remind learners that they will be required to record one of their best dress rehearsals at the end for the responding and connecting activity.

- Finally, discuss things worth noting during dress rehearsals and recording of the performance.
- For Learners with Special Educational Needs, use Visual Cue Cards for Each Piece in the Pool:

Each card includes:

- Picture representing tempo or mood
- A symbol for difficulty
- Colour-coded cues for instrumentation fit

Learners can express their preferences through audio recordings, supported discussion, or selecting from simplified options presented by a peer mentor or aide.

## KEY ASSESSMENT

- **Assessment Level 2:** Explain the difference between the G Major and F Major scales in terms of accidentals. Why is this important for playing or singing the correct notes?
- **Assessment Level 3:** You are preparing a WAEC prescribed piece for your instrument. Identify two technical challenges you might face in rhythm and posture, and explain how you would overcome them during your rehearsal process.
- **Assessment Level 4:** Imagine you are helping your classmate to select one of the WAEC prescribed pieces for a performance. Develop a justification for your choice by evaluating rhythm, tempo, intonation and technique. Include how learning materials (like scores and video guides) support your preparation and performance.

### HINT



- *The recommended mode of assessment for week 12 is **end of semester examination**. Refer to **Appendix D** in section 4 for a **Table of Specification** to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 1 to 11.*
- *As Week 12 is the statutory **end of semester Examination** week, the **discussion** should be held during the scheduled exam period for assessment. The teacher is to observe and assess learners' contributions, ability to analyse and synthesise information and provide feedback, in addition to scoring **Progress Assessment Checklist**.*

## WEEK 13: SOLO REHEARSAL AND PERFORMANCE PRESENTATION & ENSEMBLE REHEARSAL AND PERFORMANCE PRESENTATION

### Learning Indicators

1. **Major Instrument:** Prepare the piece, rehearse, evaluate, refine and present before a jury or in concert, and record the performance.
2. **Ensemble:** Prepare the pieces by practising, rehearsing, evaluating, and refining them for presentation, and finally recording the performance.

### Focal Area: Rehearsal, Refinement and Presentation of Performance Repertoire

As a ‘**multi-term**’ course, learners are guided through the final stages of musical preparation—bringing together technical skills, interpretive insight, and performance discipline. Whether working individually on a major instrument or collaboratively within an ensemble, learners engage in structured rehearsals designed to refine their accuracy, expression, and coordination. Through teacher and peer feedback, they evaluate their progress and make informed adjustments to enhance the quality of their performance. The process culminates in a live and recorded presentation in **Week 22** where it is recorded for appreciation in **Week 23** offering learners the opportunity to showcase their readiness and musicianship. Emphasis is placed on performance etiquette, confidence, and documentation through recording, which supports assessment, reflection, and portfolio development. In **Week 24**, a **class discussion** is held during the scheduled exam period for assessment. The teacher observes and assesses learners’ contributions, ability to analyse and synthesise information, and provides feedback on responding and connecting with the performances, in addition to the feedback provided on the structured *Performance Evaluation Form* that was given to their facilitators.

### Ensemble Performance Preparation and Presentation

Three concert scales are essential for ensemble playing:

- B-flat Major
- E-flat Major
- F Major

### Scales

Correct fingering and breath control (for wind players)

- Accurate pitch and intonation
- Smooth articulation and tone consistency
- Appropriate posture and instrument hold

- A technical exercise is provided to build fluency, finger agility, and ensemble blending skills.

### **Preparation and Appraisal of Ensemble Pieces**

Two ensemble pieces are selected for rehearsal and performance.

Evaluation of the pieces must be based on:

- Rhythm (complexity and suitability for their level)
- Tempo (manageable yet musically effective)
- Posture and Hold (technical demands of the piece)
- Intonation (ability to stay in tune with others)
- Diction/Articulation (clarity of musical phrasing)

### **Dress Rehearsal**

The dress rehearsal is treated as a final check on all musical and performance elements, with feedback offered for last-minute adjustments.

- Simulating the Real Performance
- Stage presence and movement
- Transitions between sections or performers
- Coordination with accompanists or ensemble
- Refinement of timing, balance, and expressive interpretation
- Reinforcement of confidence and focus under pressure

### **Live Presentation**

With attention to technical accuracy, expressive detail, and musical communication

Demonstrating professional etiquette, including:

- Instrument tuning and setup
- Appropriate attire
- Stage entry and exit
- Acknowledging the audience or panel

### **Recording Process**

- Use of AI instruments for recording
- Reflection and critique

### Learning Task

1. Discuss the full rehearsal process for your ensemble's performance, including initial challenges, evaluation tools used (e.g., recording reviews, peer critique), refinements made, and final outcomes.
5. Reflect on how this process could shape your technical and expressive growth. Your reflection should not be more than 80 words.

## PEDAGOGICAL EXEMPLARS

### Analytical Learning

Musical instrument learning is a kinaesthetic activity. A kinaesthetic learner learns best through physical activity and hands-on experiences, while an analytic learner prefers to dissect information and understand its structure and components. Combining these two styles involves engaging with learning materials physically while also analysing the details and relationships within.

### What to Do

Ask learners to go online and search for the WAEC prescribed pieces chosen for study. Learners use the PEEL framework to understand the pieces.

### *Structuring Talk for Learning (Using PEEL)*

Learners organise their musical observations using the PEEL framework:

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

### Performance Evaluation Form

**Purpose:** Assessors should provide structured feedback based on the following criteria.

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

- The teacher finally discusses how the performances will be assessed at the end of the semester.
- Remind learners that they would be required to record one of their best dress rehearsals for responding and connecting activity at the end.
- The teachers finally discuss things worth noting when it comes to responding and connecting to their music, or that of others.
- For Slow learners provide a step-by-step checklist with icons for each stage: warm-up, scale, review hard sections, ensemble practice, reflection. Break the piece into small sections (4–8 bars). Focus one session on rhythm, another on intonation or dynamics, etc.

## KEY ASSESSMENT

- **Assessment Level 2:** What techniques can ensemble members use to ensure proper intonation and rhythm alignment during a performance?
- **Assessment Level 3:** How would you adjust your playing if, during rehearsal, the ensemble begins to fall out of sync in tempo and articulation?
- **Assessment Level 4:** Evaluate your ensemble’s dress rehearsal performance. Identify three strengths and three areas for improvement, and propose specific strategies for refining timing, balance, and stage presentation before the final live performance.

### HINT



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

## WEEK 14: EVALUATION AND APPRECIATION OF SOLO PERFORMANCE & ENSEMBLE PERFORMANCE

### Learning Indicators

1. **Major Instrument:** Appreciate own and others' performances by responding through analysing, interpreting, evaluating, and connecting through empathising and establishing interrelationships
2. **Ensemble:** Appreciate own and others' performances by responding through analysing, interpreting, and evaluating; and connecting through empathising and establishing interrelationships.

### Focal Area: Critical and Empathetic Response to Musical Performances

This week should engage learners in the reflective and analytical process of responding to musical performances—both their own and those of others. Through guided listening and peer observation, learners practise interpreting musical choices, evaluating technical execution, and analysing expressive qualities. They also explore the emotional and social dimensions of music by empathising with performers and establishing connections between musical intention and audience reception. This process deepens their understanding of performance as a communicative art form, encourages constructive feedback, and builds appreciation for diverse musical expressions and experiences. It also strengthens interrelationships among peers and promotes growth through dialogue and shared reflection.

#### Elements of Performance Analysis

- **Identifying and describing technical aspects:** intonation, rhythm, dynamics, tempo, articulation, and accuracy.
- **Evaluating expressive elements:** phrasing, mood, tone quality, musical interpretation, and communication.
- Comparing rehearsed intent with actual execution.

#### Interpretation and Artistic Choices

- Analysing how performers shape musical ideas through tempo, dynamics, and phrasing.
- Understanding stylistic appropriateness and personal expression in performance.

#### Evaluation Techniques

- Using criteria-based rubric or checklists to assess performances objectively.
- Distinguishing between technical excellence and musical effectiveness.
- Giving constructive feedback: what worked well, what could be improved, and how.

#### Empathic Listening and Reflection

- Recognising the effort, preparation, and emotion involved in performing.

- Developing respect and appreciation for individual and group contributions.
- Reflecting on personal feelings as a performer or listener and articulating those insights.

### **Interpersonal and Collaborative Understanding**

- Establishing interrelationships by observing ensemble balance, interaction, and coordination.
- Understanding the role of empathy in ensemble cohesion and solo support.
- Celebrating diversity in interpretation and valuing peer perspectives.

#### **Learning Task**

Explain how you would structure a feedback session after a group performance to encourage empathy, foster improvement and build understanding of musical interpretation.

## **PEDAGOGICAL EXEMPLARS**

### **Inquiry-Based and Analytical Learning**

Guide learners to formulate their own critical questions about musical performances. Ask learners to review their performances and generate questions such as:

- *“What musical decisions can I identify?”*
- *“How does tone or phrasing influence the message of the piece?”*
- *Provide an analysis worksheet with prompts on expression, dynamics, accuracy, and interpretive choices.*

For learners unfamiliar with the topic, provide checklists or sentence starters (e.g., *“The music was...”, “I heard...”, “I liked...”*) and focus on one performance element at a time (e.g., *tempo or tone*).

### **Collaborative Learning**

Divide learners into small groups and assign each group a focus area (e.g., rhythm, intonation, phrasing, ensemble balance, or stage presence). Let them talk about their performance and that of others for review. Include peer-to-peer encouragement to promote empathy and team-based growth.

**Purpose:** This method builds learners’ ability to respectfully critique and value each other’s artistic work.

### **Flipped Classroom**

Assign learners to their own selected performance recorded videos at home (e.g., teacher-uploaded performance, peer recordings, or professional examples). Provide a structured reflection guide or checklist with questions such as:

- *“What made this performance effective or ineffective?”*

- “What emotional or technical impact did you notice?”

Encourage independent reflections for advanced learners using music vocabulary, comparative performance analysis, and emotional interpretation.

Allow flexible expression (*e.g., oral rather than written reflections*), extra processing time, and differentiated instruction for learners with special educational needs using visual, tactile, or auditory aids.

## KEY ASSESSMENT

- **Assessment Level 2:** How can you describe the difference between articulation and dynamics when analysing a music performance?
- **Assessment Level 3:** During a peer performance, you noticed that the phrasing was expressive, but the tempo was inconsistent. How would you give constructive feedback that supports improvement without discouraging the performer?
- **Assessment Level 4:** Evaluate two ensemble performances of the same piece. Compare how each group interprets the tempo, phrasing, and mood. Discuss which interpretation you find more musically effective and justify your preference using specific musical observations.

## SECTION 4 REVIEW

The section comprised weeks 12, 13 and 24. Learners were assisted in selecting their pieces for their major instrument and in developing them. They were assisted to record one of their best dress rehearsals. The teacher starts the ensemble with all the instruments learners have available. The teacher evaluates the performance based on preparedness, technical accuracy, expression, stage presence and ability to incorporate feedback. Performance is recorded (audio/video) and reviewed.

Learners then appraise the musical elements, **exploring emotional and personal reactions, responding creatively, thinking critically** and connecting through empathising and establishing interrelationships. All these are finally recorded for Transcript.

## Additional Reading

1. Froseth, J. (2023). Teach learners to “Pattern Read” in 2/4 and 6/6. Audio recordings of graded exercises [https://drive.google.com/drive/folders/18oK3E1cGA7UNsxVhk2tRf-hSxb9L\\_O6sI](https://drive.google.com/drive/folders/18oK3E1cGA7UNsxVhk2tRf-hSxb9L_O6sI)
2. Froseth, J. (2024). The “Du de – Du da di” rhythmic syllables. Audio recordings of graded exercises. <https://drive.google.com/drive/folders/1RpANN8o-1MJeApO67w-DA0RE5A5HlenGt>



## APPENDIX E: ITEM SPECIFICATION TABLE FOR SEMESTER 1 EXAMS (MULTIPLE CHOICE AND ESSAYS)

Week	Focal Area	Type of question	DOK Levels				Total
			1	2	3	4	
1	Exploring Stylistic Features and Notable Performers in Ghanaian and African Art and Popular Music	Multiple choice	1	2	1		4
		Essay			1		1
2	Analysing Musical Structure and Expressive Features in Ghanaian and African Songs and Instrumental Works	Multiple choice	2	1	2		5
		Essay			1		1
3	Social and Political Roles of Art and Popular Music in Ghana and Africa	Multiple choice	1	1	1		3
		Essay					
4	Practical Performance of Art and Popular Music in Socio-Political and Economic Contexts	Multiple choice	1	2	1		4
		Essay					
5	Understanding and applying basic staff notation elements using music notation software	Multiple choice	1	2	1		4
		Essay				2	2
6	Creating and Evaluating Melodies Using Music Notation Software	Multiple choice	2	1			3
		Essay					
7	Designing and Presenting Musical Ideas through Rhythm and Melody	Multiple choice	1	2			3
		Essay					
8	Digital Composition Showcase – Highlighting Rhythm and Melodic Structure	Multiple choice	1	1	1		3
		Essay					
9	Identifying and Exploring Indigenous Musical Terminologies	Multiple choice		1	2		3
		Essay					
10	Applying Indigenous Music Terminologies in Real Contexts	Multiple choice	1	2	1		4
		Essay					
11	Communicating through Indigenous Music Language in Ensemble Performance	Multiple choice	1	1	2		4
		Essay			1		1
<b>Total</b>		<b>Multiple choice</b>	<b>12</b>	<b>16</b>	<b>12</b>		<b>40</b>
		<b>Essay</b>		<b>3</b>	<b>2</b>	<b>5</b>	

**SAMPLE MULTIPLE CHOICE QUESTION**

Which approach would best preserve Ghanaian musical traditions while making them accessible to secondary school learners?

- a. Simplify traditional rhythmic patterns for easier performance
- b. Focus only on contemporary genres with Western instruments
- c. Start with basic timeline patterns and add cultural context
- d. Emphasise historical information over performance experience

**Answer: C**

**SAMPLE ESSAY QUESTION**

In not more than 150 words, analyse how performance practices in Ghanaian ensemble music reflect social structures and cultural values. In your response, examine specific performance elements (such as instrumental roles, leadership patterns, and participant interactions) from at least one traditional and one contemporary Ghanaian musical form. Explain how these performance practices both maintain cultural continuity and adapt to changing social contexts.

**SAMPLE ANSWER GUIDE**

Key Components (Look for these elements)

- Analysis of leadership roles in traditional ensembles (*master drummer, lead singer*)
- Discussion of call-and-response patterns as reflecting community values
- Examination of instrumental hierarchies in relation to social organisation
- Comparison with contemporary ensemble structures (*band leadership, studio production*)
- Identification of both continuity elements (*rhythmic patterns, participatory values*) and adaptations (technology, new contexts)
- Specific examples from named musical traditions (*e.g., Ewe drumming, highlife, hiplife*)
- Connection between musical changes and broader social transformations

**EVIDENCE QUALITY**

- Specific instrumental roles rather than generalisations
- Named performance techniques with accurate description
- Accurate contextual information about performance settings
- Appropriate musical terminology

**COMMON WEAKNESSES**

- Discussing instruments without connecting to social structures
- Describing without analysing cultural significance
- Focusing only on change without identifying continuity



## APPENDIX F: INDIVIDUAL PROJECT ASSESSMENT RUBRIC

1. Choose one music-related career person that interests you. It could be a music teacher, sound engineer, music producer, performer, DJ or any other role in the music world.
2. Find out what the person does in their job.
3. Ask someone or do a quick online search about:
  - Where they work
  - What skills they need
  - How they earn money
4. You will use this information to fill out a simple career profile and draw a picture or make a small presentation next week.

Get curious, ask questions, and bring your creativity! We cannot wait to see your ideas in class.

### MUSIC CAREER PROFILE TEMPLATE

**Name of Learner:** \_\_\_\_\_

**Class:** \_\_\_\_\_

**Date:** \_\_\_\_\_

#### 1. *Job Title:*

What is the name of the music career?

**Example:** Music Producer, Music Teacher, DJ, Sound Engineer, Choir Director

\_\_\_\_\_

#### 2. *Main Duties:*

What does the person do in this job? (*List 2–4 key responsibilities*)

**Example:** Teaches music, records songs, mixes audio, performs in concerts.

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

#### 3. *Place of Work:*

Where does this person usually work?

**Example:** School, studio, concert hall, radio station, church

\_\_\_\_\_

#### 4. *Skills Needed:*

What special knowledge or talents are needed?

*Example:* Singing, using software, playing an instrument, communication

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

#### 5. *How They Earn Money:*

How does this person make a living from this job?

*Example:* Ticket sales, salary, teaching fees, song royalties

- 
- Draw or Attach a Picture of the Career
  - Draw what the person does or paste an image related to the job.

*(Use this space or attach a separate page)*

### Music Career Profile Assessment Rubric

*Table 4.1:* Music Career Profile Assessment Rubric (Total: 20 Marks)

Criteria	Excellent (5 marks)	Good (4 marks)	Fair (3 marks)	Needs Improvement (1–2 marks)
<b>Completeness of Information</b>	All sections of the template are fully completed with clear, relevant details	Most sections completed with appropriate information	Some key information missing or unclear	Many sections missing or responses vague/incomplete
<b>Accuracy and Understanding</b>	Demonstrates excellent understanding of the music career chosen	Shows good understanding with few minor errors	Shows partial understanding with some incorrect details	Shows limited understanding; many errors or unclear ideas
<b>Creativity and Presentation</b>	Very neat, creative, and well-organised; includes a clear drawing or visual	Neat and organised with an attempt at a visual or creative touch	Basic presentation, limited creativity or unclear visuals	Disorganised, no visual/drawing, poor presentation
<b>Oral Presentation (if applicable)</b>	Clear, confident, and well-structured oral delivery	Mostly clear and understandable presentation	Presentation lacks clarity or confidence	Hard to follow, very little explanation or effort shown

## SECTION 5: UNDERSTANDING MUSIC PRODUCTS AND SERVICES

### STRAND: MUSICAL FOUNDATIONS AND MUSIC BUSINESS

#### Sub-Strand: Music Business

**Learning Outcome:** *Apply the product planning and development process, including the 4Ps (Product, Price, Promotion, and Place), in the music business context.*

**Content Standard:** *Demonstrate an understanding of product planning and development in the music industry by identifying market needs, setting pricing strategies, creating promotional campaigns, and selecting appropriate distribution channels for musical products and services*

### INTRODUCTION AND SECTION SUMMARY

This section introduces learners to how music products and services are priced, marketed, and promoted in the industry. It begins with an analysis of key factors that influence pricing, such as competitor rates, production costs, and royalty payments. Learners will explore how the 4Ps of marketing—Product, Price, Promotion, and Place—shape decision-making in the music business. They will then apply this knowledge by designing promotional strategies tailored to specific music products and audiences. Throughout the section, teachers need to guide learners using case studies, collaborative activities, role-play, class exercises and project work. Learners are expected to think critically, make informed decisions and communicate ideas clearly. By the end of this section, learners are expected to:

- analyse pricing factors,
- explain the role of the 4Ps in music marketing, and
- develop a targeted promotional strategy.

This section links with ICT, Creative Arts and Business Studies, reinforcing entrepreneurship and media literacy.

*The weeks covered by the section are:*

- *Week 15: Factors Influencing Music Pricing*
- *Week 16: The 4Ps in Music Business*
- *Week 17: Music Promotion Strategy*

## SUMMARY OF PEDAGOGICAL EXEMPLARS

Teachers should use varied, learner-centred approaches to promote creativity, problem-solving, and critical thinking. Through experiential and inquiry-based learning, learners explore real or simulated music business challenges, ask questions, conduct research, and draw informed conclusions. Project-based and collaborative learning allow learners to create business plans or promotional materials in groups or individually. Talk for learning supports deeper understanding through discussions, debates, and presentations, while gamification adds engagement through quizzes and challenges. Teachers should differentiate instruction using scaffolding, group roles, and flexible tasks to support diverse learners. Learners with advanced skills may be given additional tasks such as designing a marketing campaign or researching artist branding. By the end of the section, learners are expected to:

- explain industry challenges,
- describe music business careers,
- and present a business plan.

These will be assessed through case study analysis, group tasks and individual project submissions.

## ASSESSMENT SUMMARY

This section encourages the use of learner-centred and practical strategies that promote critical thinking and real-world application. Through case studies, learners examine real or simulated music business scenarios and apply reasoning to propose solutions. Project-based learning enables learners to create promotional strategies and business models, demonstrating their planning and creativity. Debates adds motivation and engagement through business challenges and critical thinking. Teachers should differentiate by adjusting group roles, providing scaffolded templates, and offering extension tasks for gifted learners, such as designing brand strategies or comparing global pricing trends. By the end of the section, learners are expected to analyse pricing, understand the marketing mix (4Ps) and develop a promotional plan—skills will be assessed through case studies, debates and projects (Refer to pages **25**, **27** and **41** of the **Teacher Assessment Manual and Toolkit** for more insight on case study, debate and project Assessment strategies).

- *Week 14: Debate*
- *Week 15: Case Study*
- *Week 16: Group Project*

**Note:** Check the “**Hint**” under each week’s key assessment for extra help on how to carry out the assessments. Always mark learners’ work using a rubric or marking guide and give them quick feedback on how they performed.

## WEEK 15: FACTORS INFLUENCING MUSIC PRICING

**Learning Indicator:** *Analyse key factors influencing the pricing of musical products and services.*

### Focal Area: **Analysing Factors Influencing the Pricing of Music Products and Services**

In this week's lessons, learners will be guided to explore the various factors that influence how music products and services are priced in the industry. They will learn how elements such as competitor pricing, production costs, intellectual property fees (e.g., royalty payments), and event budgets affect the cost of producing and distributing music. Through real-life examples and class discussions, learners will develop a basic understanding of how music businesses make pricing decisions in a competitive and evolving market. Learners will be expected to identify and explain the relationship between these factors and pricing outcomes, using examples from the local and global music industry. You will have to support learners with case studies, debates, role-play and guided exercises to help them apply strategic reasoning and develop informed pricing ideas. By the end of this lesson, learners should be able to critically analyse music pricing decisions and propose realistic pricing strategies for products or services.

### Factors Influencing Music Pricing

- 1. Production Costs:** It is the total cost involved in creating music, including studio time, equipment, session musicians, editing and mastering.

For example, hiring a professional studio for 3 hours at GH¢300/hour increases the cost of a single track. The higher the production cost, the higher the price must be to recover investment.
- 2. Competitor Pricing:** This is the setting of a price based on what similar artists or producers are charging in the same market. For instance, if popular local artists charge GH¢5 per song download, newcomers may price similarly to stay competitive. The point is that knowing the market helps you avoid overpricing or undervaluing your product.
- 3. Intellectual Property Fees (Royalties & Licensing):** This comprises the fees paid to copyright holders, composers or publishers for using their work. For example, performing a copyrighted song at a paid concert may attract royalty obligations to GHAMRO or the copyright owner. These fees must be factored into the ticket or the product pricing.
- 4. Event Budget and Logistics:** The overall cost of organising music events, including venue, sound equipment, publicity and staff. A music show costing GH¢10,000 to host must price tickets to at least break even or make profit. The more expensive the event, the more critical accurate pricing becomes.
- 5. Target Audience and Value Perception:** Understanding the financial ability and expectations of your audience is important in music pricing. Urban youth may pay more

for trendy pop music, while rural consumers may prefer lower prices. Pricing must therefore match what customers are willing and able to pay.

**6. Distribution Channels:** This describes how the music reaches the audience (e.g., online streaming, CDs, live performances). Digital downloads may be cheaper to distribute than physical CDs, allowing more flexible pricing. This is to say that online platforms may charge service fees, which may affecting final prices.

### Learning Tasks

Put learners into two groups to debate on the topic, “Should music workshops be priced to make it affordable for learners or to help organisers cover all their costs?”

#### Debate Format Suggestion:

1. **Pro Position:** Yes, learner affordability should come first, even if organisers make little or no profit.
2. **Con Position:** No, full cost recovery (or a margin of profit) should be prioritised to sustain quality and professional delivery.

## PEDAGOGICAL EXEMPLARS

### Case Study

Present learners with a real or simulated scenario involving a Ghanaian music product or service (e.g., a concert ticket, music streaming subscription, or album release). Ask them to identify pricing challenges—such as royalty costs, competitor rates, or production budgets—and recommend appropriate pricing decisions. Guide learners with prompts and lead a class discussion on their findings.

For analytical and advanced learners, let them examine real-world examples of musicians, producers, or music businesses and how they price their products (e.g., album sales, streaming, live performances, music lessons). Learners analyse the pricing strategies used and discuss the factors influencing pricing decisions, such as market demand, production cost, audience type, and brand value. Finally, learners present their findings to the class, justifying why certain pricing models are more effective than others.

### Role Play

- Assign each learner a role such as an artist, music producer, manager, venue owner or audience member.
- Organise a scenario where learners engage in a negotiation session to determine the price of a musical product or service.
- Instruct them to consider factors such as production costs, market demand, target audience, and the perceived value of the product.
- After the role-play, guide learners to reflect on how different perspectives influenced the outcome and what they learnt about pricing and communication in the music industry.

- While basic learners identify and list the key factors that influence the pricing of musical products and services, let other learners who are intermediate or advanced compare different pricing strategies and discuss their effectiveness in various music industry sectors.

### Group Discussion & Debate

Organise a class debate on relevant music business topics, such as “Should music streaming services charge more for artists’ songs?” Guide learners to prepare arguments and counterarguments that explore ethical, financial and industry-related dimensions. Encourage them to use real-life examples from the music industry to support their points. After the debate, facilitate a reflection session where learners evaluate the strength of the arguments presented and what they learnt from the discussion. Assign roles such as researchers, speakers, rebuttal writers and summarisers to match learners’ strengths. Again, provide scaffolds or sentence starters for learners needing support with expressing complex ideas.

### KEY ASSESSMENT

- **Assessment Level 1:** What does “production cost” refer to in music pricing?
- **Assessment Level 2:** Explain how competitor pricing can influence how a new artist sets the price for their song.
- **Assessment Level 3:** Imagine you are organising a live music concert with high production costs and a target audience of learners. How would you balance your ticket pricing to cover costs while still attracting your audience? Justify your strategy.

#### HINT



*The recommended assessment strategy for week 15 is **debate**. Examples of debate questions are found under the learning task as well as the pedagogical exemplar, Group discussion and debate. Refer to Appendix I for the debate format and sample rubric.*

## WEEK 16: THE 4Ps IN MUSIC BUSINESS

**Learning Indicator:** *Explain the significance of the 4Ps (Product, Price, Promotion, and Place) in the music business*

### Focal Area: Understanding the Role of the 4Ps in Music Marketing

In week's lessons, learners will explore the significance of the 4Ps of marketing—Product, Price, Promotion and Place—as applied to the music industry. They will learn how music is packaged and positioned for different audiences and how business decisions are influenced by these four elements. For example, learners will examine how the quality and format of a music product (Product), its selling cost (Price), where and how it is distributed (Place), and the way it is advertised (Promotion) all work together to influence sales and audience reach. Teachers will guide learners through examples of local and global music campaigns, helping them analyse how the 4Ps are used to build a music brand. By the end of the lesson, learners should be able to describe each P, explain its role in music marketing, and recognise how they are connected in real-life scenarios.

- **Product** is about what is or being sold. This includes the music itself (e.g., singles, albums), the live performances, the merchandise and the digital content. It is worth noting that high production value and appealing genre attract larger audiences. Again, it includes the format of the product which can be physical (CDs, vinyl), digital (MP3, streaming), or live events. Product also encompasses Brand Identity, where the artist's image, message and uniqueness embedded in the product is considered. For instance, a gospel artist might release a studio album along with branded T-shirts for fans.
- **Price** indicates the cost customers pay for the music product or service. Key aspects are influenced by production costs, audience income levels, competitor pricing and platform fees. It can also include ticket prices, subscription fees, or merchandise cost. A concert in the SHS community may charge lower than a concert held in a university community.
- **Place** is also about the platforms or locations where the music is made available to audiences. It includes physical outlets such as record shops and live venues. It also includes digital platforms such as Spotify, YouTube, Apple Music as well as other social media for promotion and direct sales. For example, an emerging artist may use Boomplay and TikTok to reach younger audiences in Ghana.
- **Promotion** comprises how audiences are made aware of the product. Some of them are Advertising (TV, social media, posters), Public Relations (interviews, live appearances) and Direct Marketing (emails, SMS, influencer campaigns). For instance, a viral music performance challenge on TikTok can serve as an effective promotional tool for a new single or album

A high-quality created African Music ensemble (Product) priced at GH¢5 (Price), distributed through YouTube and iTunes (Place), and promoted through influencer videos and radio

interviews (Promotion) demonstrates how all the four Ps contribute to reaching fans and driving sales.

### Learning Tasks

1. Choose one music career (e.g. music teacher, producer, sound engineer).
2. Research or ask about what the person does, where they work and what skills are needed.
3. Fill in a career profile template with the job title, duties, needed skills, and how they earn money.
4. Draw a picture or create a small presentation (not more than 5 slides) about your chosen career.

## COLLABORATIVE LEARNING

Organise the class into four groups and assign each group one of the 4Ps of marketing: Product, Price, Place, and Promotion. Begin by guiding learners through a brief class discussion on what the 4Ps represent in general marketing terms. Then, direct each group to investigate how their assigned element specifically applies to the music industry. Each group should identify key features of their ‘P’ as it relates to music, explore real-world examples (e.g., how artists price music, how streaming platforms distribute songs, how promotional campaigns are run), and prepare a concise presentation.

Encourage the groups to include visual aids, music clips, or artist examples to support their points.

Use mixed-ability grouping to ensure peer support and varied skill sets. Employ flexible presentation formats (*e.g., slide deck, poster, role-play, infographic*)

### Case Study

Ask learners to analyse a successful Ghanaian or global music brand (e.g., Sarkodie, Stonebwoy, Beyoncé, etc.). Each learner or small group investigates how the 4Ps—Product, Price, Place and Promotion—have contributed to the artist’s or label’s success. Learners should identify and explain how each ‘P’ is implemented within the artist’s career or business strategy, using specific real-life examples.

Findings are to be presented in a short-written report or oral presentation, highlighting connections to broader music industry practices and marketing strategies. Allow learners to choose how they present their findings based on preferred learning styles. Developing learners may focus on just one or two Ps (e.g., Product and Promotion) with guided questions and a sample template to structure their response.

## PROJECT-BASED LEARNING (MUSIC BUSINESS PLAN)

Assign learners the task of creating a mini business plan for launching a musical product such as a song (single), album or concert. The plan should clearly outline how they intend to apply the 4Ps—Product, Price, Place and Promotion—to market and distribute their chosen product effectively. Encourage learners to work individually or in small groups, conduct relevant research and present their completed business plan in a creative format (written report, poster, pitch presentation). At the end of the project, hold a mock “record label pitch session” where the class votes on the most convincing and well-developed plan to receive a symbolic “record deal.” Provide different levels of scaffolding such as templates for those who need structured guidance; open-ended planning sheets for advanced learners and glossaries of marketing terms and real-world case studies for reference.

### KEY ASSESSMENT

- **Assessment Level 1:** List any two (2) examples of what can be considered a *product* in the music business.
- **Assessment Level 2:** Explain how *place* affects how music products reach different types of audiences, using one digital and one physical example.
- **Assessment Level 3:** Imagine you are releasing a new gospel album for learners in a university. In not less than 50 words, describe how you would apply all four Ps (Product, Price, Place, Promotion) to ensure the success of your launch.
- **Assessment Level 4:** Design a comprehensive marketing campaign for a new African pop single that includes a digital release and a live tour. Justify your choices of product format, pricing strategy, distribution platforms, and promotional tools based on your target audience and market trends.

#### HINT



The recommended mode of assessment for **Week 16** is questioning. Use assessment level 2 question under key assessment above as an example. Refer to the *Teacher Assessment Manual and Toolkits* pages 30–33 on how to conduct questioning

## WEEK 17: MUSIC PROMOTION STRATEGY

**Learning Indicator:** *Develop a promotional strategy for a music product, considering target audience and available marketing channels*

### Focal Area: Designing and Presenting Promotional Strategies for Music Products

In this lesson, learners will be guided to design and present promotional strategies for music products by identifying their target audience and choosing suitable marketing channels. They will explore how different platforms—such as radio, social media, posters, word-of-mouth and live performances—can be used to promote music effectively. Learners will be encouraged to consider the nature of the product (e.g., song, concert, album), who it is meant for, and where and how that audience is most likely to receive promotional messages. With teacher guidance, learners will brainstorm ideas, select tools, and create simple posters, online content plans, or presentation boards that demonstrate their strategy. By the end of this lesson, learners should be able to plan a clear promotional approach that reflects understanding of marketing tools, audience engagement, and the importance of presentation in the music business.

### Designing and Presenting Promotional Strategies in the Music Industry

1. **Identifying the Target Audience:** This refers to knowing who the music product is meant for (e.g., teenagers, gospel music lovers, highlife enthusiasts, etc.). In this regard, the age, location, musical interests, social behaviour, etc. are considered. Understanding where and how they consume music is also critical. For instance, a high school music group might target learners aged 13–18 who engage with music on TikTok or Instagram.
2. **Selecting the Promotional Tools:** Promotional tools range from platforms and Channels, posters and Flyers, word-of-mouth, and Live Performances and Events. Platforms and channels include Radio (suitable for reaching local adult listeners), Social Media (effective for engaging the youth and wider global audiences such as Facebook, TikTok, Instagram, YouTube), Posters and Flyers (best for local event promotion and physical spaces like schools, churches, or markets), Word-of-Mouth (encouraging fans to promote directly to friends and family) as well as Live Performances and Events which allow the audience experience the music first-hand.
3. **Designing the Promotional Strategy:** The key elements for designing the promotional strategy is to choose the best media based on the audience, set goals (e.g., increase streams, attract attendees to a show), create sample promotional materials such as poster, video teaser, jingle or blog post. For a gospel concert, learners may design a radio jingle, a poster with event details and a social media countdown.

### Learning Tasks

1. Divide learners into small groups of 3–5.
2. Ask each group to select a music product they would like to promote. This could be a school performance, a song by a local artiste, a music app, or merchandise.
3. Guide each group to:
  - a. identify a specific target audience (e.g., teens, working adults, gospel lovers).
  - b. research available marketing channels, such as social media (Instagram, TikTok), radio, TV, community announcements, posters, word of mouth, or streaming platforms.
4. Instruct each group to develop a promotional strategy that includes:
  - a. a catchy slogan for their campaign.
  - b. selection of appropriate media platforms.
  - c. Sample promotional content (e.g., flyer design, social media post text, short pitch script).
  - d. A simple timeline of when and where the promotion will happen.
5. Provide class time for groups to prepare their campaign and rehearse their presentations.
6. Allow each group to present their promotional strategy to the class, either as a pitch, simulation or mock campaign.
7. Encourage peer feedback after each presentation and facilitate a short class discussion on what worked well in each strategy.

## PEDAGOGICAL EXEMPLARS

### Project-Based Learning (Promotional Strategy Design)

- a. Learners work in small groups to create a promotional strategy for a chosen music product, such as a single, album, concert, or music festival.
- b. Each group identifies and defines their target audience, selects appropriate marketing channels (e.g., social media, radio, TV, streaming platforms), and outlines the key promotional tactics they will use.
- c. Groups present their promotional campaign to the class, explaining and justifying their strategic choices based on audience needs, market trends, and product characteristics.
- d. Assign or let learners choose roles within their groups based on strengths and interests:
  - Creative Director (designs visuals, posters and slogans)
  - Market Analyst (researches audience trends and behaviour)
  - Media Planner (selects platforms and timelines)
  - Spokesperson (presents the final pitch)

## EXPERIENTIAL LEARNING

Guide learners to work collaboratively to design a detailed, step-by-step promotional plan for an upcoming album launch. This includes identifying target audiences, choosing communication platforms, scheduling promotional activities, and crafting key messages. To bring the experience to life, ask groups to simulate a key promotional moment—such as a press conference or social media announcement—to officially “launch” their campaign. This activity allows learners to apply their knowledge in a practical and immersive setting while refining communication and teamwork skill. Less experienced groups should be given step-by-step planning templates, key questions, and example promotional timelines. Advanced groups should be encouraged to incorporate budget considerations, branding tone, and audience analytics for a more sophisticated campaign. Use mixed-ability groups to promote peer tutoring, where stronger learners mentor peers on specific sections of the project.

### Gamification

Turn the process into a challenge—e.g., “Who can create the most creative and realistic promotion strategy?” Award points for audience focus and practicality. Use voting, peer scoring, or teacher rubric to evaluate entries. Novice groups should receive scaffolded templates and guiding questions (e.g., “What is a target audience?”, “Which platform do young listeners use most?”). You can use the following games:

#### a. The “*Music Mogul*” Challenge

Learners take on the role of music industry executives tasked with promoting a new artist’s product (song, album, or concert). Using a point-based system, they compete to design the most effective promotional strategy.

#### How to Play

- Each group receives a budget (e.g., 500 “*promo coins*”) and a list of marketing options (e.g., social media ads, radio promotions, influencer partnerships, concerts), each with a set cost.
- Groups must allocate their budget strategically to maximise audience reach and engagement.
- After presenting their plans, the class or instructor awards points based on creativity, feasibility and effectiveness.
- The team with the best ROI (Return on Investment) earns the “*Music Mogul*” badge.

#### b. “*Social Media Viral Challenge*”

- Learners participate in a simulated social media campaign to promote a song and make it go viral.

#### How to Play

Teams design hashtags, video challenges, and influencer strategies.

Each team creates a mock post (text, image, or short video) explaining their viral marketing concept.

The most engaging and creative campaign wins the “*Social Media Guru*” badge.

## KEY ASSESSMENT

- **Assessment Level 1:** List two promotional tools used to advertise a music event.
- **Assessment Level 2:** Explain why understanding the target audience is important when promoting a music product.
- **Assessment Level 3:** You are part of a school music group preparing for a concert. Based on your audience (learners aged 13–18), suggest a suitable combination of promotional tools and justify your choice.
- **Assessment Level 4:** Design and present a promotional strategy for a gospel music event. Your plan should identify the target audience, select appropriate tools, set clear goals, and include at least one example of a media item (e.g., slogan, flyer concept, jingle script, or social media idea). Justify how your choices will help achieve the event’s success.

### HINT



The recommended mode of assessment for Week 17 is **poster presentation**. An example of the question is provided in Assessment Level 4. Refer to the *Teacher Assessment Manual Toolkits* pages 76–78 for more information on how to conduct poster assessment.

## SECTION 5 REVIEW

In this section, learners explored how music products and services are developed, priced, and promoted. They began by analysing the factors that affect how music products are priced, such as royalty payments, competition, and production costs. Through debates, group projects and case studies, learners gained an understanding of how pricing decisions are made in the music industry. Next, they examined the importance of the 4Ps of marketing—Product, Price, Promotion, and Place. Learners explained how these elements work together to promote music effectively and reach the intended audience.

Finally, learners applied their knowledge by creating their own promotional strategies for music products. They identified target audiences and selected the most suitable marketing channels. These tasks allowed them to develop real-world skills such as planning, teamwork, creativity, and communication. By the end of this section, learners should be able to analyse, explain and apply basic marketing strategies in music business contexts.

## Additional Reading

1. Allen, P. (2022). *Artist management for the music business: Manage your career in music: Manage the music careers of others*. Focal Press.
2. Strasser, R. (2024). *Music business: The key concepts*. Routledge.

# SECTION 6: LISTENING, TEXTURE AND TEXT-BASED MELODY COMPOSITION

## STRAND: MUSIC THEORY AND COMPOSITION

### Sub-Strand 1: Aural Culture

**Learning Outcome:** *Distinguish different musical textures, recognise traditional Ghanaian genres, and identify recurring themes in selected art music*

**Content Standard:** *Demonstrate the ability to analyse and describe various textures in music, classify traditional Ghanaian musical genres, and recognise key themes in art music through aural exercises.*

### Sub-Strand 2: Melody Writing and Text Setting

**Learning Outcome:** *Set suitable text to melody in both Art music and Pop song styles using ICT tools*

**Content Standard:** *Demonstrate understanding of creative and technical skills in Art music and Pop songwriting genres using ICT tools*

#### HINT



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

## INTRODUCTION AND SECTION SUMMARY

This section builds upon foundational skills from Year 1, helping learners explore how music is heard, described, and composed in context. It begins with focused listening activities, where learners differentiate musical textures such as monophonic, homophonic, and polyphonic styles, especially in African and popular music. They are also introduced to thematic elements in both Western and African art music, training their ears to recognise patterns and musical ideas. In the second part of the section, learners shift to melody writing, where they compare how texts are set in Art music and Pop songwriting. With teacher guidance, learners will experiment with setting text to music, using music software to compose short melodies in different stylistic contexts. By the end of the section, learners should be able to recognise and describe different

musical textures; identify thematic content in selected genres, and compose and present text-based melodies using both traditional and digital tools.

*The weeks covered by the section are:*

### **Aural Culture**

- **Week 17:** Textures in African and Pop Music
- **Week 18:** Thematic Elements in Art Music

### **Melody Writing and Text Setting**

- **Week 19:** Art and Pop Text Setting
- **Week 20:** Melodies for Text in Art and Pop Styles

## **SUMMARY OF PEDAGOGICAL EXEMPLARS**

In this section, teachers are encouraged to use active, multisensory, and learner-driven strategies to enhance both listening and composition skills. Through Gamification, learners engage in competitive and playful listening tasks to differentiate musical textures. Collaborative Learning and Think-Pair-Share allow learners to analyse music collectively, comparing musical features and exploring text setting across genres. Teachers use Guided and Focused Listening to help learners hear themes and musical ideas, particularly in African and Western art music. In melody writing, Project-Based and Digital Learning approaches enable learners to compose melodies using music software. Demonstration supports those unfamiliar with music technology, while Talk for Learning helps all learners reflect on stylistic features of Art and Pop compositions. Teachers guide, scaffold, and assess progress while encouraging self-expression, stylistic awareness, and the ability to compose within given text settings.

## **ASSESSMENT SUMMARY**

Assessment in this section evaluates how well learners understand musical textures, thematic elements, and the application of text setting in composition. Through a variety of activities including discussions and listening challenges, learners are guided to identify and differentiate between monophonic, homophonic and polyphonic textures, as well as recognise key themes in both African and Western art music. These tasks assess learners' ability to listen attentively, describe musical features accurately, and use appropriate terminology. In the melody writing and text setting component, learners will compare stylistic approaches in Art and Pop music and demonstrate their understanding through guided discussions and individual written reflections. Learners will also use music software to compose short melodies based on given texts, showcasing creativity, structure, and stylistic contrast. These compositions serve as evidence of their learning and growth.

The key recordable assessments for this section include:

- **Week 18:** *Mid-Semester Exams*
- **Week 19:** *Discussion*
- **Week 20:** *Individual Composition Work*
- **Week 21:** *Performance based*

Refer to pages **27, 35, 52, 66 and 74** of the **Teacher Assessment Manual and Toolkit** for more insight on these Assessment strategies), all of which are suitable for inclusion in the transcript. Check the “**Hint**” under each week’s key assessment for extra help on how to carry out the assessments. Always mark learners’ work using a rubric or marking guide and give them quick feedback on how they performed.

## WEEK 18: TEXTURES IN AFRICAN AND POP MUSIC

**Learning Indicator:** Differentiate between monophonic, homophonic, and polyphonic textures in recorded and live African and Pop music.

### Focal Area: Understanding Musical Textures in African and Popular Music

For this week’s lessons, learners are introduced to the concept of musical texture—how sounds are layered in music. They will learn to distinguish between monophonic (single melodic line), homophonic (melody with accompaniment), and polyphonic (multiple independent melodies) textures. Using carefully selected African and popular music examples, learners will develop listening skills that help them identify and describe these textures with confidence. Teachers will guide learners through listening tasks using clapping, singing, and call-and-response techniques to make texture audible and visible. Collaborative group discussions, gamified activities, and visual prompts such as texture charts or diagrams will help simplify abstract concepts and promote deep understanding. By the end of the lesson, learners should be able to identify the different textures by ear and explain how each contributes to the richness of a musical piece.

**Texture** in music refers to how layers of sound (melodies and harmonies) are combined in a piece of music. It affects how music feels — whether it is thin, thick, simple or complex.

#### Types of Musical Texture

- Monophonic Texture:** A single melody line with no harmony or accompaniment. An example is a solo singer or a group singing the same melody in unison.
- Homophonic Texture:** One main melody supported by chords or accompaniment. An example is where a singer is accompanied by guitar or keyboard chords.
- Polyphonic Texture:** Two or more independent melodies performing simultaneously. An example is where African drumming ensembles, such as *boborbor* (Drumming ensembles with multiple rhythm lines (*polyphonic*); or round songs like, “*Row, Row, Row Your Boat*” (See the polyphonic nature below)

The image shows a musical score for the song "Row Your Boat" in 3/4 time. It consists of three staves. The top staff is the vocal line with lyrics: "Row, row, row your boat gent-ly down the stream. Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly." The middle staff is a piano accompaniment line with lyrics: "Row, row, row your boat gent - ly down the stream." The bottom staff is another piano accompaniment line with lyrics: "Row, row, row your boat". The score includes bar lines, clefs, and various musical notations such as notes, rests, and dynamics.

**Figure 5.1:** Example 1: Row your Boat

## African and Popular Music Examples

African music textures: Call-and-response (can be homophonic or polyphonic).

## Popular Music Examples

- Solo rap verse (monophonic).
- A band with a singer and instruments (homophonic).
- Choral parts in gospel music (polyphonic/homophonic).

### Learning Task

1. Divide the class into three groups: **Monophonic, Homophonic and Polyphonic**.
2. Play 3–5 short music excerpts (from both African traditional music and Pop genres).
3. After each clip, pause and allow each group to discuss and decide:
  - a. Which texture is heard?
  - b. What musical clues helped them identify it?
4. Groups then explain their answer to the class. They may also demonstrate their texture vocally or with classroom instruments (e.g., humming in unison for monophonic; one melody with clapping or chordal accompaniment for homophonic; three separate overlapping parts for polyphonic).

## PEDAGOGICAL EXEMPLARS

### Gamification

Begin the lesson with a listening competition or “*Texture Challenge*.” Play short clips of African and Pop songs, and have learners identify the texture using flashcards or scoreboards or showing coloured flashcards labelled “Monophonic,” “Homophonic,” or “Polyphonic (e.g., “*Mono*,” “*Homo*,” “*Poly*”). Award points for correct answers to make learning fun and memorable. Create texture “bingo” cards where learners mark off textures as they listen to multiple samples. The learner with the highest score at the end is awarded the title of “Master Texture Detective. Design texture identification activities at different difficulty levels:

- **Beginner Tier:** Learners identify only two textures (e.g., monophonic vs. polyphonic).
- **Intermediate Tier:** Learners distinguish all three textures with audio and visual cues.
- **Advanced Tier:** Learners explain why a texture is classified as such, citing instruments and vocal layers.

## Collaborative Learning

Organise learners into small groups and assign each group one type of texture. Group learners based on:

- Readiness (e.g., prior knowledge of texture types),
- Interest (e.g., preference for vocal demonstration, analysis, or dramatisation), or
- Learning profile (e.g., auditory, kinaesthetic, visual learners).

They listen to assigned musical examples and prepare a short explanation or dramatisation (e.g., group vocal demonstration) of their texture type. Groups then rotate and teach each other, encouraging peer-to-peer understanding.

## Guided Listening (Texture Identification)

Play a range of African and pop music excerpts featuring different textures. Instruct learners to listen carefully and classify the texture of each excerpt as monophonic, homophonic, or polyphonic. Provide guiding questions to focus their listening:

- Is there one melody or multiple?
- Is harmony present?
- Are independent melodies interacting?

After each clip, ask learners to discuss their responses with a partner and justify their choices. Facilitate a brief class discussion to confirm correct answers and clarify misunderstandings. Offer varying levels of support based on learner proficiency. Thus, basic tier learners should be given pre-labelled diagrams and simplified guiding questions while intermediate learners can identify textures and provide one justification. For advanced learners, let them compare two excerpts and discuss how texture affects musical expression.

## KEY ASSESSMENT

- **Assessment Level 1:** What is monophonic texture in music?
- **Assessment Level 2:** Explain how homophonic texture is different from polyphonic texture. Give one example of each from African or popular music.
- **Assessment 3:** You are listening to a performance by a gospel choir with instrumental backing. Describe the texture you hear and explain how the different musical layers contribute to the overall sound. Your description should not be more than 100 words.

### HINT



The recommended assessment strategy for week 18 is **mid-semester examination**. Refer to **Appendix G** at the end of this section for sample specification table, questions and rubric to score the exams.

## WEEK 19: THEMATIC ELEMENTS IN ART MUSIC

**Learning Indicator:** *Identify thematic elements in selected Western and African art music compositions.*

### Focal Area: **Recognising Thematic Material in African and Western Art Music**

For this week, learners are guided to recognise and describe thematic elements—repeated musical ideas or motifs—in selected pieces of Western and African art music. Themes help give music structure and identity, and by listening carefully, learners can begin to understand how composers use repetition, contrast, and variation to build musical meaning. Teachers will support learning through focused listening tasks that highlight recurring melodies, rhythmic ideas, or instrumental patterns. Using familiar examples and scaffolded listening guides, learners will identify where and how themes are introduced, developed, and transformed across different styles. They may compare a theme’s appearance in various sections or describe how it is used to convey emotion or meaning. By the end of the lesson, learners should be able to identify and discuss thematic material in selected recordings, using correct musical terms and drawing comparisons across cultural styles.

- **Musical Themes:** A musical theme (or motif) is a recurring idea—melodic, rhythmic or harmonic—that forms the basis of a composition. Themes provide structure, identity and emotional continuity to a piece.

#### **Elements of a Theme**

- **Melodic ideas:** Repeated tune or motif.
- **Rhythmic figures:** Patterns that recur in drums or vocal phrasing.
- **Instrumental colours:** A certain instrument playing a key phrase repeatedly.
- **Call-and-response:** In African music, the “call” may be a thematic idea that returns.

#### **Techniques of Thematic Development**

- **Repetition:** The exact theme is heard again.
- **Contrast:** A new theme interrupts or follows the original.
- **Variation:** The theme is altered in rhythm, harmony, tempo or instrumentation.
- **Restatement:** A theme returns after a contrasting section, often stronger or re-orchestrated.

#### **Learning Tasks**

1. Play a short piece of music (e.g., an African drum ensemble or a classical theme and variation).

2. Provide each learner or group with a “Theme Tracker Sheet”—this could be a chart with columns for:
  3. Time Stamp (when the theme appears), Instrument or Voice Heard,
  4. What Changed or Stayed the Same (e.g., faster, softer, different instrument).
5. Play the piece again, pausing when the theme returns and prompting learners to record observations.
6. After listening, facilitate a class discussion:
  - a. *How many times did the theme return?*
  - b. *Was it always the same or did it change?*
  - c. *Which version was their favourite and why?*

## PEDAGOGICAL EXEMPLARS

### Focused/Guided Listening (Theme and Motif Recognition)

Play selected excerpts from Western and African art music that contain recurring themes or motifs. Guide learners to listen for musical ideas that repeat or transform throughout the piece. Use prompts such as:

- *“What melody keeps returning?”*
- *“How does the theme change throughout the piece?”*

Involve learners in call-and-response activities where they hum or sing the theme back after hearing it. This helps reinforce recognition and internalisation. Conclude with comparative listening—play two contrasting pieces and ask learners to identify similarities and differences in their thematic materials. Facilitate partner discussions and whole-class sharing of observations. Provide learners with a choice board offering different ways to respond to the same listening activity. Learners with different abilities can be made to:

- *draw the recurring theme using visual motifs or patterns.*
- *sing/Hum the theme during call-and-response.*
- *write a short paragraph explaining how the theme evolves.*
- *map the structure of the piece showing where the motif appears.*

Provide learners with a variety of tools to visually and interactively track musical elements:

- Use graphic organisers or colour-coded markers to highlight recurring themes in musical scores or waveforms.
- Guide learners in using digital annotation tools to mark recurring motifs and thematic sections in notation software or digital audio waveforms.
- Introduce interactive music apps that allow learners to isolate and explore themes and variations.

- Encourage learners to interact with these tools for deeper thematic analysis, supporting diverse learning styles and abilities.
- Provide learners with different levels of analysis tasks using the same excerpt. The beginners can be made to identify and colour recurring notes or phrases on a printed score using markers.
- Intermediate learners can use digital software (e.g., MuseScore or Noteflight) to annotate and label recurring motifs while advanced learners analyse how the theme evolves in structure and emotional tone, presenting findings in a brief oral or written report.

## KEY ASSESSMENT

- **Assessment Level 1:** What is a musical theme?
- **Assessment Level 2:** Explain the difference between *repetition* and *variation* in thematic development, and give an example of how each might be used in a song.
- **Assessment Level 3:** You are composing a short piece for school performance. Describe how you would introduce a theme and develop it using two of the following techniques: repetition, contrast, variation, or restatement.

### HINT



The recommended assessment strategy for week 19 is **discussion**. Refer to the learning task in this lesson for a sample question.

## WEEK 20: ART AND POP TEXT SETTING

**Learning Indicator:** *Identify the differences in text setting approaches between Art music and Pop songwriting (e.g., formal vs. conversational language, structured vs. repetitive phrasing).*

### Focal Area: Exploring Text Setting in Art and Popular Music

In this week's lessons, learners need to explore how lyrics or text are treated differently in Art music and Pop music. They will listen to and examine examples of how words are matched with melody, rhythm, and expression in both genres. Through guided comparison and group work, learners will investigate how composers and songwriters emphasise important words, shape musical phrases, and create emotional effects. Teachers will support learners through think-pair-share, guided listening, and class discussions. Learners will engage with both live and recorded examples, highlight notable differences in delivery and structure, and describe how text setting helps to express meaning. This foundational knowledge prepares them for the next stage of writing melodies for given texts. By the end of this lesson, learners should be able to explain how text is used differently in art and pop music and describe examples of musical settings that reflect this.

Text setting refers to how lyrics or words are combined with melody, rhythm and expression in music. It affects emphasis and emotional tone of a song or piece.

### Art Music vs Pop Music Text Setting

**Table 6.1:** Art Music vs Pop Music Text Setting

Feature	Art Music	Pop Music
<b>Text treatment</b>	Formal, poetic or liturgical text	Conversational, everyday language
<b>Melody–text relationship</b>	Often syllabic (one note per syllable) or melismatic (multiple notes on one syllable)	Mostly syllabic for easy listening
<b>Rhythm</b>	Complex rhythms to fit expressive phrasing	Simple, repetitive rhythms
<b>Expression</b>	Dynamic range, dramatic contrast	Emotional but more uniform delivery
<b>Purpose</b>	To reflect deeper emotional or spiritual content	To entertain, communicate messages quickly

### Key Text Setting Techniques

- Syllabic setting:** One syllable per note — common in pop songs.
- Melismatic setting:** Multiple notes for a single syllable — typical in art music or RnB vocal style. **Word painting:** When the music mimics the meaning of the word (e.g., a high note on the word “rise”).

### Learning Tasks

1. Play two short recordings (could be video or audio): one art song (e.g., choral or solo) and one pop song. As they listen, learners indicate where the melody matches the rhythm of the words, or where certain words are repeated, stretched or emphasised.
2. In pairs or small groups, learners complete a comparison chart with prompts like:
  - a. *How many syllables per note?*
  - b. *Are words repeated?*
  - c. *Is the melody expressive or catchy?*
  - d. *Is the singing clear or relaxed?*
3. Each group presents one key difference they found between the two songs.
4. Close the activity with a whole-class reflection: *“Which style do you prefer for storytelling or emotional expression, and why?”*

## PEDAGOGICAL EXEMPLARS

### Think-Pair-Share

Begin by playing a short art song (e.g., classical or choral) and a contrasting pop song. Ask learners to first think individually about how the lyrics are used—Are the words clearly pronounced? Is the rhythm of the text strict or relaxed? Then, let learners pair up to discuss what they noticed. Finally, pairs share their thoughts with the whole class, comparing musical phrasing, expression, and text treatment across genres. Allow learners to express their observations in different ways during the *“Think”* phase such as:

Visual learners can jot down observations in a Venn diagram comparing art and pop text-setting. Verbal learners can record their reflections as short audio notes before pairing while linguistic learners may prefer to write a few descriptive sentences comparing diction, rhythm, or phrasing.

### Project-Based Learning

Assign learners the task of analysing two selected songs (one art, one pop) and preparing a brief presentation or poster highlighting differences in text setting. Learners identify features such as syllable alignment, vocal delivery, expression of meaning, and melodic shaping. They conclude by suggesting which genre allows more flexibility in text expression and why. Allow visual learners to create infographics or comparison charts to present their findings based on their learning preferences.

### Talk for Learning

Facilitate structured discussions where learners respond to prompts like: *“In this art song, how is the text handled differently than in the pop song?”* or *“Which style allows more repetition*

*of text, and why might that be?”* Encourage learners to use musical vocabulary and give examples from what they have heard. Assign specific roles within discussion groups to structure participation:

- **Discussion Leader:** keeps the group on task.
- **Vocabulary Specialist:** ensures use of accurate musical terms.
- **Example Giver:** provides audio or lyrical examples to support ideas.
- **Summariser:** restates key points at the end.

## KEY ASSESSMENT

- **Assessment Level 1:** What is the difference between syllabic and melismatic text setting?
- **Assessment Level 2:** Compare how Art Music and Pop Music treat text setting in terms of melody and rhythm.
- **Assessment Level 3:** You are composing a school anthem. How would your choice between syllabic or melismatic setting affect how the lyrics are delivered and understood by your audience?
- **Assessment Level 4:** Design a short musical passage (4–8 bars) that uses word painting to enhance meaning. Then, explain how your musical choices (pitch, rhythm, or dynamics) reflect the meaning of specific words or phrases in your lyrics.

### HINT



*The recommended assessment strategy for week 20 is **class exercise**. The questions for the key assessments are samples of such questions to be used as exercise and scored as such.*

## WEEK 21: MELODIES FOR TEXT IN ART AND POP STYLES

**Learning Indicator:** Use music software to compose short melodic line for a given text in both art and pop music styles.

### Focal Area: Composing Text-Based Melodies with Digital Tools

Learners will apply their understanding of text setting by composing short melodies for given lyrics using music software throughout this week. They will explore how to shape musical phrases that reflect different stylistic features of art music and pop songwriting. Learners will consider elements such as melody contour, rhythm, syllable setting, repetition, and phrase structure. Teachers will guide learners through demonstrations of digital composition tools and provide sample lyrics for learners to work with. Emphasis will be placed on creativity, and alignment between the text and melody. Learners will work individually or in pairs to compose, edit, and present their melodies using basic notation or playback features in the software. By the end of this lesson, learners should be able to use digital tools to compose and present a simple melody that reflects the chosen text and style (art or pop), showing awareness of phrasing, musical expression, and lyrical structure.

#### Key Concepts to Consider While Composing

- a. **Melody contour:** The shape of the melody (ascending, descending, arch-like, wave).
- b. **Phrase structure:** Groupings of musical ideas that align with sentences or lines in the lyrics.

#### Syllable setting

- a. **Syllabic:** One note per syllable (often used in Pop).
- b. **Melismatic:** Multiple notes per syllable (used in Art music or Gospel).
- c. **Rhythm:** Should match natural speech flow and stress important words.
- d. **Repetition and variation:** Used for emphasis and structure.

#### Steps in the Creative Process

- a. Identify key words, mood and message of the lyrics.
- b. Plan your musical style: art music (formal, expressive) or pop (catchy, rhythmic).
- c. Sketch melodic phrases that match the syllables and emotions of the text.
- d. Use software tools to:
  - input pitches and rhythms.
  - assign lyrics to notes.
  - add expressive markings (dynamics, tempo, etc.).
  - play back and adjust the melody for better alignment.

### Learning Task

Provide each learner (or pair) with a short line of text (e.g., 6–8 syllables). *Examples:*

- “Let the music rise again”
- “We sing for joy and hope”

Learners choose to compose in either Art or Pop style, or create one version in each.

Using music software (e.g., MuseScore, NoteFlight), they will:

- *Input a melody to match the natural rhythm and meaning of the text*
- *Align syllables correctly under notes*
- *Use playback to revise and adjust*

Learners save and export their composition (or perform it), and write a brief caption or explain:

- *Why they chose the style*
- *What musical decisions they made (e.g., repetition, pitch movement, phrase shape)*

## PEDAGOGICAL EXEMPLARS

### Digital Learning

Introduce learners to basic music composition software (e.g., MuseScore, NoteFlight, or Flat.io). Start with a tutorial session showing how to input notes, align lyrics with melody, and use playback features. Allow time for learners to explore and practice with the interface using a short, prepared text. Design three levels of tasks based on learners’ proficiency with music software. Thus, beginner should be helped to input given melody and align lyrics using copy-paste. Intermediate can be asked to create a short 4-bar melody and set lyrics to it while advanced learners can compose an original 8-bar melody, align lyrics and add dynamic markings or articulation.

### Demonstration

Model how to compose a short melody for a line of text in both art and pop styles. Emphasise differences in rhythm, phrasing and note length. Show how to enter lyrics correctly under the notes and how to listen back and make revisions based on how well the music fits the text. Provide options for learners to engage with the demonstration through different sensory modes:

- Visual learners should use annotated score sheets showing rhythm and phrasing differences between Art and Pop styles.
- Auditory learners should focus on the playback examples and note how melody interacts with syllables.
- Kinaesthetic learners clap or tap out rhythms while following the text setting.

## Collaborative Learning

Group learners in pairs or small teams. Assign each group a different short text. They will brainstorm the melodic approach together and decide whether to treat the text in an art or pop style—or both. Let groups choose their own short texts from a curated list that includes poetic excerpts for Art music and conversational phrases or slogans for pop music. Peers provide feedback on style and how well the melody suits the lyrics.

## KEY ASSESSMENT

- **Assessment Level 1:** What is meant by a *melody contour* in music composition?
- **Assessment Level 2:** Explain how phrase structure and syllable setting influence the way lyrics are set to melody.
- **Assessment Level 3:** Given a four-line poem, how would you plan a melodic phrase that reflects both the syllabic structure and the mood of the text?
- **Assessment Level 4:** Compose a short 8-bar melody using a given lyric. Demonstrate attention to syllable setting, phrase structure, and melodic contour. Then, reflect on how your compositional decisions supported the message and emotion of the text.

### HINT



The recommended assessment strategy for week 21 is **individual composition work** as exemplified in the learning task.

## SECTION 6 REVIEW

In this section, learners explored both how music is heard and how it is written. Through listening activities, they learnt to identify monophonic, homophonic and polyphonic textures in African and popular music, helping them understand how musical layers create texture. They also listened to selected African and Western art music pieces to discover how composers use repeated ideas, or themes to give music structure and meaning. In the melody writing component, learners compared how lyrics are used in art music and pop songs, recognising differences in how words are set to melody.

Finally, using music software, they applied their learning by composing their own melodies for short texts, experimenting with style, rhythm and phrasing. Together, these activities developed learners' listening accuracy, creative expression, digital composition skills, and ability to connect words with melody—preparing them to analyse and create music with greater confidence and understanding.

## Additional Reading

1. Acquah, E.O., Annan, J.F. & Anderson, H.K. (2016). *Basic Approaches to rudiments & theory of music with fundamentals of harmony*. WGCBC Publishers.
2. Cleland, K., & Fleet, P. (2021). *The Routledge Companion to Aural Skills Pedagogy*. New York: Routledge.

## Online Resources

1. *Aural /Auditory learning in music*
2. *Aural Skills 215 - Andrea Corder*
3. <https://www.bing.com/videos/riverview/relatedvideo?q=melo>



## APPENDIX G: MID-SEMESTER EXAMINATION FOR SEMESTER TWO

The Mid-semester examination is an 80 minutes paper consisting of 35 multiple choice questions (35 marks) and Three (3) essay-type questions from which learners will answer one question for 15 marks. This tests learners on various aspects of the subject covered from Weeks 13 to 17.

**Table 6.2:** Table of test specifications for mid-semester examination (Semester 2)

Week	Focal Area	Type of question	DOK Levels				Total
			1	2	3	4	
13	Re Rehearsal, Refinement and Presentation of Performance Repertoire	Multiple choice	2	3	2		7
		Essay					
14	Analysing Factors Influencing the Pricing of Music Products and Services	Multiple choice	2	3	2		7
		Essay			1		1
15	Understanding the Role of the 4Ps in Music Marketing	Multiple choice	2	3	2		7
		Essay					
16	Designing and Presenting Promotional Strategies for Music Products	Multiple choice	2	3	2		7
		Essay				1	1
17	Understanding Musical Textures in African and Popular Music	Multiple choice	3	2	2		7
		Essay			1		1
Total		Multiple choice	12	14	9		35
		Essay		2	1	3	

### SAMPLE MULTIPLE CHOICE QUESTION

An artist uses radio, online ads, and event flyers. What strategy is this an example of?

- Product development
- Multiple pricing
- Multi-channel promotion
- Tone control

**Correct Answer: C**

### SAMPLE ESSAY QUESTION

Compare how two different music events could use different promotional strategies to reach different audiences.

**SAMPLE ANSWER OUTLINE**

- A youth music show might use TikTok, Instagram, and influencers to reach young audiences quickly.
- A classical concert for older adults might use radio, newspapers, and flyers at community centres.
- The strategies are different because the audiences have different habits and media preferences.

## SECTION 7: EXAMINING HARMONIC FOUNDATIONS AND FOUR-PART VOICE LEADING TECHNIQUES

### STRAND: MUSIC THEORY AND COMPOSITION

#### Sub-Strand: Harmony

**Learning Outcome:** *Construct and apply dominant seventh and other seventh Chords in harmonic progressions and basic compositions*

**Content Standard:** *Demonstrate understanding of harmonic principles by constructing and applying dominant seventh and other seventh Chords in harmonic progressions and basic compositions*

### INTRODUCTION AND SECTION SUMMARY

This section builds learners' understanding of seventh chords by guiding them to construct and apply dominant seventh (V7) and other types of seventh chords (e.g., major, minor, diminished) within harmonic progressions and short compositions. Learners will explore theoretical foundations, listen to practical examples, and use digital tools to reinforce chord-building and harmonic application skills. Through analytical and project-based activities, learners will identify, create, and apply these chords to enhance musical expression and stylistic accuracy in harmonisation. By the end of this section, learners are expected to demonstrate mastery in constructing seventh chords and applying them creatively in basic harmonic writing. This section supports cross-curricular links with ICT (digital music software) and language arts (lyrical/melodic alignment). It also serves as a preparatory stage for advanced harmony topics in subsequent years.

*The weeks covered by the section are:*

- *Week 22: Dominant and Other Seventh Chords*
- *Week 23: Seventh Chords in Harmony and Melodic Writing I*
- *Week 24: Seventh Chords in Harmony and Melodic Writing II*

### SUMMARY OF PEDAGOGICAL EXEMPLARS

The pedagogical strategies for Year 2 Section 7 are centred on experiential, analytical, and digital approaches to deepen learners' understanding of dominant seventh and other seventh chords. Demonstration is used to model chord construction on the board or keyboard, allowing learners to visually and aurally grasp the structure of seventh chords before applying them on their own. Analytical learning encourages learners to study chord patterns in musical excerpts, break down intervallic relationships, and justify their choices based on harmonic theory. Digital

learning tools such as MuseScore, musictheory.net, and BandLab provide interactive platforms for constructing, experimenting with, and hearing seventh chords in context, thus reinforcing both accuracy and aural skills. Project-based learning further supports creative exploration as learners compose short harmonic progressions and harmonise melodies using seventh chords. These pedagogical methods are strategically selected to foster independent thinking, collaborative exploration, and technological fluency, in line with the expected cognitive depth of the learning indicators.

## ASSESSMENT SUMMARY

Assessment for Year 2 Section 7 is designed to evaluate learners' ability to construct and apply dominant seventh and other seventh chords within harmonic progressions and short compositions. It begins with homework, where learners will be given individual task to perform outside the main class. Performance-based which will be used to assess learners' competences in their individual instrumental practice and group ensemble work strated in week 13.

In the final week, learners' portfolios built from the first semester and updated will be assessed. These varied assessment formats spread over the weeks:

- **Week 22:** Questioning
- **Week 23:** Performance based
- **Week 24:** End of Semester

*Note: Refer to pages 22, 30 and 35 of the **Teacher Assessment Manual and Toolkit** for more insight into these Assessment strategies), all of which are suitable for inclusion in the transcript.*

*Check the “**Hint**” under each week’s key assessment for extra help on how to carry out the assessments. Always mark learners’ work using a rubric or marking guide and give them quick feedback on how they performed.*

## WEEK 22: DOMINANT AND OTHER SEVENTH CHORDS

**Learning Indicator:** *Construct dominant seventh (V7) and other seventh chords on given root notes in major keys.*

### Focal Area: Understanding and Constructing Seventh Chords in Major Keys

This week lessons introduce learners to the exploration of the theoretical structure and construction of dominant seventh (V7), major seventh, minor seventh, and diminished seventh chords using given root notes in major keys. Through guided demonstrations, learners will be introduced to the intervallic makeup of each seventh chord type. They will engage in hands-on exercises to construct chords on a manuscript sheet and on musical instruments, identifying each chord's quality by its interval structure. Using music software and digital apps, learners will build, listen to, and evaluate their chord constructions to reinforce aural skills and theoretical accuracy. By the end of the week, learners should be able to accurately identify and construct various seventh chords in different major keys, both aurally and visually, while justifying their interval choices using basic music theory.

#### a. Identifying and Spelling Diatonic Seventh Chords

A **diatonic seventh chord** is a four-note chord built by stacking thirds on consecutive scale degrees, using only notes from a given key (no accidentals outside that key).

Each chord uses only the notes of the home scale, and its quality (major-seventh, minor-seventh, dominant-seventh, or half-diminished) depends on the pattern of whole and half steps in that key.

##### i. Chord Formulas:

- $I_{maj}^7 = 1-3-5-7$
- $ii^7 = 2-4-6-1$
- $V^7 = 5-7-2-4$
- $vii\phi^7 = 7-2-4-6$  (with a lowered 5th if necessary)

#### b. Understanding Functional Roles

##### i. Function Categories:

- **Predominant:**  $ii^7$  or  $IV_{maj}^7 \rightarrow$  Dominant:  $V^7$  or  $vii\phi^7 \rightarrow$  Tonic:  $I_{maj}^7$  or  $vi^7$

##### ii. Tendency Tones:

- Seventh of  $V^7$  resolves down by step; leading tone (scale degree 7) resolves up to tonic.

##### iii. Progression Examples:

- $ii^7 \rightarrow V^7 \rightarrow I$

- $IVmaj^7 \rightarrow V^7 \rightarrow I$
- $vii\emptyset^7 \rightarrow V^7 \rightarrow I$

### c. Construction of Basic Seventh-Chord Progressions

#### i. Four-Bar Templates:

- Blank grids for progressions like  $ii^7 \rightarrow V^7 \rightarrow Imaj^7 \rightarrow vi^7$ .

#### ii. Voice-Leading Rules:

- Resolution of dissonant 7th down by step.
- Leading tone (7) resolves up to 1.
- Avoid parallel 5ths/8ves; maintain proper spacing.

#### iii. Inversion Use: 1st-inversion $ii^7$ ( $ii^{7_6}$ ) creates stepwise bass motion into $V^7$ ; 3rd inversion $V^7$ ( $V^{7_4}$ ) yields a cadential suspension.

### d. Application of Voice-Leading Rules

#### i. Dissonance Resolution:

- 7th must move down by step; leading tone moves up by step.

#### ii. Doubling Guidelines:

- In root-position  $V^7$ , double the 3rd only.
- In  $ii^7$  or  $IVmaj^7$  double the root; do not double the leading tone in  $vii\emptyset^7$ .

#### iii. Forbidden Parallels (Parallel Fifths and Octaves)

Forbidden parallels occur when two voices (usually the outer parts, like soprano and bass) move in the same direction and form a perfect fifth or perfect octave both before and after the movement.

##### *Example of Parallel Fifths:*

- **Soprano:** C  $\rightarrow$  D
- **Bass:** G  $\rightarrow$  A
- **Before:** C and G (perfect 5th)
- **After:** D and A (perfect 5th again)  $\rightarrow$  Forbidden

##### *Example of Parallel Octaves:*

- **Soprano:** E  $\rightarrow$  F
- **Bass:** E  $\rightarrow$  F
- **Before and after:** both intervals are perfect octaves  $\rightarrow$  Forbidden
- **Hidden (or Direct) Fifths and Octaves**

Hidden 5ths or 8ves occur when the outer voices (soprano and bass) move in the same direction and arrive at a perfect 5th or octave, especially by leap in the soprano voice.

**Example of Hidden Fifth (not parallel):**

- **Soprano:** A → C (a leap)
- **Bass:** F → G
- **The voices land on C and G (a perfect fifth)** → Hidden 5th (if soprano leaps)

Hidden 5ths/8ves are usually allowed if the soprano moves by step, not by leap.

### Summary Table

Type	What Happens	Why it is Wrong
Parallel 5ths/8ves	Same direction, same perfect interval before and after	Destroys independence of parts
Hidden 5ths/8ves	Leap in soprano + same direction into perfect 5th/8ve	Sounds like disguised parallel motion

#### e. Harmonise a Short Melody

- i. **Melody Analysis:** Identify strong beats and cadence points.
- ii. **Chord Selection:** Choose  $V^7$  at cadences;  $ii^7$  or  $IV^{maj7}$  on preparatory beats.
- iii. **Inner Voices:** Write stepwise alto/tenor parts to connect chord tones, holding common tones when possible.
- iv. **Validation:** Check that every 7th resolves correctly and that no parallels occur.

### Learning Tasks

Using a manuscript sheet or digital notation software (e.g., MuseScore, Noteflight), construct the following seventh chords:

- G dominant seventh (G7)
- C major seventh (Cmaj7)
- A minor seventh (Am7)
- B diminished seventh ( $B^\circ 7$ )
- D dominant seventh (D7)

For each chord, clearly label:

- The root, third, fifth, and seventh
- The quality of the intervals (e.g., major third, minor seventh, etc.)
- The overall chord type (e.g., Dominant Seventh).

**Write 1–2 sentences** explaining the difference in interval structure between the chord types (e.g., what makes G7 different from Cmaj7).

## PEDAGOGICAL EXEMPLARS

### Project Based and Demonstration

Begin the lesson by drawing a major scale on the board (e.g., C major) and explain how to stack intervals (thirds and sevenths) to form different seventh chords—dominant seventh (V7), major seventh, minor seventh, and diminished seventh.

Use a keyboard (if available) or staff notation to show:

- Dominant 7th: Root, Major 3rd, Perfect 5th, Minor 7th (e.g., G7 = G–B–D–F)
- Major 7th: Root, Major 3rd, Perfect 5th, Major 7th (e.g., Cmaj7 = C–E–G–B)
- Minor 7th: Root, Minor 3rd, Perfect 5th, Minor 7th (e.g., Amin7 = A–C–E–G)
- Diminished 7th: Root, Minor 3rd, Diminished 5th, Diminished 7th (e.g., B<sup>o</sup>7 = B–D–F–A<sup>b</sup>)



**Figure 7.1:** *Diminished 7th: Root, Minor 3rd, Diminished 5th, Diminished 7th*

- Provide pre-filled chord diagrams for low-level learners only to fill in the 7th tone.
- Pair with stronger learners for support during group tasks and task advanced learners with writing short chord progressions that modulate keys or include chord extensions (e.g., V9).

### Analytical Learning

Provide printed or projected excerpts of musical scores or chord charts where seventh chords are used (e.g., from classical or jazz pieces). Guide learners to:

- identify each chord and label the chord tones
- determine the chord type based on intervals
- justify why a chord qualifies as dominant, major, minor or diminished

Provide chord construction templates or scaffolded guides for those who need more structure and allow use of notation software or interactive apps for learners comfortable with digital tools. Include video tutorials or graphic organisers for ELL or special education learners who may benefit from multimodal inputs. Encourage discussion on how chord quality affects harmonic function.

### Digital Learning

- Introduce learners to music notation and theory platforms such as:
  - [musictheory.net](http://musictheory.net), Tenuto app, MuseScore or Noteflight (for notation and playback)

- Assist learners use chord construction tools to build seventh chords on different root notes. Let them listen to playback and compare how different seventh chords sound. Again, let learners' complete interactive online exercises to reinforce chord identification and accuracy while they save or print their results for formative review. Guide beginners to construct and identify only dominant and major seventh chords using musictheory.net or MuseScore with step-by-step scaffolds. For intermediate learners, let them build all the four types: dominant, major, minor and diminished seventh chords, including labelling intervals and exploring inversions.

## KEY ASSESSMENT

- **Assessment Level 1:** What is the formula for a  $V^7$  chord in a major key?
- **Assessment Level 2:** Explain why the leading tone and seventh of a dominant seventh chord ( $V^7$ ) must resolve by step in a harmonic progression.
- **Assessment Level 3:** Given the melody ending on scale degree 1 (tonic) in C Major, harmonise the last four bars using appropriate seventh chords and voice-leading rules. Justify your chord choices and voice movements.
- **Assessment Level 4:** Compose an 8-bar melody in G Major and harmonise it using at least two diatonic seventh chords, demonstrating correct functional roles (*e.g.*, *predominant* → *dominant* → *tonic*) and proper voice leading. Then, write a short reflection on how you ensured forbidden parallels were avoided and tendency tones resolved correctly.

### HINT



The recommended assessment strategy for week 22 is **questioning**. Questions given should reflect what entails in the learning task. Remind learners of the major instrument and ensemble performance in week 23.

## WEEK 23: SEVENTH CHORDS IN HARMONY AND MELODIC WRITING I

**Learning Indicator:** Apply dominant seventh ( $V^7$ ) and other seventh chords in creating short harmonic progressions and melodic harmonisations.

### Focal Area: Applying Seventh Chords in Harmonic Progressions and Melodic Harmonisation

In this week's lessons, learners will explore how dominant and other seventh chords function in musical progressions and how to creatively apply them in harmonising simple melodies. They will be guided to connect theory with musical expression by composing short chord progressions that demonstrate correct voice leading and functional harmony. Learners will also practise harmonising given melodies, choosing appropriate seventh chords to support tonal direction and stylistic coherence. Through structured practice and collaborative activities, they will understand the expressive and structural roles that seventh chords play in music.

#### a. Function of Dominant-Seventh ( $V^7$ ) & Other Seventh Chords

$V^7$  (5-7-2-4, e.g., G-B-D-F in C major) drives to I by its 7th resolving down and the leading tone (7) resolving up; other diatonic sevenths ( $ii^7$ ,  $IVmaj^7$ ,  $vii\emptyset^7$ ,  $vi^7$ ) similarly prepare or embellish cadences (e.g.,  $ii^7 \rightarrow V^7 \rightarrow I$ ,  $IVmaj^7 \rightarrow V^7 \rightarrow I$ ,  $vii\emptyset^7 \rightarrow V^7 \rightarrow I$ ).

#### b. Voice-Leading Principles for Seventh Chords

Always resolve the dissonant 7th down and the leading tone up; in  $V^7$  root position, double the 3rd (avoid doubling the 7th/leading tone); for  $ii^7/IVmaj^7$ , double the root; for  $vii\emptyset^7$ , never double the leading tone. Prevent parallel/hidden 5ths or 8ves and keep each adjacent pair within an octave (tenor–bass may span a 10th).

#### c. Constructing Seventh-Chord Progressions

Use four-bar templates such as  $ii^{76} \rightarrow V^7 \rightarrow Imaj^7 \rightarrow vi^7$  or  $IVmaj^7 \rightarrow V^7 \rightarrow Imaj^7$  twice; employ inversions ( $ii^{76}$  for bass stepwise motion to  $V^7$ ,  $V^{74}_2$  as a cadential suspension) to smooth bass lines. Always check proper resolution of 7ths, avoid parallels, and maintain spacing.

#### d. Harmonising Short Melodies

Identify cadential points and strong beats, placing  $V^7$  at cadences and  $ii^7/IVmaj^7$  beforehand. Write inner voices stepwise, preserve common tones, and ensure the 7th resolves correctly across voices.

#### e. Composing a Seventh Chord Passage

Plan a 4–8 bar SATB or keyboard excerpt featuring at least one  $V^7$  and another seventh; end with  $V^7 \rightarrow I$  so that, for example, F resolves to E without parallels. Exchange drafts for peer review, focusing on 7th resolutions, spacing, and doubling.

**f. Leveraging ICT & AI Tools**

On automated spacing/parallels warnings and zoomed-out views to check alignment. Optionally try “auto-harmonise” features but always verify voice-leading manually.

**Learning Tasks**

1. Create an 8-bar harmonic progression in the key of C or G major using at least three different types of seventh chords (e.g., Cmaj7, Dm7, G7).
2. Notate your harmonised work on manuscript paper or in notation software (MuseScore/BandLab).
3. Indicate each chord symbol above the melody and label at least one cadence (e.g., V7–I).

**PEDAGOGICAL EXEMPLARS****Project-Based Learning**

Guide learners to create an 8-bar harmonic progression using a mix of dominant, major, and minor seventh chords. They may harmonise a provided melody or compose a new one. Learners should present their work through staff notation or using digital platforms like MuseScore or BandLab. Beginner learners may use pre-written melodies and chord banks to complete the harmony, with teacher guidance. Intermediate learners compose their own melody and select seventh chords independently with scaffolded support while advanced learners add extended chords (e.g., V9, V13) or modulate to a closely related key to enrich harmonic interest.

**Analytical Learning**

Provide learners with short passages from music literature (e.g., jazz, gospel, classical hymns) where seventh chords are used. Have them identify the chords, describe their function (e.g., cadential use, modulation), and then apply similar progressions in their own short compositions. Less confident learners may receive annotated score excerpts with chord hints and simplified harmonic progressions while advanced learners work with unlabelled excerpts and are challenged to explain the theoretical rationale behind each chord’s use.

**Digital Learning**

Learners use music notation or DAW software to experiment with layering seventh chords under melodies. Encourage them to try alternative harmonisations, test substitutions, and use playback features to evaluate harmonic and stylistic alignment. Beginners receive partially harmonised templates or melody lines with chord suggestions while advanced learners work with unaccompanied melodies and are encouraged to explore extended and altered chords (e.g., V9, V13).

## KEY ASSESSMENT

- **Assessment Level 1:** What are the scale degrees that make up the  $V^7$  chord in C major?
- **Assessment Level 2:** Explain why the 7th of a dominant seventh chord must resolve downward and the leading tone must resolve upward in traditional voice leading.
- **Assessment Level 3:** Given the melody: C–E–D–C (in C major), harmonise these four bars using appropriate seventh chords. Apply proper doubling, resolve all 7ths correctly, and avoid parallel 5ths and octaves. Justify each chord choice.
- **Assessment Level 4:** Compose a four-bar SATB progression in G major using at least two different seventh chords (e.g.,  $ii^7$  and  $V^7$ ). Use an inversion at least once.

### HINT



*The recommended mode of assessment for Week 23 is practical performance of major instruments and an ensemble.*

## WEEK 24: SEVENTH CHORDS IN HARMONY AND MELODIC WRITING II

**Learning Indicator:** *Apply dominant seventh (V7) and other seventh chords in creating short harmonic progressions and melodic harmonisations.*

### Focal Area: Demonstrating Proficiency in the Use of Seventh Chords through Practical Assessment

In this week's lessons, learners consolidate their knowledge and skills by showcasing how effectively they can construct, apply and integrate dominant and other seventh chords in musical contexts. This week focuses on practical demonstration through short compositions, harmonic analysis or playback using music software. Learners refine their harmonic choices, correct errors in voice leading or chord function, and prepare a final piece for assessment. They are encouraged to reflect on their creative process and apply teacher and peer feedback. By the end of the week, learners should be able to demonstrate fluency and accuracy in harmonisation using seventh chords, and articulate the musical purpose behind their harmonic decisions.

#### Application of Dominant Chords

Dominant chords are used to:

- Lead back to the tonic chord (V–I progression)
- Create tension and resolution in a progression
- Signal cadences, especially authentic cadences (V–I)
- Strengthen the sense of key or tonality

#### Construction of Seventh Chords

A seventh chord is formed by adding a seventh interval above the root of a triad. There are various types: the dominant 7th is most common. *Example (G7): G – B – D – F*

It includes a major triad and a minor seventh above the root.

#### Application of Seventh Chords

**Seventh chords:**

- Add colour and depth to harmony
- Are used in jazz, classical, pop, and film music
- Dominant 7ths enhance resolution and voice leading
- Used to modulate to new keys or smooth transitions

## Integrating Dominant and Other Seventh Chords in Musical Contexts

In composition and performance, these chords can be:

- Used to connect phrases smoothly
- Placed in ii–V–I progressions for harmonic movement
- Combined with minor 7th, major 7th, diminished 7th for variety
- Integrated into choral works, keyboard progressions, and guitar harmony

### Learning Tasks

1. Finalise your 8-bar harmonised piece using seventh chords.
2. Ensure correct notation or digital formatting, clear chord labels, and at least one cadence.
3. Present your work by:
  - a. *performing it on an instrument (if possible), or*
  - b. *playing a digital playback, or*
  - c. *reading your harmonisation aloud with explanation.*
4. Submit a short reflection (3–5 lines) explaining your harmonic choices and challenges faced.

## PEDAGOGICAL EXEMPLARS

### Practical Assessment Workshop

Guide learners to revise and finalise their compositions or harmonic progressions. Provide time for peer and teacher critique sessions where learners explain their choices and make adjustments in real-time. Focus on harmonic function and voice-leading principles. Assist less confident learners to use structured checklists (e.g., “Have I resolved the V7 properly?”, “Are chord tones correctly placed?”). More advanced learners are encouraged to experiment with modulations or extended chords and justify their use.

### Playback and Reflection

Learners perform or playback their compositions using a keyboard, music software or voice. Afterward, they complete a short reflection describing what worked well, what they might improve, and how the seventh chords shaped the musical outcome. By modality, visual learners may draw diagrams or chord flowcharts showing emotional arcs and auditory learners may record their reflections orally instead of writing.

### Demonstration with Rubric Reference

Model how to present a harmonic progression or harmonised melody confidently. Use a sample rubric to explain assessment criteria (accuracy, creativity, logic, notation, and presentation),

helping learners self-assess before final submission. Provide a rubric with fewer criteria or simplified terms for learners needing more support. Offer extension tasks (e.g., modulate to a new key, use secondary dominants) for advanced learners.

## KEY ASSESSMENT

- **Assessment Level 1:** What are the notes of a dominant triad built on the 5th degree of C major?
- **Assessment Level 2:** Explain why the dominant seventh chord ( $V^7$ ) creates a strong resolution to the tonic chord in a major key.
- **Assessment Level 3:** In the key of F major, construct a  $ii-V^7-I$  progression using both triads and seventh chords. Briefly describe the function of each chord and how they lead into one another.
- **Assessment Level 4:** Compose an 8-bar chord progression in a major key that includes at least two dominant 7th chords and one modulation to a closely related key.

### HINT



For the End of Semester Examination refer to **Appendix H** for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for weeks 13 to 24.

## SECTION 7 REVIEW

This section has introduced learners to the construction and application of dominant seventh ( $V^7$ ) and other seventh chords (major, minor, and diminished) as foundational tools in harmonic writing and melodic harmonisation. It has deepened their theoretical understanding, aural recognition, and compositional creativity within tonal contexts. The section is spread across three weeks focusing on identifying and constructing different seventh chords; applying these chords in harmonic settings and melodic contexts; and culminating in a practical assessment through learner-created compositions or harmonisations.

This section supports cross-curricular links with ICT (music software use) and encourages critical thinking, stylistic awareness, and technical fluency; laying a strong foundation for advanced harmonic concepts in future studies.

## Additional Reading

1. Acquah, E.O., Annan, J.F. & Anderson, H.K. (2016). *Basic Approaches to rudiments & theory of music with fundamentals of harmony*. WGCBC Publishers.
2. Moran, N., Edwards, M., Kitchen, J., Moir, Z., & Worth, R. (2021). *Fundamentals of Music Theory*. The University of Edinburgh.



## APPENDIX H – TABLE OF TEST SPECIFICATIONS FOR END-OF-SEMESTER EXAMINATION

Week	Focal Area	Type of question	DOK Levels				Total
			1	2	3	4	
13	Rehearsal, Refinement and Presentation of Performance Repertoire	Multiple choice	1	2	1		4
		Essay					
14	Analysing Factors Influencing the Pricing of Music Products and Services	Multiple choice	2	1	1		4
		Essay			1		1
15	Understanding the Role of the 4Ps in Music Marketing	Multiple choice	2	1	2		5
		Essay					
16	Designing and Presenting Promotional Strategies for Music Products	Multiple choice	1	2	1		4
		Essay				1	1
17	Understanding Musical Textures in African and Popular Music	Multiple choice	2	2	1		5
		Essay			1		1
18	Recognising Thematic Material in African and Western Art Music	Multiple choice	2	1	1		4
		Essay					
19	Exploring Text Setting in Art and Popular Music	Multiple choice	1	1	1		3
		Essay				1	1
20	Composing Text-Based Melodies with Digital Tools	Multiple choice		1	1		2
		Essay				1	
21	Understanding and Constructing Seventh Chords in Major Keys	Multiple choice		1	2		3
		Essay					1
22	Applying Seventh Chords in Harmonic Progressions and Melodic Harmonisation	Multiple choice		1	1		2
		Essay					
23	Demonstrating Proficiency in the Use of Seventh Chords through Practical Assessment	Multiple choice	1	1	1		3
		Essay					
Total		Multiple choice	12	14	14		40
		Essay		2	1	5	

### SAMPLES OF MULTIPLE-CHOICE QUESTIONS

In what way can music software help you improve your composition?

- a. Turning lyrics into speech
- b. Automatically writing your music
- c. Making you hear and revise
- d. Creating videos for your music

**Answer: C**

### SAMPLE ESSAY QUESTION

You were asked to create two versions of the same melody—one in Art music style and one in Pop style. In *not less than 50 words*, what would be your approach and how would you make them different?

### SAMPLE ANSWER

For the Art version, I would match the melody closely to the natural rhythm of the lyrics and avoid repetition. I would use longer, expressive phrases. For the Pop version, I would repeat key words, use a steady beat, and keep the melody simple and catchy. I would use music software to test how they sound and revise each one for clarity and style.

## Annex I: References and Online Resources

1. International Music Score Library Project. (2023). IMSLP: Glossary of musical terms. [https://imslp.org/wiki/IMSLP:Music\\_Glossary](https://imslp.org/wiki/IMSLP:Music_Glossary)
2. Nicolas, P. (2022). Harmonizing Music Theory and Music Law. *Iowa L. Rev.*, 108, 1247. Oxford Music Online. (2023). *Grove music online: Dictionary of musical terminology*. Oxford University Press. <https://www.oxfordmusiconline.com>
3. University of Ghana, Legon. (n.d.). The Ghana Music Archive. International Phonographic Archives. <https://ipamusic.org/archives/ghana-music-archive/>
4. University of Mainz. (n.d.). African Music Archive. <https://www.african-music-archives.org/>

### Audio-Visual Materials

1. Bernstein, L. (1958). The language of music [Video series]. Young People's Concerts, New York Philharmonic. Available at: [https://www.youtube.com/playlist?list=PLo4jXE-LdDTR9q5xPI\\_lXAwy5V6kcFy4O](https://www.youtube.com/playlist?list=PLo4jXE-LdDTR9q5xPI_lXAwy5V6kcFy4O)
2. Barenboim, D. (2012). Exploring musical expression [Master class series]. Deutsche Grammophon. ASIN: B007RACNHO
3. Digital Piano App from Google: <https://www.onlinepianist.com/virtual-piano>.
4. Group Demo of Rhythmic Flashcard Pattern Reading in 2/4: <https://drive.google.com/file/d/1xjChleFIjYmSrhowv5vh53ZdWGoZfqjd/view>
5. Group Demo of Rhythmic Flashcard Pattern Reading in 6/8: [https://drive.google.com/drive/folders/1\\_j\\_FLTtgKoGBuqDtQB7KwRLcT30QDaj8?usp=sharing](https://drive.google.com/drive/folders/1_j_FLTtgKoGBuqDtQB7KwRLcT30QDaj8?usp=sharing)
6. Teaching reading and music reading: <https://drive.google.com/drive/u/0/mobile/folders/1NUKJ72nypVRjAcuLfm8Y5fdFby9H6Ja9?usp=sharing>

# Annex 2: Triad Arpeggio Solfège Exercise



## Tabular Format of the Triad Arpeggio Solfège Exercise

←								<b>Reading Backward</b>
f	s	l	t	d'	r'	m'	f	m'
r	m	f	s	l	t	d'	r'	
d	t	d	r	m	f	s	l	t
<b>Reading Forward</b> →								
<b>Degree</b>	<b>I</b>	<b>II</b>	<b>III</b>	<b>IV</b>	<b>V</b>	<b>VI</b>	<b>VII</b>	

## FLASH CARDS

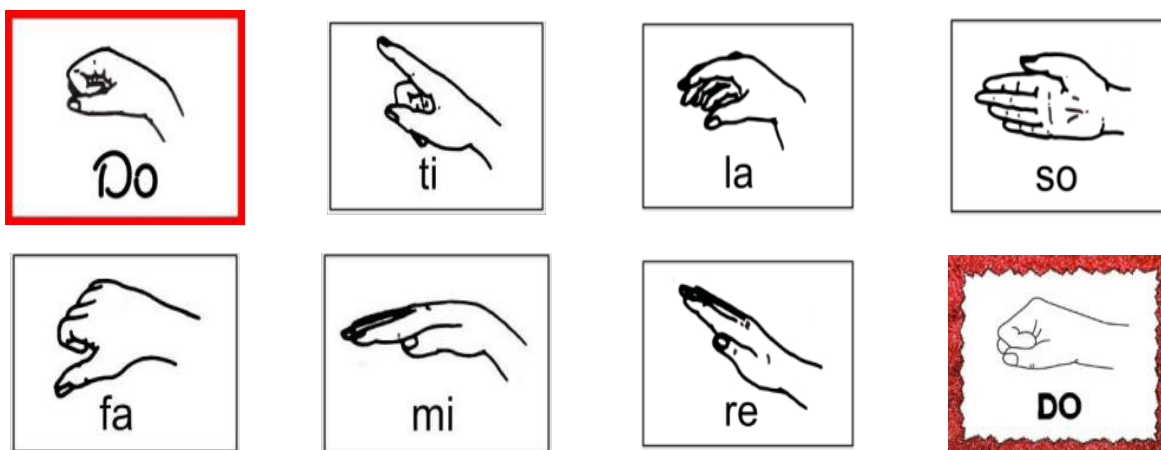


Figure 3: Hand Sign Flash Cards

## Annex 3: Master Drum Improvisation Techniques

The teacher must draw learners' attention to these techniques *Master Drummers use to extend their creativity as they go and improve their work outside of the classroom.*

### Master Drum Improvisation Techniques

Logical arrangement of rhythmic motifs, patterns and timbre (*tone colour*) is very crucial to this type of composition. Since it is the master drum that sustains African percussive pieces, the composer must be aware of the improvisational techniques in such lead drumming. Locke (1992) describes them as:

1. **Repetition** – repeating a musical thought.
2. **Segmentation** – isolating and repeating a shorter motive from within a longer phrase.
3. **Connection** – joining shorter motive into longer phrase by filling in musical silence.
4. **Culmination** – preceding a short motive with a lead-in figure.
5. **Idea Substitution** – maintaining a rhythmic character of a phrase, but changing one of the figures within it.
6. **Stroke Substitution** – change stroke type without changing timing.
7. **Syncopation** – playing a note at a delayed or anticipated moment.
8. **Ornamentation** – using grace notes or brief rolling figures.
9. **Omission** – silence; leaving out an expected note.

# Annex 4: Drum Piece Template

Title of Your Piece

Name of Composer(s)

Date of Composition

Type of Cultural Association

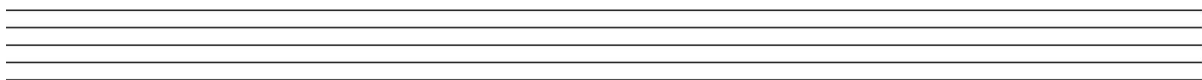
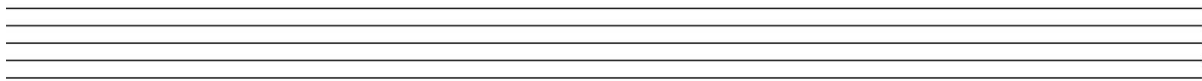
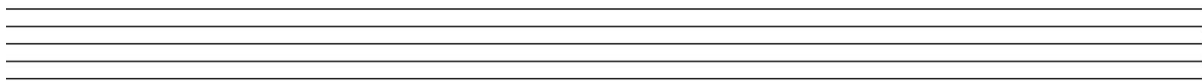
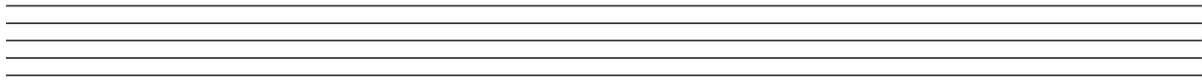
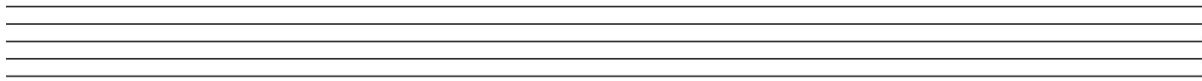
Required Speed

Bell 1	
Bell 2	
Bell 3	
Shakers	
High-Pitched Drum	
Medium-Pitched Drum	
Low-Pitched Drum	
Master Drum	




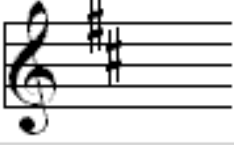
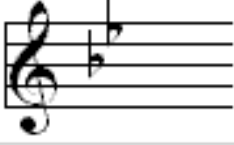
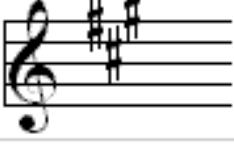
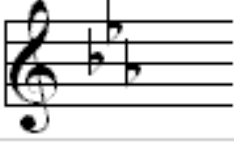
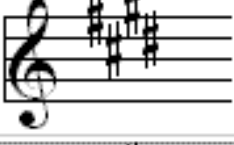
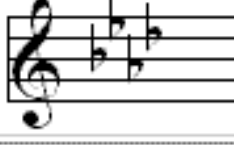
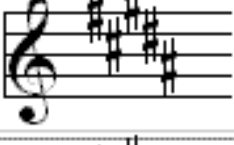
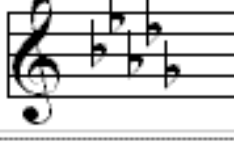

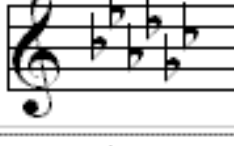

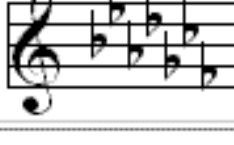
# Annex 5: MUSIC MANUSCRIPT SHEET

**Index No. | Name of Student | Group Name: .....**

**Level: ..... Semester: ..... Academic Year:.....**



# Annex 6: Key Signature Table

C major			A minor	
	G major		F major	
	E minor		D minor	
	D major		Bb major	
	B minor		G minor	
	A major		Eb major	
	F# minor		C minor	
	E major		Ab major	
	C# minor		F minor	
	B major		Db major	
	G# minor		Bb minor	
	F# major		Gb major	
	D# minor		Eb minor	
	C# major		Cb major	
	A# minor		Ab minor	

# Annex 7: ESSENTIAL BASICS FOR MAJOR INSTRUMENTS

## 7.1 VOICE BASICS

A step-by-step guide to get you started.

### 1. Vocal Training

- a. **Warm-ups:** Regular vocal warm-ups help prevent strain and improve flexibility.
- b. **Breath control:** Learn to use your diaphragm to support your voice.
- c. **Range and technique:** Work with a vocal coach to expand your range and refine your tone.
- d. **Consistency:** Daily practice is essential for maintaining vocal health and improving over time.

### 2. Musical Knowledge

- a. **Music theory:** Basics like scales, keys, and rhythm are crucial.
- b. **Sight reading:** Helps with learning new material quickly.
- c. **Ear training:** Develop pitch recognition and harmony awareness.

### 3. Performance Skills

- a. **Stage presence:** Connect with the audience through movement, facial expression, and eye contact.
- b. **Mic technique:** Learn how to control dynamics and avoid popping sounds.
- c. **Confidence:** Practice performing in front of others to reduce nerves.

### 4. Repertoire Building

- a. Have a **variety of songs** across genres and tempos.
- b. Know your **signature pieces** that highlight your strengths.
- c. Prepare **backup songs** for auditions or gigs.

### 5. Business Savvy

- a. **Branding:** Develop a professional image and style.
- b. **Networking:** Build relationships with other musicians, producers, and venues.
- c. **Contracts:** Understand performance agreements and copyright basics.
- d. **Marketing:** Use social media, websites, and streaming platforms to promote your work.

## 6. Recording and Technology

- a. Learn to use **home recording equipment** or DAWs (like Logic Pro, Ableton, or GarageBand).
- b. Understand **studio etiquette** and how to record effectively.
- c. Create high-quality **demos** or EPs to showcase your talent.

## 7. Vocal Health

- a. Stay **hydrated**, avoid smoking and excessive alcohol.
- b. Get **adequate rest** and avoid overuse.
- c. See a **voice specialist** if you experience persistent issues.

## 7.2 VIOLIN BASICS

A step-by-step guide to get you started.

### 1. Get a Violin and Accessories

- a. **Violin:** Choose the right size (4/4 for adults).
- b. **Bow:** Comes with the violin usually.
- c. **Rosin:** Applied to the bow hair for grip.
- d. **Shoulder rest:** Helps with posture and comfort.
- e. **Tuner and metronome:** Essential for practice.

### 2. Understand the Basics

- a. Parts of the violin: body, neck, fingerboard, pegs, etc.
- b. How to hold the violin and bow properly.
- c. How to tune the violin (use a tuner or app).

### 3. Take Lessons (Optional but Helpful)

- a. **Teacher:** In-person or online instructor.
- b. **Apps/Websites:** Trala, Violin Lab, YouTube (Violin Tutor Pro, Violinspiration).
- c. **Books:** Suzuki Violin Method, Essential Elements for Strings.

### 4. Start Practising

- a. **Open strings:** Learn to bow smoothly on G, D, A, E.
- b. **Finger placement:** Learn 1st position notes.
- c. **Scales:** Start with G Major and D Major.
- d. **Rhythms:** Practice with a metronome.

### 5. Build a Routine

- a. Practice 20–30 minutes daily to start.
- b. Focus on intonation, bowing technique, and posture.
- c. Record yourself to track progress.

### 6. Play Simple Songs

Start with nursery rhymes or beginner tunes (Twinkle Twinkle, Mary Had a Little Lamb). Progress to folk songs or beginner classical pieces.

## 7.3 TRUMPET BASICS

A step-by-step guide to get you started.

### 1. Get the Right Equipment

- a. **Trumpet:** Start with a learner model from a trusted brand (Yamaha, Bach, or Jupiter).
- b. **Mouthpiece:** Most come with a 7C, a good beginner choice.
- c. **Valve oil and slide grease:** Essential for smooth operation.
- d. **Music stand and cleaning kit:** For regular practice and maintenance.

### 2. Learn the Basics

Assemble and hold the trumpet properly.

- a. **Buzzing:** Practice buzzing your lips without the trumpet—this is how sound is produced.
- b. **Mouthpiece practice:** Buzz into the mouthpiece to gain control.
- c. **First notes:** Learn C, D, E, F, G using valve combinations.

### 3. Start Playing Simple Exercises

- a. **Long tones:** Focus on tone quality and breath control.
- b. **Simple scales:** Begin with C major (no sharps or flats).
- c. Use beginner method books like:
  - “Essential Elements for Band – Trumpet”
  - “Standard of Excellence”

### 4. Practice Daily

- a. Start with 15–30 minutes a day.
- b. Focus on:
  - Breathing exercises
  - Lip flexibility
  - Tone and pitch accuracy

- Valve technique

### 5. Get Lessons or Use Online Resources

Find a local teacher or use online lessons via:

- YouTube** (e.g., Trumpet HQ, Charlie Porter)
- Apps** like Tonestro or SmartMusic

### 6. Play Music You Enjoy

- Try simple melodies, movie themes, or jazz tunes as you improve.
- Join a school band or community ensemble for experience.

## 7.4 TROMBONE BASICS

A step-by-step guide to get you started.

### 1. Parts of the Trombone

- Mouthpiece:** Where you buzz your lips to create sound.
- Slide:** Moves to change pitch.
- Bell:** Projects the sound.
- Tuning Slide:** Adjusts overall pitch.

### 2. How to Hold It

- Use your left hand to hold the trombone near the bell and slide brace.
- Your right hand operates the slide.
- Keep your posture upright with relaxed shoulders.

### 3. Making a Sound

- Buzz your lips in the mouthpiece (like saying “Mmm” and blowing air).
- Place the mouthpiece on the centre of your lips.
- Blow steady air and buzz to produce a tone.

### 4. Slide Positions

The trombone has 7 slide positions:

- Fully closed (near your face)
- A few inches out
- **3–7:** Extend further with each position (7th is near full arm’s length)

Each position changes the pitch when combined with your lip tension (embouchure).

## 5. First Notes to Learn

Start with the B-flat major scale:

- B $\flat$  (1st), C (6th), D (4th), E $\flat$  (3rd), F (1st), G (4th), A (2nd), B $\flat$  (1st)

## 6. Daily Practice Tips

- Practice buzzing and long tones to develop control.
- Learn slide positions and muscle memory.
- Play simple melodies (e.g., “Hot Cross Buns” or “Ode to Joy”).

## 7. Helpful Resources

- Beginner method books:** “*Essential Elements for Trombone*” or “*Standard of Excellence*”
- YouTube channels:** “Trombone Lessons with Mr Brown” or “MusicCoach Online”
- Apps:** Tonestro, Tuner & Metronome

## 7.5 GUITAR BASICS

A step-by-step guide to get you started.

### 1. Types of Guitars

- Acoustic:** Great for beginners; does not need an amp.
- Electric:** Needs an amp; great for rock, metal, and blues.
- Classical:** Nylon strings; softer sound, good for fingerstyle.

### 2. Parts of the Guitar

- Headstock:** Holds the tuning pegs.
- Neck:** Where you press the strings (*frets*).
- Body:** Produces sound (*hollow for acoustic, solid for electric*).
- Frets:** Metal strips on the neck.
- Strings:** Usually 6, numbered from thinnest (1st) to thickest (6th).

### 3. Tuning the Guitar

Standard tuning (*low to high*):

- E - A - D - G - B - E (*6th to 1st string*)
- Use a clip-on tuner or a tuning app to help.

### 4. How to Hold the Guitar

- Sit upright, resting the body of the guitar on your leg.

- b. Left hand presses frets; right hand strums or picks.
- c. Use a guitar strap if standing.

### 5. First Chords to Learn

Start with easy open chords:

- **E minor (Em)**
- **C major (C)**
- **G major (G)**
- **D major (D)**
- **A major (A)**

Practice switching between them slowly.

### 6. Strumming and Picking

- a. Use a pick (plectrum) or your fingers.
- b. Start with downstrokes only, then add upstrokes.
- c. Try basic patterns like: Down – Down – Up – Down – Up

### 7. Simple Songs for Beginners

- a. “Horse with No Name” – America
- b. “Knockin’ on Heaven’s Door” – Bob Dylan
- c. “Love Me Do” – The Beatles

### 8. Practice Tips

- a. Practice 15–30 minutes a day.
- b. Focus on clean chord transitions and rhythm.
- c. Use apps like Yousician, Justin Guitar, or Ultimate Guitar.

## 7.6 PIANO BASICS

A step-by-step guide to get you started.

### 1. Understanding the Keyboard

- a. A standard piano has 88 keys: **52 white** and **36 black**.
- b. Keys repeat in a pattern: **C-D-E-F-G-A-B**, then back to C.
- c. The **black keys** are grouped in twos and threes and represent sharps (#) and flats (b).

**Tip:** Find Middle C – it is the white key just left of the two black keys near the middle of the keyboard.

## 2. Hand Position & Finger Numbers

- a. Finger numbers (for both hands):
  - Thumb = 1
  - Index = 2
  - Middle = 3
  - Ring = 4
  - Pinky = 5
- b. Keep your fingers curved and relaxed.
- c. Place both thumbs (1) on Middle C for basic exercises.

## 3. Notes and Reading Music

- a. **Treble clef** (right hand): plays notes from Middle C upward.
- b. **Bass clef** (left hand): plays notes from Middle C downward.

Learn the notes on the staff gradually:

- **Treble:** E-G-B-D-F (lines), F-A-C-E (spaces)
- **Bass:** G-B-D-F-A (lines), A-C-E-G (spaces)

## 4. Simple Rhythms

- a. **Whole note** = 4 beats
- b. **Half note** = 2 beats
- c. **Quarter note** = 1 beat
- d. Practice clapping simple rhythms first.

## 5. First Songs to Try

- a. “Twinkle Twinkle Little Star”
- b. “Mary Had a Little Lamb”
- c. “Ode to Joy” (Beethoven)

Use only white keys and start with one hand at a time.

## 6. Daily Practice Tips

- a. Practice 15–30 minutes daily.
- b. Warm up with finger exercises like scales and simple patterns.
- c. Focus on hand coordination and playing slowly at first.

## 7. Helpful Resources

- a. **Apps:** Simply Piano, Flowkey, Yousician
- b. **YouTube:** Piano Lessons on channels like Hoffman Academy or PianoVideoLessons

- c. **Beginner books:** “Alfred’s Basic Piano Library” or “Faber Piano Adventures”

## 7.7 CLARINET BASICS

A step-by-step guide to get you started.

### 1. *Parts of the Clarinet*

A typical B $\flat$  clarinet has 5 main parts:

- a. **Mouthpiece:** Where you place the reed and blow air.
- b. **Barrel:** Connects mouthpiece to the upper joint.
- c. **Upper joint:** Where your left-hand fingers go.
- d. **Lower joint:** Where your right-hand fingers go.
- e. **Bell:** The flared end that helps project sound.

Also essential:

- **Reed:** A thin wooden strip that vibrates to produce sound.
- **Ligature:** Holds the reed onto the mouthpiece.

### 2. *Assembling the Clarinet*

- a. Moisten the reed in your mouth.
- b. Gently twist each part together—do not force it.
- c. Align the bridge keys (between upper and lower joints).
- d. Place the reed flat side against the mouthpiece, secured by the ligature.

### 3. *Holding the Clarinet*

- a. Left hand goes on top, right hand on the bottom.
- b. Use your right thumb to support the clarinet under the thumb rest.
- c. Keep your fingers curved and close to the keys.

### 4. *Producing a Sound*

- a. Place your mouthpiece about halfway into your mouth.
- b. Form an embouchure: firm corners, flat chin, bottom lip over bottom teeth.
- c. Blow steady air and keep the reed vibrating with gentle pressure.

### 5. *First Notes to Learn*

Start with easy notes:

- E, D, C (left hand only)
- Then add F and G

These are played with just a few fingers and help you focus on tone and embouchure.

## 6. Basic Fingerings

The clarinet uses a combination of open holes and keys. Use a fingering chart (many are free online or in beginner books).

## 7. Daily Practice Tips

- a. Warm up with long tones and mouthpiece exercises.
- b. Practice simple scales like C Major or G Major.
- c. Start with short *15–20 minute* sessions to build endurance.

## 8. Recommended Beginner Materials

- a. **Book:** “*Essential Elements for Band – Clarinet*”
- b. **YouTube channels:** Clarinet Mentors, Michelle Anderson
- c. **Apps:** Tonestro, SmartMusic

## 7.8 FLUTE BASICS

A step-by-step guide to get you started.

### 1. Parts of the Flute

The flute has three main sections:

- a. **Headjoint:** Includes the lip plate and embouchure hole (where you blow air).
- b. **Body:** Contains most of the keys and tone holes.
- c. **Footjoint:** Shortest section with extra keys for low notes.

### 2. Assembling the Flute

- a. Gently twist the headjoint and footjoint onto the body (never force).
- b. Align the embouchure hole with the first keys and rods.
- c. Footjoint rod should align with the centre of the body’s last key.

### 3. Holding the Flute

- a. **Left hand:** Near the top, palm facing you.
- b. **Right hand:** Near the bottom, palm facing away.
- c. Support the flute with your right thumb and the base of the left index finger.
- d. Keep elbows slightly lifted and shoulders relaxed.

### 4. Making a Sound

- a. Place the lip plate under your bottom lip.
- b. Roll the flute slightly downward until the embouchure hole is centred.
- c. Blow a focused stream of air across the hole (like blowing across a bottle top).

- d. Experiment with angle and lip shape to get a clear tone.

### 5. First Notes to Learn

Start with easy notes using fewer keys:

- **B, A, and G** (left hand only)
- Practice moving between them smoothly

### 6. Reading Music

- a. The flute reads in **treble clef**.
- b. Learn basic rhythms and notes on the staff (start with simple pieces using B-A-G).
- c. Use fingering charts to help memorise finger positions.

### 7. Practice Tips

- a. Practice 15–30 minutes daily.
- b. Begin with long tones to work on breath control and tone.
- c. Play simple scales like C Major and G Major.
- d. Use a mirror to check your embouchure and posture.

### 8. Helpful Resources

- a. **Beginner books:** “*Essential Elements for Flute*” or “*Rubank Elementary Method*”
- b. **YouTube channels:** JustAnotherFlutist, The Flute Channel
- c. **Apps:** Tonestro, Tuner & Metronome, SmartMusic

## 7.9 SAXOPHONE BASICS

A step-by-step guide to get you started.

### 1. Types of Saxophones

There are several types, but beginners usually start with:

- a. **Alto saxophone** (in E $\flat$ ): Most common for learners.
- b. **Tenor saxophone** (in B $\flat$ ): Larger, deeper sound.
- c. **Soprano and baritone:** Less common for beginners.

### 2. Parts of the Saxophone

- a. **Mouthpiece:** Where the reed goes and sound is produced.
- b. **Reed:** A thin piece of cane that vibrates to create sound.
- c. **Ligature:** Holds the reed onto the mouthpiece.
- d. **Neck (or crook):** Connects mouthpiece to the body.

- e. **Body:** Contains most of the keys.
- f. **Bell:** Flared end that projects sound.

### 3. Assembling the Saxophone

- a. Moisten the reed with your mouth.
- b. Attach the reed to the mouthpiece using the ligature (reed flat side down, tip aligned).
- c. Connect the mouthpiece to the neck, then attach the neck to the body.
- d. Use cork grease if connections are tight.
- e. Always wear the **neck strap** for support.

### 4. Holding the Saxophone

- a. Right hand: on the bottom keys (thumb under the thumb rest).
- b. Left hand: on the top keys (thumb on the round button).
- c. Keep fingers curved and close to the keys.

### 5. Producing a Sound

- a. Place the mouthpiece in your mouth (top teeth on the top of the mouthpiece, bottom lip curled slightly over bottom teeth).
- b. Seal your lips (embouchure) and blow steady air.
- c. The reed should vibrate cleanly — it takes practice!

### 6. First Notes to Learn

Start with easy notes:

- **B, A, and G** (left hand only)
- These notes help you focus on tone and finger technique

### 7. Practice Tips

- a. Practice long tones for breath control and tone quality.
- b. Use a tuner to help with intonation.
- c. Learn simple scales (C major, G major).
- d. Practice daily in short, focused sessions (15–30 mins).

### 8. Recommended Resources

- a. **Books:** “*Essential Elements for Band – Alto Saxophone*” or “*Rubank Elementary Method*”
- b. **Apps:** Tonestro, Tuner & Metronome, SmartMusic
- c. **YouTube:** BetterSax, Saxologic, Jay Metcalf

## 7.10 TUBA BASICS

A step-by-step guide to get you started.

### 1. What Is the Tuba?

- The **tuba** is the largest and lowest-pitched brass instrument.
- It provides the bass foundation in bands and orchestras.

### 2. Types of Tubas

- BB $\flat$  tuba:** Most common for beginners.
- CC, E $\flat$ , and F tubas:** Used more often by advanced players or in specific ensembles.
- Tubas can have **3 to 6 valves**, typically piston or rotary.

### 3. Parts of the Tuba

- Mouthpiece:** Detachable part where you buzz your lips.
- Leadpipe:** Connects the mouthpiece to the valves.
- Valves:** Change the tubing length to produce different notes.
- Bell:** Projects the sound.
- Tuning slides:** Adjust overall pitch and intonation.

### 4. How to Hold the Tuba

- Sit up straight with both feet flat on the floor.
- Rest the tuba on your lap or on a chair/tuba stand if needed.
- Hold the tuba with your left hand for support and use your right hand to operate the valves.

### 5. Producing a Sound

- Buzz** your lips into the mouthpiece (firm corners, relaxed centre).
- Use steady air from your diaphragm.
- The tuba takes a lot of air but should not feel forced.

### 6. First Notes to Learn

Start with easy notes using open (no valves) and simple valve combinations:

- **B $\flat$**  (open), **C**, **D**, **E $\flat$** , and **F**
- Learn to play the **B $\flat$  major scale** (good for warm-ups)

### 7. Reading Music

- Tubas usually read **bass clef**.
- Learn note names and fingerings using a fingering chart.
- Start with simple rhythms (whole, half, quarter notes).

### 8. Practice Tips

- a. Start with 15–30 minutes daily.
- b. Begin with long tones and lip slurs to build tone and flexibility.
- c. Use a **metronome and tuner** to develop timing and pitch.
- d. Focus on breathing and posture.

### 9. Helpful Resources

- a. **Method books:** “Essential Elements for Tuba” or “Standard of Excellence”
- b. **YouTube:** The Tuba People, David Earll, or Scott Tegge
- c. **Apps:** Tonestro, Tuner & Metronome, SmartMusic

# Annex 8: Major Musical Instrument Learning: Monitoring and Assessment Form (MMILMAF)

## 1. Learner Information & Goal Setting Form

**Purpose:** To understand the learner's background, interests, and goals.

Field	Tick (only one)
Learner Name	
Instrument	
Age	
Experience Level	Beginner <input type="checkbox"/> / Intermediate <input type="checkbox"/> / Advanced <input type="checkbox"/>
Musical Interests	Classical <input type="checkbox"/> / Rock <input type="checkbox"/> / Traditional <input type="checkbox"/>
Short-term Goals (2–6 weeks) [1 <sup>st</sup> Semester Break]	
Long-term Goals (10–12 weeks) [2 <sup>nd</sup> Semester Session]	

## Instrument Learning Facilitation

**Purpose:** (a). Indicate the type of support you envision to get for your major instrument learning.

Mode of Support	Tick (as many as applicable)	Experience Level	
<b>Self-Study/ Self-Taught</b>	<input type="checkbox"/>	Type of experience	<i>E.g.</i> , Church, Band, etc.
		No. of Years	
		Instrument(s) played	
<b>Parental Guidance</b>	<input type="checkbox"/>	Type of experience	<i>E.g.</i> , Church, Band, etc.
		No. of Years	
		Instrument(s) played	
<b>Community Experts Support</b>	<input type="checkbox"/>	Type of experience	<i>E.g.</i> , Church, Band, etc.
		No. of Years	
		Instrument(s) played	
<b>Teacher</b>	<input type="checkbox"/>	Type of experience	<i>E.g.</i> , Church, Band, etc.
		No. of Years	
		Instrument(s) played	

<b>Colleague-learners</b>	<input type="checkbox"/>	Type of experience	<i>E.g., Church, Band, etc.</i>
		No. of Years	
		Instrument(s) played	

**Purpose:** (b). Facilitator Credentials and Assent in Exception of Teacher.

Support Type	Bio Data	Support Time	Signature
<b>Parental Guidance</b>	Name		
	Location		
	Time	School session £/ Vacation only £	
<b>Community Experts Support</b>	Name		
	Location		
	Time	School session £/ Vacation only <input type="checkbox"/>	
<b>Colleague-learners</b>	Name		
	Location		
	Time	School session £/ Vacation only <input type="checkbox"/>	

## Knowledge/Skills Development on Major Instrument

Rate relevant previous knowledge/skills developed on the major instrument.

Major Instrument	Description of Knowledge/Skills	Self-Rating (1–5)
<b>Name of Instrument</b>	Identify instrument parts, assemble them, and disassemble them.	
	Can tune and has basic care knowledge	
	Know the correct posture.	
	Can hold the instrument.	
	Can produce a beginner's sound.	

**Signature:** .....

**Date:** .....

**Deadline for Submission:** *All completed forms should reach the teacher by the close of the last week of vacation.*

## Responding and Connecting Form

Practice Active Listening	Write Shorts Comments
Focus intently on the piece—eliminate distractions.	
Analyse the musical elements: tempo, dynamics, texture, instrumentation, form, and style.	
<b>Explore Emotional and Personal Reactions</b>	
Reflect on how the music makes you feel.	
Describe your emotional response and consider why you reacted that way.	
Connect the music to your own life, memories, or identity.	
<b>Respond Creatively</b>	
Write a short reflection, review, or analysis that includes both personal and musical observations.	
<b>Think Critically</b>	
Compare the piece with others you know—what is similar or different?	
Ask questions: “What is this music trying to say? What message or story does it convey?”	
<b>Engage in Discussion</b>	
Share your opinions respectfully and listen to others.	
Be open to different interpretations and cultural perspectives.	
<b>Embrace Diversity in Music</b>	
Reflect on how music can promote empathy and understanding across cultures.	
Consider how your background shapes your perception of music.	

## Annex 9: Progress Assessment Checklist

Semester Period: .....

Teacher/Facilitator: .....

Assessment Criteria	Week 13	Week 16	Week 19	Week 22	Comments & Feedback
Attendance at scheduled meetings					
Practice of prescribed scales (C, G, F Major) [For level]					
Accuracy and fluency in technical exercise					
Familiarity with selected repertoire (2 pieces)					
Rhythm and tempo control					
Posture and instrument hold					
Intonation and tonal clarity					
Practice journal submission					
Reflection on challenges and progress					
Engagement with facilitator during contact hours					
Evidence of self-initiated improvement strategies					
Portfolio completeness (annotated score, practice log)					

### General Progress Summary:

.....  
 .....

Teacher/Facilitator Signature: ..... Date: .....

Learner Signature: ..... Date: .....

.....

*The teacher meets each learner biweekly to review progress using this checklist.*

*Use the comment box to give brief, formative feedback or set targets for the next meeting.*

