MINISTRY OF EDUCATION
GHANA MUSIC
TEACHERS ASSOCIATION

Music

for Senior High Schools

Year 3

Prof Emmanuel Obed Acquah
Davies Obiri Danso
Mawusinu Boampong Kwame Ansah

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FOREWORD

Ghana's new Senior High School Curriculum aims to ensure that all learners achieve their potential by equipping them with 21st Century skills, knowledge, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, progress to further studies and enter the world of work. This is the first time that Ghana has developed a Senior High School Curriculum which focuses on national values, attempting to educate a generation of Ghanaian youth who are proud of our country and can contribute effectively to its development.

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

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

Haruna Iddrisu MP
Minister for Education

SECTION

1

EXPLORING GLOBAL MUSICAL TRADITIONS THROUGH COMPARATIVE INSIGHTS INTO WESTERN AND NON-WESTERN CULTURES

LITERATURE AND PRACTICE

Introduction

In Year 2, you learnt about Ghanaian and African music by exploring how it is performed, what it means in society, and how it reflects culture and identity. In this section, you will go further by learning about music from around the world. You will study both Western and non-Western music, comparing how different cultures make music, use instruments, and share ideas through sound. You will explore elements such as melody, rhythm, harmony, and form, and consider how music reflects people's beliefs, values, and history. Through group work, research, creative activities, and performance, you will deepen your understanding of music from different cultures. This will help you to improve your listening skills, develop your ability to think critically about music, and perform with greater meaning.

KEY IDEAS

- Each culture has its own way of creating melodies and rhythms using different patterns and scales.
- The differences and similarities in music from around the world.
- Music within culture reflects who people are, what they believe and what they value in different communities.
- Musical ideas are organised in different ways.
- There are many different types of instruments from around the world, each of which looks, sounds, and works in its own way.
- The way music is played or sung often depends on the place, the people, and the event.

EXPLORING MUSICAL CHARACTERISTICS, FORMS, AND INSTRUMENTS FROM WESTERN AND NON-WESTERN TRADITIONS

Musical Traditions Around the World

Music is part of every culture. It reflects how people live, what they believe, and how they celebrate or express their feelings. Music from Europe and North America is often called Western music. This includes classical music, pop songs, and folk tunes. Music from Africa, Asia, the Middle East, Latin America, and native communities is often called non-Western music. Each culture has its own special way of making and sharing music.

Figure 1.1: Traditional drummers and dancers performing at a cultural festival in Ghana

Figure 1.2: A community group dressed in traditional attire, gathered with drums and instruments

Some Dance Types, Musical Instruments and Performance Scenes from Ghana

How Music Sounds Different in Different Cultures

Music from different parts of the world can sound very different because of how it is made. Some things that make music different are:

1. **Melody:** This is the main tune of a song. In some cultures, the melody is smooth and gentle, while in others, it leaps around or includes extra decorations (ornaments).
2. **Rhythm:** This is the pattern of beats or sounds in music. African music, for example, often uses multiple rhythms played simultaneously (polyrhythm).
3. **Texture:** This describes the layers of sound heard at the same time. For example:
   - **a.** One voice alone = monophony
   - **b.** One melody with chords = homophony
   - **c.** Many melodies at the same time = polyphony
   - **d.** One melody played by different people with small differences = heterophony
4. **Dynamics:** This describes how loud or soft the music is.
5. **Timbre:** This refers to the unique quality of sound an instrument (or voice) has, also called tone colour.

Instruments Around the World

Musical instruments from different cultures not only look different but are also played in different ways. For example

- The djembe from West Africa is used in dances and storytelling.
- The sitar from India is used in classical Indian music.
- The gyil (like a wooden xylophone) is common in Ghana and Burkina Faso.
- Some instruments are used for special occasions like festivals, funerals, or prayers.

Musical Forms: The Structure of Music

Form is the way music is organised. Just as stories have beginnings, middles, and ends, music also follows patterns. Western forms include: binary (AB) – two sections; ternary (ABA) – three sections; rondo (ABACA) – music keeps returning to the A section; and theme and variations – the music changes slightly with each subsequent version. Non-Western forms include call and response – one person sings or plays, and others answer; cyclic forms –repeating patterns; and improvisation – musical ideas are created on the spot, not written down.

What We Learn from Comparing Cultures

When we compare music from different cultures, we see both differences and similarities. For example, Western music often uses written notation and can focus on harmony (chords). Non-Western music often relies on oral teaching, group singing, and strong rhythms. However, all music helps people express their identity, celebrate

together, and pass on their beliefs and values. By understanding both Western and non-Western music, you will become a better music learner and more respectful of other cultures.

Figure1.3: Some musical scenes and instruments from different cultures

Activity 1.1 Exploring Global Musical Instruments

1. Select one cultural musical tradition from around the world (e.g., Indian classical, Scottish folk, Chinese opera, Caribbean steel band, etc.). Investigate and describe at least three instruments commonly used in your chosen tradition. Include:
   - the name of each instrument
   - what it is made from
   - how it is played (plucked, bowed, struck, etc.)

- its role in the ensemble or performance

2. Describe basic musical forms or features in the tradition. Look out for
   - Call-and-response
   - Repetition or cyclical rhythm
   - Use of scales, improvisation, or harmony

Create a Mini-Presentation:

Use a tool like PowerPoint, Google Slides or Canva to design a short presentation or poster. Include:

- Images of the instruments
- Your written descriptions
- A summary of key musical features

You will be assessed on accuracy, clarity of presentation, and cultural understanding.

ANALYSING AND COMPARING MUSICAL ELEMENTS ACROSS CULTURES

Melody: The Tune of the Music

A melody is the part of a song that you can hum or sing. It is created by arranging musical notes in sequence to form a tune. In Western music (such as classical or pop from Europe or America), melodies usually draw on major or minor scales and often sound neat and balanced. For example, many church hymns use this type of melody. The notes often move by step or small leaps and can be accompanied by chords. In non-Western music (such as Indian, Middle Eastern, or African traditions), melodies may use special scales, such as raga in India or pentatonic scales in Africa (which use only five notes). These melodies may also slide between notes (known as pitch bending) or have intricate decorations (ornaments).

Rhythm: The Pattern of Beats or Sounds in Music

In Western music, rhythms often fall into a regular metre like $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time. Metre is like walking or dancing in time: one-two, one-two-three, or one-two-three-four. In African music, rhythms can be more complex. You may hear polyrhythms, where two or more rhythms are played at the same time.

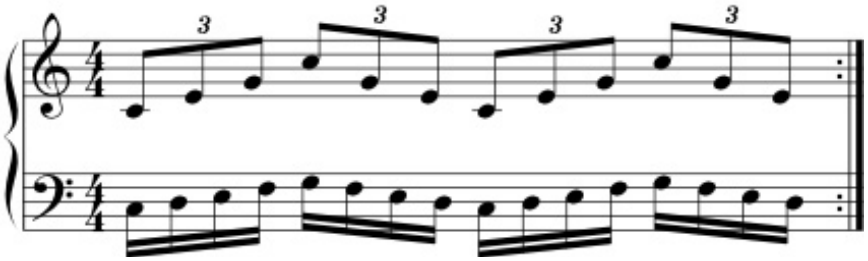


Figure 1.4: Polyrhythms

In Indian classical music, rhythm follows a pattern called tala, which is a cycle of beats that can be complex and lengthy, yet enjoyable to learn. Tala is like clapping in patterns, where each beat has its place.

In East Asian indigenous music, rhythm may be free, moving with the breath or emotion rather than following a fixed beat. Different rhythms create different feelings. Steady rhythms may sound calm, while layered rhythms can feel exciting or spiritual.

Harmony: When Notes Sound Together

Harmony is when two or more notes are played or sung at the same time. In Western music, harmony is very important as it helps to create mood or tension using chords, such as triads (three-note chords) and cadences (musical "full stops"). For example, love songs or film music often use rich harmonies to stir emotion. In many non-Western traditions, harmony is not always used the same way. African music, for instance, may use voices or instruments moving together in parallel (same direction, same distance), while Indonesian Gamelan music creates layers of sound instead of chords.

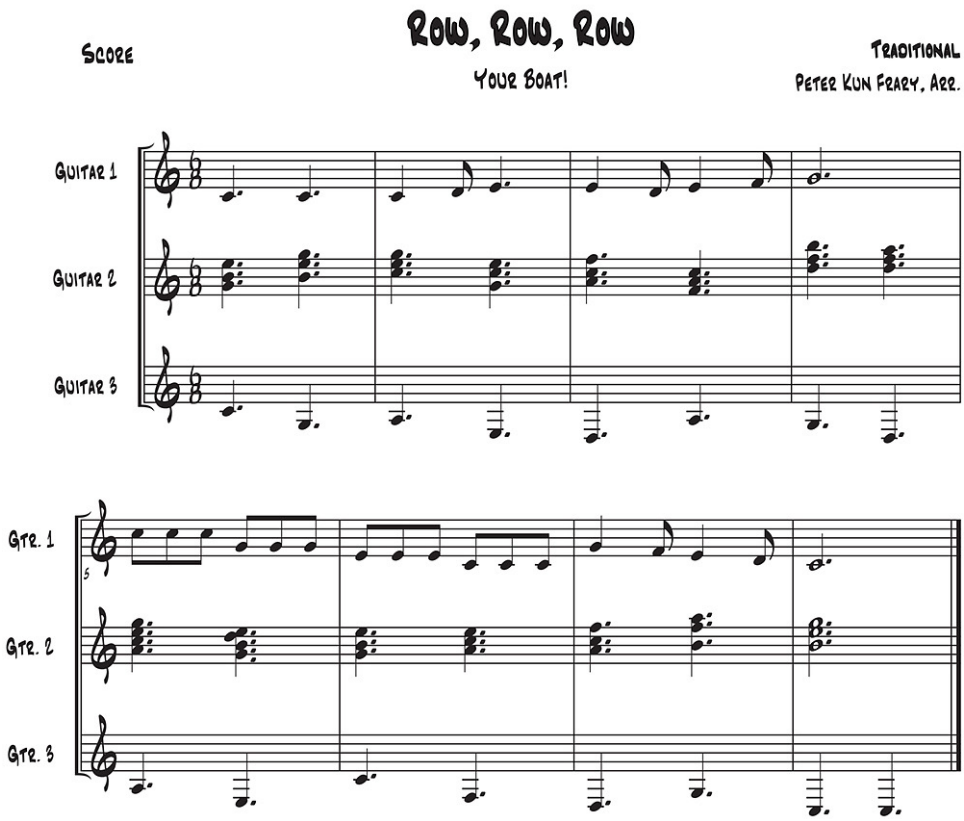


Figure1.5: Chordal Harmony

Some cultures use drones, where one note is held while others move around it.

What Music Tells Us about Culture

Music is more than sound it reflects how people live and what they believe.

In African music, repetition and call-and-response bring people together and help to pass on traditions.

In Indian music, ragas are connected to emotions and times of day - for example, some ragas are only sung in the morning or for prayer.

In Western music, harmony often tells a story of tension and release, like going on a journey and then returning home.

By learning how different cultures use melody, rhythm, and harmony, we understand not just the music, but also the people behind it. Music becomes a language of culture, a way of telling stories, teaching values and sharing emotions.

Activity 1.2 Comparing Musical Elements across Cultures

1. Select Two Pieces
   - **a.** Choose one Western piece of music (e.g., classical symphony, folk song, or pop music).
   - **b.** Choose one non-Western piece of music (e.g., Indian raga, Chinese opera, African drumming, etc.).
   - **c.** Use trusted platforms such as YouTube, Spotify or educational websites for your selections.
2. Using headphones for better clarity, listen to each piece more than once, and pay close attention to the melody, rhythm and harmony.
3. Complete a Comparison Chart:

Musical Element	Western Piece	Non-Western Piece
Melody		
Rhythm		
Harmony		

Use terms like major/minor, pentatonic, syncopation, call-and-response or drone where applicable.

4. Reflect on how the musical elements in each piece are shaped by the cultural background.
   - **a.** What does the melody or rhythm tell you about the culture's expression?
   - **b.** Does one sound more communal or more individualistic?
   - **c.** Are there instruments or techniques that feel unique to the tradition?

Sample sentence starter: "The repeating rhythm in the African piece shows how the music brings people together, while the harmony in the Western classical piece adds layers of sound suited to more formal performances".

UNDERSTANDING THE ROLE OF MUSIC IN GLOBAL CULTURAL AND SOCIAL CONTEXTS

Music in Religion and Spiritual Life

Music is often used for prayer, worship, and connecting with the spirit. For example, in Western churches, people sing hymns and Gregorian chants, which have calming melodies. In non-Western traditions, songs such as bhajans in India or qawwali in Pakistan often use beautiful melodies and fast rhythms to make people feel closer to God. Music can be thought of as a bridge between people and their faith.

Figure 1.6: Traditional African cultural dance and celebration

Music as a Way to Tell Stories

Music can tell stories just like books or films. In the West, operas and ballads share tales of love, war, or bravery through music and words. In Africa, griots (traditional storytellers) use music to pass on history, advice, and family stories - like a musical storybook handed down from one person to another.

Figure 1.7: Traditional storytelling with children in Ghana

Music in Ceremonies and Celebrations

Music helps us celebrate special events like weddings, birthdays, and festivals. In Western countries, people use wedding marches and Christmas carols. In Ghana and other African countries, the sounds of drums and dancing fill the air at festivals and funerals. Music can make every celebration more joyful and meaningful.

Music and Our Identity

The music we listen to or perform shows who we are. A national anthem shows pride in one's country. In villages, drum circles or traditional songs connect people to their ancestors. Music can help us feel proud of where we come from and who we are.

Music for Healing

Music can help people feel better when they are sad or unwell. In the West, music therapy is used to help patients relax or sleep well. In other cultures, Tibetan singing bowls and African drum healing sessions use sound to bring peace to the mind and body - like medicine made of sound.

Music In Politics And Social Change

People use music to speak out about problems and call for change. In America, during the Civil Rights Movement, protest songs were sung. In South Africa, during apartheid, music was used to demand freedom. Reggae songs often promote peace, justice, and equal rights. Music can be a powerful voice when people want to be heard.

Music for Passing Down Culture

Music helps to keep traditions alive. In the West, folk songs and lullabies teach lessons and values. In Africa, chants and traditional songs help children learn about

their culture. Music functions like a memory in sound, passed from grandparents to grandchildren.

Music in Everyday Life and Work

Music makes daily tasks easier and more enjoyable. In the past, sailors sang sea shanties while working on ships. Today, many people listen to music while working in offices. In Ghana, labour songs help people keep rhythm while working on farms or in markets. Music keeps people moving and working together.

Music Makes People Feel Connected and United

Choirs and orchestras bring Western communities together. In places such as Brazil or Japan, carnival and drumming groups create a strong sense of teamwork.

Today, music travels all over the world. Western music (such as pop or jazz) mixes with other styles, including Afrobeat, K-pop, and Indian music. Instruments like the sitar from India are used in pop songs. Music has truly become a world language, where everyone shares and learns from one another.

Activity 1.3 Music in Real-Life Contexts

Choose a real-world situation such as healing, protest, storytelling or celebration from either a Western or Non-Western music tradition:

1. Research the purpose of the music and how it is structured
2. Describe the role of performers and how the audience participates
3. Present your findings in a format of your choice (poster, short video, podcast, or slideshow)

You will be assessed on how clearly you explain your research, how creative your presentation is, and how well you connect music to its cultural role.

GROUP PERFORMANCE AND PRESENTATION OF GLOBAL MUSICAL TRADITIONS

When planning a music show that includes both Western and non-Western traditions, it is important to choose songs from each culture carefully. For example, you might perform a Western folk tune and combine it with African drumming or an Indian raga. This shows how music from different places can blend beautifully.

Using Traditional Instruments from Different Cultures

Every culture has its own distinctive instruments and a variety of musical genres. Western opera arias may express strong emotions or drama, while African or indigenous songs may be used for prayer, festivals, or storytelling. When we understand the purpose of the music, we can perform it with greater feeling and respect.

Telling the Story of the Music

Before or during the performance, it is important to explain the background of each piece to the audience. For example, you might say where the song comes from, what it means, or when it is usually performed. This helps the audience enjoy the music more and learn about different cultures. It is also important to perform in a group or an ensemble. Performing together teaches us how to listen, share ideas, and support one another. Western groups like choirs or orchestras have leaders (conductors) and follow strict rehearsals; African drum groups or Indian ensembles listen to each other and play as a team without a conductor.

Rehearsal, Reflection and Improvisation

Rehearsals are not just to avoid mistakes; they help us improve how we express the music.

Western groups may split into parts (for example, just violins or altos) to rehearse. Many African groups learn by ear, repeating and refining the music each time. Whatever the method, focus and patience are important. Improvisation means creating music on the spot. In jazz or Western classical music, this may involve adding short solos or decorations, while in Indian or Arabic music, performers create new melodies during the performance.

Showing Culture Through Clothing and Stage

Music is not only about sound - it also reflects culture in how we dress and move. A Western concert may feature formal attire, such as all black or dinner jackets. A traditional African performance may include colourful *kente* cloth or beads. This can make the performance more engaging and respectful.

Figure 1.8: A group performing the traditional Ghanaian Kpanlogo dance in white attire.

Figure 1.9: A dancer dancing Adowa, a traditional Ghanaian dance

Connecting with the Audience

Good performers make the audience feel part of the show. In Western music, this might include giving the audience a programme note (a small booklet about the music). In African music, the audience may clap, dance, or respond to the singer. This makes the event feel like a conversation, not just a performance. After performing, it is helpful to talk about what worked and what could be improved. Audiences may offer spoken feedback, while teachers may provide written feedback. In many cultures, feedback is shared through group discussion or encouragement. This helps us grow as respectful and confident musicians.

Activity 1.4 Global Music Exploration and Showcase

1. Select a Musical Style

   Choose one musical culture (e.g., Indian classical, Ghanaian highlife, Western classical, Chinese folk) or combine two traditions creatively.

2. Find out

   a. What instruments are used in this style?

   b. What is the music usually used for (e.g. worship, celebration, storytelling)?

   c. What is the typical form or structure of the music (e.g. verse-chorus, call and response)?

3. Create Your Showcase

You can perform a short piece (instrumental, vocal or both), or

Write a Short Reflection by answering these questions:

- What did I learn about this musical culture?

- What was interesting or surprising?
- How was this experience different from learning music in my own culture?
- Submit or present your work in any form or comfortable format.

Extended Reading

- International Library of African Music (ILAM) Digital Archive. Rhodes University. https://www.ru.ac.za/ilam/
- Akwaaba Music. (2023). Contemporary African music platform. https://www.akwaabamusic.com

REVIEW QUESTIONS

1. In not more than 150 words, explain how music expresses social or cultural identity in two different traditions one Western and one Non-Western. Give specific examples of instruments, performance settings, or lyrics that reflect the values of each culture.
2. Design and present a group musical performance that combines features from two global traditions. After the performance, write a 100-word reflection explaining how your group used musical elements (e.g., rhythm, melody, instrumentation) to represent both cultures and what you learned through the process.

SECTION

2

DIGITAL TOOLS FOR CREATIVE MUSIC COMPOSITION AND PRODUCTION

Rudiments in Music

Introduction

This section is about using digital tools to make your own music. It builds on what you learned in Year 2, where you used software to write and create music. Now, you will go a step further by making short music pieces using digital audio workstations (DAWs). You will try out loops, samples and simple sound layering. You will also create digital music portfolios and learn how technology is used in real music production. This section will help you better understand rhythm, melody, and structure while giving you the chance to work with others and create on your own.

KEY IDEAS

- Digital audio workstations (DAWs) and related platforms are used for composition.
- Group work supports the co-creation of music and peer feedback.
- Musical ideas are organised into complete structures using digital software.
- Musical parts such as rhythm, bass, and melody are combined to create texture.
- Original compositions are developed using loops, samples and MIDI input.

GETTING TO KNOW MUSIC TECHNOLOGY TOOLS

What are Music Technology Tools?

Music technology tools are digital devices and software that help you create, edit, record and share music. For example, you can record your voice or instrument on your phone or computer. You can also use special music apps to arrange sounds, add beats or fix mistakes. These tools make music easy to learn, fun to make and simple to share with others, whether you are in school, at home or in a music studio.

Digital Vs. Acoustic Music-Making

There are two main ways of making music: digital production and acoustic production. Digital production refers to using a computer or tablet to create music without the need for acoustic instruments. You can use apps or software programmes, such as BandLab, Soundtrap, or GarageBand, which include virtual instruments such as drums, piano, or guitar that sound when you press buttons or keys. You can also copy, paste, and loop your music to repeat or change parts.

For acoustic music production, acoustic instruments such as live drums, guitar or *atenteben* are used in the recording. You're singing or playing, which is recorded through a microphone. For example, you can play the keyboard and record it with your phone. Both digital and acoustic recording can be combined to create what is called hybrid music-making. If you sing and record it through a microphone and then use Soundtrap to mix in beats, you are blending both worlds, and that is called hybrid music.

Music Technology Tools

1. **Digital Audio Workstations (DAWs):** These are music-making apps like BandLab or GarageBand. You can record, edit and arrange songs in one place.

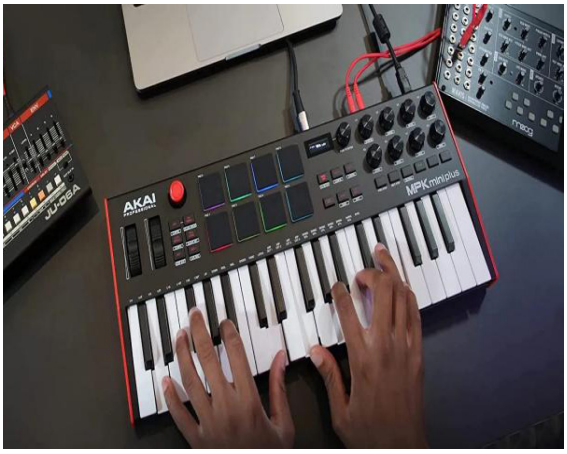
2. **MIDI Keyboards/Controllers:** These are keyboards that do not make sound on their own, but they tell the computer what to play.

3. **Audio Interfaces:** This is a device that connects your instruments, microphone or guitar to your computer and converts sound into a digital form (high-quality sound).

4. **Virtual Instruments & Plug-ins (Audio and Audio-Effects Plugins):** These are instrumental and vocal sounds (such as drums or violins) generated by your computer.

5. **Microphones and Headphones:** You can sing or play into a microphone and listen with headphones to check how your music sounds.

All these tools work together - from starting a music idea, to editing it, to finally sharing it with friends or uploading it online.



MIDI Keyboard in Use

DAW with Mixing Console

Studio microphones and headphones

Figure 2.1: Some digital tools for music making

Activity 2.1 Toolbox for Music Makers

1.

a. Select any four tools from the list below:

- Digital Audio Workstation (DAW)
- MIDI Keyboard
- Audio Interface
- Microphone
- Headphones
- Studio Monitors

b. For each of your chosen tools, write or draw the following:

i. Include a picture, screenshot, or hand-drawn sketch of the tool and add labels or notes to your image to show key parts or features.

ii. Explain its role in music production in your own words. For example, "*A microphone is used to record singing or spoken voice*".

c. Organise your work into one of the following formats:

- A digital poster using PowerPoint, Canva, or Word
- A slide presentation (PowerPoint or Google Slides)
- A handmade chart on paper, using drawings, labels, and simple notes

d. Write a short paragraph (3 to 5 sentences) answering the question "Which tool do you find most useful and why?"

EXPLORING DIGITAL MUSIC TECHNIQUES: SEQUENCING, LOOPING AND LAYERING CONTENT

What is Sequencing in Digital Music?

Sequencing means putting sounds (such as notes, beats, or melodies) in the right order on a musical timeline using a computer or tablet - like arranging puzzle pieces to make a complete picture with music. For example, if you are using an app like BandLab or Soundtrap, sequencing helps you decide when the drums start, when the melody plays, and how long each part lasts. In fact, it is how you build your song step by step:

Intro → Verse → Chorus → Ending

Just like storytelling, sequencing helps your music flow smoothly and make sense.

What is Looping in Music?

Looping is when you take a short piece of music, such as a drumbeat or melody and repeat it over and over. For example, a two-bar beat that keeps playing in the background or a simple melody you enjoy and want to use throughout the song. Loops help you to build rhythm and groove. They also save time when creating songs and make your music more fun and danceable. Looping is very common in hiplife, electronic music, film soundtracks, and other pop songs.

What Does Layering Mean in Music?

Layering is like building a musical sandwich by stacking sounds on top of each other. For example, you might start with a drumbeat, add a bassline (low sound), then a melody (main tune), and finally harmonies or sound effects. Each sound plays its own part. This creates a foreground (lead) where the melody stands out, and a background (support), where the beat, chords and bassline support the tune.

Music apps (DAWs) let you control volume, move sounds left or right (panning), and add effects like echo (reverb) or repeat (delay). Layering makes your song richer, deeper, and more exciting.

Activity 2.2 Building a Beat Project

1. Open an entry-level DAW (BandLab, Soundtrap, GarageBand, etc.).
2. Create a short music project (30 to 60 seconds) using:
   - A rhythmic sequence (e.g., a kick-snare-hi-hat beat).
   - A looped melodic phrase (e.g., a repeating keyboard or synth pattern).

- At least one layer (e.g., a bassline, chords, or voice sample).

3. Name your project and describe the mood or emotion it expresses (e.g., excitement, peace, drama, etc.).

   Keep your work as an exported audio file or a shareable DAW link.

   Include a short explanation (3–5 sentences or a voice note) describing how you used sequencing, looping and layering.

DESIGNING A DIGITAL MUSIC PROJECT EXPRESSING A MUSICAL IDEA

Starting with an Idea

Every good song starts with a big idea, called a concept. It could be a feeling like happiness, a topic like freedom or even something from nature like rain or forests. For example, if you want your music to sound joyful, calm or powerful, think about:

- What instruments or sounds fit your idea?
- Should your music be slow or fast?
- Will it have singing or just instruments?

Plan your structure like telling a story: Intro → Verse → Chorus → Outro

Choosing the Right Tools for the Job

Once your idea is ready, you will need the right tools to create your music. As already discussed, common tools may include BandLab or Soundtrap, which are great for making full songs using loops or virtual instruments. MuseScore can help you write your music like a score sheet, while GarageBand is easy to use for recording and building music with loops. Again, you can also use MIDI keyboards and built-in effects to make your sound echo, fade, or bounce. These tools can help you change the volume, adjust the length of sounds, and balance different instruments.

Creating Your Song – Step by Step

1. Put notes in order using sequencing tools
2. Add loops for catchy repeating beats or melodies
3. Include additional layers like drums, bass, melody and effects

For example, you could start with a calm piano intro → add a beat → bring in a happy melody → end with soft chords.

You can also use tools in your DAW (like BandLab or Soundtrap) to copy parts you like, trim sections you do not need, move sounds around easily and shape your music the way you want it.

Listening and Making Improvements

Ask yourself these questions:

- Do the sounds match the feeling I wanted?
- Is anything too loud, too quiet or out of place?
- Can I make it more exciting?

Share it with a friend or classmate for feedback.

You might want to change an instrument, add or remove a section or adjust the speed or mood. Assessing your music in this way helps you think creatively and grow into a better music maker.

Activity 2.3 Soundtrack Your Theme

1. Choose your theme or mood (e.g., joy, heritage, hope).
2. Select a digital music tool (e.g., BandLab, Soundtrap, MuseScore).
3. Plan your composition:
   - What emotion or message do you want to express?
   - What instruments or sounds will you use?
   - What structure will your piece follow (beginning–middle–end)?
4. Compose a short piece (minimum 30 seconds) using at least two of the following techniques:
   - Sequencing
   - Looping
   - Layering
5. Submit your completed audio file or project link to your teacher or add it to your portfolio.

   Write or record a short reflection (3 to 5 sentences) explaining how your music expresses the chosen theme.

FINALISING, PRESENTING AND REFLECTING ON DIGITAL MUSIC PROJECTS CONTENT

Refining Your Music to Make it Sound Even Better

Once you have built your song, it is time to make it shine. Check if your music has a clear beginning, middle, and end. Make sure the melody, rhythm and harmony work well together. Finally, consider whether any parts are too loud or too soft and adjust them.

You can use your tools to fix anything you want. You can trim extra parts that do not fit, adjust the volume for each instrument, and smooth out the changes between sections (like verse to chorus). This process is called editing. It helps your music feel complete and professional.

Sharing Your Music

After polishing your piece, it is time to share it with others. You can export your project into a file format such as MP3 or WAV. Play it back to check if everything sounds good. Think of this as saving your song as a file you can play on your phone or computer. This shows how you have not only created music but also learned how to use music tools like a professional.

Listening and Learning from Each Other

Now that your music is ready, you will present it to your classmates. You will listen to each other's music and give and receive feedback kindly (e.g., "I liked how you used the drums in your intro!" or "Maybe your melody can be a bit louder")

You will also reflect on your own work by considering the following questions:

- What did you find enjoyable, and what did you find challenging during your project?
- What do you think you did well?
- What might you try differently next time?

Activity 2.4 My Music, My Message

You are going to edit and refine your composition created in **Activity 2.3**.

1. Check for a clear structure (beginning, middle and end).
2. Balance sound levels and timing.
3. Add musical expression (e.g., dynamics, fade-ins/outs, effects).
4. Export or share:

   a. Use the export function of your music software or copy a shareable link.
   b. Save your file clearly with your name and project title.
5. Present your work by playing it to the class or in small groups.
6. Briefly explain:
   a. What your piece is about
   b. The digital tools and techniques used
   c. What you enjoyed or found challenging
7. Reflect on your process by responding orally or in writing by answering these questions:
   a. What did you learn about using music software?
   b. What would you do differently next time?
   c. How does your piece express your chosen theme?

Extended Reading

- Step-by-step guides and tutorials for student music creation using BandLab)
- "Soundtrap for Beginners" – Soundtrap Support: https://support.soundtrap.com
- The Basics of Music Production – Coursera (Berklee College of Music): https://www.coursera.org/specializations/music-production?

REVIEW QUESTIONS

1. Design a short digital music piece (30–60 seconds) using at least two techniques (sequencing, looping or layering). In an essay of 150–200 words, describe your creative process, the digital tools you selected, and how the musical elements in your composition express your chosen theme or emotion (e.g., joy, struggle, heritage).
2. Evaluate the development of your final digital music project that you composed. In a reflective essay (150–200 words), explain the challenges you encountered during the process, how you overcame them, and the ways your finished piece expresses your musical intention. Discuss what you would improve or do differently in future projects.

SECTION

3

INTEGRATING DANCE, DRAMA AND VISUAL ARTS INTO MUSICAL EXPRESSION

COMMUNICATION IN MUSIC AND RELATED ARTS

Introduction

In this section, you will learn how performance arts such as music, drama, dance and spoken words can be used to share important messages with others. You will work with your classmates to create short performances that express ideas about identity, culture, emotions, and social issues. You will also explore how movement, sound, and storytelling help people understand each other and connect as a community. This section builds on what you learnt in Year 1 and Year 2, where you used drama and performance to express feelings and tell stories. Now, you will go further by planning, creating and performing original pieces that speak clearly to your audience.

KEY IDEAS

- Group artworks are planned and performed through shared effort and teamwork.
- Movement, music and voice are used to express emotions and personal experiences.
- Performance art reflects cultural traditions, beliefs, and shared values.
- Performances are crafted to clearly communicate meaning to the audience.
- Skills in acting, movement, music and visual storytelling are developed through reflection and feedback.

EXPLORING AND DEFINING BASIC TERMS FROM DANCE, DRAMA, AND VISUAL ARTS

Basic Terms in Drama

1. **Character:** A character is a person or role played by an actor in a drama. It could be a hero, a villain, a mother, a teacher, or even a talking animal. Actors and actresses use their voice, face and body to show who the character is. For example, a loud, deep voice may convey power while a quiet, shaky voice may show fear. A frown, smile, or folded arms can reveal how the character feels.

2. **Plot:** The plot is the order of events in a play or story. It shows what happens at the beginning, the middle, and the end. A good plot includes a conflict (a problem the character faces) and a solution. This helps make the story exciting and keeps the audience engaged.

3. **Gesture and Body Language:** Gesture is a movement of the hand, arm or body that shows a feeling. Body language is the way the whole body expresses emotion. For example, crossed arms may indicate anger, while open arms may show kindness. Gestures and body language help tell the story without words.

Dialogue and Monologue

Dialogue is a conversation between two or more characters. A monologue is when a single character speaks alone, often sharing thoughts or feelings. Both are used to help move the story forward and reveal what characters are thinking.

Basic Terms in Dance

1. **Rhythm:** Rhythm is the beat or pattern of movement in music. Dancers follow the rhythm to move in time with the music. The rhythm can be fast or slow and gives energy to the dance.
2. **Movement:** Movement is how dancers use their bodies to express feelings or ideas. Movements can be gentle or strong, slow or fast. Dancers move in different directions, at different levels (high, middle, low), and in patterns. This can make the dance more engaging and meaningful.
3. **Choreography:** Choreography is the planned steps and moves in a dance. A choreographer creates the dance. They decide how the dance begins, what steps happen, and how it ends. Successful choreography helps tell a story through movement.
4. **Expression:** Expression means using your face and body to show emotions while dancing. A big smile and jumping show happiness, while slow movements with a sad face shows sorrow. Expression helps the audience connect with the dance.

Basic Terms in Visual Arts

Line: A line is a mark made with a pencil, brush, or other tools. It can be straight, curved, wavy, thick or thin. Lines help artists create shapes and designs.

Shape and Form

A shape is flat (2D), like a circle or square. A form is solid (3D), like a ball or box. Forms can be seen in drawings that show depth or in sculptures.

Texture

Texture is how something feels or looks as if it feels - smooth, rough, soft, or bumpy. Even on a flat paper, artists use lines, colours and patterns to create the appearance of texture.

Colour and Value

Colour makes artwork lively and expressive. Bright colours often show joy while dark colours suggest sadness. Value is how light or dark a colour is. It helps show depth and makes things look near or far.

Activity 3.1 Art Vocabulary Map

1.

- **a.** Pick 6 to 8 key words that you remember or find interesting from dance, drama, or visual arts. Examples: Rhythm, Gesture, Plot, Line, Texture, Space, Expression, Contrast
- **b.** Write a short, simple definition for each word. Try to explain it as if you were teaching someone younger than you.

  Next to each word, creatively show its meaning by either drawing a small sketch (e.g., "line" in visual art) or describing a short action or movement (e.g., a "gesture" from drama).
- **c.** Write a sentence explaining how the word connects to music or performance (e.g., "Rhythm helps keep the beat when I play drums or dance.")

2.

- **a.** Put everything together on a sheet of paper or using a digital tool (such as PowerPoint, Canva, or Google Slides).
- **b.** Use colour, arrows, and shapes to show how the ideas connect.
- **c.** Write a short paragraph (3 to 4 sentences) to explain how ideas from other arts help you understand music better.

UNDERSTANDING THE INFLUENCE OF RELATED ARTS TERMS ON MUSICAL PERFORMANCE

Influence of Drama Terms on Musical Performance

1. **Character and Emotion in Music:** Just like actors, musicians can perform with feeling and expression. When playing or singing a sad song, they might use a soft voice and a sad face to match the mood. This helps the audience understand the emotion behind the music.
2. **Plot and Storytelling through Music:** Music can tell a story, even without words. Just as a play has a beginning, middle, and end, music can have tension (a problem) and resolution (a solution). Musicians guide the listener through the musical journey, much like actors do in a play.

3. **Gesture and Expressiveness:** Actors use gestures to convey feelings, and musicians do the same. Musicians employ hand movements, body posture, and facial expressions to make their performance more engaging and expressive.

Influence of Dance Terms on Musical Performance

1. **Rhythm and Timing:** Dancers count beats, and so do musicians. Understanding how to follow the rhythm helps musicians play or sing in time with others, especially in groups or bands.
2. **Movement and Stage Presence:** Dancers are trained to move confidently, and musicians can learn from this. Simple movements like walking on stage, nodding to the beat, or moving with the music help musicians connect with the audience.
3. **Choreographed Music Performances:** Sometimes, music performances include planned movements. Choirs, school bands, or musical theatre often combine music with simple choreography. This can make the performance appear more polished.
4. **Influence of Visual Arts Terms on Musical Performance:** Form and Structure in Music. In visual arts, form refers to the shape or structure of something. In music, form helps musicians understand how a song is built, such as verse, chorus, and bridge. Knowing the form allows them to perform each part distinctively.
5. **Line and Musical Phrasing:** Lines in drawings can be smooth or jagged, and musical phrases can be as well. Musicians shape phrases by playing notes gently or strongly to show emotion, just as artists use lines.
6. **Texture and Sound Quality:** In art, texture refers to how something feels. In music, texture means the layers of sounds heard at the same time. A solo has a thin texture, whereas a full band or choir can create thick textures. Musicians balance textures to reflect the intended emotional effect of the music.
7. **Colour and Expression in Music:** Artists use colour to show feelings. In music, this is done through dynamics (loud/soft), tone (bright or dark), and instruments. For example, a trumpet can sound bright, like the colour yellow. A cello can sound deep and warm, like dark blue.

Activity 3.2 Performing with a Purpose

1. Choose one word each from dance (e.g., rhythm or movement), drama (e.g., gesture or character), and visual arts (e.g., form or texture).
2. Use those terms to create and perform a short musical piece (e.g., a rhythm performance, song, or instrumental piece).

3. Explain how each term helped you shape the sound, feeling and message of the music.

USING CROSS-DISCIPLINARY TERMINOLOGIES TO REFLECT ON MUSIC PERFORMANCE

Drama Terms in Music Reflection

In drama, actors use character, gesture, and plot to bring stories to life. Musicians can do the same. When a performer sings or plays with emotion, such as joy, sadness or excitement, we say they are showing character. Gestures like hand movements, facial expressions, or body posture help express feelings without using words. A music performance can also follow a plot. For example, it might start softly, rise to a loud, exciting part, and then end calmly, just like a story with a beginning, middle and end. Thinking about music in this way will help you see it as more than just sound. It becomes a performance filled with emotion and storytelling.

Dance Terms in Music Reflection

Dance teaches us about rhythm, movement, and timing, all of which are important in music. A strong rhythm might make people tap their feet, clap, or sway to the beat. This is called rhythmic movement. Performers may also move with the music, adding a dance-like quality to their performance. Timing is when all the musicians stay together and keep a steady beat. If the group has good timing, the performance feels connected. Using dance terms helps us understand how the body and rhythm work together to make a performance more engaging and enjoyable.

Visual Arts Terms in Music Reflection

Visual arts give us creative ways to describe music using words like line, texture, colour, and form. Music line can describe the shape of a melody. For instance, does it flow smoothly like a curve, or jump around sharply like a zigzag? Texture refers to the layers of sound heard at the same time. A solo has a thin texture, while a full band or choir can create a thick texture. Colour, also called timbre, is the unique quality of a sound that makes one instrument or voice different from another, even when they play the same note. Form is the structure of the piece. For example, a song with a verse–chorus–verse structure has a clear form, like a painting with planned shapes and sections.

Bringing It All Together: Reflecting on Music

By combining terms from drama, dance and visual arts, we can reflect on music in rich and creative ways. We learn to notice what performers do and how it makes us feel.

These reflections can be shared through discussions or class critiques. This approach shows us that music connects with all the arts.

Activity 3.3 Watching, Reflecting and Reviewing

1. Choose a performance to watch. It can be a concert, choral piece, school play, music video, or cultural event. As you watch, look out for:
   - **a.** How performers move and express themselves (drama/dance)
   - **b.** How the performance is designed or presented visually (visual arts)
   - **c.** How do all these things support the music
2. Write or record your critique.
   - **a.** What happened in the performance?
   - **b.** Which five related arts terms did you see in action?
   - **c.** How do those terms help tell a story or set the mood?
3. Write a review which can be one of the following:
   - **a.** A short paragraph
   - **b.** A voice recording
   - **c.** A slide show or poster
   - **d.** A podcast-style group discussion

If you need help, ask your teacher for a list of words to use, with pictures and meanings. You may work with a partner or in a small group if it helps you organise your ideas.

Extended Reading

- **Akwaaba Music.** (2023). *Contemporary African music platform highlighting music trends and genres.* https://www.akwaabamusic.com
- **Arts Education Partnership.** (2018). *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies.* U.S. Department of Education. https://www.aep-arts.org
- **UNESCO.** (2017). *The Role of Arts Education in Enhancing Cultural Expression and Diversity.* https://en.unesco.org

REVIEW QUESTIONS

1. Discuss how concepts from dance, drama, and visual arts can be purposefully applied to enhance the emotional expression and audience engagement in a musical performance. Use practical examples or experiences to support your argument.
2. Evaluate the effectiveness of integrating related arts (dance, drama and visual arts) into a music composition or performance project you have created or observed recently. Reflect on the creative process, the challenges you encountered, and the final impact of the interdisciplinary approach.

SECTION

4

INTERMEDIATE PERFORMANCE READINESS THROUGH INSTRUMENTAL AND ENSEMBLE MUSICIANSHIP

MAJOR INSTRUMENT AND ENSEMBLE

Introduction

This section helps you build the skills needed to rehearse and perform confidently, either as a soloist or in a group. You will learn how to choose suitable repertoire, rehearse with purpose, work as a team, and present music with expression. In Year 2, you explored how to prepare for performances by selecting songs, organising rehearsals, and employing performance etiquette. You also reflected on how music can communicate mood and meaning. So far in Year 3, you have compared global musical traditions and explored how dance, drama and visual arts connect to music. This section builds on those experiences by focusing on performing music meaningfully and with cultural awareness. Whether you are playing an instrument, singing, or supporting a group performance, this section will help you build confidence and prepare for your practical examination as an expressive performer.

KEY IDEAS

- The choice of ensemble piece and instrument should match your skill level and interests.
- Dynamics, tempo, articulation, and mood help convey the emotions and story of a piece
- Planning, repetition, and reflection are essential parts of preparation.
- Stage presence, including posture, eye contact, and acknowledging the audience, helps you communicate your music clearly and respectfully.

RESEARCHING AND JUSTIFYING REPERTOIRE SELECTION FOR PERFORMANCE

Prescribed Scales and Technical Exercises

You are expected to practise and master the following scales:

1. C Natural Scale
2. G Major and D Major (Scales with up to two sharps)
3. F Major and B♭ Major (Scales with up to two flats)

These scales develop key foundational skills in fingering, intonation, tone quality and confidence in pitch navigation across the instrument or voice.

Selection and Appraisal of Prescribed Pieces

You will select from prescribed musical pieces suitable for your instrument or voice type. During rehearsal, you should focus on both musical expression and technical proficiency, while being guided to justify your selection by evaluating:

1. **Rhythmic appropriateness:** Is the rhythm manageable for your current level?
2. **Tempo:** Does the piece allow for both technical ease and expressive delivery?
3. **Posture and hold:** Does the piece support proper instrumental or vocal technique?
4. **Intonation:** Are pitch control and tuning accurate and sustainable?
5. **Diction (for singers/wind players):** Are articulation and clarity effectively communicated?

Accessing Learning Materials

To ensure equitable access and support independent practice, you should ask your teacher to provide you with printed versions of all prescribed scores, PDF copies for use on devices and instructional videos or digital guides explaining key concepts, techniques and interpretation.

Sight-Playing / Sight-Singing

Sight-reading is a vital skill that combines real-time music literacy, analysis and performance. It reflects a learner's ability to interpret and perform music on first exposure.

Music Literacy Skills

Note recognition: Rapid identification of pitch and placement on the instrument.

Rhythm reading: Fluency with durations, rests, time signatures and rhythmic groupings.

Key signatures: Recognition and correct application of sharps/flats.

Clefs: Ability to read and interpret treble, bass, or other clefs.

Thinking and Analytical Skills

Pattern recognition: Identifying familiar rhythmic or melodic patterns, scales and intervals.

Harmonic awareness: Anticipating chord progressions or cadences.

Memory use: Holding short musical ideas in mind while performing.

Inner hearing (audiation): Mentally hearing pitches and rhythms before execution.

Visual and Physical Coordination

Eye-Hand Coordination

Synchronising Reading with physical execution.

Reading ahead: Training the eyes to scan upcoming notes in advance.

Chunking: Recognising patterns (e.g., triads or scale runs) instead of reading note by note.

Technical Playing Skills

Instrument fluency: Comfortable technique on instrument/voice.

Efficient fingering: Quick and accurate finger placement.

Expressive techniques: Incorporating dynamics and articulation (e.g., staccato, legato).

Keeping Time

Steady beat: Maintaining pulse even when errors occur.

Tempo management: Learning to adjust the tempo slightly for expressive purposes while still maintaining the flow.

Confidence and Focus

Concentration: Maintaining attention throughout the piece.

Performance readiness: Coping with pressure during exams or public performances.

Mistake recovery: Continuing confidently after minor errors.

Ensemble Awareness

Active listening: Balancing and blending with others.

Conductor/leader cues: Responding to visual or gestural instructions.

Tips for Success

1. Choose a piece that challenges you but is still achievable.
2. Practise regularly in small sections.
3. Record yourself and listen back to hear improvements.
4. Talk to your teacher if you need help with technique or access to instruments.

Activity 4.1 Choosing and Justifying Your Piece and Ensemble

1. Listen to the music using the audio or video provided.
2. Study the music score.
3. Write a short justification (100–120 words) explaining why you chose this piece. Your explanation should answer:
   a. Why is the rhythm of the piece suitable for your level?
   b. Is the tempo comfortable for you to express yourself?
   c. What skills (like posture, fingering, breathing) will help you improve?
   d. Can you manage the pitch (intonation) or words (diction) well?
   e. How does your chosen piece show your musical strengths?
4. What to Submit:
   a. A copy of your chosen music score
   b. A short written explanation
   c. Any extra materials you plan to use (e.g., online video tutorials or recordings)

Activity 4.2 Perform Basic Technical Exercises

For Singers: Practice singing the given vocal exercises using syllables like ah, oh, or oo, or in tonic sol-fa (do re mi fa so la ti do').

For Instrumentalists: Play the provided exercises using either legato (smooth) or staccato (short and separated) techniques. These help build tone, control, and finger strength.

REHEARSAL, REFINEMENT AND PRESENTATION OF PERFORMANCE REPERTOIRE

Ensemble Performance Preparation and Presentation

Ensemble performance allows you to build collaborative skills, develop musical awareness and apply technical and expressive skills in a group setting. The process involves preparation through scales, rehearsal of selected pieces, dress rehearsal, live presentation and reflection.

Essential Ensemble Scales

For ensemble work, the following concert scales are fundamental. They help with tuning, blend, and balance: B♭ Major, E♭ Major and F Major

Learners must focus on the following:

a. Correct fingering and breath control (especially for wind players)

b. Pitch accuracy and intonation.

c. Smooth articulation and tone consistency

d. Supportive posture and instrument hold

Preparation and Appraisal of Ensemble Pieces

Ensemble pieces are chosen for study, rehearsal and final performance. Rehearsals should address both individual parts and group cohesion.

Evaluation Criteria for Ensemble Pieces

Rhythm: Is the rhythmic structure suitable and manageable?

Tempo: Can you perform expressively at the required speed?

Posture and hold: Does the piece demand technical precision in handling the instrument?

Intonation: Are you able to stay in tune within the group?

Diction/articulation: Is the phrasing clear and well-shaped across the ensemble?

Dress Rehearsal: Simulating the Real Performance

A dress rehearsal provides a full run-through under performance conditions. It focuses on:

a. Stage presence and confident movement on and off stage

b. Transitions between sections or performers (e.g., solos or group changes)

c. Coordination with accompanists or between sections (e.g., brass and strings)

d. Refining timing, ensemble balance, and expressive interpretation

Rehearsal boosts focus and confidence in a pressure-free environment. It offers final feedback for last-minute adjustments before the public presentation.

Live Presentation

During the final performance, you should aim to:

a. Deliver technically accurate, expressive, and communicative music.

b. Demonstrate ensemble etiquette, including accurate instrument tuning and setup, appropriate performance attire, smooth stage entry and exit, and respectful acknowledgement of the audience or examination panel.

Recording and Reflection

If the ensemble performance is recorded, you can listen to the playback and evaluate the quality of your performance. You can also reflect on your musical strengths and areas for growth. You can assess blend, balance, rhythm and intonation. Complete a performance critique or peer review as part of reflective learning and add this to your portfolio.

Activity 4.3 Personal Practice Check-In

1. Before practising your piece, answer these questions in your music journal or notebook:
   - **a.** Which section or aspect of the piece needs the most attention today (consider pitch, rhythm, tempo, etc.)?
   - **b.** Are there challenging transitions or posture habits that affect your playing or singing?
   - **c.** What will you do today to stay focused and improve?
2. Now rehearse by:
   - **a.** Breaking your piece into small sections.
   - **b.** Practise slowly and then increase the speed as you gain confidence.
   - **c.** Using a metronome or playback app to check your tempo and pitch.
   - **d.** Recording your rehearsal.
3. For Singers: Practise a short warm-up using "ah," "oh," or tonic sol-fa (e.g., do re mi). Try using different dynamics or tempi.
4. For Instrumentalists: Play major scales (F, Bb, Eb) in different rhythms. Use legato or staccato styles and adjust dynamics from soft to loud.

After practice, write two to three sentences on what improved and what still needs attention.

Activity 4.4 Reflection

1. Watch the video recording of your rehearsal and jot down time stamps for the sections where improvements are required.
2. After practice, reflect on the following questions:
   - **a.** What technique did I improve today (e.g., breath control, tone, fingering)?
   - **b.** What still feels challenging?
   - **c.** What is one small goal I will work on tomorrow?

Advanced Option: Create your own short warm-up routine or rhythm pattern and record your progress over the week.

Practice should be according to the plan approved by your teacher.

CRITICAL AND EMPATHETIC RESPONSE TO MUSICAL PERFORMANCES

Elements of Performance Analysis and Reflection

Effective music training not only includes performance but also the ability to listen, evaluate and reflect. These skills will help you grow artistically and develop a deeper appreciation for music.

Elements of Performance Analysis

When analysing a performance, you should focus on technical precision and expressive quality. You should identify the following technical aspects when analysing your performance or reflecting on the performance of your classmates:

a. *Intonation*: Is the pitch accurate?

b. *Rhythm:* Are the note values and timing correct?

c. *Dynamics:* Are volume changes appropriate and controlled?

d. *Tempo:* Is the speed suitable and steady?

e. *Articulation:* Are notes appropriately shaped (e.g., legato, staccato)?

f. *Accuracy:* Are the right notes and rhythms being played or sung?

You need to evaluate the Following Expressive Elements Too

a. *Phrasing:* Are musical lines shaped with expression?

b. *Mood:* Does the performance convey appropriate emotion?

c. *Tone Quality:* Is the sound rich and pleasing?

d. *Interpretation:* Is the music performed with insight and intention?

e. *Communication:* Does the performer connect with the audience?

You will have to compare the intended outcome of the rehearsal with the actual execution during performance.

Interpretation and Artistic Choices

Interpreting music goes beyond playing the right notes. It involves artistic decisions that bring the piece to life. When analysing a performance, you need to take note of how the performer

a. Adjusts tempo for dramatic effect.
b. Uses dynamics to shape emotional flow.
c. Applies phrasing to highlight musical structure.

Evaluation Techniques

Structured tools will help you to evaluate performances fairly and thoughtfully. Use

a. Rubrics with clear criteria (e.g., tone, accuracy, expression).
b. Checklists to track performance elements.

You should be able to differentiate between technical excellence and musical effectiveness such as what was done well, what needs improvement and how it can be improved.

Empathic Listening and Reflection

Listening with empathy will allow you to appreciate the human effort behind a performance. It includes recognising

a. The preparation and practice that led to the performance.
b. The emotional vulnerability of performers.

Interpersonal and Collaborative Understanding

In ensemble settings, music-making becomes a shared effort. You need to observe

a. Balance within the group (no one part overpowering others).
b. Visual and aural coordination (listening, eye contact, conductor cues).
c. Interaction between players/singers during transitions or solos.

Emphasise the role of empathy in supporting others' performances, celebrating diverse interpretations and valuing peer feedback.

Activity 4.5 Analysing and Reflecting on Performances

1. Listen to two performance recordings:
   a. A performance by you or a classmate/ensemble.
   b. A professional music performance provided by your teacher.
2. Request a performance analysis worksheet from your teacher and complete it by identifying and describing technical elements such as:
   a. Intonation (pitch)
   b. Rhythm
   c. Dynamics (loud/soft)

   d. Tempo (speed)
   e. Articulation (smooth, detached, accented notes)

3. Evaluate expressive elements, including:
   a. Phrasing (how the music flows)
   b. Tone quality (sound clarity and beauty)
   c. Mood or emotion
   d. Communication (how well the performer connects with the audience)
4. Compare what the performers intended to express with what was actually heard or seen:
   a. Was it effective?
   b. Why was it effective or ineffective?
5. After your analysis, join your group to share ideas and listen to others. Reflect on:
   a. What was the most expressive part of each performance?
   b. What would you do to improve it and why?

Be respectful and supportive when giving feedback.

Extended Reading

- Ghana National Commission for UNESCO. (2018). Safeguarding Traditional Music and Dance. https://en.unesco.org
- International Library of African Music (ILAM) Digital Archive. Rhodes University. https://www.ru.ac.za/ilam/

REVIEW QUESTIONS

1. How does critical listening to both peer and professional performances support a musician's ability to refine technical accuracy and expressive communication? Discuss with reference to your own performance practice.
2. In what ways do self-assessment and peer feedback enhance ensemble rehearsal discipline and stage performance readiness in young musicians?

SECTION

5

PROFESSIONAL PRACTICES IN THE MUSIC INDUSTRY

MUSIC BUSINESS

Introduction

In this section, you will explore how music operates as both an art form and a business. You will learn about the different types of music products (such as songs, albums, jingles, and live performances) and services (such as studio recording, event management, and music licensing). You will also learn how to plan and manage music-related events, develop promotional strategies, and understand basic legal issues related to the music industry. These lessons will help you gain entrepreneurial insights into music as a career. This section builds on your previous learning in Year 1 Section 5, where you were introduced to music careers and basic business concepts, and Year 2 Section 5, where you explored pricing, the marketing mix (4Ps), and product promotion. Get ready to turn your creativity into something impactful and professional.

KEY IDEAS

- Basic knowledge of music contracts (e.g., performance, recording, distribution) and copyright laws is essential for protecting your creative work and avoiding exploitation.
- Organising music events (like concerts or festivals) requires planning, budgeting, rehearsals, and teamwork.
- Promoting your music through social media, posters, radio and digital platforms helps you reach more people.
- Trust, respect for intellectual property, punctuality, and responsibility are vital values for success in the music business.
- Understanding music as both a product and a service helps musicians explore career and income opportunities.

PLANNING AND MANAGING SUCCESSFUL MUSIC EVENTS

Purpose of Music Events

A music event is a planned performance or gathering where music is shared with an audience. These events come in many forms, such as school concerts, community talent shows, choir festivals, or fundraising performances. Understanding the purpose of the event is the first and most important step. Is the event meant to entertain, raise awareness, showcase talent, or support a cause? A clear purpose helps organisers make effective decisions, such as who to invite (performers and audience), where to host the event and how to publicise it.

Successful events always begin with a clear goal and a good understanding of the target audience.

Key Stages in Planning a Music Event

Organising a Music Event Involves Several Important Steps

a. Set objectives.

b. What is the event for?

c. How will you know it was successful?

d. Budgeting

e. Estimating costs (venue, equipment, transport, publicity).

f. Considering possible income (ticket sales, donations, sponsorships).

g. Booking venue and performers

h. Choosing a suitable venue and confirming early.

i. Inviting and confirming performers.

j. Publicity and promotion

k. Informing the public using posters, announcements, social media, or flyers.

l. Making sure the right people hear about it.

m. Assigning roles and responsibilities.

Dividing Tasks Among Team Members

For example,

a. One person manages finances.

b. A different person handles sound and equipment.

c. Someone else leads publicity.

Creating A Schedule

a. Develop a timeline and checklist.

b. Set deadlines and follow up regularly, etc.

Event Day Execution

Organise sound checks, stage setup, seating, ushering, and performer coordination.

Stay calm and organised to ensure everything runs smoothly.

Every stage depends on effective teamwork, communication and preparation.

Practising Project Management in Music Events

Managing a music event is a form of project management. It includes organising people, time, and resources to achieve a goal. Key project management skills should include the following:

- **Time Management:** Use calendars, checklists, and reminders.
- **Team Communication:** Listen, share ideas, and work together.
- **Problem-Solving:** Be ready for changes and unexpected issues.
- **Contingency Planning:** Have a backup plan (e.g., alternative performers or spare equipment).

These skills help learners grow into confident, creative and responsible leaders.

Evaluating a Music Event

Once the event is over, it is important to reflect and evaluate the experience:

a. What went well?

b. What challenges did we face?

c. What could be improved for next time?

Feedback can be gathered from the audience through short surveys or from performers and organisers through group discussions or interviews.

The team may write a short report or share a presentation on lessons learnt. This process helps improve future events and builds valuable self-awareness and planning skills.

Evaluation is not about blame. It is about learning, growing and doing better.

Activity 5.1Creating Your Event Plan Sheet

1. Give your event a creative title.
2. Write down the purpose of your show. (e.g., to showcase school talent or raise funds for the music club.)
3. Choose a realistic date, time, and venue for the event.
4. List the items or services your event will need (e.g., speakers, microphones, decorations, water).
5. Estimate the cost of each item. If you are unsure, make a reasonable guess or do a quick search using your phone or computer.
6. Decide how you will advertise your event (e.g. posters, announcements, social media, word of mouth).
7. Write down at least three performances to include, such as:
   a. Singing (solo or duet)

   b. Instrumental performance
   c. Dance, rap, or spoken word

8. Identify one possible problem that could occur during planning (e.g. the sound system does not work, or performers arrive late).
9. Suggest one or two solutions to the above problem.
10. Write a short script or summary (about 100 –150 words) explaining your event plan. You may either record yourself presenting it on a phone or write it neatly as a final report.

UNDERSTANDING MUSIC BUSINESS CONTRACTS AND LEGAL RESPONSIBILITIES

Types of Music Industry Contracts

In the music business, different types of contracts are used to formalise relationships and protect the rights of all involved. Some of them are:

1. *Performance contracts:* Agreements between performers and event organisers for concerts, shows, or gigs.
2. *Recording contracts:* Agreements between musicians and record labels covering the production, release, and marketing of music.
3. *Publishing contracts:* Agreements that cover the rights of songwriters and composers, ensuring they earn from the use of their work.
4. *Licensing agreements:* Contracts allowing others (e.g., film producers, advertisers) to use a song under specific terms.

Understanding the purpose and use of these contracts helps musicians and creators secure their rights and income.

Key Components of a Music Contract

Most music contracts contain similar basic elements. You must know the following:

1. *Parties involved:* Who is signing the agreement?
2. *Payment terms:* How and when will payments be made?
3. *Duration:* How long does the agreement last?
4. *Territory:* Where does the contract apply (local or international)?
5. *Copyright ownership:* Who owns the rights to the music?
6. *Exclusivity:* Can the artist work with others or only with the party in the contract?

7. *Termination clauses:* How can the contract be ended by either party?

You will have to practise reading and interpreting these clauses and discussing with your friends what they mean in real-life terms.

Legal Implications of Contract Terms

Signing a contract creates legal duties and protections. Consider the binding nature of contracts:

1. Once signed, both parties must follow the agreed terms.
2. Rights to enforce payment, claim ownership, or demand performance.
3. Protection against exploitation through fair contract terms.
4. What to do when a contract is unclear or unfair, and the importance of legal advice.

Contracts are tools to ensure fairness and accountability.

Consequences of Breach of Contract

When one party fails to honour a contract, it is called a breach. Possible consequences of a breach include compensation (paying for losses), termination of the contract and legal action (going to court).

Comparing Recording and Publishing Contracts

Although both are key to the music industry, these contracts focus on different roles:

Recording Contracts	Publishing Contracts
Focus on sound recordings and performances	Focus on lyrics, melodies, and song compositions
Usually signed by artists with record labels	Usually signed by songwriters with publishers
Covers studio time, distribution, and royalties	Covers licensing, sheet music, and performance rights
The artist is paid for recordings	The writer is paid for the use of the written work

Activity 5.2 Simple Music Contract

You are going to play the role of an artist reviewing a music contract. Consider how music contracts work and how they protect your rights as a musician.

1. Read the Contract Sample

Your teacher will give you a sample performance or recording contract.

2. Highlight Key Sections

   Use a pen, pencil, or digital highlighter to mark important sections in the contract. Look out for:

   a. Payment terms (e.g., how much the artist is paid and when)
   b. Responsibilities (e.g., what the artist must do, and what the organiser must do)
   c. Copyright or ownership (e.g., who owns the recording or performance)
   d. Duration (e.g., how long the agreement lasts)

3. Explain in Simple Terms

   On a separate sheet or in your notebook, write your own explanation of each of these sections. For example:

   Clause: "The artist agrees to perform for 30 minutes at 7:00 pm"
   My words: I have to sing or play music for 30 minutes starting at 7 pm.

4. Do you think this is a fair contract for the artist?

   Explain your answer, giving 2–3 reasons.

5. Create a Mini Report or Poster

   Present a summary of the contract, including:

   a. Your explanation of 3 to 4 important clauses
   b. An answer to the fairness question (4)

   You may also record your explanation as a short voice note or video.

DESIGNING MEDIA COMMUNICATION STRATEGIES FOR MUSIC PROMOTION

What is Media Communication?

Media communication is the way musicians and event organisers share messages with the public to promote music products like songs, albums, concerts or music brands. This is not just about conveying information; it is about sending the right message to the right people in a way that will catch their attention and make them take action, like coming to a show or buying music.

Identifying the Target Audience

Your target audience is the group of people you want to reach with your message. Different music events or products are intended for different people. For example, a

youth concert may target teenagers and young adults. A gospel music event may target church groups and families. You need to know your audience and choose the right words, pick the best images and use the right platform (like social media or radio). Think about the age, interests and location of your audience before planning your promotion.

Choosing the Right Communication Platform

There are different ways to share your message. Each one is useful in a different way

Platform	Target
Posters and Flyers	Local areas like schools or community centres
Radio/Announcements	Reaching people in the wider community, including those not on social media
Social media	Great for young people—fast, engaging, and interactive
Influencers	Popular people who can help spread your message quickly

Creating Promotional Content

Once you know who you are speaking to and how, it is time to create your message.

You might create

a. A radio advert with catchy words and music

b. A poster with event details, dates, and colourful images

c. A social media post with an engaging message, emojis, hashtags, and a clear call to action (e.g. "Buy Tickets Now!")

Focus on

a. *Clear message:* Is it easy to understand?

b. *Attractive design*: Are the colours, fonts, and images eye-catching?

c. *Right timing:* Are you sharing it early enough to reach people?

Explaining your Communication Strategy

After making your poster, advert, or post, be ready to explain

- Why you chose that platform (e.g. "We used Instagram to reach young people")
- How your message fits your audience (e.g. "We used simple language for everyone to understand")
- How it promotes the image of the event or brand (e.g. "Our colours and fonts show the fun theme of the concert")

Being able to explain your strategy helps you improve your critical thinking and become confident in sharing your ideas.

Activity 5.3 Creating Your Own Music Promotion Campaign

1. Choose Your Music Product. Decide what you want to promote
   - **a.** A new school anthem
   - **b.** A student concert
   - **c.** A local music album
   - **d.** A live performance
2. Identify Your Target Audience.

   Consider
   - **a.** Who are you trying to reach? (e.g., students, parents, church members, young music fans)
   - **b.** Why would they be interested?
3. Choose Promotion Platforms. Select at least two platforms to use, such as
   - **a.** Posters or flyers
   - **b.** Social media (Instagram, TikTok, WhatsApp flyers)
   - **c.** School announcements or radio
4. Create Your Promotional Message/Slogan. Write a catchy slogan (5–10 words). *Example:* "Feel the Beat, Join the Show!"
5. Design a Mock-Up
   - **a.** **Option 1:** Draw a sample poster on paper (include event details).
   - **b.** **Option 2:** Use a digital tool (e.g., Canva or PowerPoint) to create a simple poster or social media post.
   - **c.** **Option 3**: Write a 30-second advert script as if you're promoting the event on the radio.
6. Write a Short Pitch (100–120 words) explaining your promotion plan. Include:
   - **a.** The product name and purpose.
   - **b.** Target audience.
   - **c.** Platforms chosen and why they're effective.
   - **d.** Your slogan and how it will grab attention.

Extra Challenge (Optional): Record yourself giving a two-to-three-minute pitch of your campaign (like presenting to a class). Ask a family member, friend or classmate for feedback.

Example Pitch Starter: I am promoting our school concert called 'Voices of Tomorrow'. My target audience is students and parents. I will use Instagram reels to show clips of rehearsals and posters around the school to attract attention.

My slogan is 'Your Voice, Your Stage'. I chose Instagram because most students use it daily, while posters will help parents know the event details.

Extended Reading

- "How to Promote Your Music: 10 Effective Strategies" – Berklee Online https://online.berklee.edu

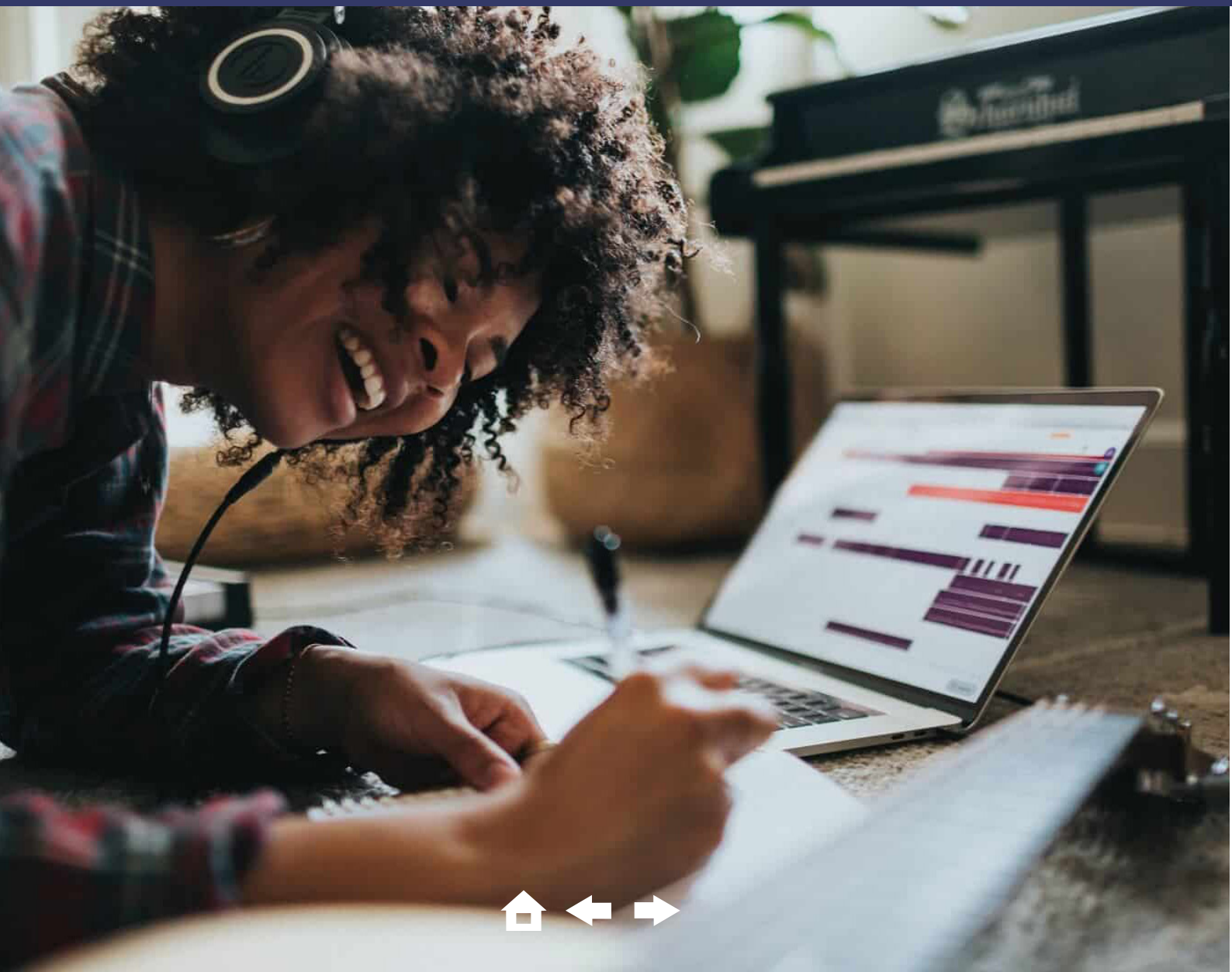
REVIEW QUESTIONS

1. Imagine your music group's concert was cancelled a day before the event due to unforeseen weather conditions. Design a revised media plan that addresses the crisis, re-engages your audience, and builds anticipation for the rescheduled event. Justify each strategy you use.
2. Evaluate two different media promotion strategies (e.g., Instagram reel vs printed flyer) for a school music event. Based on your analysis, recommend the more effective strategy for a teenage audience and explain your reasons.

SECTION

6

ADVANCED LISTENING AND COMPOSITIONAL TECHNIQUES IN MELODY WRITING AND TEXT SETTING



AURAL CULTURE, MELODY WRITING AND TEXT SETTING

Introduction

In Year 2 Section 6, you explored how to listen actively to music and identify different textures such as solo, duet and ensemble. You also practised writing simple melodies based on given texts, using sol-fa and rhythmic patterns. These skills helped you understand how music can be structured and communicated in meaningful ways. In this section, you will build on those experiences by further developing your aural skills and melody-writing techniques. You will learn how to listen critically and identify layers of sound (like melody, harmony, and accompaniment) and examine how these create different musical textures. You will then apply this knowledge to compose short melodies, using text or lyrics as inspiration, just like composers do when writing songs or choral pieces. Prepare to develop your listening skills, communicate your ideas through music, and appreciate the art of musical storytelling through melody.

KEY IDEAS

- Composing melodies using text or lyrics promotes the integration of rhythm and pitch with language, supporting expressive and musically coherent phrasing.
- Exploring how melody conveys the meaning or emotion of a text and fosters expressive composition and interpretative skill.
- Focused listening develops the ability to identify and describe musical elements such as melody, harmony, rhythm, tone colour, and structure, enhancing aural perception and memory.
- Sharing original compositions and receiving constructive feedback supports reflection, growth, and confidence in creative music-making.
- Understanding different textures such as monophonic, homophonic, and polyphonic deepens awareness of how voices or instruments interact within a piece of music.
- Using tonic sol-fa and basic rhythmic values helps reinforce tonal and rhythmic accuracy in melodic writing.

IDENTIFYING AND NOTATING SCALE DEGREES AND RHYTHMIC PATTERNS BY EAR

Exploring Traditional Ghanaian Music and Aural Skills

Ghana is home to a wide variety of rich and vibrant traditional music styles such as:

Sub-genre	Region/People
Adowa	Akan (Ashanti, etc.)
Kpalongo	Ga
Bamaya	Dagbamba (Northern Ghana)
Agbadza	Ewe
Apkaa	Bono/Ahafo
Borborbor	Ewe (Volta Region)
Fontomfrom	Akan (Royal music)

Key Characteristics of Each Style

Instrumentation: Most traditional music includes drums (e.g. atumpan, dondo, Kpalongo drums), bells (e.g. dawuro, gankogui) and singing.

Melody

Melodies are often based on pentatonic scales (5 notes), heptatonic scales (7 notes) and call-and-response.

Rhythm

Common rhythmic features include syncopation (off-beat accents), cross-rhythms (two rhythms played together) and ostinatos (repeated patterns).

Scale Degree Recognition

You will learn to recognise pitches using solfège (do, re, mi, fa, so, la, ti, do); identify the tonic (home note) in a melody; understand pitch contour (how the melody moves up and down); and recognise and describe intervals (the distance between notes).

Rhythm Dictation And Analysis

You will learn to hear and clap back short rhythms, echo rhythmic patterns from the teacher or from playback device, and practise with rhythm blocks and beat patterns in:

a. 2/4 time (e.g., Adowa)

b. 3/4 time (e.g., Kpalongo)

c. 6/8 time (e.g., Borborbor)

Notation Skills

You will practise how to write short melodies in sol-fa or staff notation by listening to a short audio clip and notating the pitches and rhythms. You will label repeated ideas (called motifs or themes) that you identify.

Activity 6.1 Sound Mapping

1. Listen to 2-3 short melodies or rhythm clips (you may use teacher-provided audio, keyboard or online sources).
2. Download or draw a simple sound map worksheet:
   a. **Section 1:** Tick boxes for sol-fa notes you hear (e.g., do, mi, so).
   b. **Section 2:** Clap and write short rhythms you hear (e.g., ta-ti-ti-ta-rest).
3. Practise clapping the rhythm several times.
4. Compare your sound map with a classmate or previous activity (if available).

Activity 6.2 Building a Group Melody

Now, you are going to work with others (or simulate a group setting) to create a short melody.

1. Join a group or simulate group work by randomly selecting:
   - One rhythmic pattern (e.g., ta ta ti-ti ta)
   - One melodic pattern (e.g., do-mi-so or re-fa-la)

   You can write them down on slips of paper and draw randomly if working alone.)
2. Combine the two into a short melody (4–8 bars) using sol-fa or staff notation.
3. Decide how you will present your melody:
   - Clap and sing it.
   - Draw a colourful visual chart.
   - Record yourself or perform live (if in class)
4. Answer the following questions:
   - How did you decide on the order of the notes?
   - What made the rhythm and melody work together?
   - What Ghanaian genre does your melody resemble—Agbadza, Adowa, Kete, or Bɔsoɛ?

THEME DEVELOPMENT IN ART MUSIC THROUGH AURAL ANALYSIS

What is a Musical Theme?

A musical theme is the main idea or melody in a piece of music. It is often easy to remember and forms the foundation of the music. Think of it like the main message or tune that keeps coming back. For example, the opening melody in the "Titanic" song or a catchy chorus in a song is a musical theme.

Introduction of a Theme

This is the first time the theme is heard in the music. It usually comes at or near the beginning of the piece. Listen carefully for a clear and recognisable tune that stands out.

Techniques for Developing a Theme

Composers do not always repeat the theme the same way; instead, they use different techniques to keep it interesting such as:

Repetition: The theme is played again exactly the same way, which helps the listener remember it.

Variation: The theme may be altered slightly, perhaps in its rhythm, pitch, or chords. This keeps the music fresh while remaining connected to the main idea.

Contrast: A completely new idea is introduced after the theme, which adds excitement or surprise.

Restatement: The theme comes back again later in the piece; it may be played louder, softer or by a different instrument.

Activity 6.3 Track the Theme

Part A - Listening

1. Listen to a piece of art music, such as a movement from a symphony or piano sonata.
2. Sit back and enjoy the first listen without taking notes. Try to notice the part that sounds like a "main tune" or theme? Does it return later in the piece?

You can close your eyes and just focus on repeated sounds or instruments.

Part B -Theme Tracker Group Activity

3. Make a group with your classmates.
4. Use a theme tracker worksheet with:

- A timeline to mark changes over time.
- Simple listening prompts such as:
  - "Did the theme repeat?"
  - "What sounds or instruments changed?"
  - "Did the music feel faster/slower, louder/softer?"

5. Listen to the same piece again.

6. Pause at key points to fill out your worksheet.

Use symbols, colour codes, or short notes/drawings to show where the theme comes back and how it has been varied.

Example:

Time	What happened to the theme?	Notes
0:00-1:00	First appearance	Played by violins, slow, soft
1:00-1:30	Repeat – faster	Played by brass, louder

Part C – Make a Theme Development Poster

7. Use your notes to create a theme development poster (or slideshow). Include

- Where the theme appears (with time stamps if possible)
- How it changes (tempo, rhythm, instrument, pitch)
- How the change affects the emotion or story of the music

8. Present to the class

- Share one or two variations and explain them using specific music terminology (e.g., "the theme was faster," "it moved to drums," "it felt more exciting").

9. Reflection

- What made the theme easy or hard to follow?
- How do changes in the theme affect how you feel about the music?
- Can you think of another song, of any genre, which repeats but varies the melody?

UNDERSTANDING MELODIC COMPONENTS AND TECHNIQUES IN COMPOSITION

What is a Melody?

A melody is the main musical tune that you can hum or sing along to. It is often the part of the music that people remember the most. Think of a favourite song - the part you sing is the melody.

Core Elements of Melody

To understand how a melody is created, let us look at its key parts:

a. **Pitch Direction**

   Does the melody go up, down, or stay the same? This gives the melody emotion (happy, sad, excited, calm, etc.).

b. **Rhythm**

   This is the pattern of long and short notes. It helps make the melody fast, slow, jumpy, or smooth.

c. **Phrase Structure**

   Melodies are made of phrases, like sentences in a story. Effective phrases often feel balanced and complete.

d. **Contour (Shape)**

   The shape the melody makes as the notes go up and down. A melody with a pleasing shape is often more beautiful and memorable.

e. **Repetition and Contrast**

   Repetition helps the melody stick in your mind. Contrast (change) keeps it interesting and engaging to listen to.

Techniques for Writing a Melody

Composers use different techniques to make melodies memorable and creative, such as:

1. ***Sequencing:*** Repeating a small musical idea at a higher or lower pitch.
2. ***Inversion:*** A technique where the melody is turned upside down, with each interval repeated in the opposite direction. For example, if the original melody moves up by a third, the inverted version moves down by a third.
3. ***Augmentation:*** A technique where the note values of a melody are lengthened, making it sound slower and more extended while keeping the same basic shape.

4. ***Diminution:*** A technique where the note values of a melody are shortened, making it sound faster and more energetic while keeping the same overall shape.

These techniques help turn a small idea into a more expansive melody.

Analysing Melodies

After listening to both a traditional melody (such as a folksong or hymn tune) and a modern melody (such as pop or gospel), identify features such as clear phrases, repetition or contrast, sequencing or inversion, and then compare how different cultures use melody to express emotion or tell stories.

Activity 6.4 Melody Detective

You will be given a short, notated melody. This may be a folksong, hymn tune, or a simple choral phrase.

1. Open your Melody Detective Worksheet and use it to answer the following questions
   - **a.** Is the melody mostly going up (ascending), down (descending), or does it form an arch shape?
   - **b.** Do you see any repeated notes or rhythmic patterns?
   - **c.** Are there sequences (same pattern repeated at a different pitch)?
   - **d.** Can you spot inversion (mirror shape) or augmentation (slower version of a rhythm)?
   - **e.** Where do you think the musical phrases begin and end?
2. Use a coloured pen or pencil to:
   - Circle repeated notes.
   - Underline rhythmic sequences.
   - Draw arrows to show melodic direction.
   - Bracket phrase boundaries.

Part B – Compare & Share

1. Pair up with a classmate.
2. Take turns explaining what you found using your melody worksheet and coloured score.
3. Discuss:
   - Any patterns you both noticed.
   - Differences in your observations.

- Why certain musical phrases felt like they ended or started in a specific place.
- Write or record a short summary of what you learned:

"The melody starts by going up, then comes down in a sequence..."

"I noticed the composer repeated a rhythm twice to make it sound like a question and answer..."

DIGITAL COMPOSITION OF MOOD-BASED MELODIES USING MELODIC FEATURES

How Melodic Features Create Mood

Before you start writing your own melody, it is important to understand how music creates feeling. A melody can make you feel happy, calm, sad or excited, depending on how it is made:

Melodic Feature	Mood It Might Create
Rising pitch + fast rhythm	Joyful or energetic
Slow rhythm + falling pitch	Calm or sad
Jumpy rhythm + high notes	Surprised or playful
Smooth, flowing melody	Peaceful or dreamy

Using Digital Software to Compose

You will use music software like MuseScore, Flat.io, or NoteFlight to write your melody.

You will input notes (pitches and rhythms), add slurs or phrasing to show how the notes should be played and set the tempo and dynamics (loud, soft, slow, fast). You will use a playback device to listen to what you have composed and make changes to improve your composition.

Reviewing and Presenting Your Melody

Once your melody is complete

- Play it back and ask whether it matches the mood you chose.
- If not, edit it: change the rhythm, pitch, or dynamics.

Present your work to the class and explain your choices. For instance, you can say

"I used a falling pitch and slow notes to show sadness".

Activity 6.5 Planning and Arranging Your Melody

Step 1: Picking a Mood for Melody

From the list below, choose one mood you want to express through your music

- Joyful
- Sad
- Tense
- Peaceful
- You may also pick your own mood.

Step 2: Planning Your Melody

Before you compose, plan how to reflect the mood using three musical features:

Mood	Melodic Ideas
Joyful	High notes, fast rhythm, stepwise movement, major tonality
Sad	Low pitch, slow tempo, descending contour, minor key
Tense	Dissonant intervals, irregular rhythm, sudden leaps or rests
Peaceful	Long legato phrases, soft dynamics, smooth motion, even rhythm

Which three melodic features will you use and why?

Step 3: Composing Your Melody

Use any music notation software available to you (e.g., MuseScore, Noteflight, Flat.io, Sibelius).

1. Create a 4 to 8-bar melody that reflects your chosen mood.
2. Add appropriate tempo markings, dynamics (e.g., mf, p etc.), and phrasing.
3. Use the playback feature to hear your work. Revise if needed.

Step 4: Captioning Your Work

Write a brief caption (two to two sentences) that states what mood you chose and what musical techniques you used to show that mood.

Example:

"I chose a peaceful mood - I used a slow tempo, long notes, and a soft dynamic to create a calm feeling."

Step 5: Sharing Your Melody

Choose one of the following ways to present your work

- Playing your melody on an instrument

- Using software playback to share your digital composition
- Reading or displaying your caption aloud or on a slide/poster

Extended Reading

Sample Pieces for Listening

Listen to how the following composers express mood through melody:

- Ludwig van Beethoven – "Moonlight Sonata" (1st Movement): A slow, haunting melody expressing sadness and introspection.
- Ephraim Amu – "Yen Ara Asaase Ni": A patriotic Ghanaian melody with a strong and uplifting character.

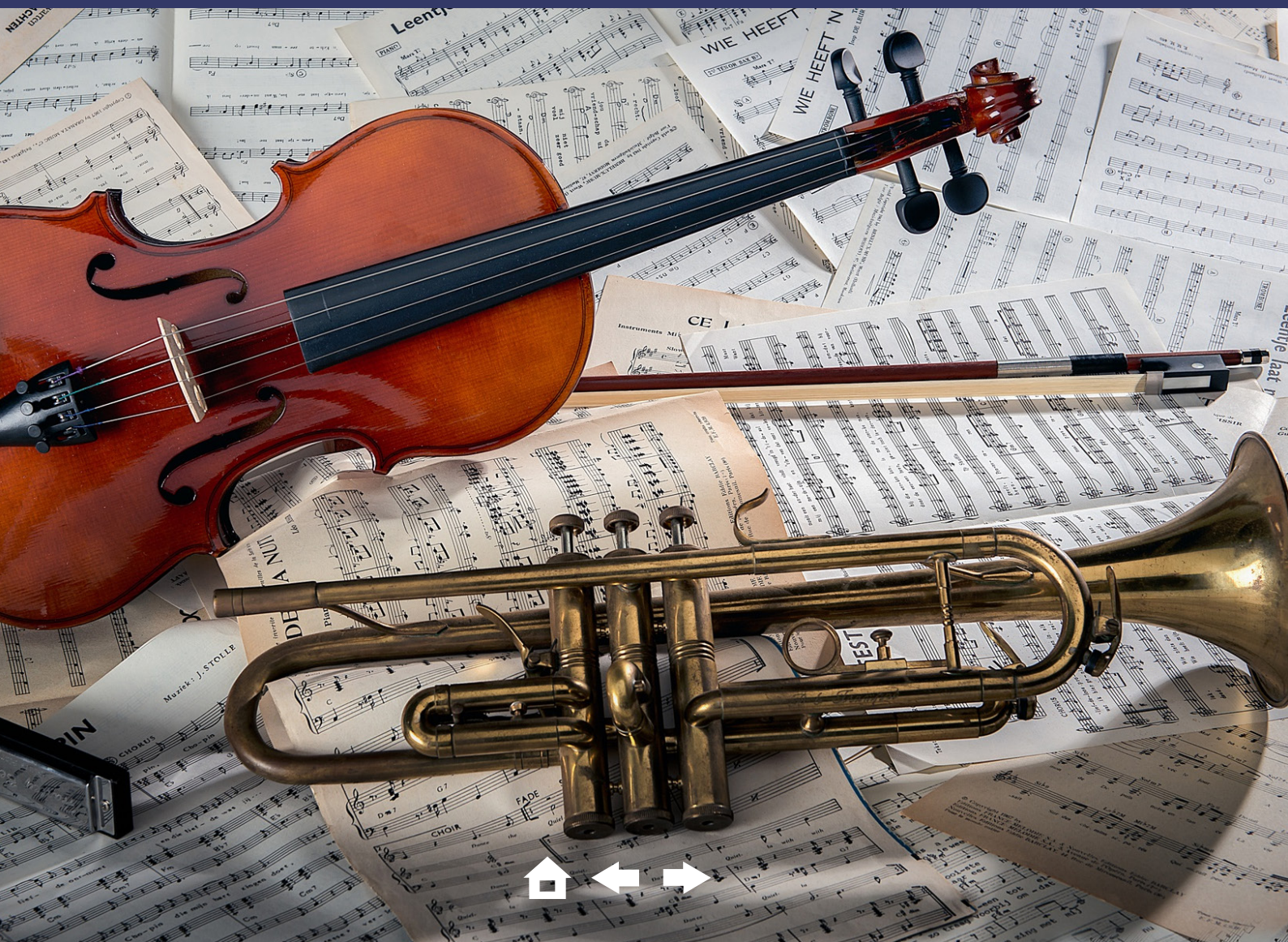
REVIEW QUESTIONS

1. You have composed a melody to express the mood of "peacefulness". Imagine your classmate composed a melody for the same mood, but their musical features are very different from yours. How would you evaluate both melodies and justify which one communicates peacefulness more effectively?
2. Using your melody, explain how each musical decision (e.g., rhythm, pitch direction, tempo, and phrasing) supports your intended emotional impact. If you were to adjust one element to create a completely different mood (e.g., from peaceful to tense), what would you change and why?

SECTION

7

ADVANCED HARMONIC STRUCTURES AND THEIR APPLICATION IN MUSICAL COMPOSITION



HARMONY

Introduction

In Year 2, you explored the construction and use of dominant, major, minor, and diminished seventh chords. You learnt how these chords function within progressions and how to apply them creatively to harmonise melodies and enhance musical expression. Building on this foundation, this section introduces you to four-part voice-leading techniques using dominant seventh and other chords. You will learn how to connect chords smoothly in SATB (Soprano, Alto, Tenor, Bass) arrangements by following key principles such as effective spacing, avoiding parallel motion, and lyrical voice leading. Through exercises, analysis and short compositions, you will develop the skills to write harmonically rich passages and cadences with clarity and balance. This section will deepen your understanding of tonal harmony and strengthen your ability to communicate musical ideas through structured part-writing.

KEY IDEAS

- Attention is given to identifying and correcting common part-writing issues such as parallel fifths or octaves, unresolved dissonances, and poor spacing.
- Dominant and other seventh chords are integrated into four-part harmony to enrich progressions and support functional harmonic movement.
- Each voice part maintains its own melodic identity while contributing to overall harmonic balance through controlled intervallic motion.
- Fundamental rules guide the smooth connection of chords across Soprano, Alto, Tenor, and Bass (SATB), emphasising effective spacing and the avoidance of voice crossing.
- Techniques of voice leading and chord application are combined to create original, harmonised phrases or chorales that demonstrate fluency in four-part writing.
- Voice leading is used to shape clear cadences and resolve dissonances effectively, reinforcing harmonic closure and phrase direction.

CONSTRUCTING AND APPLYING EXTENDED CHORDS AND ADVANCED HARMONIC DEVICES IN COMPOSITION

Dominant Function and Harmonic Context

In music, the dominant chord is built on the 5th degree of the scale (e.g., G in C major). It creates tension and naturally wants to resolve to the tonic (home chord).

V or V7 leads back to the chord I. The leading tone (7th note) pulls strongly to the tonic (1st note). Adding extra notes like the 9th, 11th, or 13th adds colour and emotional effect.

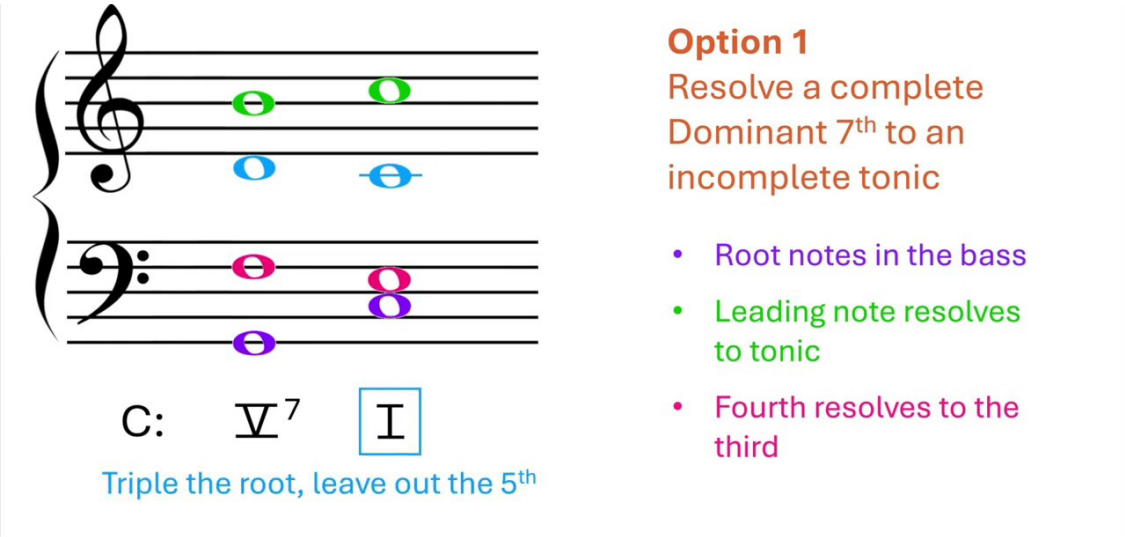


Figure 7.1: Resolution of the seventh

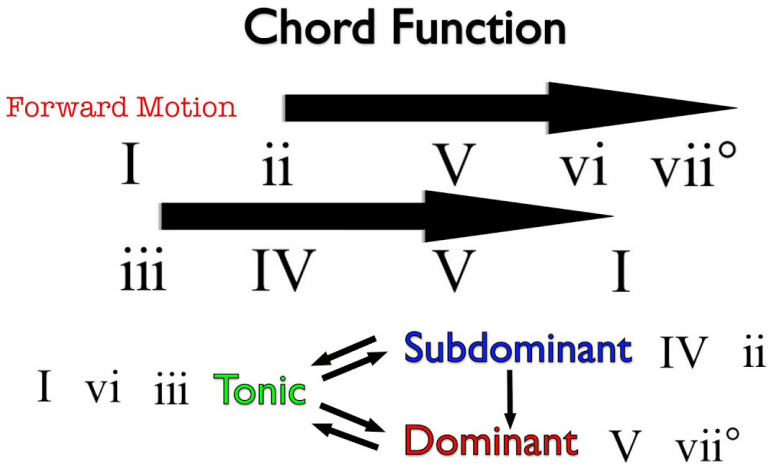
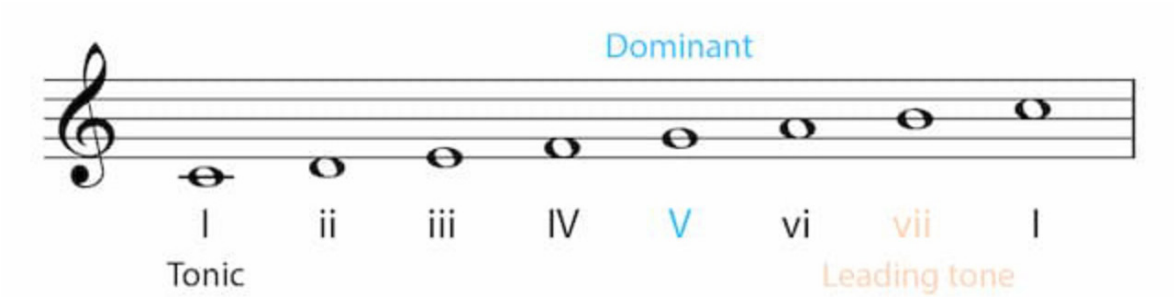


Figure 7.2: Chord function



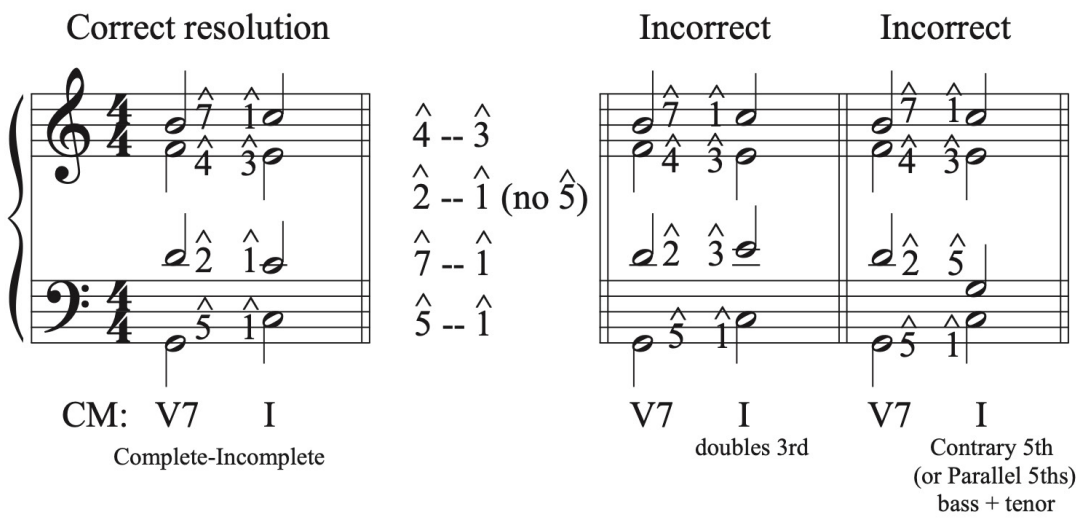


Figure 7.3: Chords and effective part writing

V9, V11, and V13 Chords (Extended Dominant Chords)

These are dominant chords with extra tones stacked above the 7th.

Chord	Structure (in C Major key: G as V)
V9	G–B–D–F–A (adds 9th above root)
V11	G–B–D–F–A–C (adds 11th)
V13	G–B–D–F–A–C–E (adds 13th)

These chords add tension and richness. They need careful voice leading when resolving.

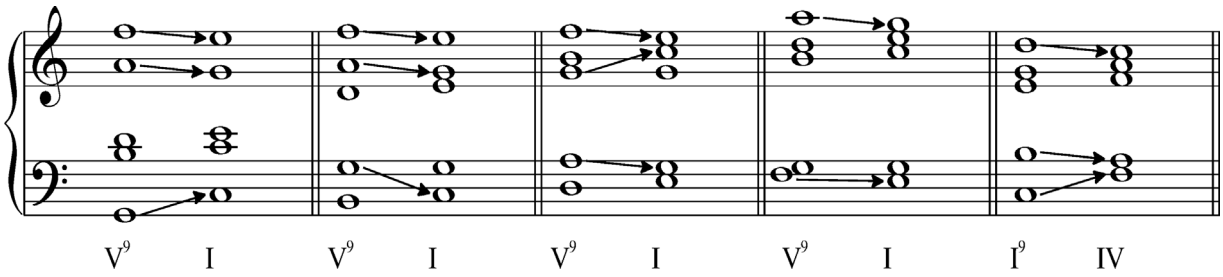
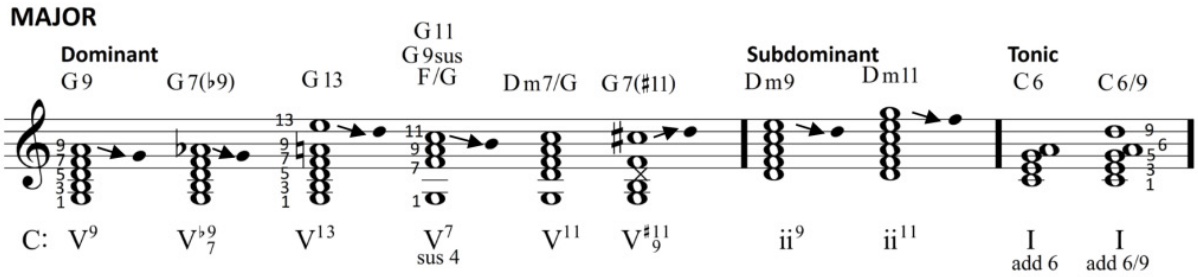


Figure 7.4: Extended chords



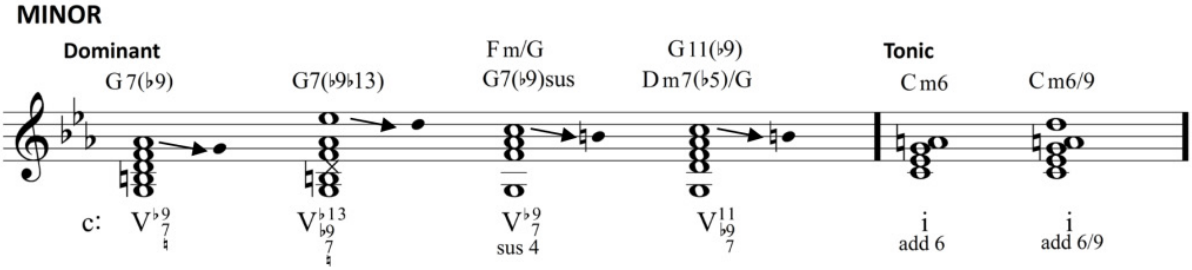


Figure 7.5: More extended chords

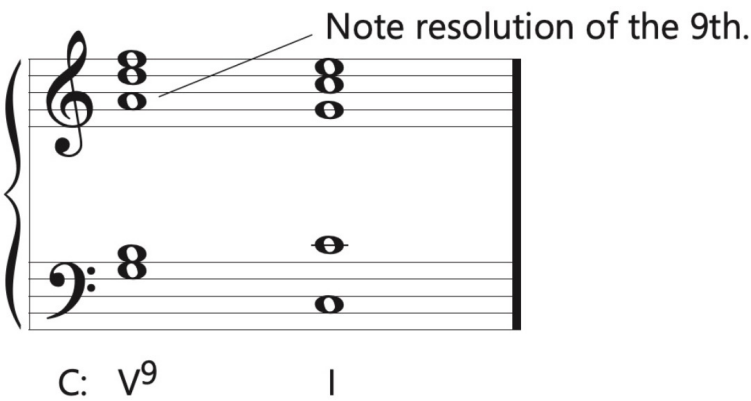


Figure 7.6: Resolution of the ninth

Secondary Dominants (Also called Applied Dominants)

Secondary dominants are borrowed dominants of chords other than the tonic. For example, in C Major: V of V is D major (dominant of G), written as V/V.

It sounds like a strong "push" to G, even though C is the main key.

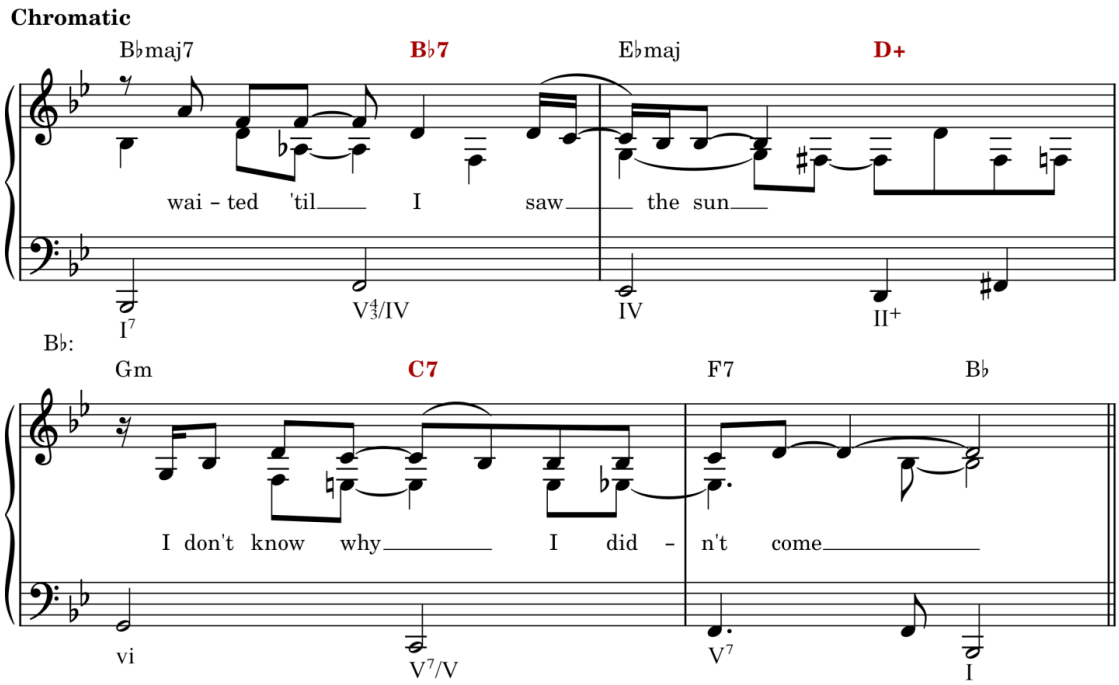


Figure 7.7: Secondary dominant chords

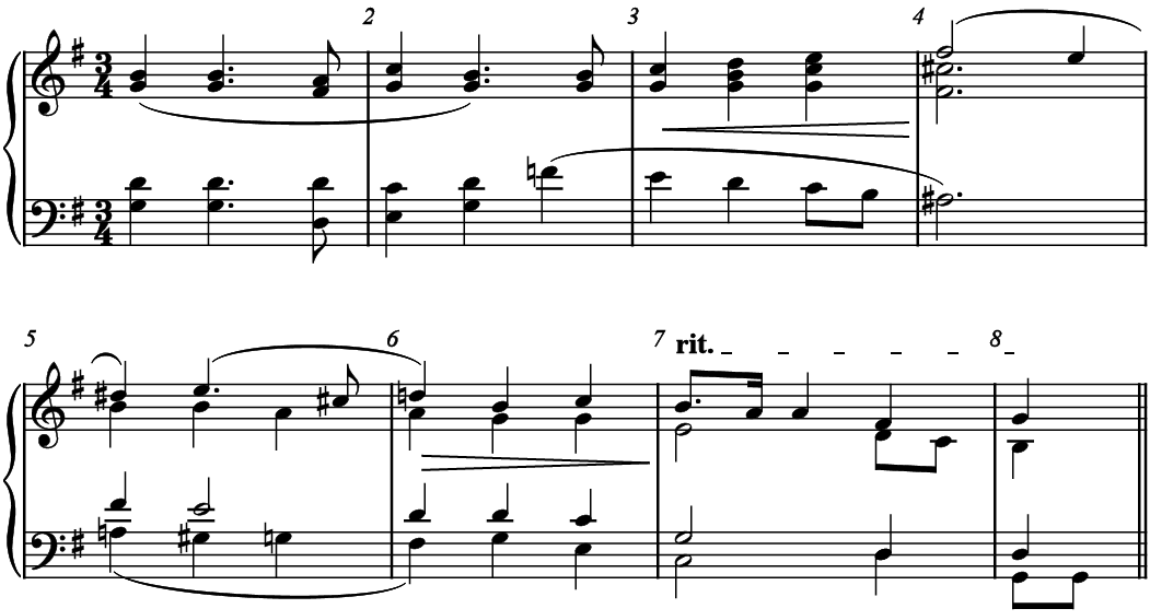


Figure 7.8: Chromatic harmony

Use of Secondary Dominants

- They highlight other chords.
- They help briefly shift focus without changing the key.
- Often seen as tonicization (a brief, temporary new tonic) rather than full modulation.

Augmented Sixth Chords

These chords are used before the dominant chord (V), creating a strong pull through an augmented sixth interval.

Types and Features:

Type	Notes in C Major
It^6	A♭–C–F♯
Fr^6	A♭–C–D–F♯
Gr^6	A♭–C–E♭–F♯

These chords resolve to V (e.g., E♭ major → B♭ major). Use enharmonic spelling (e.g., F♯ can be G♭ depending on context). German 6th sounds similar to a dominant seventh, but they do not have the same function.

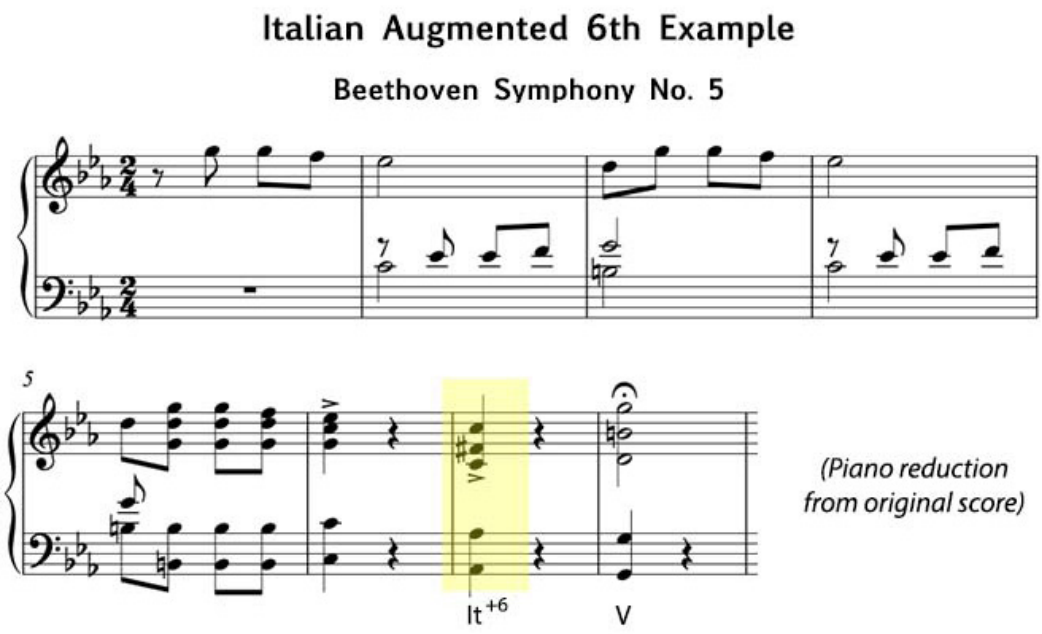


Figure 7.9: Italian Augmented Sixth

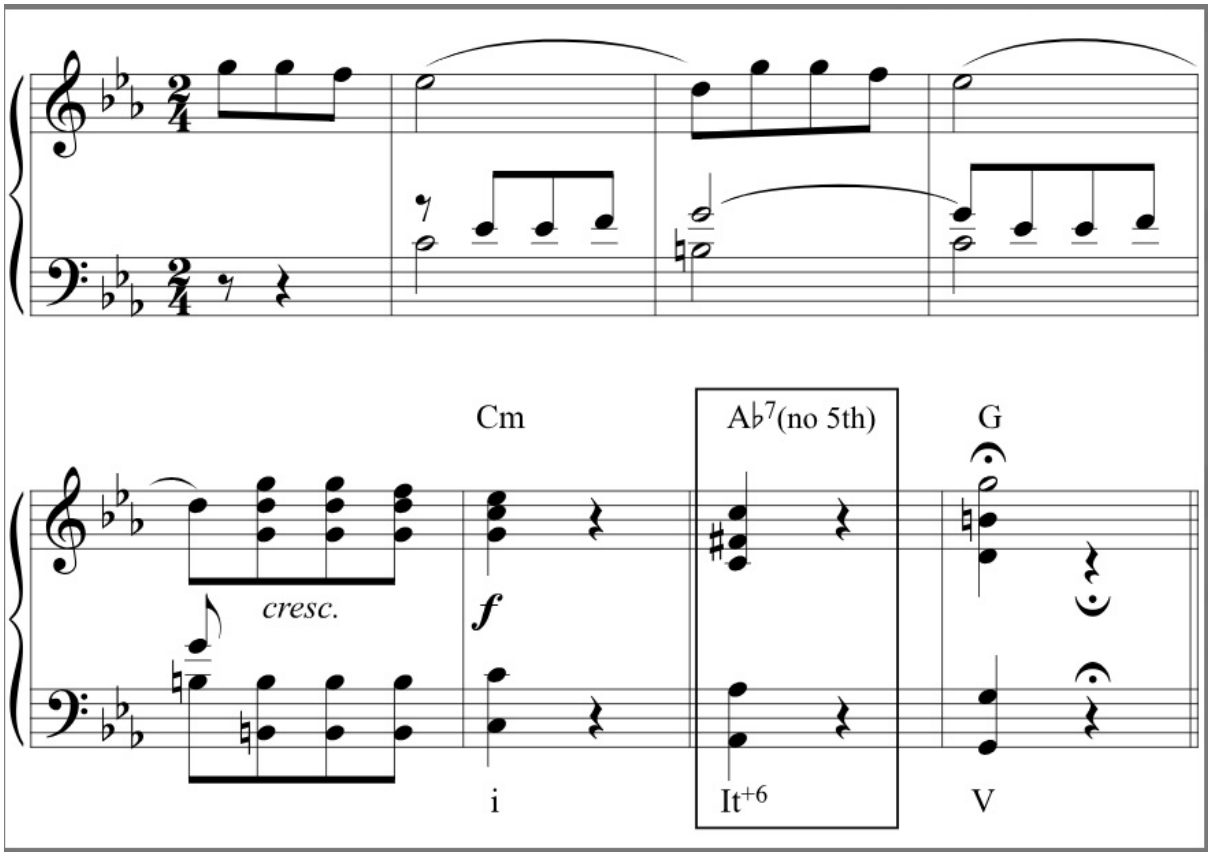


Figure 7.10: Italian Augmented Sixth

Application Practice

a. Use playback tools to hear the difference between V7, V9, and Gr^6.

b. Try writing short chord progressions with applied dominants or V13.

c. Analyse cadences in music you listen to and look out for chromatic harmony.

Activity 7.1 Creating Advanced Harmonic Progressions

Step 1: Chord Construction

1. Choose a key: Either C major or G major.
2. On staff paper or notation software (e.g., MuseScore, Noteflight), construct the following chords in your chosen key:

- V9 (dominant ninth)
- V11 (dominant eleventh)
- V13 (dominant thirteenth)
- A secondary dominant (e.g., V/V)
- One augmented sixth chord (e.g., Italian 6th, French 6th, or German 6th)

Use colour-coding or labels to identify chord tones and chord names.

Step 2: Compose a Short Progression

1. Write a 4–6-bar harmonic progression in your chosen key.
2. Include at least three of the advanced chords listed above.
3. Use either four-part writing (SATB) or keyboard-style voicing.

Step 3: Explain Your Choices

Below your progression or on a separate sheet:

- Clearly label each chord (e.g., V9, V/V).
- In 2–3 sentences, describe the function of each advanced chord (e.g., tension-building, modulation aid, resolution prep).

Questions to guide you

- How does the V11 chord enhance harmonic colour?
- Which chord prepares for a modulation or cadential point?
- What is the emotional or stylistic impact of the augmented sixth chord?

COMPOSING SHORT PIECES USING ADVANCED HARMONIC VOCABULARY

Dominant Function and Harmonic Direction

In music, a dominant chord is built on the 5th degree of a scale (e.g., G in C major). It leads strongly to the tonic chord (the "home" chord, like C major). V or V7 chords create tension and naturally resolve to the tonic. The leading tone (7th scale degree) pulls towards the tonic note. Chromaticism and extended chords (V9, V11, V13) add expressive colour.

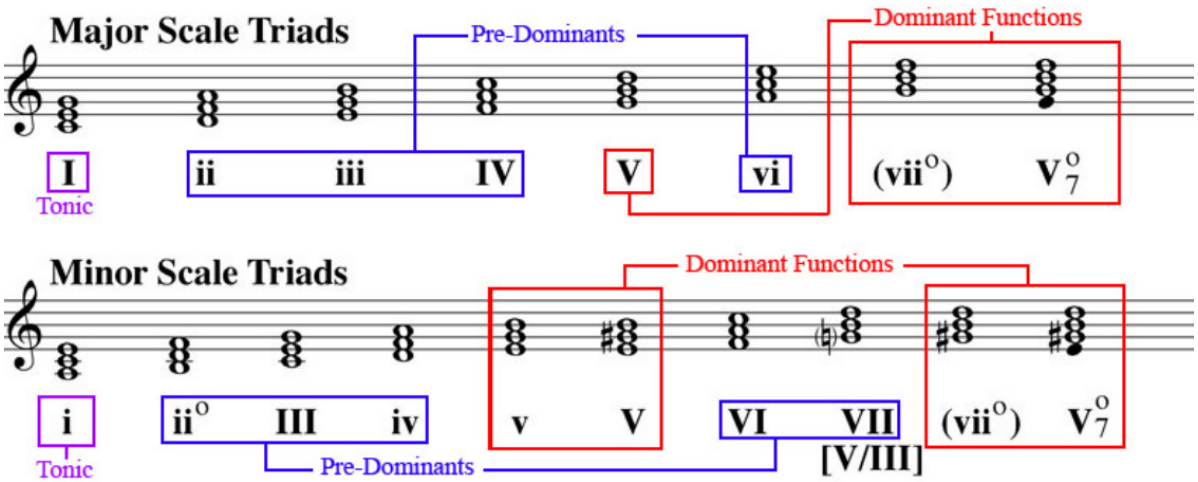


Figure 7.11: Chords constructed from scales

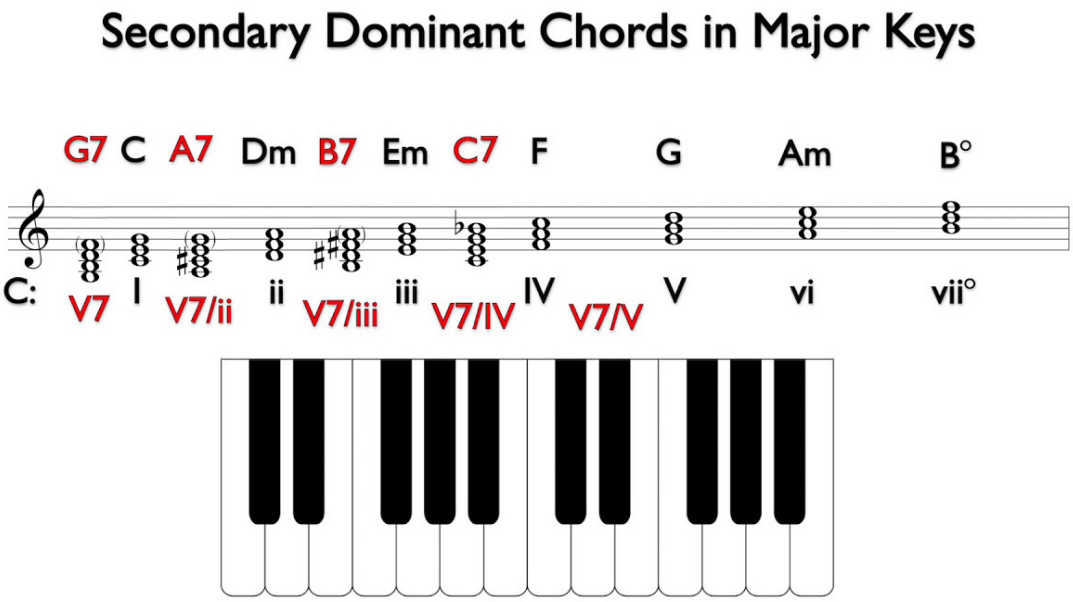


Figure 7.12: Secondary dominants

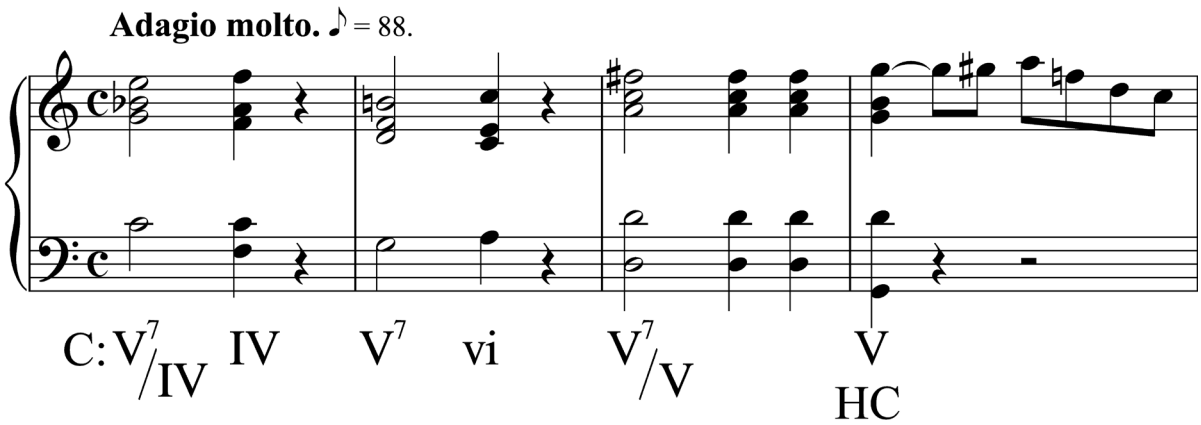


Figure 7.13: Secondary dominants

V9, V11, and V13 Chords (Extended Dominants)

These chords add extra notes to the dominant 7th chord by stacking 3rds:

Chord	Structure (in the key of C Major)	Added Colour Notes
V9	G–B–D–F–A	9th (A)
V11	G–B–D–F–A–C	11th (C)
V13	G–B–D–F–A–C–E	13th (E)

These chords enhance expression and enrich harmony. Use careful voice leading to resolve the added notes smoothly. They are useful in modulations and gospel cadences.

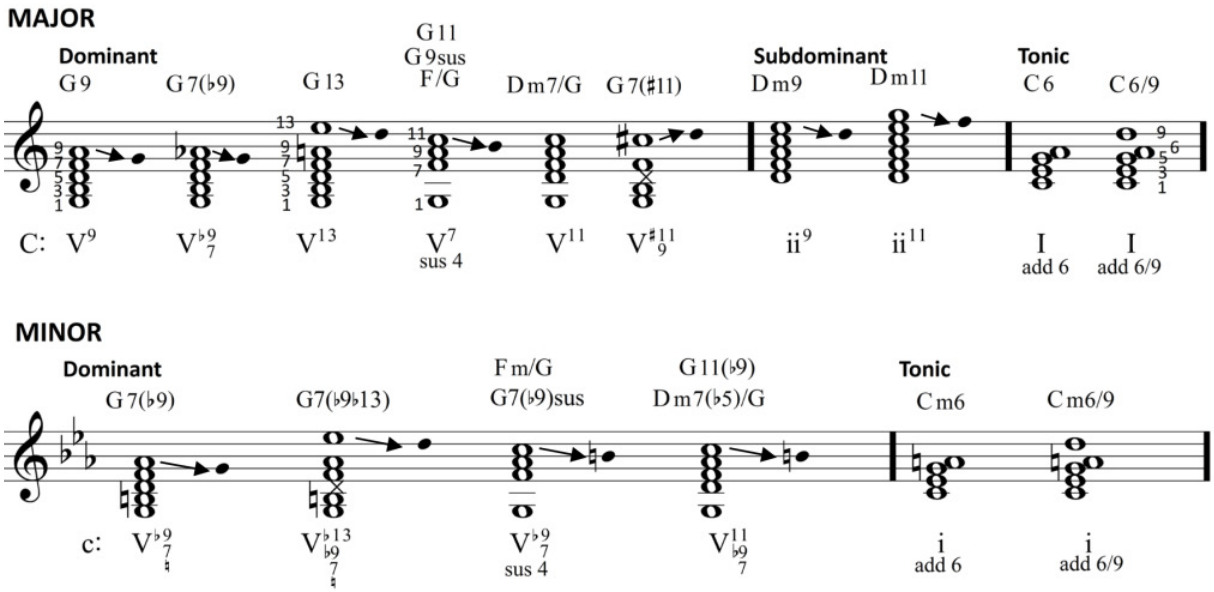


Figure 7.14: Resolving notes

Chord Symbols:

V9 = Dominant 9th

V11 = Dominant 11th

V13 = Dominant 13th

Secondary Dominants (Also Called Applied Dominants)

A secondary dominant is the dominant chord of a chord that is not the tonic.

For example, in C major:

G is the V of C.

D is the V of G → so D major becomes V/V (secondary dominant of G).

Purpose:

Temporarily tonicizes another chord. Adds forward motion and rich harmonic colour.

Often used to prepare modulations or highlight key chords. Tonicisation is a temporary shift in key feeling (not a full modulation).

Augmented Sixth Chords

These chords have an augmented sixth interval between two outer notes, usually leading to V. They are predominant chords, preparing the dominant.

Types of Augmented Sixth Chords:

Type	Typical Notes (in C major)	Description
It^6	A♭–C–F♯	Basic augmented 6th chord
Fr^6	A♭–C–D–F♯	Adds a 2nd (D) for brightness
Gr^6	A♭–C–E♭–F♯	Sounds like a V7 but resolves to V

Always resolves to V (e.g., F♯ and A♭ move outward to G).

Enharmonic spellings are common (F♯ vs. G♭).

Gr^6 and V7 are similar in sound but differ in function and resolution.

Activity 7.2 Compose Your Own Harmonically Rich Piece

Step 1: Choose Your Style and Key

1. **Pick a key:** major or minor (e.g., C major, A minor).
2. **Choose a style:** choral, gospel, highlife, jazz, or another familiar genre.

Step 2: Plan Your Harmony

On staff paper or music software (MuseScore, Flat.io, Noteflight), sketch out an 8- to 16-bar piece.

Include at least three of the following chords:

- One seventh chord
- One secondary dominant (e.g., V/V)
- One augmented sixth chord (Italian, French, or German)
- (You may also add V9 or V13 for colour)

Use a harmonic plan or progression outline before you begin writing your melody or parts.

Step 3: Compose and Notate

1. Compose your piece in SATB style or for keyboard/ensemble, depending on your interest.
2. Add chord symbols above each bar (e.g., G7, V11, V/V).

   If working digitally, use playback features to hear and revise your work.

Step 4: Reflect and Explain

In three to five sentences, write a short explanation

- Why did you choose these chords?
- How do they help shape your music's flow, tension, and resolution?
- Which chord stands out most and why?

REFINING AND PRESENTING ORIGINAL COMPOSITIONS USING ADVANCED CHORDS

Understanding Four-Part Harmony and Hymn Composition

Fundamentals of Four-Part Harmony

Four-part harmony involves writing music for soprano, alto, tenor, and bass (SATB). Each part has a specific vocal range and role in building chords.

Key Rules

a. Voice ranges and spacing: Keep each voice in its natural range. Soprano and alto should be no more than an octave apart. Avoid large gaps between inner voices (alto and tenor).

b. Doubling rules: In major and minor triads, double the root or fifth but not the third (except in first inversion for minor triads).

c. Avoid parallel fifths and octaves as these weaken the independence of the voices.

d. Use basic triads and sevenths in your initial sketches: Start with root-position chords and explore first and second inversions as you grow in confidence.

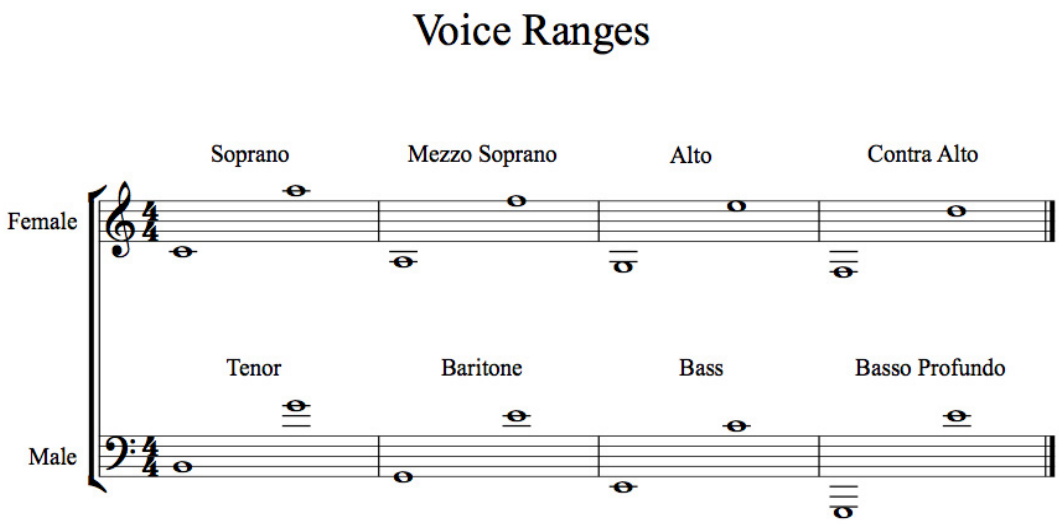


Figure 7.15: Vocal ranges

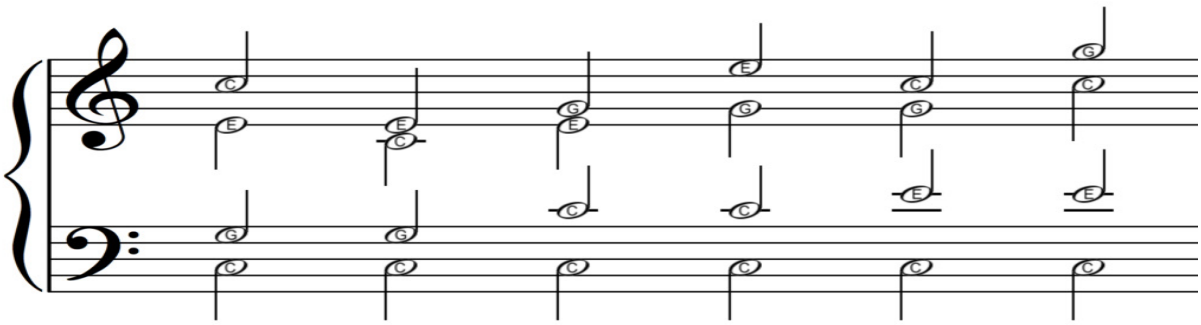


Figure 7.16: Different versions of a C major triad in root position

Using Advanced Chords in Hymns

As you progress, you can include

- ***Secondary dominants (e.g., V/V):*** These add tension and variety.
- ***Leading-tone chords (e.g., vii°):*** Used before tonic chords.
- ***Extended chords:*** V9, V11, V13 add richness to the harmony.
- ***Augmented sixth chords (Italian, French, German):*** Used before V chords to create powerful resolutions.

Structuring A 16-Bar Hymn

A strong hymn usually has clear phrases

- ***Antecedent–consequent phrases:*** A question-and-answer structure that gives the melody direction.
- ***Periodic form:*** Two balanced four-bar phrases that repeat or develop.

- ***Through-composed:*** New material flows continuously, without repeating entire phrases.

Plan your key structure:

- Start in one key (e.g., C major)
- Modulate to a closely related key (e.g., G major)
- Return to the original key by the end.

Realising and Refining Your Hymn

Once you have chosen chords and melody

- ***Add a bass line:*** Try and aim for some contrary motion between the bass and the soprano.
- ***Add alto and tenor parts:*** Make sure they move smoothly and stay within range.
- ***Text-setting:*** If using lyrics, match syllables to notes clearly and avoid awkward melodic leaps.
- ***Expressive details:*** Add dynamics (soft/loud) and phrasing marks to shape musical emotion.

Tips to guide you.

- Keep voice leading smooth.
- Avoid crossing voices (e.g., tenor singing higher than alto).
- Start simple perfect cadences and basic triads then add advanced features as you grow in confidence.
- Use notation software like MuseScore or Flat.io to test your harmony and hear how it sounds.

Activity 7.3 Finalise and Present Your Composition

Step 1: Review and Edit Your Composition

Open your draft composition and apply the following refinements

a. *Notation check:* Correct clefs, accidentals, note spacing, chord labels.

b. *Harmony check:* Does your voice leading work well? Are your progressions smooth and functional?

c. *Stylistic clarity:* Ensure your chosen genre (e.g., jazz, gospel, classical) is reflected in chord voicings and rhythm.

d. *Advanced chords:* Confirm that your piece includes at least three of the following:

- **i.** V9, V11, V13
- **ii.** Secondary dominants (e.g., V/V, V/ii)
- **iii.** Augmented sixth chords (It6, Fr6, Ger6)

Step 2: Write Your Reflection

In five to explain sentences, explain

- **a.** What genre or musical mood you chose
- **b.** Why you picked specific advanced chords and where you used them
- **c.** How you responded to feedback from peers or your own revisions
- **d.** What changed from your first draft, and why

Use this format or record a short video/audio clip.

Step 3: Present Your Work

Choose one way to share your final composition

- Live performance (optional)
- Software playback using MuseScore, Noteflight, BandLab, or Flat.io

Extended Reading

- Acquah, E.O., Annan, J.F. & Anderson, H.K. (2016). Basic approaches to rudiments and theory of music with fundamentals of harmony. GWCBC.
- Wall, L., Lieck, R., Neuwirth, M., & Rehmeier, M. (2020). The impact of voice leading and harmony on musical expectancy. Scientific reports, 10(1), 5933.

REVIEW QUESTIONS

1. Design a harmonic progression in a genre of your choice that modulates between two related keys using at least three advanced chords (e.g., V13, secondary dominant, augmented sixth). Explain your compositional decisions and justify how each chord supports the modulation.
2. Evaluate your final 8–16 bar composition by identifying how the selected advanced chords contributed to the expressive character and stylistic clarity of your piece. Suggest one revision you would make and explain its intended effect.

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GLOSSARY

Advanced chords	Complex harmonic structures beyond basic triads, such as dominant 9ths (V9), 11ths (V11), 13ths (V13), secondary dominants, and augmented sixth chords.
Angular leaps	Intervals that create tension or instability in music, such as augmented fourths or minor seconds.
Articulation	The manner in which musical notes are executed, such as smoothly (legato), separated (staccato), or accented.
Audio Interface	A device that connects microphones or instruments to a computer for recording sound.
Augmented sixth chord	A chromatic chord built with an augmented sixth interval, commonly used to prepare cadences. Examples include Italian, French, and German augmented sixths.
Balance	The even distribution of sound within an ensemble so no part overpowers the others unless intended.
Call-and-response	A musical pattern where one part sings or plays and another responds.
Campaign	A coordinated series of promotional activities aimed at achieving a goal.
Character	A person or role in a play or story, shown through actions, voice, and expression.
Chord function	The role a chord plays in a progression, such as tonic (I), dominant (V), or predominant (ii, IV), affecting the tension and resolution in music.

Choreography	Planned steps and moves used in a dance performance.
Contour	The shape or direction of a melody, such as ascending, descending, or arch shaped.
Coordination	How well ensemble members stay in sync with one another in terms of rhythm, dynamics, and expression.
Cultural identity	The way people express their shared traditions, values and beliefs through music or art.
DAW (Digital Audio Workstation)	Software used to record, edit, and produce music digitally.
Dialogue	A conversation between two or more characters in a play or drama.
Dynamics	The volume of music, including gradual changes (crescendo, decrescendo) and contrasts (soft/loud) used to enhance expression.
Emotion curve	A visual representation of how emotion rises or falls in a piece of music.
Ensemble	A group of musicians performing together, where coordination, timing, and blend are essential.
Event planning	The process of organising, budgeting, scheduling and managing an event.
Expression	The use of musical elements like dynamics, tempo, and phrasing to communicate emotion or meaning.
Flyer	A printed or digital advertisement used to promote an event or product.
Form	The structure or shape of a song, story, or artwork.

Fusion	A musical style that combines elements from two or more different traditions.
Gesture	A movement of the hand or body that shows feeling or meaning.
Harmonic progression	A sequence of chords played in succession, forming the harmonic foundation of a composition.
Harmony	The combination of different musical notes played or sung at the same time.
Headphones	Personal speakers worn on the ears to listen to sound clearly and privately.
Improvisation	Making up music on the spot without using written notation.
Instrumentation	The choice and use of instruments in a musical piece.
Intonation	The accuracy of pitch in singing or playing an instrument. Poor intonation sounds off-key or out of tune.
Layering	Adding multiple tracks or sounds together to build musical texture.
Line	A mark that can be straight or curved, used in art to make shapes or show direction.
Looping	Repeating a musical phrase or rhythm to create patterns in music.
Media strategy	A planned approach for using different platforms to communicate a message.
Melody	A sequence of musical notes arranged in a particular rhythmic and pitch pattern to express an idea.
Melody	A sequence of notes that create a musical tune.

Microphone	A device that captures sound and converts it into an electrical signal.
MIDI Keyboard	A digital keyboard used to input notes into music software.
Mixing	Adjusting sound levels and effects to balance and enhance a music track.
Mock-up	A sample or draft version of a poster, ad, or design layout.
Modulation	The process of changing from one key to another within a piece of music.
Monologue	When one character speaks alone to express thoughts or feelings.
Mood	The emotional character of a musical piece, such as joyful, peaceful, sad, or tense.
Motif	A short, recurring musical idea that helps build a melody.
Movement	How the body is used to show feelings or ideas, often in dance or music.
Notation software	Digital tools like MuseScore, BandLab, or Finale used for composing, editing, and playing back notated music.
Oral tradition	Passing down music and stories by word of mouth rather than writing.
Peer Feedback	Constructive comments from classmates intended to support improvement and celebrate strengths in performance.
Performance practice	The typical way music is played or sung in a particular culture.
Phrasing	Shaping a sequence of notes or musical ideas in a way that communicates musical sentences or meaning.

Plot	The events of a story, including the beginning, middle, and end.
Polyrhythm	Two or more different rhythms played at the same time.
Promotion	Activities that publicise or market a music product or event.
Publicity officer	A person responsible for promoting an event and attracting public attention.
Reflection	A process where learners think critically about their own performances to identify strengths and areas for improvement.
Rhythm	The pattern of beats or timing in music or dance.
Scale	A set of musical notes arranged in order from low to high or high to low.
Secondary dominant	A dominant chord that temporarily tonicizes a chord other than the tonic (e.g., V/V is the dominant of the dominant).
Self-Assessment	A learner's evaluation of their own performance based on set criteria or personal goals.
Sequencing	Arranging musical notes or beats in a timeline to form a complete piece.
Shape	A flat space like a circle or square used in visual art.
Slogan	A catchy phrase used in advertising to attract attention and create recall
Social function	The role music plays in society, such as for healing, celebration, or protest.
Social media	Online platforms (e.g., Instagram, WhatsApp) used to share and promote content.

Software Tools	Digital applications used for composing, recording, or editing music.
Soundtrack	A recorded audio file of music.
Stage Presence	The performer's visual and emotional engagement with the audience, including posture, movement, and confidence.
Studio Monitors	Speakers designed for accurate audio playback during music production.
Stylistic clarity	The ability of a composition to clearly reflect the conventions of a specific genre, such as jazz, classical, or gospel, through harmony, rhythm, and texture.
Tempo	The speed at which a piece of music is played or sung, ranging from slow (adagio) to fast (allegro) and typically measured in beats per minute (BPM).
Tension and resolution	The build-up (tension) and release (resolution) of musical expectation, often created through harmonic devices.
Texture	How something feels or how many sounds or layers are used in music or art.
Tone Quality	Also called timbre; the character or quality of a musical sound, influenced by technique, instrument, and style.
Value	How light or dark a colour is in artwork to show depth or focus.
Voice leading	The smooth movement of individual melodic lines or "voices" from one chord to another, focusing on efficient, musical transitions.
Western music	Music that comes from Europe and North America, often using written notation.

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

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

[Scan the QR Code to visit the website]

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