



MINISTRY OF EDUCATION

Music

for Senior High Schools

TEACHER MANUAL

YEAR THREE



NATIONAL COUNCIL FOR
CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION

MINISTRY OF EDUCATION



REPUBLIC OF GHANA

Music **for Senior High Schools**

Teacher Manual

Year Three



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

MUSIC TEACHER MANUAL

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CONTENTS

INTRODUCTION FOR THE YEAR THREE TEACHER MANUAL	VII
ACKNOWLEDGEMENTS	IX
SECTION 1: EXPLORING GLOBAL MUSICAL TRADITIONS THROUGH COMPARATIVE INSIGHTS INTO WESTERN AND NON-WESTERN CULTURES	1
STRAND: MUSICAL FOUNDATIONS AND MUSIC BUSINESS	1
Sub-Strand: Literature and Practice	1
WEEK 1: Musical Features and Instruments in Global Music Traditions	3
FOCAL AREA: EXPLORING MUSICAL CHARACTERISTICS, FORMS, AND INSTRUMENTS FROM WESTERN AND NON-WESTERN TRADITIONS	3
WEEK 2: Musical Elements in Western and Non-Western Cultures	9
FOCAL AREA: ANALYSING AND COMPARING MUSICAL ELEMENTS ACROSS CULTURES	9
WEEK 3: Cultural Roles of Music Across Societies	15
FOCAL AREA: UNDERSTANDING THE ROLE OF MUSIC IN GLOBAL CULTURAL AND SOCIAL CONTEXTS	15
WEEK 4: Performing and Showcasing Global Music Styles	21
FOCAL AREA: GROUP PERFORMANCE AND PRESENTATION OF GLOBAL MUSICAL TRADITIONS	21
SECTION 2: DIGITAL TOOLS FOR CREATIVE MUSIC COMPOSITION AND PRODUCTION	42
STRAND: MUSICAL FOUNDATIONS AND THE BUSINESS OF MUSIC	42
Sub-Strand: Rudiments in Music	42
WEEK 5: Music Technology Tools	45
FOCAL AREA: GETTING TO KNOW MUSIC TECHNOLOGY TOOLS	45
WEEK 6: Digital Music-Making Techniques	52
FOCAL AREA 2: EXPLORING DIGITAL MUSIC TECHNIQUES: SEQUENCING, LOOPING AND LAYERING	52
WEEK 7: Digital Music Project	59
FOCAL AREA: DESIGNING A DIGITAL MUSIC PROJECT EXPRESSING A MUSICAL IDEA	59
WEEK 8: Performing and Presenting a Digital Music Project	65
FOCAL AREA: FINALISING, PRESENTING, AND REFLECTING ON DIGITAL MUSIC PROJECTS	65

SECTION 3: INTEGRATING DANCE, DRAMA AND VISUAL ARTS INTO MUSICAL EXPRESSION	81
STRAND: MUSICAL FOUNDATIONS AND MUSIC BUSINESS	81
Sub-Strand: Communication in Music and Related Arts	81
WEEK 9: Related Arts Terminologies	83
FOCAL AREA: EXPLORING AND DEFINING BASIC TERMS FROM DANCE, DRAMA, AND VISUAL ARTS	83
WEEK 10: Connections Between Music and Related Arts	89
FOCAL AREA: UNDERSTANDING THE INFLUENCE OF RELATED ARTS TERMS ON MUSICAL PERFORMANCE	89
WEEK 11: Music Performance through Related Arts Language	95
FOCAL AREA: USING CROSS-DISCIPLINARY TERMINOLOGIES TO REFLECT ON MUSIC PERFORMANCE	95
SECTION 4: INTERMEDIATE PERFORMANCE READINESS THROUGH INSTRUMENTAL AND ENSEMBLE MUSICIANSHIP	110
STRAND: MUSIC PERFORMANCE PRACTICE	110
Sub-Strand: Major Instrument	110
Sub-Strand: Ensemble	110
WEEK 12: Selecting and Justifying Solo Performance Pieces & Ensemble Repertoire	113
FOCAL AREA: RESEARCHING AND JUSTIFYING REPERTOIRE SELECTION FOR PERFORMANCE	113
WEEK 13: Rehearsal and Presentation of Solo Performance & Ensemble Performance	124
FOCAL AREA: REHEARSAL, REFINEMENT, AND PRESENTATION OF PERFORMANCE REPERTOIRE	124
SECTION 5: PROFESSIONAL PRACTICES IN THE MUSIC INDUSTRY	136
STRAND: MUSICAL FOUNDATIONS AND MUSIC BUSINESS	136
Sub-Strand: Music Business	136
WEEK 14: Planning and Managing Music Events	138
FOCAL AREA: PLANNING AND MANAGING SUCCESSFUL MUSIC EVENTS	138
WEEK 15: Music Business Contracts	144
FOCAL AREA: UNDERSTANDING MUSIC BUSINESS CONTRACTS AND LEGAL RESPONSIBILITIES	144
WEEK 16: Media Strategies for Music Promotion	150
FOCAL AREA: DESIGNING MEDIA COMMUNICATION STRATEGIES FOR MUSIC PROMOTION	150
SECTION 6: ADVANCED LISTENING AND COMPOSITIONAL TECHNIQUES IN MELODY WRITING AND TEXT SETTING	162
STRAND: MUSIC THEORY AND COMPOSITION	162
Sub-Strand: Aural Culture	162
Sub-Strand: Melody Writing and Text Setting	162

WEEK 17: Analysing Ghanaian Traditional Music Sub-genres	165
FOCAL AREA: IDENTIFYING AND NOTATING SCALE DEGREES AND RHYTHMIC PATTERNS BY EAR	165
WEEK 18: Aural Analysis of Thematic Development in Art Music	171
FOCAL AREA: THEME DEVELOPMENT IN ART MUSIC THROUGH AURAL ANALYSIS	171
WEEK 19: Elements and Techniques of Melody Writing	179
FOCAL AREA: UNDERSTANDING MELODIC COMPONENTS AND TECHNIQUES IN COMPOSITION	179
WEEK 20: Composing Mood-Based Melodies Using Digital Tools	185
FOCAL AREA: DIGITAL COMPOSITION OF MOOD-BASED MELODIES USING MELODIC FEATURES	185
SECTION 7: ADVANCED HARMONIC STRUCTURES AND THEIR APPLICATION IN MUSICAL COMPOSITION	196
STRAND: MUSIC THEORY AND COMPOSITION	196
Sub-Strand: Harmony	196
WEEK 21: Extended and Chromatic Chords in Composition	198
FOCAL AREA: CONSTRUCTING AND APPLYING EXTENDED CHORDS AND ADVANCED HARMONIC DEVICES IN COMPOSITION	198
WEEK 22: Stylistic Composition with Advanced Harmony	203
FOCAL AREA: COMPOSING SHORT PIECES USING ADVANCED HARMONIC VOCABULARY	203
WEEK 23: Original Composition	208
FOCAL AREA: REFINING AND PRESENTING ORIGINAL COMPOSITIONS USING ADVANCED CHORDS	208
WEEK 24: Reflecting on and Critiquing Solo Performances & Ensemble Performances	214
FOCAL AREA: CRITICAL AND EMPATHETIC RESPONSE TO MUSICAL PERFORMANCES	214
REFERENCES AND ONLINE RESOURCES	226
ANNEXES	228

INTRODUCTION

The National Council for Curriculum and Assessment (NaCCA) has developed the third and final set of curriculum materials to support the implementation of the new Senior High School curriculum.

This Year Three Teacher Manual for Music covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively support learners in their final year of Senior High School. All the necessary information for the Student Assessment Portal has been included in the Year Three Teacher Manual to simplify the development of weekly learning plans, meaning that teachers have a single reference document.

The Year Three Teacher Manual has two main objectives:

- To support learners to consolidate and deepen their understanding of the content, pedagogy, and assessment across all three years of the new Senior High School curriculum in preparation for the West Africa Senior Secondary Certificate Examination (WASSCE).
- To equip teachers with the tools and resources needed to deliver revision-focused, assessment-led lessons that build on the knowledge learners have acquired from Year One to Year Three.

In this third year, teachers will be supporting learners to prepare for the WASSCE. Each section of the Teacher Manual is therefore structured around the highest Depth of Knowledge (DoK) levels, allowing learners to build progressively on knowledge acquired from Year One to Year Three. For each week, learning tasks and pedagogy are built around the assessment, ensuring that classroom activities directly prepare learners for the demands of the examination. Two sets of sample examination papers are also provided; one administered by Week 12 as a first semester practice examination, and one by Week 20 as a mock examination, to gauge learners' competencies and identify areas requiring remediation.

To further support teachers in delivering Year Three, NaCCA, working with the Ghana Education Service, has developed a subject specific App for each subject.

The Year Three PLC sessions have been revised in response to findings from the 2025 annual evaluation survey. The survey confirmed that teachers have made strong progress in lesson planning, use of varied instructional methods, ICT integration and modes of assessment. To address the identified gap in explaining concepts clearly using examples familiar to learners, each PLC session now includes a dedicated Content Exploration segment. This ten-minute segment brings the subject group together to work through one challenging problem or concept from the week's Teacher Manual content, not to plan how to teach it, but to ensure that every teacher in the group fully understands it.

The PLC sessions in Year Three also place particular emphasis on connecting the week's content to equivalent topics taught in Years One and Two. Teachers are encouraged to note the recap weeks signposted throughout the Teacher Manual and to use the App to explore how content across all three years links together.

As in previous years, teachers are expected to integrate National Values, Gender Equality and Social Inclusion (GESI), Social and Emotional Learning (SEL), and 21st-century skills into

their learning activities, assessment tasks, and rubrics and mark schemes. The subject-specific App will support teachers in doing this throughout the year.

Ghana Education Service acknowledges the dedication of the teachers who have implemented the new curriculum across Years One and Two and recognises that Year Three represents both the culmination of that effort and a critical moment for learners. The Year Three Teacher Manual and its accompanying resources have been developed to ensure that every learner, regardless of background, ability, or school context, is fully prepared to demonstrate what they know and can do in the WASSCE and to progress confidently to further studies, the world of work, and adult life.

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SECTION 1: EXPLORING GLOBAL MUSICAL TRADITIONS THROUGH COMPARATIVE INSIGHTS INTO WESTERN AND NON-WESTERN CULTURES

STRAND: MUSICAL FOUNDATIONS AND MUSIC BUSINESS

Sub-Strand: Literature and Practice

Learning Outcome: *Appreciate the characteristics, instruments and performance practices of Western and Non-Western musical cultures.*

Content Standard: Demonstrate understanding of global musical diversity by identifying features of Western and Non-Western music through listening, analysis and performance activities.

INTRODUCTION AND SECTION SUMMARY

This section introduces learners to the diversity and richness of global musical cultures, with a focus on selected Western and Non-Western traditions. Through listening, analysis, discussion, and performance activities, learners will identify key features, instruments, and forms that define various musical styles. They will critically compare melodic, rhythmic, and harmonic structures, and explore how music functions within different social and cultural settings. Emphasis will be placed on collaborative exploration and cross-cultural understanding. By the end of the section, learners should be able to demonstrate cultural sensitivity and musical insight, using appropriate vocabulary and evaluative skills. This section links closely with Music History, Cultural Studies, and Citizenship Education, promoting global awareness and appreciation of diversity. Learners will document their understanding through guided projects, reflective tasks, and a final presentation, which contributes to their academic assessment portal and musical profile.

The weeks covered by the section are:

Week 1: Features and Instruments in Global Music Traditions

Week 2: Musical Elements in Western and Non-Western Cultures

Week 3: Cultural Roles of Music across Societies

Week 4: Performing and Showcasing Global Music Styles

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs a variety of learner-centred pedagogical strategies to foster deep understanding and cultural appreciation of global music traditions. The **Flipped Classroom** model allows learners to engage with musical content outside the classroom through videos, online audio archives, and curated readings—enabling richer classroom discussions. **Simulation**

is used to re-enact musical settings, cultural ceremonies, or performance contexts from both Western and Non-Western traditions to deepen experiential learning. **Collaborative Learning** fosters group analysis, shared performance planning, and peer critiques to strengthen communication and teamwork. Additionally, **Analytical Learning** helps learners deconstruct musical works to understand their structure and meaning. **Think-Pair-Share** encourages reflective comparison, while **Inquiry-Based Learning** prompts learners to investigate the cultural relevance of music. Finally, **Talk for Learning** supports evaluative and expressive dialogue throughout the section. These approaches not only develop academic and artistic skills but also build learners' confidence, empathy, and global perspective.

ASSESSMENT SUMMARY

Assessment throughout this section is structured to promote critical engagement, creativity and global cultural appreciation. In Week 1, learners participate in a discussion to identify features, forms and instruments from Western and Non-Western traditions. In Week 2, learners work in groups to compare melodic, rhythmic, and harmonic elements, using appropriate music vocabulary to demonstrate depth of understanding. In Week 3, learners engage with research tasks that explore the social and cultural roles of music within selected traditions, encouraging contextual thinking and cultural sensitivity. The section culminates in Week 4 with a group performance, where learners synthesise their knowledge through collaborative performance delivery of any of the musical traditions. Each assessment is documented through reflective logs, peer assessments, and teacher observation checklists. Scores from discussions, group work, research and performances could be captured in learners' assessment portal to reflect their analytical growth, cultural literacy and teamwork skills. *The assessment strategies for the weeks are:*

Week 1: Discussion

Week 2: Group work

Week 3: Research

Week 4: Performance

Refer to pages 27, 35, 52 and 84 of the Teacher Assessment Manual and Toolkit for insight on the assessment strategies. The teacher needs to record learners' ability to identify musical instruments, explain cultural functions and perform musical pieces within the global traditions.

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

Indicator	DoK Level	Assessment Strategy/or Mode
Identify key musical features, instruments and forms associated with selected Western and Non-Western musical traditions	Level 3	Discussion
Compare the melodic, rhythmic and harmonic elements used in Western and non-Western music cultures.	Level 3	Group work
Describe the social and cultural functions of music in various Western and Non-Western contexts.	Level 4	Research/Performance-based

WEEK 1: MUSICAL FEATURES AND INSTRUMENTS IN GLOBAL MUSIC TRADITIONS

Learning Indicator: *Identify key features, instruments and forms associated with selected Western and Non-Western musical traditions*

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

Introduction

In this opening week, learners will explore the fundamental musical characteristics, instruments, and forms in selected Western and non-Western musical traditions. Using visual, audio, and text-based materials, they will identify how different cultures organise sound and express meaning through music. Learners will engage in interactive activities, such as musical identification games and guided listening exercises, to reinforce their understanding of stylistic features, instrument classifications, and structural components. Emphasis will be placed on recognising similarities and differences in how music is created and used across cultures. Teachers will encourage learners to relate what they hear and see to their prior knowledge, cultural experience, and classroom discussion.

Musical Traditions and Cultural Contexts

Musical traditions are shaped by the cultural, historical, and social settings from which they emerge. Western traditions typically refer to styles originating from Europe and North America, such as classical, folk, and popular music. Non-Western traditions encompass musical practices from Africa, Asia, the Middle East, Latin America, and Indigenous communities. These traditions vary in their approaches to composition, performance, and transmission, often incorporating oral traditions, communal participation, and ritualistic functions.

Key Musical Features in Comparison

Musical features differ significantly across traditions. In Western music, characteristics often include structured harmony, standardised notation, and forms like sonata or fugue. Non-Western music may prioritise rhythmic complexity (as in African polyrhythms), modal systems (as in Indian raga), or heterophonic textures (as found in East Asian music). Common elements examined include:

- Melody – Shape, ornamentation, and modal use
- Rhythm and Metre – Pulse, time signatures, cyclic patterns
- Texture – Monophony, polyphony, heterophony, homophony
- Dynamics and Timbre – Volume contrasts and tone colour

Musical Instruments and their Classifications

Musical instruments are classified into categories, such as strings, winds, percussion, and keyboards. In Western traditions, musical instruments like the violin, piano, flute, and timpani

are prevalent. Non-Western (African) musical instruments are classified in categories such as idiophones, membranophones, chordophones, and aerophones, depending on their modes of sound production. In Non-Western traditions, musical instruments such as the djembe (Africa), sitar (India), shakuhachi (Japan), and balafon (West Africa) play significant roles. Musical Instrument design, playing techniques, and social function differ widely, with many Non-Western musical instruments linked to specific cultural practices, ceremonies, and oral histories.

Musical Forms and Structures

Musical form refers to the structure or layout of a musical composition. Western music often follows predetermined forms such as binary (AB), ternary (ABA), rondo (ABACA), and theme and variation. Non-Western forms include call-and-response, cyclic structures, and improvisational formats rooted in oral traditions. These forms guide the flow of performance and provide a framework for creativity and expression across cultures.

Comparative Observations and Intercultural Insights

A comparative analysis of Western and Non-Western music reveals both contrasts and intersections. While Western music tends to emphasise harmonic progression and written notation, Non-Western music often foregrounds rhythm, oral transmission, and communal expression. However, both traditions use music to mark identity, transmit values, and enhance social cohesion. Understanding these differences and connections enriches musical literacy and cross-cultural appreciation.

Learning Tasks

In groups, learners will research and present a selected Western or Non-Western musical tradition. Each group will:

- Identify and describe at least three instruments used in the tradition.
- Outline basic musical forms and features (e.g., call-and-response, cyclical rhythms).
- Share audio or video examples and explain key musical characteristics using basic terminology.
- Present their findings through a short poster or slide deck.

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

Pedagogical Exemplars

Flipped Classroom

Learners are given curated video and audio materials (e.g., Ghanaian highlife, Indian raga, European classical) to study at home. Pre-lesson tasks include filling out a listening log in which learners record key features such as instrument types, tempo, rhythm, and melody. In-class time is used to review learners' observations, clarifying concepts, and compare cultural characteristics in group discussions.

SEN Support: Provide SEN support by simplifying listening guides with visuals and symbols for learners with learning difficulties. Encourage advanced learners to critically compare two or more traditions and research additional examples beyond those provided in the materials.

Simulation

The teacher sets up a mini “musical cultures gallery” in class, with stations dedicated to different traditions (e.g., African drumming, Western orchestral music, Asian string instruments). Learners rotate through stations, listen to short samples, handle visual aids or replicas (if available), and simulate how selected instruments are played or used in cultural contexts. Learners unfamiliar with content can be provided with pictorial cue cards and brief overviews at each station to scaffold understanding while ensuring that all roles and cultural materials reflect gender and regional diversity to promote inclusive representation.

Collaborative Learning

Learners are grouped and assigned a specific tradition (e.g., Ewe drumming, Western classical, Indian classical) to explore. Each group creates a short presentation or poster identifying the key instruments, musical forms, and features of their assigned tradition. Groups share their findings with the class, followed by a teacher-led synthesis comparing across traditions. Mixed-ability grouping ensures that each group has peers who can support weaker learners. Learners with limited writing or speaking abilities can contribute through drawing instruments, creating short audio recordings, or using assistive technology for documentation.

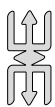
Key Assessment Level 3: Multiple Choice Questions

- What distinguishes the audience in Western music from that of African music?
 - Western watches; African participates
 - Western needs training; African does not
 - Western entertains; African worships
 - Western indoors; African outdoors
- Which feature best characterises the difference in rhythmic approaches between Western and African music traditions?
 - Western has none; African has all rhythm
 - Western faster; African slower
 - Western uses regular beats; African uses interlocking patterns
 - Western uses strings; African uses drums
- When comparing musical education across cultures, what key difference exists?
 - Western in schools; non-Western at home
 - Western no improvisation; non-Western all improvised
 - Western young learners; non-Western adult learners
 - Western written notation; non-Western oral teaching

4. What differences exist between Western and African musical traditions in their learning methods?
 - A. Western starts earlier
 - B. Western reads music; African learns by watching
 - C. African uses simpler instruments
 - D. African practices longer
5. What role do percussion instruments play in Western and African musical traditions?
 - A. Western drums support; African drums lead
 - B. African drums are larger
 - C. Western drums keep time only
 - D. African drums for ceremonies only

Key Assessment Level 3: Essay Questions

1. In not more than 150 words, compare instruments in a Western orchestra and a traditional African ensemble. Discuss their classification, functions and what these reveal about cultural values.
2. Analyse how musical forms differ between Western classical and a non-Western tradition. Explain how these structures reflect cultural values. Your text should not be more than 100 words.



Note

*Remember to remind learners to **research** the musical elements in Western and non-Western cultures to be presented in **week 3**.*

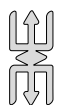
PLC Session 1

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.

- b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
- c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

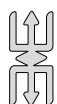
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **essay questions**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the essay (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group

- i. was the concept explained in a way that a learner with no prior knowledge could follow?
- ii. were the examples grounded in contexts familiar to Ghanaian learners?
- iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 2: MUSICAL ELEMENTS IN WESTERN AND NON-WESTERN CULTURES

Learning Indicator: *Compare melodic, rhythmic and harmonic elements used in Western and non-Western music cultures*

FOCAL AREA: **ANALYSING AND COMPARING MUSICAL ELEMENTS ACROSS CULTURES**

Introduction

In this week, learners will deepen their understanding of global musical traditions by analysing and comparing melodic, rhythmic, and harmonic elements across selected Western and Non-Western musical cultures. Through guided listening, analytical tasks, and group discussions, learners will explore how these elements function differently across cultures and genres. Emphasis will be placed on developing musical vocabulary, interpretive reasoning, and cross-cultural sensitivity. Learners will engage in structured comparison exercises, apply descriptive terms, and reflect on how musical elements contribute to the identity of a musical tradition. The week also provides opportunities to connect musical structure with cultural meaning and societal function.

Melodic Characteristics in Western and Non-Western Traditions

Melody refers to the arrangement of pitches in a linear sequence to create a musical phrase or idea. In Western music, melodies are often based on major and minor scales and follow rules of tonal harmony. They typically exhibit symmetrical phrasing and use stepwise or arpeggiated motion. In contrast, non-Western traditions such as Indian, Middle Eastern, or African music may use modal scales (like raga or maqam), microtones, or pentatonic scales. Ornamentation and pitch bending are also more prevalent in many non-Western systems. Melodic development often follows a cultural logic that reflects spiritual, ritual, or storytelling functions.

Rhythmic Structures and Patterns

Rhythm is central to musical identity and varies greatly across cultures. Western music often organises rhythm through regular metres such as, $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ with standard note durations and time signatures. In many non-Western traditions, rhythm is more fluid and complex. African drumming features polyrhythms, where two or more rhythms occur simultaneously. Indian classical music uses tala—rhythmic cycles that can be highly intricate and involve precise hand gestures for performance. East Asian and Indigenous traditions may also feature free rhythm or rhythm guided by breath and natural movement. These differences influence the feel and flow of the music and shape performance practices.

Harmonic Language and Texture

Harmony involves the combination of notes to produce chords and chord progressions. In Western classical and popular music, harmony is systematic, typically using triads, seventh chords, and cadences to support melodic lines. Functional harmony is foundational, guiding tension and resolution in a piece. By contrast, many Non-Western music cultures do not emphasise harmony in the Western sense. African and Indonesian music may employ parallel

intervals or drone-based accompaniment. Some traditions, like Gamelan music, use layered heterophony rather than true harmonic progression. The role of harmony varies by culture, often replaced or supplemented by rich textural and rhythmic interplay.

Cultural Interpretation and Musical Meaning

Musical elements not only shape sound but also reflect cultural worldviews and values. For example, repetition and call-and-response in African traditions promote community engagement and continuity. Indian ragas express specific emotions (rasas) and are associated with times of day or spiritual states. Western harmonic resolution might symbolise closure or emotional resolution. The analysis of melodic, rhythmic, and harmonic elements provides insight into each culture's approach to storytelling, ritual, education and entertainment through music.

Learning Tasks

Learners select one Western and one Non-Western musical piece. They analyse each based on:

- Melodic characteristics (e.g., range, contour, scale types)
- Rhythmic features (e.g., metre, syncopation, cyclic patterns)
- Harmonic texture or implied harmony

They complete a comparison chart and write a short reflection on how these elements reflect the cultural context of the music.

Pedagogical Exemplars

Analytical Learning

Learners listen to selected excerpts from contrasting traditions (e.g., Ewe drumming vs. Gregorian chant) and identify differences in rhythm, melodic shape, and harmony. As a teacher, you will provide guided listening worksheets where learners label musical phrases and describe intervallic patterns or rhythmic complexity. For SEN support, offer listening worksheets with partially completed templates, colour-coded musical phrases, or icons to represent melodic/harmonic movement. Learners unfamiliar with content must be allowed to work in pairs with stronger peers and use shorter or repeated clips with visual prompts (e.g., animated scores).

Think-Pair-Share

Learners respond individually to a prompt (e.g., “How does harmony function in African vs. Western choral music?”), then discuss with a partner before sharing with the class. The exercise builds peer learning and strengthens the use of musical vocabulary. Learners with limited verbal expression may use cue cards or sentence starters to help formulate responses. For GESI Consideration, intentionally pair learners from diverse gender and linguistic backgrounds to encourage inclusive exchange of cultural perspectives.

Project Portfolio

Each learner selects two pieces from different traditions to document and compare. Portfolios include listening logs, annotated scores and reflection entries that discuss musical elements and cultural contexts.

Advanced Learners can be tasked with including short comparative essays or interviews with practitioners, while visual or kinesthetic learners can present part of their portfolio through illustrated diagrams, voice notes, or video reflections instead of extended writing.

Key Assessment: Group Project

Multiple Choice Questions

1. How do Western and non-Western traditions differ in melodic approach?
 - A. Western avoids scales; Non-Western uses complex scales
 - B. Western improvises; Non-Western follows notation
 - C. Western uses diatonic scales; Non-Western uses microtones
 - D. Western emphasises rhythm; Non-Western emphasises melody
2. What distinguishes African rhythms from Western classical rhythms?
 - A. African uses interlocking patterns; Western uses consistent metres
 - B. African lacks metre; Western follows rigid rules
 - C. African plays faster; Western plays slower
 - D. African uses only percussion; Western avoids percussion
3. What separates Chinese musical texture from Western orchestral texture?
 - A. Chinese lacks texture; Western emphasises texture
 - B. Chinese plays loudly; Western plays softly
 - C. Chinese uses only strings; Western uses only winds
 - D. Chinese uses melody variations; Western separates musical lines
4. How does improvisation differ between jazz and Indian classical traditions?
 - A. Jazz never improvises; Indian always improvises
 - B. Jazz entertains; Indian lacks purpose
 - C. Jazz improvises on chords; Indian improvises within modes
 - D. Jazz reads notation; Indian lacks structure
5. What distinguishes the social function of Western versus Non-Western music?
 - A. Western lacks cultural purpose; Non-Western serves utility
 - B. Western emphasises individual; Non-Western emphasises community
 - C. Western is ancient; Non-Western is recent
 - D. Western uses instruments; Non-Western uses voices

Essay Questions

1. Compare melodic characteristics in Western classical music and one Non-Western tradition of your choice. Discuss scale types, ornamentation and expressive techniques. Your answer should not be more than 120 words.
2. Analyse how rhythm functions differently in Western classical music versus African traditional music. Include discussion of metre, polyrhythm and relationship to dance or movement. Your essay should not be more than 120 words.

Hint



Assign a Group Project to learners and give them a reasonable time to complete it. Use the SS App to generate the project and the rubric. Learners' projects should be marked immediately, and scores entered into the SAP.

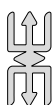
Note: *Let groups compare at least, five (5) elements of the music of Western cultures and that of the non-Western traditions.*

PLC Session 2

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous session, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand.
 - b. identify three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q).
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



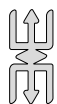
Note

- *Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.*
- *Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.*

4. Use your app to plan and administer the mode of assessment for the Student Assessment Portal (SAP).
 - a. The key assessment for the week is **group project**. Chat with your app to plan this assessment by reviewing or developing the assessment items/tasks and marking schemes/rubrics for the project (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or topic/idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through the problem individually for 3–4 minutes
 - c. the group then works through it together the problem, step by step
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30 minutes	Enactment
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5 minutes	Reflection
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9. Remember to

- a.** transfer your chats into your learning planner template.
- b.** read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
- c.** integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 3: CULTURAL ROLES OF MUSIC ACROSS SOCIETIES

Learning Indicator: *Describe the social and cultural functions of music in various Western and Non-Western contexts*

FOCAL AREA: UNDERSTANDING THE ROLE OF MUSIC IN GLOBAL CULTURAL AND SOCIAL CONTEXTS

Introduction

This week focuses on understanding the social and cultural functions of music within various Western and Non-Western traditions. Learners explore how music supports ceremonies, festivals, healing practices, storytelling, and identity formation. Through inquiry, case study, and dialogue-based activities, learners connect music to real-life contexts, traditions, and values across global cultures. The aim is to develop cultural empathy and awareness through reflective musical engagement.

Music in Religious and Spiritual Practices

Religious and spiritual music offers a pathway to devotion and reflection, deeply rooted in cultural traditions. Western forms such as hymns and Gregorian chants convey reverence through structured harmonies, while non-Western examples like Indian bhajans and Sufi qawwali evoke spirituality with intricate ornamentation and rhythmic diversity.

Music as a Tool for Storytelling

Music narrates stories and preserves histories, weaving emotion and meaning into sound. Western traditions like operas and ballads combine melody and lyrics to depict tales of love and struggle, while non-Western practices, such as African griot narratives and Indigenous ceremonial songs, pass down cultural heritage.

Music in Ceremonies and Celebrations

Ceremonial and celebratory music enhances communal experiences, marking significant events with rhythm and melody. Western traditions feature wedding marches and holiday carols, while non-Western examples include the pulsating beats of Indian wedding drums and African festival music.

Music and Identity Formation

Music acts as a cornerstone of cultural and individual identity, reflecting values and social belonging. In Western contexts, national anthems and modern pop often define collective and personal expression, while non-Western traditions like Indigenous ceremonial music and African drum circles affirm ancestral pride.

Healing and Therapeutic Uses of Music

Music is a tool for healing, offering solace and restoration in diverse cultural settings. Western approaches, such as music therapy, employ structured compositions to alleviate stress and promote wellness. Similarly, non-Western traditions like Tibetan singing bowls and African drumming use sound and rhythm to restore balance.

Music in Political and Social Movements

Music has been central to political expression, galvanising movements and inspiring unity. Western protest songs, such as those from the Civil Rights Movement, highlight calls for justice, while non-Western examples like South African anti-apartheid anthems and reggae's messages of liberation amplify resistance.

Music and Cultural Transmission

Music ensures the preservation and transmission of cultural knowledge, bridging generations with melody and rhythm. Western folk songs and lullabies teach traditions and values, while non-Western practices, such as griot storytelling and ritualistic chants, safeguard histories and customs. Learners explore music's enduring role in maintaining cultural heritage.

Music in Work and Daily Life

From coordinating tasks to enriching routines, music has always been a practical and cultural asset in daily life. Western examples like sea shanties and modern workplace playlists boost productivity and morale, while non-Western traditions, including African labour songs and Japanese farming chants, synchronise effort and rhythm.

Music and Social Cohesion

Music strengthens communities, creating shared experiences that foster unity and belonging. Western traditions like choir performances and symphonies encourage collective participation, while non-Western examples, such as Brazilian Carnival music and Japanese drumming, celebrate cultural pride.

Music in Globalisation and Cultural Exchange

Globalisation has enriched music through fusion and cross-cultural collaboration, blending traditions into innovative forms. Western genres like jazz and pop interact with Afrobeat, K-pop, and other global influences, while non-Western elements, such as the sitar in fusion genres, contribute unique sounds.

Learning Tasks

Learners select a real-world context (e.g., healing, protest, storytelling, celebration) from either a Western or Non-Western tradition. They:

- Research the music's purpose and structure
- Describe the role of performers and audience
- Present findings in a written or visual format (poster, short video, podcast)

Peer and teacher assessments will focus on depth of research, clarity of explanation, cultural respect, and creativity.

Pedagogical Exemplars

Inquiry-Based Learning

Learners investigate how music functions in a selected culture (e.g., music in Akan puberty rites or Japanese Kabuki theatre). Guide learners to ask and answer questions such as:

- who performs the music?

- when and why?
- how is the music structured?

Learners with Special Educational Needs (SEN) can be provided with guided research templates, with sentence stems and visual organisers to help break down the inquiry process.

Encourage exploration of gender roles in musical performance across cultures to foster inclusive awareness and empathy.

Project Portfolio

Learners compile findings on a case study of music in context (e.g., South African protest songs or Islamic devotional music). Portfolios include images, summaries, musical examples, and reflective responses to cultural meaning. Learners with varying strengths may choose how to present their work—a written report, a poster, a narrated slide deck, or a video diary.

Talk for Learning (Debate)

Learners debate on prompts such as: “Music in Ghanaian festivals is more about identity than entertainment.” Pairs or groups prepare arguments, cite musical examples, and respond to peer perspectives. Learners with communication challenges may use cue cards or digital aids (e.g., audio responses or visuals) during the debate. Less confident learners may be assigned roles such as “evidence presenter” or “summariser” to build gradual confidence in oral presentation.

Key Assessment Level 4: Research and Performance

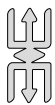
Multiple Choice Questions

- How do funeral music traditions reflect cultural beliefs about death?
 - All cultures use sad music
 - Different cultures express grief in ways that match their beliefs about death
 - Western funeral music is more complex
 - Funeral music mainly distracts from sadness
- What do lullabies across different cultures reveal?
 - Identical melodies
 - Teaches language more than providing comfort
 - Soothes children while teaching cultural values
 - Western lullabies work better than others
- What approach best shows understanding of healing music across cultures?
 - Connecting music healing practices to cultural beliefs about health and spirituality
 - Showing instruments without explaining their use
 - Presenting Western methods as superior
 - Focusing only on modern techniques

4. What purpose did work songs serve across cultures in the past?
 - A. They existed only before modern technology
 - B. All work songs had identical rhythms
 - C. They were used only by sailors
 - D. They coordinated labour, built community, and expressed identity
5. How do religious music traditions differ across cultures?
 - A. All create the same emotional feeling
 - B. They reflect different spiritual beliefs and cultural approaches
 - C. They only transmit sacred texts
 - D. Western traditions are more developed

Essay Questions

1. In not more than 150 words, examine how music functions as a healing practice in different cultural contexts. Compare traditional approaches with modern music therapy and evaluate what you can learn from diverse healing traditions.
2. How has globalisation affected musical traditions? Analyse one example of traditional music that has adapted to global influences while maintaining cultural identity. Your essay should not be less than 150 words.



Note

Remember to remind learners of their practical performance in week 4. Refer to the making schemes for week 4 for a sample rubric to score the performance.

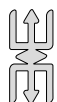
PLC Session 3

45 minutes

Planning & Reviewing the Learning Plan

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2. Use your subject specific app to explore the content before planning. Ask the app to
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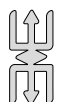
Note

- *Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.*
- *Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.*

4. Plan the week's key assessment with your app
- a. The key assessment for the week is **research and performance**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the performance (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
- use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - all teachers in the group work through a similar problem individually for 3–4 minutes
 - the group then works through the problem together step by step
 - highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

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30 minutes	Enactment
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5 minutes	Reflection
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 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 4: PERFORMING AND SHOWCASING GLOBAL MUSIC STYLES

Learning Indicator: *Describe the social and cultural functions of music in various Western and Non-Western contexts*

FOCAL AREA: GROUP PERFORMANCE AND PRESENTATION OF GLOBAL MUSICAL TRADITIONS

Introduction

In this final week, learners synthesise all they have learned in a Group Concert Presentation that showcases the stylistic, structural, and cultural insights gained from studying Western and Non-Western music traditions. Through rehearsal, planning, and performance, learners demonstrate knowledge of instruments, musical elements, and social functions of music. They are encouraged to incorporate research, creativity, and critical reflection into their performance, with an emphasis on cultural accuracy and expressive communication.

Planning a Cross-Cultural Musical Performance

Designing a cross-cultural musical performance requires intentional selection of pieces that highlight both Western and non-Western traditions. Western works, such as symphonic excerpts or folk melodies, blend with non-Western elements like Indian ragas or African drum rhythms to create a harmonious fusion.

Incorporating Instruments and Authentic Techniques

The integration of culturally specific instruments and techniques enhances the authenticity of the performance. Western instruments like the piano or trumpet bring structural precision, while non-Western instruments such as the kora or guzheng add unique textures. Learners delve into the technical and cultural significance of each instrument, ensuring a respectful and accurate presentation.

Exploring the Social Functions of Performance Pieces

The selection of performance pieces emphasises their cultural and social roles. Western traditions like operatic arias symbolise storytelling and emotion, while non-Western traditions, such as ceremonial drumming or spiritual chants, underscore communal and spiritual connections.

Designing Narratives for Cultural Context

Narratives accompanying the performance provide audiences with insights into the historical and cultural backgrounds of the selected pieces. Western music's formal traditions and non-Western music's ties to rituals and storytelling are contextualised, helping learners articulate how music serves as a vessel for cultural expression and understanding.

Developing Group Dynamics and Collaborative Skills

Creating a cohesive performance involves teamwork and adaptability. Western practices, like orchestral rehearsals, and non-Western communal traditions, such as African drum ensembles, inspire collaborative approaches. Learners discover how mutual respect and shared goals mirror the collective spirit found in many global musical traditions.

Experimenting with Improvisation and Fusion

Improvisation offers a dynamic way to connect diverse musical traditions. Western jazz solos and Baroque ornamentation blend with non-Western improvisatory styles, such as maqam or Indian raga, to create innovative fusions.

Engaging in Reflective Rehearsal Processes

Rehearsal is not just practice but a journey of reflection and refinement. Western approaches, like sectional rehearsals, and non-Western iterative traditions, such as learning by ear, are combined to ensure precision and expression.

Highlighting the Cultural Symbolism of Performance

Cultural symbolism in music extends beyond sound to include visual and performative elements. Western traditions, like formal concert attire, are complemented by non-Western elements, such as traditional costumes or ceremonial staging.

Incorporating Audience Interaction

Audience interaction bridges performers and listeners, reflecting the participatory essence of many musical traditions. Western practices, like programme notes, pair with non-Western traditions, such as call-and-response or guided storytelling, to create an inclusive experience.

Evaluating Performances with Cultural Sensitivity

Post-performance evaluations allow learners to reflect on their cultural and artistic goals. Western frameworks for critique and non-Western practices of communal feedback guide discussions on musicality, cultural respect, and expressive impact.

Learning Tasks

Each group

- Selects a musical culture or fusion to present
- Explains the instruments, musical form, and social or cultural context of their piece
- Performs the music (live or curated performance using digital aids)
- Reflects on what they learned about global music in a short group statement

Assessment is based on musical understanding, creativity, teamwork, cultural relevance, and clarity of presentation.

Pedagogical Exemplars

Performance-Based Learning

Learners form groups to prepare and perform a short piece representing either a Western or Non-Western tradition (or a fusion of both). Groups must introduce their piece, explain its musical features and cultural background, and perform using live or recorded support (e.g., traditional instruments, body percussion, vocal harmonies). The teacher guides learners by offering resources, facilitating rehearsals, encouraging creativity, and assessing based on effort, cultural understanding, musicality, and teamwork. Groups may also choose alternative formats, such as multimedia presentations, lecture-demonstrations, or collaborative concerts, to showcase their work. This integrates musical performance with cultural and social exploration, promoting

creativity, collaboration, and empathy. Learners with Special Educational Needs (SEN) or those less confident with live performance can contribute through supportive roles such as narration, visuals, slide design, or recorded accompaniment. GESI Sensitivity: Ensure balanced participation across gender and ability groups by rotating leadership roles (e.g., conductor, spokesperson, instrumental lead) and encouraging respectful peer interaction. Advanced learners can be tasked with arranging music, creatively fusing cultural elements or leading post-performance reflection and Q&A.

Key Assessment Level 3: Group Work

Multiple Choice Questions

1. How should a concert include both Western and African music?
 - A. Play only Western music
 - B. Keep traditions separate
 - C. Use only Western instruments
 - D. Include explanations and authentic techniques
2. To help audience understand unfamiliar music, one must
 - A. simplify the music
 - B. explain its cultural purpose
 - C. choose familiar-sounding music
 - D. remove unusual elements
3. What is most appropriate to do when combining music from different cultures?
 - A. Learn about meanings before combining
 - B. Stick to your own culture's music
 - C. Use elements without giving credit
 - D. Make everything sound Western
4. How do you teach ceremonial music from another culture?
 - A. Teach just the notes
 - B. Play recordings without discussion
 - C. Create experiences with cultural context
 - D. Focus only on technique
5. What shows understanding when improvising in another culture's music?
 - A. Use jazz rules for everything
 - B. Never improvise in unfamiliar music
 - C. Improvise however you want
 - D. Learn traditional rules first

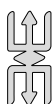
Essay Questions

1. In not less than 120 words, explain how music serves different social functions in two cultural traditions of your choice. Give specific examples.
2. Analyse how a traditional musical form has been adapted for contemporary audiences while maintaining its cultural significance. Your essay should not be less than 120 words.

PLC Session 4

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

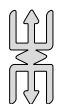
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **group work**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the group work (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

- a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
- b. all teachers in the group work through a similar problem individually for 3–4 minutes
- c. the group then works through the problem together step by step
- d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e–3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a–1b, 1e–lg, 2c, 2e, 2f, 3c–3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section 1 Review

This section explored the cultural, structural, and functional dimensions of global musical traditions, with emphasis on both Western and non-Western perspectives. Learners identified and described instruments, forms, and stylistic features across cultures; analysed melodic, rhythmic, and harmonic elements; and examined the social and cultural functions of music in real-world contexts. Through discussion, group project portfolios, research, and performances, learners developed analytical, collaborative, and performance skills. Pedagogies such as flipped classroom, simulation, talk-for-learning, and project-based learning were employed to support differentiated engagement. The section culminated in a group concert presentation, where learners demonstrated their understanding through culturally informed musical performances. This section not only strengthens learners' musical and critical thinking skills but also deepens their cultural awareness, preparing them to appreciate and reflect on music as a global human experience.

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 1

MCQs

1. A
2. C
3. D
4. B
5. A

Essay Questions

Question 1

Sample Answer

Western orchestras: Instruments under Western orchestra are classified into strings, woodwinds, brass, and percussion, each with specialised roles. Musicians face a conductor who directs from written scores.

African ensembles: Particularly in Ghana, instruments are organised by function—timeline instruments, supporting drums, and master drums creating interlocking patterns. Musicians often form circles for better communication.

These arrangements reflect different values: Western orchestras demonstrate hierarchy, specialisation, and composer authority, with clear performer-audience separation. African ensembles emphasise community interaction, collective creativity, and flexible leadership, often inviting audience participation. Western approaches prioritise harmonic complexity through specialised parts, while African traditions create rhythmic richness through collaborative patterns. Both systems effectively organise musical elements according to cultural priorities—Western valuing *structure and individual expertise*, African valuing *community dialogue and shared creation*.

Rubric

- (a) **Introduction and Basic Identification (3 marks)**

These are the foundational elements that establish understanding of instrumental organisation.

- Definition of instrumental ensembles – clearly explaining what constitutes a Western orchestra and African ensemble.
- Basic classification systems – identifying how instruments are categorised in each tradition (families vs. functional roles).
- Physical arrangement – describing how musicians are positioned in performance settings.

Any 2 points @ 1.5 marks each = 3 marks

(b) Analysis of Western Orchestral Organisation (4 marks)

These are the specific ways Western orchestras reflect cultural priorities.

- Hierarchical structure – explaining conductor-led organisation and section leaders.
- Instrumental specialisation – analysing how each instrument fulfils specific roles within compositions.
- Notational dependency – discussing reliance on written scores and standardised performance practices.
- Spatial separation – explaining how the performer-audience division reflects cultural performance values.

Any 2 points @ 2 marks each = 4 marks

(c) Analysis of African Ensemble Organisation (4 marks)

These are the distinctive features of traditional African instrumental groups.

- Functional integration – explaining how timeline, support, and lead instruments create interlocking patterns.
- Leadership practices – analysing master drummer's role in cueing and directing ensemble.
- Participatory elements – discussing how audience involvement reflects community values.
- Oral tradition – explaining transmission methods and implications for performance practice.

Any 2 features @ 2 marks each = 4 marks

(d) Comparative Cultural Significance (2 marks)

These are the elements that demonstrate understanding of how ensembles embody cultural values.

- Contrasting approaches to leadership – comparing hierarchical vs. communal organisation.
- Different balances of individual and collective expression – analysing specialised vs. collaborative roles.

- Cultural contexts – explaining how performance settings reflect social functions of music.

Any 2 points @ 1 mark each = 2 marks

(e) Evidence and Musical Examples (2 marks)

These are the specific references that demonstrate knowledge of both traditions.

- Named ensembles – referencing specific orchestras or traditional groups.
- Specific instruments – correctly identifying representative instruments from each tradition.
- Musical terminology – using appropriate terms to describe instrumental techniques or ensemble structures.

Any 2 reference points @ 1 mark each = 2 marks

Total = 15 Marks

Question 2

Sample Answer

Western classical forms like sonata form use clear sections (exposition-development-recapitulation) with a linear progression toward resolution. Indian classical performances begin with unmetered alap, gradually adding rhythm and tempo before introducing the composition with tabla accompaniment, combining tradition with improvisation. These structures reflect different worldviews: Western forms show values of narrative progression and goal-orientation, with fixed compositions that highlight the composer's authority. Indian forms demonstrate cyclical time concepts and spiritual exploration, balancing tradition with in-the-moment creation.

Western performances developed for concert settings with separate audiences, while Indian music evolved through sacred and court traditions in more intimate settings, allowing extended development. Both traditions organise sound effectively but reflect fundamentally different cultural approaches to time, authority, and the relationship between structure and freedom.

Rubric

(a) Introduction and Basic Structural Concepts (3 marks)

These are the foundational elements that establish understanding of musical organisation.

- Definition of musical form – clearly explaining how structure organises musical time.
- Identification of traditions – specifying which Western and non-Western traditions are being compared.
- Basic structural principles – introducing concepts of repetition, contrast, and development.

Any 2 points introduced @ 1.5 marks each = 3 marks

(b) Analysis of Western Classical Forms (4 marks)

These are the specific ways Western music organises musical material.

- Linear development – explaining progression-based structures (sonata form, rondo, etc.).
- Sectional contrast – analysing how distinct sections create architectural balance.
- Harmonic foundation – discussing how harmonic progression drives formal development.
- Notational fixity – explaining the role of written scores in establishing formal structures.

Any 2 points @ 2 marks each = 4 marks

(c) Analysis of Non-Western Forms (4 marks)

These are the distinctive structural approaches of the chosen non-Western tradition.

- Cyclical organisation – explaining how repetitive structures function with variation.
- Modal/melodic frameworks – analysing how pitch organisation relates to form.
- Improvisational elements – discussing the balance between fixed and spontaneous elements.
- Performance context – explaining how social function shapes musical structure.

Any 2 approaches @ 2 marks each = 4 marks

(d) Cultural Significance of Formal Differences (2 marks)

These are the elements that demonstrate understanding of how forms reflect cultural values.

- Contrasting concepts of time – comparing linear vs. cyclical approaches to musical development.
- Different balances of composition and improvisation – analysing planned vs. spontaneous creation.
- Cultural contexts – explaining how forms serve different social and spiritual functions.

Any 2 elements @ 1 mark each = 2 marks

(e) Evidence and Musical Examples (2 marks)

These are the specific references that demonstrate knowledge of both traditions.

- Named compositions/performances – referencing specific works that exemplify formal structures.
- Specific composers/performers – correctly identifying representative musicians from each tradition.
- Musical terminology – using appropriate terms to describe formal elements or structural techniques.

Any 2 references @ 1 mark each = 2 marks

Total = 15 Marks

WEEK 2**MCQs**

1. C
2. A
3. D
4. C
5. B

ESSAY**Question 1****Sample Answer**

Western classical melodies use major and minor scales with clear phrases ending in cadences. Notes are precisely written down, with ornaments like trills added for decoration. These melodies often build toward climactic points before resolving. Indian classical music uses ragas, which are more than scales—they have specific rules about which notes to emphasise and how to approach them. Some notes include microtones not found in Western music. Ornaments are not just decorative but also essential to the tradition, with techniques like sliding between notes (meend) creating emotional depth. Performers develop melodies gradually through improvisation within the raga's framework.

Western melodies serve harmonic progression while Indian melodies express particular moods (rasas) and times of day. These differences reflect Western values of structure and resolution versus Indian emphasis on emotional exploration and cyclical time concepts.

Rubric**(a) Introduction and Basic Melodic Concepts (3 marks)**

These are the foundational elements that establish understanding of melodic construction.

- Definition of melody – clearly explaining how melody functions as a musical element
- Identification of traditions – specifying which Western and non-Western traditions are being compared
- Basic melodic principles – introducing concepts of scale, range, and contour

Any 2 points introduced @ 1.5 marks each = 3 marks

(b) Analysis of Western Melodic Characteristics (4 marks)

These are the specific ways Western music approaches melody.

- Scale systems – explaining major/minor scales and their structural importance
- Phrase structure – analysing how melodies are organised into balanced phrases
- Ornamentation – discussing specific techniques (trills, mordents, etc.) and their roles
- Notational approach – explaining how melody is precisely written in Western tradition

Any 2 points @ 2 marks each = 4 marks

(c) Analysis of Non-Western Melodic Characteristics (4 marks)

These are the distinctive melodic approaches of the chosen non-Western tradition.

- Scale/modal frameworks – explaining unique pitch organisations (raga, maqam, etc.)
- Microtonal elements – analysing how pitches outside the Western 12-tone system function
- Ornamentation – discussing how embellishment may be fundamental rather than decorative
- Improvisational aspects – explaining the role of spontaneous creation within tradition

Any 2 points @ 2 marks each = 4 marks

(d) Cultural Significance of Melodic Differences (2 marks)

These are the elements that demonstrate understanding of how melody reflects cultural values.

- Expressive priorities – comparing emotional or spiritual aims of melodic construction
- Relationship to language – analysing how speech patterns influence melodic contour
- Cultural contexts – explaining how melodies serve different social and spiritual functions

Any 2 elements @ 1 mark each = 2 marks

(e) Evidence and Musical Examples (2 marks)

These are the specific references that demonstrate knowledge of both traditions.

- Named compositions/performances – referencing specific works that exemplify melodic structures
- Specific composers/performers – correctly identifying representative musicians from each tradition
- Musical terminology – using appropriate terms to describe melodic elements or techniques

Any 2 reference points @ 1 mark each = 2 marks

Total = 15 Marks

Question 2

Sample Answer

Western classical music organises rhythm using regular time signatures like $\frac{3}{4}$ or $1\frac{4}{4}$. All musicians follow the same beat structure, with the first beat receiving the strongest emphasis. A conductor ensures everyone stays together. Complexity comes through syncopation (accenting unexpected beats) within this regular framework.

African traditional music, especially from West Africa, uses multiple rhythmic patterns happening simultaneously. A bell or timeline pattern provides the foundation while different drummers play contrasting rhythms that fit together like puzzle pieces. The master drummer leads through signals rather than written notation.

Western classical rhythm mainly serves the music itself, with some pieces based on dance forms but performed for listening. African rhythms are deeply connected to dance and community participation, with specific patterns matching specific movements or ceremonies.

This shows how Western music values structure and specialisation, while African traditions emphasise community interaction and physical expression through rhythm.

Rubric

(a) Introduction and Basic Rhythmic Concepts (3 marks)

These are the foundational elements that establish an understanding of rhythmic organisation.

- Definition of rhythm – clearly explaining how rhythm organises time in music
- Identification of traditions – specifying which Western and African traditions are being compared
- Basic rhythmic principles – introducing concepts of beat, pulse, and accent

Any 2 points introduced @ 1.5 marks each = 3 marks

(b) Analysis of Western Rhythmic Approaches (4 marks)

These are the specific ways Western music organises rhythm.

- Metrical structure – explaining regular time signatures and hierarchical beat patterns
- Notational system – analysing how rhythm is precisely written and interpreted
- Syncopation – discussing how rhythmic interest is created within regular frameworks
- Conductor's role – explaining how unified tempo is maintained in ensemble settings

Any 2 points @ 2 marks each = 4 marks

(c) Analysis of African Rhythmic Approaches (4 marks)

These are the distinctive rhythmic features of African traditional music.

- Timeline patterns – explaining how foundational patterns establish cyclical structure
- Polyrhythmic techniques – analysing how multiple rhythmic layers interact
- Master drummer's role – discussing leadership and improvisational functions
- Relationship to movement – explaining the integration of rhythm with dance and gesture

Any 2 rhythmic features @ 2 marks each = 4 marks

(d) Cultural Significance of Rhythmic Differences (2 marks)

These are the elements that demonstrate understanding of how rhythm reflects cultural values.

- Contrasting approaches to time – comparing linear vs. cyclical concepts of rhythm
- Communal vs. individual expression – analysing how rhythm facilitates different kinds of participation
- Cultural contexts – explaining how rhythmic practices relate to social and spiritual functions

Any 2 elements @ 1 mark each = 2 marks

(e) Evidence and Musical Examples (2 marks)

These are the specific references that demonstrate knowledge of both traditions.

- Named compositions/performances – referencing specific works that exemplify rhythmic structures
- Specific ensembles/regions – correctly identifying representative traditions or performing groups
- Musical terminology – using appropriate terms to describe rhythmic elements or techniques

Any 2 reference points @ 1 mark each = 2 marks

Total = 15 Marks

WEEK 3

MCQs

1. B
2. C
3. A
4. D
5. B

ESSAY QUESTIONS

Question 1

Sample Answer

Music healing traditions exist worldwide, serving physical, emotional, and spiritual health. In Native American healing ceremonies, specific drum rhythms, rattles, and vocal chants are used by medicine people to communicate with spiritual forces. These musical elements create altered consciousness states for both healer and patient, reflecting beliefs that illness involves spiritual imbalance requiring ceremonial intervention.

Western music therapy uses different approaches based on scientific research. Therapists select or create music to address specific goals like pain management or emotional expression. Musical elements (tempo, dynamics, harmony) are chosen for their psychological and physiological effects. This approach reflects Western values of empirical evidence and individualised treatment.

Despite their differences, both approaches recognise music's power to affect body and mind. Traditional healing connects music to community and spiritual beliefs, emphasising cultural context. Modern music therapy focuses on measurable outcomes and individualised treatment. We can learn from both: traditional approaches remind us that healing happens within cultural and spiritual frameworks, while modern approaches offer evidence-based techniques applicable across contexts. Both traditions demonstrate music's universal healing potential while expressing it through culturally specific practices, showing how health concepts and musical healing are deeply interconnected across human societies.

Rubric

(a) Introduction and Basic Music Healing Concepts: (3 marks)

These are the foundational elements that establish understanding of music and wellness.

- Definition of music healing – clearly explaining music’s role in health and wellbeing
- Traditions overview – specifying the relationship between traditional and modern approaches
- Basic principles – introducing concepts of music’s physiological and psychological effects

Any 3 points introduced @ 1 mark each = 3 marks

(b) Analysis of Traditional Music Healing (4 marks)

These are the specific ways traditional cultures use music for healing.

- Cultural context – explaining the belief systems underlying musical healing
- Musical elements – analysing how specific sounds are chosen for healing purposes
- Healer’s role – discussing who performs healing music and their training/status
- Ceremonial aspects – explaining ritual contexts for musical healing

Any 2 points @ 2 marks each = 4 marks

(c) Analysis of Modern Music Therapy:

These are the distinctive features of contemporary therapeutic approaches.

- Theoretical foundations – explaining scientific basis for music therapy practices
- Methodological approaches – analysing different techniques and their purposes
- Applications – discussing specific health conditions addressed through music
- Outcome assessment – explaining how effectiveness is measured and evaluated

Any 2 features @ 2 marks each = 4 marks

(d) Cultural Significance of Healing Music (2 marks)

These are the elements that demonstrate understanding of music’s therapeutic role.

- Cross-cultural patterns – comparing universal aspects of music’s healing effects
- Cultural frameworks – analysing how healing reflects different concepts of health
- Integration possibilities – explaining potential for combining traditional and modern approaches

Any 2 elements @ 1 mark each = 2 marks

(e) Evidence and Examples (2 marks)

These are the specific references that demonstrate knowledge of healing traditions.

- Named healing practices – referencing specific traditions or therapeutic methods
- Specific techniques/instruments – correctly identifying characteristic healing sounds
- Medical/cultural terminology – using appropriate terms to describe healing processes

Any 2 reference points @ 1 mark each = 2 marks

Total = 15 Marks

Question 2

Sample Answer

Globalisation has transformed musical traditions through technology, migration, and cultural exchange. Ghanaian highlife music demonstrates how traditions can adapt while maintaining cultural identity. Originally developing in coastal Ghana in the early 20th century, highlife combined local rhythms and melodies with Western instruments like guitars and horns introduced through colonial contact.

Early highlife maintained Ghanaian call-and-response patterns and rhythmic structures while adopting Western harmony and instrumentation. Artists like E.T. Mensah created music that expressed Ghanaian identity during independence movements of the 1950s-1960s. Later, when many musicians left Ghana during economic difficulties, “burger highlife” emerged in Germany, adding electronic elements while maintaining Ghanaian musical foundations.

Today, contemporary artists, such as Kofi Kinata, Amerado, King Paluta, among others blend traditional highlife with hip-hop and electronic music, creating new forms that appeal to younger audiences. Despite these changes, key Ghanaian elements persist: distinctive guitar patterns, local language lyrics, and rhythmic structures that maintain cultural connections.

Highlife shows how traditional music can adapt without losing identity. Highlife has remained relevant across generations while serving as a symbol of Ghanaian identity both at home and internationally. This demonstrates how musical traditions can be both preserved and renewed through thoughtful engagement with global influences.

Rubric

(a) Introduction and Basic Globalisation Concepts (3 marks)

These are the foundational elements that establish understanding of musical change.

- Definition of globalisation – clearly explaining global processes affecting music
- Identification of tradition – specifying which musical tradition is being analysed
- Basic principles – introducing concepts of cultural exchange, adaptation and identity

Any 3 points introduced @ 1 mark each = 3 marks

(b) Analysis of Historical Development (4 marks)

These are the specific ways the tradition developed before and during global contact.

- Origins – explaining the tradition’s cultural roots and original characteristics
- Contact points – analysing when and how outside influences were encountered
- Technology impacts – discussing how recording and distribution affected the music
- Diaspora effects – explaining how migration influenced musical development

Any 2 points @ 2 marks each = 4 marks

(c) Analysis of Musical Adaptations (4 marks)

These are the distinctive features showing how the music changed and adapted.

- Retained elements – explaining which traditional features were preserved
- Adopted elements – analysing which outside influences were incorporated
- Hybrid forms – discussing how traditional and new elements were combined

- Contemporary expressions – explaining current state of the evolving tradition

Any 2 features @ 2 marks each = 4 marks

(d) Cultural Significance of Musical Change (2 marks)

These are the elements that demonstrate understanding of music's evolving role.

- Identity negotiation – comparing how music balances tradition and innovation
- Reception dynamics – analysing how audiences respond to musical changes
- Power relationships – explaining how global market forces affect local traditions

Any 2 elements @ 1 mark each = 2 marks

(e) Evidence and Musical Examples (2 marks)

These are the specific references that demonstrate knowledge of musical change.

- Named musicians/groups – referencing specific artists who represent the tradition
- Specific recordings/performances – correctly identifying characteristic examples
- Musical terminology – using appropriate terms to describe musical elements and changes

Any 2 reference points @ 1 mark each = 2 marks

Total = 15 Marks

WEEK 4

Group Performance Project

Instructions

Form a group of not less than 5 members to prepare and perform a global musical piece with clear social, political or economic significance. Select traditional instruments, vocal styles and performance practices appropriate to the chosen tradition. Rehearse thoroughly, focusing on authentic expression, cultural presentation, and effective communication of the message of the piece.

Group Requirements

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

Performance Requirements

- Duration: 5-10 minutes
- All group members must actively participate
- Demonstrate appropriate cultural performance etiquette

- Communicate the social/political message through authentic musical expression
- Include appropriate costuming, movement and staging elements that respect the chosen tradition

Assessment Rubric (Total: 20 Marks)

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

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

5@ 1 mark each = 5 marks

2. Artistic Expression and Technical Execution (5 marks)

- Authentic vocal/instrumental techniques
- Appropriate movement and gestures
- Expressive delivery of musical elements
- Effective use of dynamics and tempo
- Precise execution of rhythmic patterns

5@ 1 mark each = 5 marks

3. Ensemble Coordination and Community Expression (4 marks)

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

Any 2 @ 2 marks each – 4 marks

4. Cultural Authenticity and Creative Interpretation (3 marks)

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

Any 3 @ 1 mark each = 3 marks

5. Performance Etiquette and Time Management (3 marks)

- Appropriate entrance and acknowledgment practices
- Audience engagement and communication

- Performance completed within 5-10 minutes
- Professional stage presence and deportment

Total = 20 marks

MCQs

1. D
2. B
3. A
4. C
5. D

ESSAY QUESTIONS

Question 1

Sample Answer

Music serves different social purposes across cultures. In Western classical concerts, music primarily functions as artistic entertainment where audiences sit quietly and listen to performers on stage. For example, a symphony orchestra performance creates a formal experience where musicians follow written music, and audiences show appreciation through applause at specific moments.

In contrast, traditional Ghanaian drumming serves community-building functions where the distinction between performers and audience often blurs. During festivals or ceremonies, drumming encourages participation through dance and call-and-response singing. The master drummer leads, but community members join in, creating a shared experience that strengthens social bonds.

These differences reflect broader cultural values. Western classical concerts emphasise individual artistic expression and appreciation, while traditional Ghanaian music prioritises community participation and collective identity. Both approaches create meaningful musical experiences but serve different social purposes in their cultural contexts.

Rubric

(a) Introduction and Basic Concepts (3 marks)

These are the foundational elements that establish understanding of music's social functions.

- Definition of social function – clearly explaining how music serves community purposes
- Identification of traditions – specifying which two cultural traditions are being compared
- Basic principles – introducing key concepts about music's role in society

Any 3 points introduced @ 1 mark each = 3 marks

(b) First Cultural Tradition (4 marks)

These are the specific ways music functions in one cultural context.

- Performance context – explaining where and when music happens

- Participant roles – describing who performs and how others engage
- Social purpose – analysing what community needs the music serves
- Cultural values – showing how the music reflects broader cultural priorities

Any 2 points @ 2 marks each = 4 marks

(c) Second Cultural Tradition (4 marks)

These are the distinctive features of another culture's musical functions.

- Performance context – explaining where and when music happens
- Participant roles – describing who performs and how others engage
- Social purpose – analysing what community needs the music serves
- Cultural values – showing how the music reflects broader cultural priorities

Any 2 features @ 2 marks each = 4 marks

(d) Comparative Analysis:

These are the elements that demonstrate understanding of musical social functions.

- Similarities in function – comparing shared elements across traditions
- Differences in approach – analysing contrasting social roles
- Cultural significance – explaining what these differences reveal about each society

Any 2 elements @ 1 mark each = 2 marks

(e) Evidence and Examples (2 marks)

These are the specific references that demonstrate knowledge of traditions.

- Named musical practices – referencing specific traditions or events
- Specific social contexts – correctly identifying when and how music functions
- Cultural terminology – using appropriate terms to describe social roles

Any 2 reference points @ 1 mark each = 2 marks

Total = 15 Marks

Question 2

Sample Answer

Traditional music often evolves to stay relevant while preserving cultural identity. Ghanaian highlife music demonstrates this balance between tradition and innovation. Originally developed in the early 20th century, highlife combined local Ghanaian rhythms and melodies with Western instruments like guitars and horns introduced through colonial contact.

Early highlife musicians like E.T. Mensah maintained traditional call-and-response patterns and rhythmic structures while adopting Western harmony and instrumentation. This music became popular during Ghana's independence era, expressing national identity.

Contemporary artists, such as Kofi Kinata, Amerado, King Paluta, among others, now blend highlife elements with hip-hop to create "hiplife," which appeals to younger audiences. While using modern production techniques and adding rap vocals, these artists maintain key Ghanaian elements: distinctive guitar patterns, local language lyrics, and traditional rhythmic structures.

This evolution shows how musical traditions can adapt without losing cultural meaning. By selectively incorporating new elements while preserving core features, highlife continues to express Ghanaian identity while remaining fresh and relevant to new generations, demonstrating music's ability to evolve while maintaining cultural connections.

Rubric

(a) Introduction and Basic Concepts (3 marks)

These are the foundational elements that establish understanding of musical adaptation.

- Definition of musical adaptation – clearly explaining how traditions evolve
- Identification of tradition – specifying which musical form is being analysed
- Basic principles – introducing concepts of innovation and preservation

Any 3 points introduced @ 1 mark each = 3 marks

(b) Traditional Form

These are the specific features of the original musical tradition.

- Origins – explaining when and where the tradition developed
- Musical elements – describing original instruments, structures, and styles
- Cultural context – explaining the tradition's original social function
- Key characteristics – identifying defining features of the tradition

Any 2 points @ 2 marks each = 4 marks

(c) Contemporary Adaptation (4 marks)

These are the distinctive features showing how the tradition has evolved.

- Maintained elements – describing which traditional features were preserved
- New elements – analysing what modern features were incorporated
- Audience reception – explaining how different groups respond to the adaptation
- Current context – describing where and how the music functions today

Any 2 features @ 2 marks each = 4 marks

(d) Cultural Significance Analysis (2 marks)

These are the elements that demonstrate understanding of cultural continuity.

- Identity preservation – analysing how cultural identity remains despite changes
- Generational bridge – explaining how adaptation connects different age groups
- Authenticity considerations – discussing what makes adaptations culturally valid

Any 2 elements @ 1 mark each = 2 marks

(e) Evidence and Examples (2 marks)

These are the specific references that demonstrate knowledge of the tradition.

- Named musicians – referencing specific traditional and contemporary artists

- Specific musical examples – correctly identifying representative works
- Appropriate terminology – using correct terms to describe musical features

Any 2 reference points @ 1 mark each = 2 marks

Total = 15 Marks

SECTION 2: DIGITAL TOOLS FOR CREATIVE MUSIC COMPOSITION AND PRODUCTION

STRAND: MUSICAL FOUNDATIONS AND THE BUSINESS OF MUSIC

Sub-Strand: Rudiments in Music

Learning Outcome: Create a simple music project using basic music technology tools to enhance understanding of musical concepts and digital creativity.

Content Standard: Demonstrate understanding and foundational knowledge of practical skills in using music technology tools to develop, edit and present a creative music project.

*Major Instrument and Ensemble Performance which begins in Section 4 (weeks 12, 13 and 24) is a 'multi-term' course. However, within **Weeks 5 to 8** of the semester, learners are to independently conduct self-assessments and peer evaluations of their acquired skills and consolidate the two pieces they have thoughtfully selected for the WAEC Practical Examinations. Teachers should make provisions for the self-assessment, peer evaluation, and WAEC pieces consolidation forms to be placed under the custody of someone in, say, the School Library, or ICT Lab, or Photocopy Shop where learners can have access to make their own copies. This will allow learners the independence they need to make the best decisions regarding their skills assessment, evaluation, and piece choices.*

INTRODUCTION AND SECTION SUMMARY

In this section, learners deepen their understanding of basic music concepts by engaging with digital tools for creative music production. They identify and explore the use of common music technology tools such as Digital Audio Workstations (DAWs), audio plugins, audio effect plugins, MIDI keyboards audio interfaces (sound cards), microphones, and monitor systems. Through guided exercises, learners practise essential digital music-making techniques including sequencing, looping, and layering. The section culminates in the design and presentation of original music projects that reflect both conceptual understanding and creative expression. Emphasis is placed on developing digital fluency, musical structure, and reflective thinking. By the end of the section, learners are expected to demonstrate the ability to use music technology to express musical ideas clearly and creatively. This section links with Creative Arts (through composition), ICT (using digital software programmes and devices), and English Language (through verbal and written reflections on creative processes and presentations).

The weeks covered by the section are:

Week 5: Music Technology Tools

Week 6: Digital Music-Making Techniques

Week 7: Digital Music Project

Week 8: Performing and Presenting a Digital Music Project

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs a range of pedagogical approaches to guide learners using music technology in creative composition. Demonstration is used to introduce learners to the practical application of digital tools such as DAWs, audio plugins, audio effect plugins, MIDI keyboards audio interfaces (sound cards), microphones, and monitor systems, with the teacher or a skilled peer modelling the process. Digital learning is integrated throughout, allowing learners to explore online tutorials, interactive modules, and self-paced software exercises that build their technological fluency. Think-Pair-Share encourages collaborative learning by having learners identify tools and match them with their uses. Project-Based Learning drives creativity and independent thinking, enabling learners to create original digital compositions that express specific themes or moods. Problem-Based Learning is also employed, where learners respond to real-life music tasks, such as composing for school events or media. These varied strategies cater for different learning styles and promote both individual and collaborative engagement with music technology and composition.

ASSESSMENT SUMMARY

Assessment throughout this section is designed to support learners' progress in both conceptual understanding and practical skills in digital music-making. The emphasis is on continuous, performance-based assessment that captures learners' ability to meaningfully apply music technology tools. Teachers assess not just final products, but also the learning journey—observing how learners engage with tools, solve creative challenges, and reflect on their process. Class exercises, individual digital compositions, and thematic projects provide varied opportunities to demonstrate learning. There shall be multiple-choice questions and an essay designed for the mid-semester examination to assess learners' conceptual journey in week 6. Learners are encouraged to document their progress through portfolios, rehearsal journals, and peer feedback, allowing room for iterative improvement. By the end of the section, each learner's work should reflect their capacity to use digital tools not only to understand music concepts but to express original musical ideas effectively. *The weekly assessment strategies are:*

Week 5: Class exercise

Week 6: Mid-Semester Exams

Week 7: Individual Project

Week 8: Performance-based

Refer to pages **22, 27, 35-37, 63, 66** and **74** of the **Teacher Assessment Manual and Toolkit** for more insight on the class exercise, essay, multiple choice questions, practical and project-based assessment strategies.

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

Indicator	DoK Level	Assessment Strategy/ or Mode
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Identify common music technology tools (e.g., DAWs, audio plugins, audio effect plugins, audio interfaces (sound cards), microphones, monitor systems, and MIDI keyboards) and their uses in project creation.	Level 3	Class exercise
Explore basic digital music-making techniques such as sequencing, looping and sound layering	Level 4	Mid-Semester Exams/ Practical-based
Design a short music project using selected digital tools or software to express a musical idea.	Level 4	Individual Project/Performance-based

WEEK 5: MUSIC TECHNOLOGY TOOLS

Learning Indicator: *Identify common music technology tools (e.g., DAWs, audio interfaces (sound cards), audio plugins, audio effect plugins, microphones, monitor systems, and MIDI keyboards) and their uses in project creation*

FOCAL AREA: GETTING TO KNOW MUSIC TECHNOLOGY TOOLS

Introduction

In this lesson, learners are introduced to the key digital tools that support music creation and production. The focus is on helping them recognise and describe the functions of common music technology tools such as Digital Audio Workstations (DAWs), audio plugins, audio effect plugins, MIDI keyboards, audio interfaces (sound cards), microphones, studio monitors and headphones. Learners explore how these tools are used in various stages of the music-making process—from setting up, recording and editing to arranging and playback. Through demonstrations, hands-on interaction, and digital learning platforms, learners begin to understand the role of each tool and how they contribute to a complete music project. This foundational knowledge prepares learners for more advanced digital composition techniques in subsequent lessons. The lesson encourages curiosity, teamwork, and confidence in navigating music technology in both group and individual contexts.

Definition and Purpose of Music Technology Tools in Modern Music-Making

Music technology tools refer to digital devices, software programmes, and hardware systems used in the creation, editing, recording, and sharing of music. These tools are essential in today's music-making because they allow composers, producers, and amateur creators to experiment, record and refine musical ideas with ease and precision. Whether used in classrooms, home studios, or professional environments, these tools support creativity, flexibility, and accessibility in musical expression. Music technology enhances learning by offering real-time playback, visual notation, and multitrack editing, which help users understand complex concepts like harmony, rhythm and structure.

Overview of Digital vs. Acoustic Music Production Environments

Digital music production occurs within a software-based environment using tools like Digital Audio Workstations (DAWs), MIDI controllers, and virtual instruments. It allows users to compose, record, arrange, and edit music entirely through digital means, often without live instruments. Advantages include ease of editing, looping, layering, and instant playback. Acoustic music production, on the other hand, involves physical instruments like drums, guitars, pianos, and voice, recorded using microphones and analogue equipment. It captures the natural sound of instruments and is often used for live performances or traditional recording sessions. While digital environments promote experimentation and efficiency, acoustic environments preserve the organic, expressive quality of live performance. Many modern productions use a hybrid of both to combine realism with flexibility.

Types of Music Technology Tools and their Functions

Here are common music technology tools and their uses in digital music-making:

Digital Audio Workstations (DAWs): Software used for recording, sequencing, and editing music (e.g., Cubase 11, FL Studio, Pro Tools 12, BandLab, Soundtrap). DAWs are the central hub of digital production.

Basic Signal Flow Chain in Music Production

Before we explore look at **sequencing, looping and layering in Digital Music**, it is important to understand how audio moves through different devices and software. You need to familiarize yourself with the path that sound takes from the moment it is created to the moment you hear the final output. That is where the sound starts, how it is processed and how where it ends up. See the illustration below.

Sound Source → Input Device → Digital Audio Workstation (DAW) → Processing → Output

The Sound Source is where the sound originates. Examples are voice, guitar, keyboard, drum machine and so on. This is followed by Input Device (Audio Interface), where the sound is converted into digital data. For example, microphone is plugged into an audio interface while the software records, edits and mixes it. This software can be FL Studio, Logic Pro, Ableton Live and so on.

With the Processing (Effects & Mixing), the sound is modified using tools such as EQ (equalization),

Compression, Reverb and Delay. The final one is the output where the sound is played through speakers or headphones using Studio monitors or Headphones.

Audio Plugins

Audio plugins are software extensions used within a Digital Audio Workstation (DAW) to enhance its functionality. Teachers should guide learners to understand that a DAW—such as FL Studio or Ableton Live—serves as the main working environment, while plugins function as additional tools that expand creative and technical possibilities.

There are two main types of audio plugins:

a. Instrument Plugins (Virtual Instruments)

These plugins are used to generate sound. They simulate real or electronic instruments and can be played using MIDI input.

Examples include virtual pianos, synthesizers, and drum kits.

b. Effect Plugins (Audio Effects)

These plugins are used to process and modify existing audio signals rather than create new sounds. Teachers should emphasize that effect plugins shape the quality and character of sound by adjusting elements such as frequency, dynamics, and spatial effects.

MIDI Keyboards/Controllers: Hardware devices used to input musical data (performance events) into a DAW. They control virtual instruments and are essential for performance and composition.

Audio Interfaces (Sound card): An audio interface is a hardware device that connects microphones and musical instruments to a computer and facilitates the conversion of audio signals between analog and digital formats. In teaching, it should be presented as a key component in the signal flow, enabling both recording (input) and playback (output) within a Digital Audio Workstation (DAW) such as FL Studio or Ableton Live.

Input and Monitoring Devices

Microphones (Input Devices): Microphones are hardware devices used to capture sound from voices or musical instruments and convert it into electrical signals for recording into a computer system. Teachers should emphasize their role as the primary input source in the signal flow.

Headphones (Monitoring Devices): Headphones are personal listening devices worn over the ears, used for accurate monitoring of audio during recording, editing, and mixing. They enable learners to hear details clearly and help prevent sound leakage during recording.

Studio Monitors (Reference Speakers): Studio monitors are specialized speakers designed to reproduce sound as accurately and neutrally as possible. Teachers should highlight their importance in helping learners make informed decisions during mixing, as they reveal the true quality and balance of audio.

Learning Tasks

In your groups, create a visual or digital presentation titled “Toolbox for Music Makers” that introduces and explains at least four common music technology tools. You may choose from the following:

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

What to Include

Name and image of each tool

Function: What does the tool do in music production?

Use-case scenario: Give an example of how the tool might be used (e.g., recording vocals, editing beats)

Simple diagram or labelled screenshot (optional but encouraged)

Format Options

Poster (physical or digital)

PowerPoint or Google Slides

Illustrated chart on manila card

Presentation Time:

Each group will have 3–5 minutes to explain their tools to the class. Prepare to answer questions from your peers.

Pedagogical Exemplars

Demonstration

Display and explain how to use a basic set-up involving a DAW (e.g., Cubase 11, BandLab or Soundtrap), audio plugins, audio effect plugins, a MIDI keyboard, an audio interface, studio monitors and headphones, revisiting experiences from Year 2. Learners observe a simple demonstration of how to record a melody using the MIDI keyboard and layer it in the DAW. Afterwards, learners rotate through stations to explore the tools under supervision (or virtually simulate the setup where access is limited). This builds familiarity with equipment, models the music production process, and promotes hands-on engagement. SEN learners or those with motor challenges may be given adaptive input tools (e.g., touch-friendly interfaces or pre-recorded clips to manipulate). Advanced learners can be tasked with demonstrating a second-level feature (e.g., using automation or effects) or assisting as peer guides during the rotation.

Digital Learning

Learners complete an interactive tutorial or view a teacher-assigned video explaining the function of key music tools. Each learner then creates a brief PowerPoint or slides presentation summarising 4–5 tools and how they are used in digital music-making. Presentations may include labelled diagrams, screenshots of DAW interfaces, audio plugins, audio effect plugins, and icons of real tools. Learners unfamiliar with ICT can be paired with tech-savvy peers or use pre-filled slide templates to reduce cognitive load. Encourage equal speaking time during presentations and highlight diverse user examples from both local and global contexts.

Think–Pair–Share

Each learner receives an image card or short description of a music tool and writes what they think it is used for. In pairs, they compare responses and match tools to practical scenarios (e.g., “recording vocals,” “mixing a beat”). The class then shares their findings while the teacher summarises the correct tool functions on a board or digital space. SEN learners may receive simplified cards with visual cues or tool icons for better accessibility while advanced learners can be assigned fewer common tools (e.g., Equalizer (EQ), compressor) and explain their specialised roles.

Key Assessment Level 3: Essay

Multiple Choice Questions

1. A learner is preparing a digital composition and wants realistic piano sounds without using a physical piano. Which of the following is the best option?
 - A. Use headphones with an acoustic piano
 - B. Use a microphone to record virtual notes
 - C. Use a MIDI keyboard with Audio plugins
 - D. Use a DAW without connecting any device

2. A group member says their MIDI keyboard does not produce any sound in their project. What is the most likely cause of this?
 - A. The keyboard must first be tuned manually
 - B. It is not connected to an electric socket
 - C. It must be linked to a virtual instrument
 - D. The headphones are not properly inserted
3. A student records vocals in a DAW, but the sound is poor and distorted. Which tool would best improve this issue?
 - A. A MIDI controller for clear note entry
 - B. A DAW upgrade for more plugins
 - C. An audio interface for better clarity
 - D. A USB drive for extra storage space
4. Which of the following best compares the function of a DAW with that of a microphone?
 - A. A DAW plays rhythms while microphones do playback
 - B. A microphone captures sound; a DAW edits recordings
 - C. Both tools are used to input musical notation
 - D. A DAW records voice; microphones organise tracks
5. Which scenario best shows a hybrid setup using both digital and acoustic music tools?
 - A. Playing chords live on a digital keyboard
 - B. Recording voice into a phone for playback
 - C. Editing drum loops on a virtual platform
 - D. Recording live guitar and editing in a DAW

Essay Questions

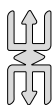
1. In about 120 words, compare and explain how a Digital Audio Workstation (DAW) and an audio interface support different stages of the music production process. Use examples to support your explanation.
2. Describe a simple school music project and explain how at least three music technology tools can be used to complete it. Be specific about the role of each tool. Your essay should not be less than 120 words.

PLC Session 5

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to

- a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
- a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

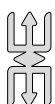
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app
- a. The key assessment for the week is **essay questions**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the assessment (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
- a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.

- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 6: DIGITAL MUSIC-MAKING TECHNIQUES

Learning Indicator: *Explore basic digital music-making techniques such as sequencing, looping and sound layering*

FOCAL AREA 2: EXPLORING DIGITAL MUSIC TECHNIQUES: SEQUENCING, LOOPING AND LAYERING

Introduction

This week focuses on practical application as learners explore essential digital music-making techniques. The lesson introduces sequencing, looping, and sound layering—three foundational processes used to build and structure music using technology. Using user-friendly DAWs such as Soundtrap, BandLab, GarageBand, Cubase 10 or 11 or FL Studio, learners are guided to create short musical phrases by arranging beats, repeating patterns, and layering multiple sounds. These techniques encourage creativity and teach how digital arrangements evolve from simple loops to complex textures. Learners experiment with tempo, rhythm, and mood to understand how each element shapes a musical idea. The aim is to develop musical intuition while building confidence in using digital tools for expressive purposes.

Sequencing in Digital Music Composition

Sequencing is the process of placing musical sounds (notes, beats, or samples) in a specific order along a timeline within the edit window of DAWs. It forms the structural backbone of digital music. By sequencing, a composer decides when each instrument or sound plays and for how long. This allows full songs to be built section by section, such as introductions, verses, and choruses. Digital Audio Workstations (DAWs) like BandLab, Soundtrap, and FL Studio offer drag-and-drop or piano-roll sequencing tools, allowing users to place notes and quantise, adjust timing, duration, and velocity. Sequencing helps creators understand rhythm, metre and phrasing in a hands-on way.

Looping and Its Use in Creating Repetition and Flow

Looping is the repetition of a musical section—like a beat, melody, or chord progression—over and over within a track. Loops can be short (1–2 bars) or long (8 bars or more), and they help build rhythm, groove, and texture in a piece. Using loops makes music-making faster and more accessible, especially for beginners. Creators can select pre-made loops or create their own from scratch and use them to build songs layer by layer. Looping is often used in electronic music, hip-hop, and film scoring, but it is also a creative tool across genres.

Layering Sounds to Build Texture and Expression

Layering in music involves combining multiple sounds or tracks to create richness and depth. For example, someone learning might layer a bassline with a drumbeat, add a melody line, and then blend harmonies or effects over them. This technique makes the music fuller and more expressive. Good layering balances contrast and unity. Digital music learners are encouraged to listen critically to how layers interact—ensuring some sounds take the lead (foreground) while others support (background). DAWs allow volume adjustments, panning (left-right

balance), and effects (e.g., reverb or delay) to fine-tune these layers. Layering teaches learners how to control musical texture, which is essential for effective arrangements and emotionally engaging music.

Pedagogical Exemplars

Demonstration

Begin the lesson by projecting a beginner-friendly DAW such as Soundtrap, BandLab, or GarageBand on a screen (or share your screen if online). Show learners how to:

- Sequence a simple drumbeat using kick, snare, and hi-hats on a grid.
- Loop a melody to demonstrate repetition.
- Layer with a bassline or pad sound to build texture.

Provide visual step-by-step handouts or printed screenshots for learners with processing or hearing difficulties (SEN). Pair learners with stronger peers to support those unfamiliar with DAWs.

Advanced learners may be encouraged to explore automation or use more layers independently.

Digital Learning

Assign learners to work individually or in pairs on available devices. Instruct them to:

- open a DAW and replicate the demonstrated process:
- sequence a 4-bar beat
- loop a melody
- add one or more supporting sound

Provide a checklist or guided worksheet with screenshots to help them stay on track.

Allow oral explanations or voice notes for learners with writing difficulties.

Offer alternative tools or simplified DAWs (e.g., Groove Pizza or Chrome Music Lab) for learners new to sequencing. Encourage more creative or complex arrangements from advanced learners.

Project-Based Learning

Learners create a 30–60 second music sketch using the techniques they have learnt.

Project should:

- express a theme or mood (e.g., excitement, calm, traditional energy)
- be named by the learner
- include a short written or oral reflection explaining the chosen techniques and mood
- be submitted as an exported audio file or shareable DAW link

Allow multiple modes of expression: written paragraph, recorded voice note, or video explanation.

SEN learners may work with pre-loaded loops or templates to express mood through selection and arrangement.

Learning Tasks

Using a beginner-friendly DAW (e.g., BandLab, Soundtrap, or GarageBand), you are to create a short music loop (30 to 60 seconds) that demonstrates your understanding of:

- Sequencing – arranging notes or beats in a timeline
- Looping – repeating a melody, rhythm, or phrase
- Layering – adding multiple soundtracks to build texture

Your final project must include:

- At least one rhythmic sequence (e.g., drum beat)
- At least one looped melodic pattern
- At least one added layer (e.g., bass, chords, or vocals)
- A brief explanation (written or oral) of how you used each technique

Submission Options

Export your project or share your DAW link

Write 3–5 sentences describing how the techniques helped you structure your music

Key Assessment Level 4: Mid-Semester Examination

Multiple Choice Questions

1. If you want to create a song structure that includes an intro, verse, and chorus using a DAW, which of the following techniques would best support this goal?
 - A. Looping a bassline across all parts equally
 - B. Randomly layering multiple drum kits at once
 - C. Sequencing sounds in order across the timeline
 - D. Applying effects to change sound quality quickly
2. Which scenario best demonstrates effective use of layering in digital music creation?
 - A. Repeating a snare sound ten times on one track
 - B. Adding a melody, bassline, and harmony on separate tracks
 - C. Playing one sound and muting all the other tracks
 - D. Using only preset loops without adding new sounds
3. You have noticed that your song sounds flat and empty, even though it has a drum loop. What action would improve the overall texture?
 - A. Lowering the volume of the drum loop completely
 - B. Shortening the loop to make it repeat faster
 - C. Adding new loops and instruments on separate layers

- D.** Removing the loop and playing live instruments only
4. You want a repeating rhythm to continue throughout the background of your track. What is the most suitable technique for achieving this?
- A.** Sequencing short notes in a random pattern
- B.** Using automation to control volume levels
- C.** Recording the same part several times manually
- D.** Looping a selected rhythmic pattern consistently
5. How does sequencing help a learner shape the musical structure of a digital project?
- A.** It allows precise control of when each sound occurs
- B.** It builds repetition by duplicating sound layers
- C.** It changes all sound samples into audio recordings
- D.** It randomly generates effects for each instrument

Essay Questions

1. Design a short digital music project for a classroom setting. Explain how you would use sequencing, looping and layering techniques to achieve a specific musical effect or emotion (e.g., tension, calmness, excitement). Justify your choices using musical reasoning. Your answer should not be more than 150 words.
2. Evaluate the advantages and disadvantages of using sequencing, looping and layering in digital music-making. Discuss how these techniques can influence creativity, and suggest ways to overcome any creative limitations. Your answer should not be more than 150 words.

Hint



Conduct Mid-semester Examination. It should cover the contents taught from Week 1 to 5. Refer to the Table of Specification and Structure of the Paper. Learners' papers should be marked immediately and scores entered into the SAP.

Structure

The Mid-semester examination is 80 minutes paper consisting of 35 multiple choice questions (35 marks) and Three (3) essay-type questions from which learners will answer one question for 15 marks.

Table of test specifications for mid-semester examination

Week	Focal Area	Type of question	DOK Levels				Total
			1	2	3	4	
1	Exploring Musical Characteristics, Forms, and Instruments from Western and Non-Western Traditions	Multiple choice	2	3	2		7
		Essay			1		1

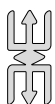
2	Analysing and Comparing Musical Elements Across Cultures	Multiple choice	4	3	2		9
		Essay			1		1
3	Understanding the Role of Music in Global Cultural and Social Contexts	Multiple choice	2	3	1		6
		Essay					
4	Group Performance and Presentation of Global Musical Traditions	Multiple choice	2	2	2		6
		Essay					
5	Getting to Know Music Technology Tools	Multiple choice	2	3	2		7
		Essay			1		1
Total		Multiple choice	9	11			35
		Essay		3			3

NB: Refer to the sample questions in the key assessment levels (weeks 1-5) as your guide to set the questions.

PLC Session 6

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous session, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand.
 - b. identify three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q).
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



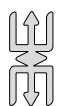
Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Use your app to plan and administer the mode of assessment for the Student Assessment Portal (SAP).p
 - a. The key assessment for the week is ***mid-semester examination***. Chat with your app to plan this assessment by reviewing or developing the assessment items/tasks and marking schemes/rubrics for the mid-semester examination (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or topic/idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through the problem individually for 3–4 minutes
 - c. the group then works through it together the problem, step by step
 - d. highlight the most common errors made at each step (NTS 1c, 1e, 2c, 2e, 3e-3j).


Note

- This part is not 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
------------------	------------

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).

9. Remember to

- a.** transfer your chats into your learning planner template.
- b.** read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
- c.** integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 7: DIGITAL MUSIC PROJECT

Learning Indicator: *Design a short music project using selected digital tools or software to express a musical idea*

FOCAL AREA: **DESIGNING A DIGITAL MUSIC PROJECT EXPRESSING A MUSICAL IDEA**

Introduction

In this lesson, learners take ownership of their creative process by planning and designing an original music project. Building on the foundational skills of sequencing, looping, and layering, they now apply these techniques intentionally to communicate a chosen musical idea or emotion (e.g., joy, heritage, change). Learners select appropriate tools and software, such as MuseScore, BandLab, or Soundtrap to compose and structure a short digital composition. Emphasis is placed on creative planning, choice of digital resources, and musical intention. The process integrates elements of design thinking—ideation, experimentation, and reflection—while promoting digital creativity and personal expression. This week also encourages learners to consider their audience and how musical choices support communication.

Concept Development and Musical Planning

Creating a digital music project begins with a concept—a central idea or emotion the music will express. This might be a theme like joy, nature, freedom, or heritage. Creators begin by brainstorming what kind of sounds, instruments, and structures best communicate their chosen idea. Planning includes deciding the mood, tempo, and structure (e.g., intro, verse, chorus, outro/coda). Creators also consider whether their piece will be instrumental or include vocals, and whether it should be calm, energetic, rhythmic or ambient.

Selecting Tools and Software for Composition

Once the concept is clear, creators select appropriate digital tools to bring their ideas to life. Common software includes:

- BandLab or Soundtrap for recording and layering live or virtual instruments,
- MuseScore for scoring or notating musical parts,
- GarageBand for loop-based song construction.

Creators may use MIDI keyboards, virtual instruments, and built-in effects to refine their sound. They also explore how to edit note lengths, dynamics, volume, and instrument balance to shape the musical idea.

Creating the Project: Composition and Assembly

With tools in place, creators begin composing their digital music projects:

- They sequence melodies, harmonies and rhythms,
- Use loops and samples to add repeating elements,
- Layer sounds to build musical depth and interest.

During this process, they experiment with arranging musical sections logically (e.g., ABA form) and adjusting tempo, pitch and tone to match their expressive goal. DAWs allow them to copy, paste, drag, trim and edit their musical building blocks efficiently.

Artistic Decision-Making and Revision

Throughout the project, digital music creators make creative decisions: choosing the right instruments, adjusting musical textures and revising sections that do not fit the overall theme. They review their work, seek peer feedback, and make revisions based on musical clarity and emotional impact. This stage helps develop critical listening and reflective thinking, as creators consider what makes their composition effective and engaging.

Learning Tasks

Create a short original digital music composition that expresses a specific theme or mood of your choice (e.g., “joy,” “heritage,” “hope,” “change,” “freedom”).

Instructions:

Choose a digital tool (e.g., BandLab, MuseScore, Soundtrap).

Plan your musical idea:

- What are you trying to express?
- What instruments or sounds will you use?
- What mood or feeling should the listener experience?
- Use at least two digital techniques (e.g., sequencing, looping, layering) to build your composition.
- Structure your piece with a clear beginning, middle, and end (minimum length: 30 seconds).
- Submit your project file or audio export.
- Write or record a short reflection (3–5 sentences) explaining your choices and how the music expresses your theme.

Assessment Focus:

Creativity and clarity of musical idea

Effective use of software tools

Structure and coherence

Thoughtfulness in reflection

Pedagogical Exemplars

Project-Based Learning

Introduce the concept of musical storytelling. Ask learners to select a theme (e.g., joy, identity, struggle, peace), and lead a class discussion on how rhythm, tempo, and timbre can express these emotions.

Prompt: “How can rhythm, instrument choice, or tempo make a piece sound happy, calm, or tense?”

Provide visual emotion–music maps (e.g., fast tempo = excitement) to support learners with SEN or limited abstract thinking. Offer open-ended themes or deeper philosophical prompts for advanced learners to explore complex emotional nuances.

Digital Learning

Guide learners to complete a planning sheet that outlines:

- Project title
- Software/tool they will use
- Musical structure (e.g., intro–body–ending)
- Instrument choices
- Intended emotion or message

Provide visual templates, guided prompts, or sentence starters for learners with writing difficulties or language needs. Encourage peer collaboration during planning for learners unfamiliar with the software.

Digital Composition Work Allow learners to start building their compositions in MuseScore, BandLab, or Soundtrap. Require the use of at least two techniques: sequencing, looping, or layering.

Circulate to assist with software navigation, creative direction, and problem-solving.

Pair novice learners with more experienced peers (peer-assisted learning).

Allow flexible submission formats (e.g., oral explanation, screencast) for learners with SEN or language barriers.

Problem-Based Learning

Ask learners to keep a brief journal or log (written, audio, or video), capturing:

- What emotion or idea they are expressing
- Changes made during composition
- Likes/dislikes about their project

Allow oral reflections or video submissions instead of written responses for learners with literacy or language challenges.

Key Assessment Level 3: Individual Project

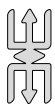
Multiple Choice Questions

1. You want to express the theme of “freedom” in your music. Which approach best supports this idea in the planning stage?
 - A. Choosing random loops without a clear idea
 - B. Using fast beats with no fixed structure
 - C. Selecting calm sounds with flowing melodies
 - D. Copying a preset beat and adding effects only

2. Your friend wishes to express “joy” in their music project. Which technique best reflects that emotion in a digital setting?
 - A. Using slow rhythms and soft tones throughout
 - B. Layering fast drums and bright melodic loops
 - C. Repeating long notes in a dark minor key
 - D. Editing tempo without changing instruments
3. Someone’s music project sounds flat after sequencing. What action will best improve the emotional quality of the track?
 - A. Adding more layers and adjusting dynamics
 - B. Reducing all volume levels to match tempo
 - C. Switching DAWs without changing the idea
 - D. Muting the melody and changing the tempo
4. How does tool selection affect the design of a music project in a DAW?
 - A. It decides if lyrics must be added or not
 - B. It limits how many instruments can be used
 - C. It shapes how musical ideas are developed
 - D. It controls the total length of the project
5. A learner aims to reflect Ghanaian heritage in their digital music. Which choice best aligns with their creative goal?
 - A. Using soft piano loops and a string melody
 - B. Choosing fast synths and techno drum beats
 - C. Sequencing foreign rhythms and jazz chords
 - D. Looping talking drums and vocal responses

Sample Project

1. Design a short digital music project based on a specific theme (e.g., joy, freedom, or heritage). Describe your creative process, including concept planning, tool selection, composition techniques and how your musical choices help to express the intended theme. Your answer should not be less than 150 words.
2. Evaluate the process of creating a digital music project from idea to final product. Discuss the creative decisions you would make at each stage, the challenges you might face, and how you would ensure the final piece effectively communicates your musical intention. Your answer should not be less than 150 words.



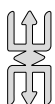
Note

Remind learners of their practical performance in week 8.

PLC Session 7

45 minutes
Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



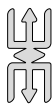
Note

- *Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.*
- *Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.*

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **individual project work**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the project work (NTS 3k-3q).

10 minutes
Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

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- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
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 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 8: PERFORMING AND PRESENTING A DIGITAL MUSIC PROJECT

Learning Indicator: *Design a short music project using selected digital tools or software to express a musical idea*

FOCAL AREA: FINALISING, PRESENTING, AND REFLECTING ON DIGITAL MUSIC PROJECTS

Introduction

In this concluding week of the section, learners consolidate the skills and techniques they have explored throughout the unit by finalising and presenting their digital music projects. The focus is on polishing their compositions, clearly structuring the beginnings, developments, and endings of their pieces, and preparing to share their work with others. Learners also engage in reflective activities, explaining their musical decisions and responding to feedback from peers and the teacher. Through this process, they develop confidence in presenting creative work, gain insights into how artistic choices affect communication, and strengthen their technical fluency in using music software. The week also supports integration with ICT (through digital sharing/exporting) and Creative Writing (through reflection and interpretation of intent).

Refining and Structuring the Music Composition

In the final phase of digital composition, creators focus on refining their projects for clarity and polish. This involves reviewing the overall structure of their piece to ensure it has a logical beginning, development, and conclusion. Key musical elements such as melody, rhythm, harmony, and dynamics are re-checked for balance and effectiveness. Creators may adjust volume levels, trim unnecessary sections, or improve transitions between musical ideas. This editing process strengthens both the sound quality and artistic direction of the composition.

Preparing for Presentation and Exporting the Project

Digital Music composers prepare their works for presentation and performance. They are guided to export their final piece into a standard audio format (such as MP3 or WAV) and test it for playback quality. This demonstrates both their artistic thinking and technical fluency.

Responding to Feedback and Reflecting on the Creative Process

After presenting their work, creators receive feedback. This promotes reflective practice and deeper improvement. They are encouraged to listen to people's compositions, give constructive comments and evaluate how different projects use musical techniques to express ideas.

Learning Tasks

Finalise your digital music project and prepare to present it to the class. Your task is to:

- Edit and refine your composition – ensure your piece has a clear beginning, middle, and end, and that the sounds are balanced and expressive.

- Export or share your completed project using the software's export function or share link.

Present your work to your class or group. Briefly explain:

- What is your piece about?
- Which tools or techniques did you use?
- What did you enjoy or find challenging?

Reflect on your process. Complete a short reflection (oral or written) responding to:

- What did I learn about using music software programmes?
- What would I do differently next time?
- How does this piece express my chosen theme?

Pedagogical Exemplars

Demonstration

Editing and Refinement

Begin with a brief demonstration showing how to refine musical elements using the DAW:

- Adjust volume levels (mixing)
- Refine melody notes or rhythms
- Apply effects like fade-in or fade-out

Then, guide learners to review their own projects using a checklist:

- Does the piece have a clear beginning, middle, and end?
- Are there any clashing sounds or timing issues?
- Are dynamics used to add expression?

Provide visual editing guides or video replays of the demonstration for learners who need additional reinforcement (SEN, visual learners). Pair less experienced learners with tech-savvy peers for scaffolded peer support. Offer an optional extended challenge task for advanced learners: ask them to apply automation (e.g., fade automation, EQ adjustments) or experiment with two effect types.

Encourage all learners to make appropriate adjustments based on their review outcomes.

Exporting and Presenting

Support learners in exporting their projects as audio files or shareable links. Organise a “presentation day” where learners play their final compositions to the class or in small groups.

Each learner gives a short explanation (oral or written) of:

- What is the project about?
- How did they use the tools?
- What did they want the audience to feel?

Encourage respectful listening and applause after each presentation.

Allow flexible modes of presentation (oral, recorded voiceover, written summary) based on learners' comfort levels and language proficiency (especially beneficial for SEN learners or those who are shy).

Let learners present in pairs or groups if they feel more confident collaborating.

Peer Feedback and Reflective Journaling

After presentations, learners complete a short reflection using prompts such as:

- What did you learn from this project?
- What did you enjoy the most?
- One thing I will try differently next time...

Use reflections for self-assessment and as evidence of growth.

Provide structured templates or sentence starters for reflective journaling to support learners who struggle with writing. For learners with literacy challenges or language barriers, offer the option to record their reflections orally.

Key Assessment Levels 4: Performance-Based

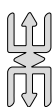
Multiple Choice Questions

1. You notice that the ending of your music project feels abrupt and disconnected. What action would best improve this section before the final presentation?
 - A. Increase the volume level at the very end of the song
 - B. Trim the introduction and extend the melody instead
 - C. Repeat the chorus quickly to fill in the final space
 - D. Add a musical resolution or fade-out to conclude smoothly
2. While preparing a music project for export, you play it back and hear uneven volume between tracks. What is the best step to take before saving the file?
 - A. Export the file anyway and explain the issue later
 - B. Merge all tracks to hide the volume difference
 - C. Use mixing techniques to balance the volume of each layer
 - D. Change the tempo so that the differences are not noticed
3. During peer review, one of your classmates receives feedback that their transitions are too sudden. How should they respond constructively to improve their composition?
 - A. Defend their choices and keep the project unchanged
 - B. Add connecting sounds or effects between sections
 - C. Re-record every section with a new instrument
 - D. Remove the feedback from the final evaluation
4. Your friend wants to ensure that his/her final project expresses the emotion of 'hope'. Which reflection shows the deepest musical insight?

- A. “I used fast beats because I like energetic songs.”
 - B. “I copied a loop that sounded hopeful to me.”
 - C. “I chose rising melodies and major harmonies to show uplift.”
 - D. “I made sure my track ends with a soft sound.”
5. After exporting your music, you listen to it alongside that of your classmates. What question best encourages critical and artistic reflection?
- A. “Did I finish my project faster than the others?”
 - B. “Did I use the same software as everyone else?”
 - C. “Was my project louder than my classmate’s?”
 - D. “How effectively did my music express the idea I planned?”

Essay Questions

1. Describe the final steps you took to prepare your digital music project for presentation. Discuss how you refined the structure and sound of your piece, and explain how those decisions improved the overall artistic expression of your work. Your essay should not be more than 150 words.
2. Reflect on the feedback you received after presenting your digital music project. How did you evaluate the feedback, decide what to change, and revise your work to better communicate your musical idea? Your essay should not be more than 150 words.



Note

*There is **performance-based assessment work** in Week 8. Refer to **the key assessment for week 8** for a guide on scoring performance.*

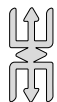
PLC Session 8

45 minutes

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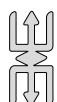
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10 minutes

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Section 2 Review

Over a four-week period, learners build and demonstrate foundational digital musicianship through a hands-on music technology project. Beginning with the identification of basic music technology tools (Week 5), learners progressively develop technical fluency in sequencing, looping, and layering sounds (Week 6). They apply this knowledge to design and create an original digital music project that communicates a chosen musical idea or theme (Week 7). In the final week (Week 8), learners focus on editing, performing and reflecting on their compositions, gaining confidence in their artistic voice and digital creativity. Key music software, such as Finale, BandLab, MuseScore, Soundtrap and GarageBand are integrated throughout. Emphasis is placed on creativity, expression and structure. The unit also fosters cross-curricular links with ICT (through digital tools, file management, and presentations) and Creative Writing (through reflection and explanation of musical intent). The sequence encourages collaboration, personal growth, and appreciation of others' work through peer feedback and final presentations.

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 5

MCQs

1. C
2. C
3. C
4. B
5. D

ESSAY QUESTIONS

Question 1

Sample Answer

A Digital Audio Workstation (DAW) and an audio interface serve different purposes in music production. A DAW is a software programme used for recording, editing, arranging, and mixing music. For example, a learner can use GarageBand or BandLab to record vocals, add virtual drum beats, and edit song structure. On the other hand, an audio interface is a hardware tool that connects microphones and instruments to a computer and converts analogue to digital audio for sound quality. It is mainly used during the recording stage. For instance, when a singer wants to record clean vocals, they plug the microphone into the audio interface, which sends the signal to the DAW for editing. In summary, the audio interface captures sound at high quality, and the DAW is used to work on that sound to complete the music project.

Rubric (15 marks)

Explanation of DAW (4 marks)

Any two of the following should be mentioned: recording, editing, arranging and mixing music

- (2 @ 1 mark each = 2 marks)
- Any 2 functions @ 1 mark each = 2 marks)

Explanation of Audio Interface (4 marks)

– Definition must include any 2 of the following (hardware tool, microphones, computer and sound quality)

- Any 2 @ 1 mark each = 2 marks
- Any 2 functions @ 1 mark each = 2 marks)

Comparison and Distinction (5 marks)

- Any 1 key difference @ 1 mark = 1 mark
- discussion of 2 points on how they are used @ 2 marks each = 4 marks

Use of Examples (2 marks)

- 1 mark for relevant DAW example
- 1 mark for relevant audio interface example

Total = 15 marks

Question 2

Sample Answer

In a school project where learners compose and record a group song, several music technology tools can be used. First, a MIDI keyboard helps the group to create melodies and chords by playing notes that control virtual instruments inside the DAW. Second, the Digital Audio Workstation (DAW) is used to record the performance, arrange different parts, and edit any mistakes. The learners can also add effects like reverb or change the tempo. Third, each group member uses headphone to clearly hear their parts while recording or editing without background noise. These tools work together to make the process smooth, creative, and professional. The final result is a complete song produced using both digital and physical tools.

Rubric (15 marks)**Identification of Tools (6 marks)**

– 2 marks each for correctly identifying three appropriate music technology tools (3 tools × 2 marks = 6 marks)

Explanation of Tool Functions (6 marks)

– 2 marks each for clearly explaining how each tool is used in the project (3 tools × 2 marks)

Application to Music Project (3 marks)

- 1 mark for a realistic project scenario
- 1 mark for appropriate integration of tools
- 1 mark for logical flow of the music production process

Total = 15 marks

WEEK 6**MCQs**

1. C
2. B
3. C
4. D
5. A

ESSAY QUESTIONS**Question 1****Sample Answer**

In a digital music project aimed at creating a sense of calmness, I would begin by sequencing a soft chord progression using a virtual piano in a DAW such as BandLab. I would arrange the chords at a slow tempo and space them evenly across the timeline to create a relaxed and steady feel. Next, I would use looping to repeat a gentle ambient pad sound that adds atmosphere without distracting the listener. The loop would be four bars long, allowing for subtle changes through effects. To add depth, I would use layering by placing a simple melody above the chords and a low-frequency bass sound beneath. Each layer would have its volume carefully adjusted to avoid overpowering the other. Reverb and panning would be applied to create a wide and spacious sound. By combining these techniques, the project would evoke a calm and reflective mood, suitable for relaxation or background use.

Rubric (15 marks)**Description of how sequencing is used to build structure (6 marks)**

- Organising Musical Sections
- Controlling Timing and Duration
- Rearranging and Refining Ideas

Any 3 @ 2 marks each = 6 marks

Explanation of how looping and layering create musical effect or mood (6 marks)

Establishing Repetition and Groove

Supporting Focus and Simplicity

Layering different harmonies

Layering different basslines

Any 3 @ 2 marks each = 6 marks

Justification of technique choices using musical reasoning (e.g., tempo, texture, dynamics) (3 marks)

Tempo and Mood Alignment

Reinforcing Structure with Repetition

Enhancing Texture and Emotional Depth

Any 3 @ 1 mark each = 3 marks

Total = 15 marks

Question 2**Sample Answer**

Sequencing, looping, and layering each offer powerful tools for digital music-making. Sequencing allows precise control over timing, structure, and instrument entries, which helps in arranging ideas clearly. Looping speeds up workflow and provides rhythmic consistency, especially for beginners. Layering enhances the richness of sound and emotional expression by allowing multiple musical lines to interact. However, over-reliance on loops may lead to repetitive music that lacks originality. Similarly, layering too many sounds without purpose can clutter a mix. These limitations may hinder creativity if learners do not explore variations, improvisation, or live input. To overcome such issues, creators should vary their loops, experiment with automation, and use real instrument recordings when possible. Additionally, sequencing should be used dynamically; changing note lengths, velocities, and rhythms to avoid a robotic feel. These tools can enhance creativity when used with thoughtful intention and critical listening.

Rubric (15 marks total)**Evaluation of the strengths of any of 2 of these techniques with relevant examples (6 marks)**

- Sequencing – Precise Control Over Musical Structure
- Looping – Efficient Creation of Rhythmic and Harmonic Repetition
- Layering – Richness and Depth in Sound Texture

Any 2 @ 2 marks each; 1 example each = 2 marks = 6 marks

Identifying creative limitations and explaining their impact (6 marks)

- Overuse of Looping
- Rigid Sequencing May Sound Mechanical or Unnatural

- Poor Layering Can Cause Sound Clutter

Any 3 explained @ 2 marks each = 6 marks

Suggesting practical strategies to overcome those limitations (4 marks)

Introduce Variation in Loops

Humanise Sequenced Parts

Use EQ and Panning for Layer Management

Any 2 @ 1.5 marks each = 3 marks

Total = 15 marks

WEEK 7

MCQs

1. C
2. B
3. A
4. C
5. D

ESSAY QUESTIONS

Question 1

Sample Answer

For my digital music project, I chose the theme of freedom. I began by brainstorming sounds that symbolise openness and space. I decided to use a slow tempo, airy pads, and flowing melodies to evoke a calm and liberating mood. I used BandLab as my main tool because it made it easy for me to combine loops, virtual instruments, and live recordings.

First, I sequenced a gentle piano chord progression and looped a soft synth pad to create a peaceful atmosphere. I layered a light drum pattern and a smooth bassline to add motion without tension. I adjusted the volume levels and panning to spread the sound and give it space. I also applied some reverb to the higher melody layers to create a sense of echo and distance.

Throughout the process, I revised parts that felt too busy or distracting. For instance, I replaced a dense harmony with a simpler one to keep the mood light. My musical choices were guided by the need to keep the sound open, smooth, and emotional; matching the feeling of being free and unconfined.

Rubric-15 MARKS

Clearly describing the concept/theme and its intended mood (4 marks)

- Identifying a specific theme (e.g., joy, freedom, heritage, nature) and state it clearly in the introduction.
- Describing the emotional intention behind the theme (e.g., calmness, excitement, reflection, energy).

- Explaining how the theme relates to personal, cultural, or social meaning, showing depth of thought.
- Linking the theme to a desired musical atmosphere, such as slow tempo for peace or syncopated rhythms for celebration.

(4 points @ 1 mark each = 4 marks)

Thoughtful selection and justification of digital tools (4 marks)

- Mentioning the chosen software or tools (e.g., BandLab, Soundtrap, MuseScore, MIDI keyboard, virtual instruments).
- Explaining why each tool was selected, connecting its features to the needs of the project.
- Justifying the combination of tools, showing how they support both creative control and sound quality.
- Showing understanding of tool capabilities, such as BandLab for layering tracks or MuseScore for notation and structure.

(4 points @ 1 mark each = 4 marks)

Explanation of how sequencing, looping, and layering were applied (4 marks)

- Describing how sequencing was used to organise melodies, rhythms, or structural parts like intro and chorus.
- Explaining how looping was used to repeat patterns or create rhythmic foundations (e.g., repeating basslines or drum beats).
- Explaining how layering added depth, such as stacking melodies, harmonies, and effects to build texture.
- Discussing how all three techniques worked together to shape the composition logically and musically.

(4 points @ 1 mark each = 4 marks)

Linking musical choices to the expression of the theme with insight (3 marks)

- Connecting specific musical elements (e.g., tempo, dynamics, instrumentation) directly to the emotional message or theme.
- Explaining how sound choices (e.g., soft pads, bright synths, traditional drums) reflect the chosen idea or mood.
- Demonstrating awareness of audience perception by predicting how the music may make listeners feel or respond.
- Reflecting on intentional revisions made to better express the theme (e.g., simplifying harmony to increase clarity or adjusting tempo to better suit the message).

Any 3 @ 1 mark each = 3 marks)

Total = 15 marks

Question 2

Sample Answer

Creating a digital music project begins with selecting a strong concept. I would choose a theme like heritage, which requires sounds and structures that reflect cultural roots. In planning, I would explore rhythms and melodies common in traditional Ghanaian music, such as the use of talking drums or call-and-response structures.

In terms of tools, I would use Soundtrap for looping and layering, and possibly MuseScore to notate any traditional motifs I want to include. During composition, I would sequence an intro using percussion loops, layer traditional drum patterns, and add vocal phrases inspired by folk songs. I would also adjust dynamics and tempo to match traditional pacing.

One challenge could be finding authentic sounds. I will solve this by recording samples or modifying existing ones to resemble traditional instruments. I will also seek feedback from peers to ensure the message comes through clearly. To communicate my intention, I will use layering to contrast modern and traditional sounds, showing cultural continuity. This process combines creativity, problem-solving, and reflection to produce meaningful music.

Rubric (15 MARKS)

Explaining the creative stages from concept to product (4 marks)

- Clearly outlining the step-by-step process, starting from idea generation through to final production.
- Including concept development, showing how they defined the theme or message of the project.
- Describing the planning and design stage, including decisions on form (e.g., intro, verse, chorus), tempo, and overall mood.
- Explaining the implementation stage, where composition techniques (sequencing, looping, layering) are used to build the project.

(4 points @ 1 mark each = 4 marks)

Describing decisions about tools, structure, and techniques (4 marks)

- Naming the selected digital tools or software (e.g., Soundtrap, GarageBand, MuseScore) and justify their use.
- Explaining how the project was structured, including song form (e.g., ABA, call-and-response, loop-based sections).
- Describing how they applied composition techniques, such as sequencing rhythms, looping melodies, or layering harmonies.
- Demonstrating how these decisions supported clarity and creativity, not just ease of use.

(4 points @ 1 mark each = 4 marks)

Identifying and addressing at least one challenge (4 marks)

- Identifying at least one realistic challenge, such as difficulty finding the right sound or balancing the mix.
- Explaining how the challenge affected the creative process or output (e.g., delayed progress, unclear expression).

- Describing a practical solution or strategy they used (e.g., modifying loops, recording custom samples, seeking feedback).
- Reflecting on how overcoming the challenge improved the project, showing learning and adaptability.

(4 points @ 1 mark each = 4 marks)

Showing how the final piece aligns with the musical intention (3 marks)

- Restating their original theme or concept (e.g., joy, heritage, tension).
- Connecting musical choices (instrumentation, tempo, dynamics, structure) directly to this theme.
- Evaluating the final product's effectiveness, explaining how it communicates the intended emotion or message.
- Demonstrating critical thinking or reflection, perhaps through comparison with feedback or original plans.

(Any 3 @ 1 mark each = 3 marks)

Total = 15 marks

WEEK 8

MCQs

1. D
2. C
3. B
4. C
5. D

ESSAY QUESTIONS

Question 1

Sample Answer

In preparing my music project for presentation, I first listened carefully to the structure and identified that the transition between the verse and chorus was too sudden. I used a short cymbal swell to connect them smoothly, which added flow. I also noticed the ending felt unfinished, so I added a soft fade-out on the piano line to create a calming conclusion.

I then moved to mixing. The drum track was too loud and distracted from the melody, so I lowered its volume slightly and panned it slightly left. I added reverb to the lead instrument to give the piece a wider spatial feel and used automation to gradually increase the dynamics in the chorus. These refinements helped the piece feel more polished and emotionally cohesive. The structure now flows clearly from beginning to end, and the expressive elements—such as the melody and tempo—support the hopeful theme I intended. The final product communicates the mood better, and I felt confident presenting it to my peers.

Rubric (15 MARKS)

Clearly describing specific refinements to structure and sound (5 marks)

- Identifying and explaining adjustments made to the structure, such as improving transitions, extending the intro or outro, or rearranging sections (e.g., intro–verse–chorus–outro).

Any 2 @ 2 marks each = 4 marks

- Mentions technical actions taken, such as trimming unnecessary parts, looping certain sections more effectively, or cleaning audio overlap. *(Any 1 @ 1 mark = 1 mark)*

Explaining how changes improved flow and clarity (6 marks)

- Showing how sound edits enhanced balance, helping listeners distinguish the main melody from background elements. *(2 ideas @ 1 mark each = 2 marks)*
- Describing how structure now feels more logical or complete, supporting a clearer musical narrative from beginning to end *(2 marks)*
- Linking improved clarity to listener experience, such as stating that the audience can now follow or interpret the piece more easily. *(2 marks)*

Connecting refinements to artistic expression and thematic intent (4 marks)

Aligning sound and structure decisions with artistic goals, e.g., simplifying harmony to maintain peacefulness, or layering voices to express togetherness. *Any 2 points @ 2 marks each = 4 marks*

Total = 15 marks

Question 2

Sample Answer

After sharing my project with classmates, one comment I received was that my transitions between sections felt rushed. At first, I had not noticed this, but after listening again, I agreed. I added a short ambient sound effect between the intro and verse, which gave listeners a moment to shift focus.

Another peer suggested the melody sounded repetitive. I had looped the same phrase four times, so I modified the third repetition by changing its rhythm and pitch slightly to create variation. This kept the original motif but made it more interesting.

Instead of rejecting any feedback, I looked for parts where it aligned with my own impressions. I did not act on all suggestions—one student wanted more instruments, but I felt simplicity supported my message of “peace.” These changes helped the piece feel more intentional and emotionally engaging.

Rubric (15 MARKS)

Identifying feedback and reflecting critically on it (5 marks)

- Clearly identifying at least one piece of feedback received, whether from a peer or teacher (1 mark)
- Explaining the relevance of the feedback, showing understanding of how it relates to the musical project (2 marks)
- Critically reflecting on whether the feedback aligns with their own musical goals or observations (2 marks)

Describing specific revisions made in response (5 marks)

- Mentioning concrete changes made to the composition in response to feedback (e.g., added transitions, adjusted dynamics, changed melody) – [Any 2 @ 1 mark each = 2 marks]
- Describing the technique or tool used to make each revision (e.g., using fade-ins, rearranging sections, changing instrumentation). [Any 2 @ 1 mark each = 2 marks]
- Providing at least two detailed examples of revisions that improved the piece artistically or technically 2 points @ 1 mark each = 2 marks

Evaluating how the revisions improved expression and clarity of theme (5 marks)

- Explaining how the revisions made the musical message clearer to the listener (e.g., improved mood, tone, or theme)- [Any 2 @ 1 mark each = 2 marks]
- Showing understanding of how musical elements express meaning, linking changes in dynamics, rhythm, melody, or harmony to the intended theme. [Any 2 @ 1 mark each = 2 marks]
- Provide insight into artistic growth, describing how the revisions made the final work stronger or more authentic. (1 mark)

Total = 15 marks**Performance based assessment****Title: My Digital Music Composition**

Task:

Create a digital music composition by:

- opening a DAW and replicating the demonstrated process
- sequencing a 4 to 8 bars beat
- looping a melody
- adding one or more supporting sounds

Present your work in any of the following formats

- A digital slideshow (with text, images, and music clips – about 5 to 8 slides)
- A written journal (with screenshots and short reflections – about 50 words)
- A video walkthrough (explaining your process step by step)
- A narrated screen recording of your composition process

Your project must include

- Your initial idea – What inspired you? What mood or message did you want?
- Sketches or drafts – How did your idea start to take shape?
- Tools used – What digital software did you use (e.g., MuseScore, BandLab)?
- Editing and revising – What changes did you make as you listened back?
- Final composition – A link or file of your completed piece.

- Reflection – What did you learn during the process?

Submission Date: [Give a date in week 7]

Rubric

Criteria	Marks
Clear documentation of the creative process	6
Effective use of digital music tools	4
Evidence of revision and thoughtful editing	4
Quality and originality of the final composition	6
Reflection and personal insight	5
Total	25

SECTION 3: INTEGRATING DANCE, DRAMA AND VISUAL ARTS INTO MUSICAL EXPRESSION

STRAND: MUSICAL FOUNDATIONS AND MUSIC BUSINESS

Sub-Strand: Communication in Music and Related Arts

Learning Outcome: Apply basic terminologies in dance, drama and visual arts and relate them to music.

Content Standard: Demonstrate understanding of cross-disciplinary vocabulary by identifying and using key terminologies.

INTRODUCTION AND SECTION SUMMARY

In this section, learners explore how music connects with other art forms—specifically dance, drama, and visual arts—through shared vocabulary and expressive concepts. By identifying, analysing, and applying basic terminologies such as rhythm, gesture, plot, texture, and choreography, learners gain insight into how these related arts enhance musical meaning and performance. Through interactive strategies like simulation, analytical learning, project portfolios, and collaborative critique, learners will reflect on and describe music using cross-disciplinary language. This process nurtures creative thinking, communication skills, and a deeper appreciation of aesthetic. By the end of this section, learners should be able to identify key terms across the arts, explain their impact on musical expression, and use them effectively to describe performance experiences. The section interrelates strongly with Dance, Drama, and Visual Arts, fostering an integrative learning experience that supports the broader Performing Arts curriculum.

The weeks covered by the section are:

Week 9: Related Arts Terminologies

Week 10: Connections Between Music and Related Arts

Week 11: Music Performance Through Related Arts Language

SUMMARY OF PEDAGOGICAL EXEMPLARS

The pedagogical strategies used in this section are carefully chosen to promote cross-disciplinary thinking, creativity, and expressive confidence. Learners will engage in Think-Pair-Share, which encourages reflective and collaborative learning as they explore terminologies from dance, drama, and visual arts in relation to music. Gamification and Demonstration will support the development of vocabulary and conceptual clarity in an interactive, learner-friendly environment. As learners progress, they will apply Analytical Learning to examine how non-musical elements influence musical expression and audience interpretation. In later stages, Simulation offers experiential learning in which learners express music through related arts

contexts. Collaborative Learning and Project Portfolios help learners critique performances and document insights using a variety of related arts terms. These pedagogies aim to deepen understanding of how music communicates meaning across art forms, while also developing analytical, social, and creative skills.

ASSESSMENT SUMMARY

Assessment in this section centres on learners' ability to identify, interpret and apply terms from dance, drama and visual arts to enrich their musical experiences. Through diverse activities, learners demonstrate how cross-disciplinary language enhances their understanding and expression in music. A gamification is used to assess how learners analyse performance scenarios using relevant terminologies (e.g., rhythm, gesture, texture). Dramatisation exercises allow learners to participate in performance tasks that blend music with related arts, showcasing how terms influence expressive choices. In the final week, learners take multiple choice assessments and engage in structured debates to reflect critically on performance using interdisciplinary vocabulary. These assessments aim to build vocabulary mastery, evaluative thinking, and artistic communication. *The weekly assessment strategies are:*

Week 9: Gamification

Week 10: Dramatisation

Week 11: Portfolio

Refer to pages **22**, **80** and **82** of the **Teacher Assessment Manual and Toolkit** for more insight into the assessment strategies. Teachers are encouraged to document learners' performance in the assessment portal with descriptors such as "Applies related arts terms to describe and enhance music performance," "Demonstrates cross-disciplinary reflection and critique," and "Engages in simulation tasks linking music to other art forms."

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

Indicator	DoK Level	Assessment Strategy/ or Mode
Identify basic terminologies in dance (e.g., rhythm, movement, choreography), drama (e.g., character, plot, gesture), and visual arts (e.g., line, form, texture).	Level 4	Gamification
Explain how selected terms from each related art form can influence or enhance musical performance	Level 4	Dramatisation
Use selected related arts terminologies to describe or reflect on a music performance experience.	Level 4	MCQ/Debate

WEEK 9: RELATED ARTS TERMINOLOGIES

Learning Indicator: *Identify basic terminologies in dance (e.g., rhythm, movement, choreography), drama (e.g., character, plot, gesture), and visual arts (e.g., line, form, texture)*

FOCAL AREA: EXPLORING AND DEFINING BASIC TERMS FROM DANCE, DRAMA, AND VISUAL ARTS

Introduction

This week introduces learners to fundamental terms used in dance, drama, and visual arts, and how they connect with musical understanding. Through guided discovery, learners will explore words, such as *rhythm*, *movement*, *gesture*, *plot*, *line*, and *texture*, recognising their meanings and uses in the arts. They will begin by reflecting on their existing knowledge, then expand their vocabulary through peer discussions, observation, and games. This foundational knowledge sets the stage for understanding how these terms can shape musical interpretation and performance.

Basic Terms in Drama

In drama, the word **character** refers to a person or role that an actor plays in a performance. It could be a **hero**, a **villain**, a mother, a teacher, or even a talking animal. To bring the character to life, actors use their voice, facial expressions, and gestures. For example, a deep, loud voice might show strength, while a soft, shaky voice could show fear. A smile, a frown, a raised eyebrow, or folded arms all help the audience understand how the character feels or what they are thinking.

The **plot** is the order in which events happen in a play or story. It includes what happens at the beginning, in the middle, and at the end. A good plot often has a conflict—a problem or challenge the character must face. This creates dramatic tension, which keeps the audience interested. As the play continues, the conflict is usually resolved, bringing the story to a clear and satisfying end.

Gesture and body language are very important in drama. A **gesture** is any movement of the hands, arms, or body that shows a message or feeling. Body language is how we use our whole body to show emotions. For example, crossed arms can show anger, while open arms may show kindness. In drama, these movements help actor or actress express feelings without saying words. They also make the performance more interesting and believable.

Dialogue is the conversation between two or more characters in a play. It helps the audience understand what the characters are thinking, feeling, or planning to do. A **monologue**, on the other hand, is when a single character speaks alone, often sharing their inner thoughts or telling part of the story. Both dialogue and monologue help move the story forward and allow the audience to learn more about the characters and their relationships.

Basic Terms in Dance

In dance, **rhythm** is the pattern of beats or movements that accompany music. Dancers listen to the rhythm to help them move at the right time. Whether it is fast or slow, the rhythm gives the dance energy and timing.

Movement is the way dancers use their bodies to express ideas or feelings. Movements can be soft and slow or sharp and quick. Dancers also move in different directions, at different levels (high, middle, or low), and in different patterns across the space. These choices help make the dance more exciting and meaningful. **Choreography** is the plan or arrangement of dance movements. A **choreographer** is the person who creates these dance steps. They decide how dancers enter, what moves they do, and how they exit. Good choreography helps tell a story or share a message through dance.

Expression in dance means using your body and face to show emotions. For example, a dancer may smile and leap to show joy or move slowly with a sad face to express sorrow. This helps the audience feel connected to the performance.

Basic Terms in Visual Arts

In visual arts, a **line** is a mark made by a pencil, brush, or any tool. It can be straight, curved, zigzag, thick, or thin. Lines help artists create shapes, movement, and designs in their work. Shape and form are about how things look in size and outline. A **shape** is flat and two-dimensional, like a circle or square. A **form** is three-dimensional, like a cube or a ball. Forms can be seen in drawings that show depth or in sculptures that you can touch from all sides.

Texture is how a surface feels or looks like it would feel. In art, textures can be smooth, rough, bumpy, or soft. Artists use lines, patterns, and colours to create texture in a picture, even if the surface is flat.

Colour and value are important in making art livelier. **Colour** can show mood—bright colours for happiness, dark ones for sadness. **Value** is how light or dark a colour is, which helps make things look closer or farther away. Artists use colour and value to draw attention and create mood in their work.

Learning Task

In pairs or small groups, learners will create a visual mind map or poster that categorises selected terminologies from dance, drama and visual arts (e.g., rhythm, gesture, plot, texture). Each group will define the terms in their own words and illustrate them through sketches, role-play, or physical movement. The task encourages collaborative learning and helps learners connect the vocabulary of the arts with musical contexts. Completed work will be displayed and discussed in class.

Compare the terms *rhythm* from dance and *line* from the visual arts. How might both influence how a performer interprets a piece of music?

Pedagogical Exemplars

Think–Pair–Share

Learners begin by individually listing or reflecting on any terms they already know from dance (e.g., rhythm, choreography), drama (e.g., gesture, plot), and visual arts (e.g., line, texture). They pair up to compare their responses and clarify meanings. Finally, they share their collective definitions with the class, creating a collaborative vocabulary list that highlights connections across disciplines. Provide sentence starters or guided vocabulary sheets for learners with Special Educational Needs (SEN) or those unfamiliar with the terms. Allow oral, visual, or

written responses based on learners' preferred communication styles. Let advanced learners expand definitions with examples from performances or artworks they know.

Gamification

Using a matching game, terminology bingo, or flashcard competition, learners associate definitions with the correct terms from each art form. This activity supports vocabulary retention and adds a playful, engaging element. Teachers may group learners into teams to encourage cooperation and friendly contest. Assign mixed-ability teams to promote peer support and inclusion. Provide optional bonus questions or advanced word challenges for learners needing enrichment.

Demonstration

Teachers model selected terms through physical or visual examples—such as showing a dramatic “gesture,” a dance “movement,” or sketching a “line” or “form.” Learners then identify or replicate the term in context, either through performance, drawing, or role-play, reinforcing visual and kinaesthetic learning styles. Allow choice of modality: some learners may act out the term, others may draw or verbally explain it. Use step-by-step breakdowns or slow-motion replays for SEN learners or those with limited exposure. Provide extension tasks (e.g., creatively combining two elements in a new piece) for gifted learners.

Key Assessment Level 3: Gamification

Multiple Choice Questions

1. If someone is performing a character who feels nervous. Which combination of tools would best help the actor show this emotion clearly on stage?
 - A. Strong voice, folded arms, and fast movement
 - B. Shaky voice, worried face, and fidgeting hands
 - C. Loud speech, smiling face, and long pauses
 - D. Flat tone, still body, and calm expressions
2. During a dance performance, the rhythm of the music changes from slow to fast. What should the dancer do to match this change?
 - A. Stay still and use facial expressions only
 - B. Repeat slow movements throughout the dance
 - C. Adjust movement speed to follow the rhythm
 - D. Change costume to show a new emotion
3. Your classmate draws a tree with thick lines, dark colours and rough textures. What mood or idea is most likely being expressed through these choices?
 - A. Peacefulness and calm weather
 - B. Energy and a cheerful morning
 - C. Silence and clear open space

- D.** Stormy weather and strong winds
4. In a play, one actor stands alone and delivers a long speech about their feelings. What dramatic device is being used, and why is it important?
- A.** Dialogue, to show friendly interaction
B. Monologue, to reveal inner thoughts
C. Plot, to build the main conflict
D. Gesture, to create movement on stage
5. Which example best shows how gesture is used differently in drama and dance?
- A.** In drama, gesture supports acting; in dance, it shapes movement
B. In drama, gesture shows rhythm; in dance, it creates sound
C. In drama, gesture replaces speech; in dance, it controls volume
D. In drama, gesture is decorative; in dance, it is only emotional

Essay Questions

- Compare and contrast how “rhythm” is expressed in dance and how “line” functions in the visual arts. Use specific examples to illustrate how these elements create emotional responses in their respective art forms. Your answer should not be less than 150 words.
- Imagine you are directing a short performance that combines drama, dance, and visual arts. Explain how you would use three specific elements (one from each discipline): choreography (dance), character (drama), and texture (visual arts) to convey the theme of “cultural identity.” Describe your creative choices in detail. Your answer should not be less than 150 words.

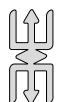
PLC Session 9

45 minutes

Planning & Reviewing the Learning Plan

- Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
- Use your subject specific app to explore the content before planning. Ask the app to
 - explain the week’s concepts in a practical way that will make it easier for learners to understand
 - identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
- Use your subject specific app to plan your lesson. Ask the app to
 - suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
 - suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)

- c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

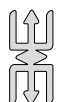
4. Plan the week's key assessment with your app

- a. The key assessment for the week is **gamification**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the assessment (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
- use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - all teachers in the group work through a similar problem individually for 3–4 minutes
 - the group then works through the problem together step by step
 - highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
- Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - After the enactment, ask for structured feedback from the group

- i. was the concept explained in a way that a learner with no prior knowledge could follow?
- ii. were the examples grounded in contexts familiar to Ghanaian learners?
- iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 10: CONNECTIONS BETWEEN MUSIC AND RELATED ARTS

Learning Indicator: *Explain how selected terms from each related art form can influence or enhance musical performance*

FOCAL AREA: UNDERSTANDING THE INFLUENCE OF RELATED ARTS TERMS ON MUSICAL PERFORMANCE

Introduction

In this week, learners explore how selected terms from dance, drama, and visual arts influence musical performance. By analysing performances and participating in simulations, learners deepen their understanding of how movement, gesture, form, and character impact interpretation, expression, and audience perception in music. This builds on their vocabulary foundation from the previous week and helps them appreciate music as a multisensory and collaborative art.

Influence of Drama Terms on Musical Performance

Character and Emotion in Music

Musicians can perform with a sense of character, like an actor. For example, when singing a sad song, the performer can use a soft voice and a sad facial expression to match the mood—just like an actor playing a sad role.

Plot and Storytelling through Music

A musical performance can follow a plot or tell a story, even without words. Composers and performers can create musical tension and resolution, just like drama builds to a climax and conclusion.

Gesture and Expressiveness

Just like actors use gestures to convey their feelings, musicians can use body language—like hand movements, posture, and facial expressions—to make the music more expressive.

Influence of Dance Terms on Musical Performance

Rhythm and Timing

Understanding rhythm from dance helps musicians play or sing in time with others. Dancers count beats, and so do musicians—it helps in ensemble playing and group coordination.

Movement and Stage Presence

Musicians can learn from dancers how to move with confidence on stage. Movement, such as walking on stage or swaying with the beat, helps connect with the audience.

Choreographed Music Performances

Sometimes, music is performed with planned movements, especially in school productions, choirs, or bands. Learning basic choreography skills helps musicians perform as part of a visually appealing ensemble.

Influence of Visual Arts Terms on Musical Performance

Form and Structure in Music

In the visual arts, form means structure. In music, performers can understand the form of a piece (e.g., verse, chorus, bridge) and use that to shape how they perform each part differently.

Line and Musical Phrasing

Just as lines in art can be smooth or jagged, musical phrases can be gentle or sharp. Musicians can shape their phrasing to match the mood, just like how artists use line to express feeling.

Texture and Sound Quality

Texture in art is about how things feel. In music, texture means the layers of sound. A solo voice has a thin texture, while a full choir or band creates a thick texture. Understanding this helps performers balance sound.

Colour and Expression in Music

Just as artists use colours to create mood, musicians use dynamics, tone, and instruments to paint feelings. A bright trumpet sound may feel like the colour yellow; a deep cello might feel like dark blue.

Learning Task

Learners select terms from each related art form—dance (e.g., rhythm or movement), drama (e.g., character or gesture), and visual arts (e.g., form or texture)—and demonstrate how this influences musical performance. Working in small groups, they will create and perform a short musical piece or simulation (e.g., a choral passage, an instrumental segment, or rhythm ensemble) that consciously applies each term. Afterwards, groups will present their performance, explain their artistic decisions, and reflect on how each related arts term contributed to the expressive outcome.

Pedagogical Exemplars

Analytical Learning

Learners watch or listen to a performance that integrates elements of dance, drama, or visual arts—such as a staged choral piece with movement or a music video featuring dramatic storytelling. Through guided discussions, they analyse how terms like choreography, character, or form shape the expression, mood, or message of the performance. This promotes interpretive thinking and cross-disciplinary analysis. Provide graphic organisers or sentence frames to support SEN learners in structuring their responses. Allow learners to use diagrams, written paragraphs or oral explanations depending on their strengths. Encourage advanced learners to draw comparisons across multiple performances or suggest alternative artistic choices that could alter the impact.

Simulation

Learners engage in short performance simulations where they must apply a related arts term in a musical context. For example, they might rehearse a musical passage with expressive gesture (drama) or interpret a rhythmic phrase through movement (dance). After the activity, learners reflect on how the term influenced their expressive choices and performance dynamics. Offer

role cards or visual prompts for learners who may need extra support in understanding artistic terms or performance expectations. Provide extension challenges for advanced learners, such as integrating more than one arts element (e.g., combining movement and characterisation).

Think–Pair–Share

Given a selection of terms (e.g., plot, texture, gesture), learners first think individually about how one might influence musical expression. They then pair with a peer to discuss their insights and finally share examples with the class, drawing connections to performances they have seen or participated in. Supply pre-activity vocabulary scaffolding or visuals for unfamiliar learners. Allow oral, visual or written formats for the “Think” stage to suit different learning profiles. For high-achieving learners, encourage the use of real-world examples or ask them to pose their own performance scenarios.

Key Assessment Level 3: Dramatisation

Multiple Choice Questions

1. A choir is preparing a piece that expresses unity and togetherness. Which of the following options best shows how gesture and stage arrangement can support that idea?
 - A. Stand in a line, stay still, and sing without expression
 - B. Form a circle, use open arms, and sway to the rhythm
 - C. Face sideways, use sharp hands, and move off the beat
 - D. Spread out randomly, avoid eye contact, and sing softly
2. A soloist wants to use dramatic techniques to enhance a sad folk song. Which approach best combines character, gesture and tone for the performance?
 - A. Use flat voice, avoid movement, and sing without feeling
 - B. Use bright tone, smile often, and increase the tempo
 - C. Use soft tone, drop shoulders, and show a sad expression
 - D. Use high pitch, stand tall, and clap with every verse
3. A group is composing a short piece based on the theme of rain and sunshine. Which interpretation uses texture, movement and form to reflect that theme?
 - A. Play one rhythm, stay still, and sing without dynamics
 - B. Add soft layers, move gently, and build to a climax
 - C. Keep one layer, avoid movement, and stop without change
 - D. Use fast rhythms, jump suddenly, and avoid clear sections
4. You have been asked to reflect on visual art ideas in your instrumental solo. Which approach best applies line, colour and shape to the musical performance?
 - A. Use harsh tones, shift unevenly, and play without contrast
 - B. Use flowing lines, soft tones, and shape phrases clearly

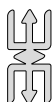
- C. Use bright lights, fast motion, and loud volume only
 - D. Use straight rhythms, no changes, and play without focus
5. Your music teacher wants you to show dramatic plot in your group song. Which plan best reflects the use of plot, emotion and movement in performance?
- A. Stay in place, sing softly, and avoid showing any emotion
 - B. Use the same mood, avoid change, and stand in a line
 - C. Show conflict, build tension, and resolve with open arms
 - D. Sing without contrast, use silence, and exit quietly

Essay Questions

1. Describe how the theatrical concept of “stage presence” applies to a musical performance. Then, conduct a brief rehearsal with a classmate in which you demonstrate this concept and write about your experience. Your answer should not be less than 150 words.
2. Select ONE of the following visual arts terms—contrast, symmetry, or texture—and explain how it can be applied to a musical composition. Create a short musical example (8-12 bars) that demonstrates this principle and describe how you incorporated it. Your write-up should not be less than 30 words.

PLC Session 10

45 minutes	Planning & Reviewing the Learning Plan
1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied. 2. Use your subject specific app to explore the content before planning. Ask the app to a. explain the week’s concepts in a practical way that will make it easier for learners to understand b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m). 3. Use your subject specific app to plan your lesson. Ask the app to a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds. b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q) c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).	



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.

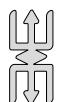
- *Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.*

4. Plan the week's key assessment with your app

- The key assessment for the week is **dramatisation**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the dramatisation (NTS 3k-3q).

10 minutes Content Exploration

- As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - all teachers in the group work through a similar problem individually for 3–4 minutes
 - the group then works through the problem together step by step
 - highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes Enactment

- Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - After the enactment, ask for structured feedback from the group
 - was the concept explained in a way that a learner with no prior knowledge could follow?
 - were the examples grounded in contexts familiar to Ghanaian learners?
 - did any misconceptions surface and if so, how were they addressed?

5 minutes Reflection

- 7.** Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
- 8.** Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
- 9.** Remember to
 - a.** transfer your chats into your learning planner template.
 - b.** read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c.** integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 11: MUSIC PERFORMANCE THROUGH RELATED ARTS LANGUAGE

Learning Indicator: *Use selected related arts terminologies to describe or reflect on a music performance experience*

FOCAL AREA: USING CROSS-DISCIPLINARY TERMINOLOGIES TO REFLECT ON MUSIC PERFORMANCE

Introduction

In this final week of the section, learners will apply their understanding of cross-disciplinary terminologies to critique and reflect on a musical performance. Using terms drawn from dance, drama, and visual arts, they will describe performance elements and offer thoughtful observations on how these influenced the music experience. Activities will include collaborative critique writing, discussion panels, and the development of personal reflection portfolios. This consolidates their learning and encourages deeper cultural and artistic insight.

Drama Terms in Music Reflection

In drama, performers often use character, gesture, and plot to bring a story to life. These same ideas can help us describe music performances. When a musician sings or plays with feeling, we can say they showed character—like playing joyfully or sorrowfully.

Gesture includes how a singer moves their hands, changes facial expressions, or uses their body to express emotion. A music performance can also have a plot—starting quietly, building to a loud or exciting part, and ending calmly, like the beginning, middle, and end of a story. Music is then seen as a performance full of expression and storytelling, not just sound.

Dance Terms in Music Reflection

Dance helps us understand rhythm, movement, and timing, which are also important in music. When a performance has a strong beat, we might notice how the rhythm made people tap, clap, or sway—that is rhythmic movement. Performers may also show movement themselves—like swaying or stepping in time, adding a dance-like quality to the music. Timing is about keeping the beat and staying together. If all the musicians play in perfect time, the performance feels smooth and well-practised. Reflecting on music through dance terms helps one to notice how the body and rhythm work together to enhance performance.

Visual Arts Terms in Music Reflection

Visual arts offer useful ways to describe music using terms like line, texture, colour, and form.

A Line can describe the shape of a melody—does it go smoothly up and down like a wave, or jump sharply like a zigzag? Texture refers to how many layers of sound we hear at once—one instrument is thin texture; many instruments or harmonies create a thick texture. Colour in music is the mood or tone we feel. Bright, high-pitched instruments might feel “yellow,” while low, deep sounds can feel “blue” or “grey.” Form means the structure of the music—how it is put together. For example, a song might have a verse-chorus-verse-chorus pattern. This is just

like how artists plan their paintings or designs. Using visual art terms helps us describe what we hear in music with more imagination and detail.

Bringing It Together: Reflecting on Music

Through the combination of terms from drama, dance, and visual arts, we can reflect on music performances in creative and thoughtful ways. We learn to see not only what the performers did, but how they made us feel. These reflections can be written in journals, shared in class discussions, or presented as critiques. They help us understand that music connects with all the arts—and becomes more powerful when we describe it using different art languages.

Learning Task

Learners will review a selected live or recorded music performance and create a written or oral critique using at least five terms from dance, drama, and visual arts (e.g., gesture, movement, form, choreography, character). Working individually or in collaborative groups, they will analyse how these elements influenced the performance's expression, storytelling, and audience engagement. The final product can take the form of a portfolio entry, a group critique panel, or a recorded commentary, which will be assessed based on clarity, relevance, and interdisciplinary application.

Pedagogical Exemplars

Project Portfolio

Learners attend, watch, or participate in a music performance (live or recorded). They then complete a structured reflection using terminology from related arts. The portfolio should include analysis using terms such as gesture (drama), movement or choreography (dance), and form or texture (visual arts). Learners provide insights on how these elements influenced the performance's impact and expression. Provide sentence starters, reflection templates, or visual organisers to support SEN and less confident learners.

Allow a choice of presentation modes: written reflection, recorded voice note, visual storyboard, or a digital slide deck. Encourage advanced learners to compare two performances and analyse the shift in impact when related arts elements vary.

Think–Pair–Share

Learners individually reflect on a performance they have experienced and consider how related arts terms describe what they observed. In pairs, they refine their thoughts and then present their shared analysis to the class, focusing on how interdisciplinary language enhances appreciation of music.

Offer a list of sample terminologies with definitions, and visuals to scaffold understanding for learners unfamiliar with the concepts. Challenge advanced learners to pose a question to the class based on their pair's analysis to deepen peer discussion.

Collaborative Learning

Learners work in small groups to create a performance review using a multi-perspective lens. Each member focuses on a different discipline (drama, dance, or visual art) and applies related

terminology to critique a performance. The group compiles these into a joint written or recorded presentation.

Assign roles based on learners' strengths or interests (e.g., visual learners analyse visual arts elements; confident speakers handle presentations). Use graphic organisers and group checklists to guide contributions and ensure equitable participation. Allow flexibility in format: learners may submit video reviews, slideshows, posters, or podcasts.

Key Assessment Levels 3: Portfolio

Multiple Choice Questions

1. Someone describes a singer's emotional expression as "soft and sorrowful" with lowered shoulders and a quiet tone. Which drama-related terms are being used in this reflection?
 - A. Plot and line
 - B. Form and gesture
 - C. Character and gesture
 - D. Rhythm and colour
2. During a performance, the audience feels uplifted as the melody rises smoothly and ends brightly. Which visual arts terms best help describe this musical effect?
 - A. Texture and shape
 - B. Line and colour
 - C. Plot and movement
 - D. Gesture and form
3. A group reflects on a music performance and says, "The rhythm made us tap our feet, and the players moved slightly as they played."

Which cross-arts terms are they applying?

 - A. Dialogue and shape
 - B. Texture and timing
 - C. Rhythm and movement
 - D. Line and form
4. Your friend says, "The music performance told a story. It began softly, grew louder and stronger, and then ended gently."

Which combination of related arts terms supports this observation?

 - A. Plot, dynamics, and form
 - B. Texture, rhythm, and light
 - C. Dialogue, timing, and space
 - D. Colour, contrast, and balance

5. A learner describes a music ensemble as having “many voices blending together like rough brushstrokes layered on a canvas.”

Which visual arts and music terms are being used in this reflection?

- A. Shape and harmony
- B. Texture and layering
- C. Gesture and solo
- D. Colour and rhythm

Essay Questions

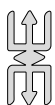
- Describe a music performance you have watched or participated in. Using at least one term each from dance, drama and visual arts, explain how these helped you understand or enjoy the performance better. Your answer should not be less than 150 words.
- In not less than 150 words, explain how using cross-disciplinary arts terms (from drama, dance and visual arts) can help young musicians reflect on their performance. Use examples to support your answer.

PLC Session 11

45 minutes

Planning & Reviewing the Learning Plan

- Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
- Use your subject specific app to explore the content before planning. Ask the app to
 - explain the week’s concepts in a practical way that will make it easier for learners to understand
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Note

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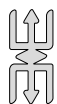
4. Plan the week's key assessment with your app

- a. The key assessment for the week is **portfolio**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the portfolio (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

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Section 3 Review

This section explored how music interacts with related art forms—dance, drama and visual arts—through shared terminologies and expressive practices. Learners identified and applied key terms such as choreography, gesture, form and texture, examining how these influence musical interpretation and performance. Using strategies like simulation, project portfolio, and inquiry-based learning, they analysed performances, participated in interdisciplinary simulations, and developed critiques using cross-arts language. Through gamification and dramatisation assessments, learners demonstrated their ability to think critically, communicate creatively and appreciate music within a broader cultural and artistic context. This section supports holistic arts education and connects with other subjects like Creative Arts, Performing Arts, and English Language through reflective writing, speaking, and critique formats.

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 9

MCQs

1. B
2. C
3. D
4. B
5. A

ESSAY QUESTIONS

Question 1

Sample Answer

Rhythm in dance and line in visual arts both serve as fundamental building blocks in their respective disciplines, though they function differently to evoke emotional responses.

In dance, rhythm refers to the pattern of time-based movement that creates flow and energy. Rhythm can be regular and predictable, creating a sense of stability and harmony, as seen in traditional Adowa dance where drummers maintain a consistent beat, while dancers respond with synchronised movements. Alternatively, rhythm can be irregular and unexpected, creating tension and excitement, as demonstrated in contemporary dance forms where sudden shifts in tempo can startle audiences or create dramatic moments. Dancers manipulate rhythm through acceleration, deceleration, and pauses to communicate various emotional states—quick,

staccato movements might convey anxiety or excitement, while slow, sustained movements often express contemplation or sadness.

In visual arts, line functions as a visual path that guides the viewer's eye across the artwork. Horizontal lines tend to create feelings of calmness and stability, as seen in landscape paintings of the horizon. Vertical lines often convey strength and dignity, evident in traditional Ghanaian kente cloth patterns. Diagonal and curved lines introduce dynamism and movement—spiralling lines in Adinkra symbols, for instance, can suggest continuity and life's journey. The quality of lines—whether thick or thin, bold or delicate, continuous or broken—further influences emotional response. El Anatsui's metal sculptures use connecting lines to create textural patterns that evoke cultural heritage and transformation.

Both rhythm in dance and line in the visual arts share the ability to direct attention and create emphasis. Just as a dancer's rhythmic pattern highlights important moments in a performance, an artist's strategic use of line draws focus to significant areas in a composition. However, dance rhythm exists in time and must be experienced sequentially, while visual lines can be perceived simultaneously across a composition, allowing for immediate impact.

The emotional power of both elements stems from their ability to resonate with human experience—our heartbeats follow rhythms, and our physical world is defined by lines. Artists and dancers harness these fundamental elements to communicate emotions that transcend cultural and linguistic barriers.

Rubric

(a) Understanding of Terminology

These are the foundational elements that establish understanding of key artistic concepts.

- Definition of rhythm – clearly explaining how rhythm functions in dance
- Definition of line – explaining how line functions in the visual arts
- Characteristics – identifying key features of both elements in their respective art forms

Any 3 points introduced @ 1 mark each = 3 marks

(b) Analysis of Rhythm in Dance

These are the specific ways rhythm functions in dance as an art form.

- Movement patterns – explaining how rhythm organises movement in time
- Emotional impact – analysing how rhythm creates mood and feeling
- Structural role – discussing how rhythm establishes form in choreography
- Cultural context – explaining how rhythm reflects cultural traditions in dance

Any 2 points @ 2 marks each = 4 marks

(c) Analysis of Line in Visual Arts

These are the distinctive features of how line functions in visual expression.

- Expressive qualities – describing how lines convey emotion and meaning
- Compositional role – analysing how lines create structure and organisation
- Stylistic elements – discussing how line usage defines artistic approaches

- Technical aspects – explaining different types of lines and their effects

Any 2 features @ 2 marks each = 4 marks

(d) Comparative Analysis:

These are the elements that demonstrate an understanding of the relationships among the art forms.

- Similarities – comparing how both elements create structure across art forms
- Differences – analysing how the elements function differently in each medium
- Expressive potential – explaining how both elements evoke emotional responses

Any 2 elements @ 1 mark each = 2 marks

(e) Evidence and Examples:

These are the specific references that demonstrate knowledge of both art forms.

- Named works – referencing specific dances and visual artworks
- Named artists – correctly identifying choreographers and visual artists
- Appropriate terminology – using correct terms to describe artistic elements

Any 2 reference points @ 1 mark each = 2 marks

Total = 15 Marks

Question 2

Sample Answer

In my performance about cultural identity, I would combine dance, drama, and visual design to show how people balance traditional and modern influences.

For dance (choreography), I would mix traditional Ghanaian movements with modern styles. Dancers would start with traditional Agbadza movements in a circle formation. Gradually, they would add hip-hop elements, showing how cultures blend. Some movements would show dancers physically pulled between different styles, representing cultural conflict. The circle formation would then break apart and reform into new patterns, showing how identity changes, while keeping connections to tradition.

For drama (character), I would create a main character - a young woman who returns to her village after studying abroad. She would switch between English and the local language depending on who she's talking to. Her conversations with elders would show traditional views, while scenes with friends would show different ways of handling identity questions. Through direct speeches to the audience, she would share her journey of bringing together different parts of her identity.

For visual arts (texture), I would design a backdrop mixing traditional and modern materials - kente cloth with metallic threads, traditional gourds alongside modern materials, and traditional symbols on clear panels. Lighting would highlight different parts of this backdrop during the show. Performers would interact with these materials, sometimes adding new elements to show how culture constantly changes. By combining these three elements, the performance would create a rich experience showing how cultural identity is preserved yet evolves across generations.

Rubric

(a) Introduction and Basic Concepts

These are the foundational elements that establish understanding of key artistic terms.

- Definition of choreography – clearly explaining movement composition principles
- Definition of character – explaining expressive qualities in performance
- Definition of texture – clarifying layered elements in artistic presentation
- Thematic understanding – demonstrating comprehension of cultural identity as a theme

Any 3 points introduced @ 1 mark each = 3 marks

(b) Analysis of Choreography

These are the specific ways choreography can express cultural identity.

- Movement vocabulary – explaining culturally specific movements and their meanings
- Spatial patterns – analysing how space usage reflects cultural values
- Rhythmic elements – discussing how timing and rhythm connect to cultural traditions
- Symbolic gestures – identifying movements that carry cultural significance

Any 2 points @ 2 marks each = 4 marks

(c) Analysis of Character and Texture

These are the distinctive features showing how these elements convey cultural meaning.

- Character development – explaining how performers embody cultural roles
- Emotional expression – analysing how feelings connect to cultural narratives
- Textural layers – discussing how multiple elements create cultural depth
- Sensory qualities – explaining how visual/auditory textures evoke cultural associations

Any 2 features @ 2 marks each = 4 marks

(d) Creative Application

These are the elements that demonstrate innovative use of artistic concepts.

- Original ideas – presenting unique approaches to expressing cultural identity
- Adaptation of tradition – explaining how cultural elements are reimagined
- Problem-solving – discussing creative solutions to performance challenges

Any 2 elements @ 1 mark each = 2 marks

(e) Integration and Coherence

These are the specific ways the artistic elements work together effectively.

- Element relationships – explaining how choreography, character and texture connect
- Unified concept – demonstrating how separate elements create a cohesive whole
- Performance viability – showing practical understanding of how ideas would work

Any 2 reference points @ 1 mark each = 2 marks

Total = 15 Marks

WEEK 10

MCQs

1. B
2. C
3. B
4. B
5. C

ESSAY QUESTIONS

Question 1

Sample Answer

Stage presence in theatre refers to a performer's ability to command attention and connect with an audience through their physical presence, energy, and charisma. In musical performance, this concept is equally essential.

When musicians demonstrate strong stage presence, they engage the audience beyond just the sounds they produce. This includes how they carry themselves physically, their facial expressions, and their body language. For example, a vocalist with good stage presence might use hand gestures to emphasise emotional moments in a song, make eye contact with audience members, and physically embody the mood of the music.

For our rehearsal exercise, my classmate and I practiced performing the same 1- minute excerpt from "Akwaaba" twice—first without focusing on stage presence, and then with deliberate attention to it. During the first performance, we simply played the music correctly. For the second, we incorporated deliberate movement, facial expressions showing enjoyment, and directed our energy toward an imaginary audience.

The difference was remarkable. The second performance felt more engaging and emotionally impactful, even though the notes played were identical. We learned that stage presence creates a visual component that enhances the audience's experience and helps communicate the emotional intent of the music.

This exercise demonstrated that musical performance is not just auditory but also visual and energetic. By borrowing the theatrical concept of stage presence, musicians can transform technically correct performances into memorable experiences for their audience.

Rubric

(a) Understanding of Stage Presence Concept

These are the foundational elements that establish comprehension of performance presentation.

- Definition of stage presence – clearly explaining the concept and its importance in music
- Physical components – identifying aspects like posture, movement, and gesture
- Psychological elements – explaining confidence, connection with audience, and performance mindset

- Musical relationship – discussing how stage presence supports musical communication

Any 3 points introduced @ 1 mark each = 3 marks

(b) Description of Rehearsal Activities

These are the specific rehearsal processes used to develop stage presence.

- Exercise details – explaining specific activities conducted during rehearsal
- Participant engagement – describing how performers responded to the activities
- Progression – discussing how activities developed from basic to more complex skills
- Coaching methods – explaining how guidance was provided to improve presence

Any 2 points @ 2 marks each = 4 marks

(c) Observation of Performance Elements

These are the distinctive features observed during the performance practice.

- Body language – analysing how posture and movement contributed to presence
- Audience connection – discussing techniques used to engage listeners
- Confidence development – explaining how performers projected assurance
- Energy management – describing how performers maintained appropriate intensity

Any 2 features @ 2 marks each = 4 marks

(d) Analysis of Effectiveness

These are the elements that demonstrate understanding of impact and outcomes.

- Improvements observed – comparing presence before and after rehearsal activities
- Challenges identified – analysing difficulties encountered and how they were addressed
- Performance quality – explaining how presence affected musical delivery

Any 2 elements @ 1 mark each = 2 marks

(e) Reflection and Application

These are the specific insights that demonstrate deeper learning.

- Personal development – discussing individual growth in the understanding of stage presence
- Future applications – identifying how these skills could be applied in other contexts
- Critical evaluation – assessing the strengths and limitations of the approach

Any 2 reflection points @ 1 mark each = 2 marks

Total = 15 Marks

Question 2

Sample Answer

I have selected the visual arts term “contrast” to explore in relation to musical composition. In the visual arts, contrast refers to the arrangement of opposite elements to create visual interest

and emphasis. Artists use contrasts of light and dark, colour, texture, and size to create dynamic visual experiences.

In music, contrast functions similarly by juxtaposing different musical elements to create interest and emotional impact. Composers use contrasts of dynamics (loud versus soft), tempo (fast versus slow), texture (thick versus thin), and timbre (bright versus dark instrumental sounds). For my musical example, I created a 10-bar composition for piano that demonstrates contrast in multiple dimensions:

Bars 1-4: A forte (loud) section with thick chords in C major, played at a moderate tempo with staccato articulation. Bars 5-8: A sudden shift to piano (soft) dynamics, with a thin texture using only single notes in the right hand, played legato in A minor. Bars 9-10: A return to the opening material but with added bass notes to create even greater contrast with the middle section.

The contrast between these sections creates musical interest and emotional development. The loud, bold opening establishes confidence, while the quiet middle section creates intimacy. The return to the opening material, with modifications, gives a sense of coming full circle, but with a new perspective.

This exercise demonstrates how a concept from the visual arts can directly inform musical composition. By consciously applying the principle of contrast, I was able to create a more engaging and emotionally varied piece than if I had maintained the same dynamics, texture, and articulation throughout.

Rubric

(a) Introduction and Basic Concepts

These are the foundational elements that establish understanding of visual arts principles in music.

- Definition of visual arts term – clearly explaining the concept as used in the visual arts
- Musical application – identifying how the concept translates to musical contexts
- Conceptual relationship – explaining connections between visual and musical expressions

Any 3 points introduced @ 1 mark each = 3 marks

(b) Musical Example Development

These are the specific ways the musical example demonstrates the visual arts principle.

Structural elements – explaining how musical form reflects the visual principle

Sonic representation – analysing how sounds embody visual qualities

Creative approach – discussing original ways of translating visual concepts to sound

Technical execution – explaining how musical techniques achieve the desired effect

Any 2 points @ 2 marks each = 4 marks

(c) Application Analysis

These are the distinctive features showing how the principle was incorporated into music.

- Specific techniques – describing musical devices used to express the visual concept

- Expressive qualities – analysing how emotional aspects were translated across art forms
- Compositional choices – discussing decisions made to represent visual elements
- Listener perception – explaining how audiences might perceive the visual concept in sound

Any 2 features @ 2 marks each = 4 marks

(d) **Cross-Disciplinary Connections**

These are the elements that demonstrate an understanding of relationships among art forms.

- Analogous elements – comparing specific aspects that function similarly in both domains
- Medium-specific adaptations – analysing how concepts were modified for musical expression
- Aesthetic principles – explaining shared artistic values across visual and musical arts

Any 2 elements @ 1 mark each = 2 marks

(e) **Evidence and Technical Knowledge**

These are the specific references that demonstrate mastery of both domains.

- Appropriate terminology – using correct technical terms from both the visual arts and music
- Contextual examples – referencing relevant works from both artistic traditions
- Theoretical frameworks – showing understanding of formal principles in both disciplines

Any 2 reference points @ 1 mark each = 2 marks

Total = 15 Marks

WEEK 11

MCQs

1. C
2. B
3. C
4. A
5. B

ESSAY QUESTIONS

Question 1

Sample Answer

I recently watched a school choir performance centred on the theme of peace. The way the performers stood and moved made the message very clear. From the dance, I noticed their movement was slow and gentle, matching the soft rhythm of the song. This helped create a calm and peaceful mood.

From drama, I could see how they used gestures and facial expressions to show emotion. When they sang the sad part of the song, their faces looked serious, and their hands were held close to their chests, which showed deep feeling. This made me connect more with the message of the song. I also thought of visual arts, especially colour and line. The music sounded like a soft blue colour—calm and smooth. The melody moved up and down in a flowing way, like a curved line in a painting. Thinking of the music in this way helped me to imagine what the song was “painting” in my mind. Using these ideas from other arts made me enjoy the performance even more because I could see and feel more than just the sound.

Rubric (15 MARKS)

Application of Related Arts Terms (5 marks)

- 1 mark for using a term from drama correctly
- 1 mark for using a term from dance correctly
- 1 mark for using a term from the visual arts correctly
- 2 marks for showing a clear understanding of how these terms apply to the performance

Connection to Musical Experience (5 marks)

- 2 marks for clearly describing the music performance (what was performed, how it was presented)
- 3 marks for linking the arts terms meaningfully to the experience (e.g., describing how gesture added emotion, or rhythm supported movement)

Personal Insight and Reflection (5 marks)

- 2 marks for expressing personal feelings or reactions to the performance
- 2 marks for giving thoughtful observations about how the performance was enhanced by the artistic elements
- 1 mark for general impression

Total = 15 marks

Question 2

Sample Answer

Using terms from other art forms like drama, dance, and visual arts helps young musicians think more deeply about their performances. From drama, a musician can learn to show character and emotion. For example, if someone is singing a joyful song, they can reflect on whether their face and body language showed happiness, just like an actor would. From dance, terms like rhythm and movement help musicians think about how they use their bodies on stage. A singer might ask, “Did I move with the beat?” or “Was my timing in line with the others?” These questions can help improve confidence and stage presence. From the visual arts, words like texture and form help describe the sound itself. A performer can reflect by asking, “Was my tone rough or smooth?” or “Did the piece have a clear beginning, middle, and end like a good painting?” These kinds of reflections help young musicians not just perform but understand the artistic choices behind what they do.

For example, after one of my school band’s performances, I realised that our song had too many loud parts with no soft moments. I thought of it like a painting with only bright colours and no

shadows. That helped me learn that contrast and balance make music more interesting. Using these cross-arts terms helps musicians grow in creativity and awareness.

Rubric (15 MARKS)**Explanation of Each Art Form's Contribution (5 marks)**

- 1 mark for explaining how drama terms help with musical reflection
- 1 mark for explaining how dance terms help with musical reflection
- 1 mark for explaining how visual arts terms help with musical reflection
- 2 marks for explaining the combined value of cross-disciplinary thinking in music

Use of Relevant Examples (5 marks)

- 3 marks for giving clear, realistic examples from a classroom or performance setting
- 2 marks for connecting those examples back to the purpose of reflection and improvement

Evaluation and Creative Thinking (5 marks)

- 2 marks for evaluating how cross-arts thinking leads to growth in musical expression
- 2 marks for showing awareness of artistic decisions and their effect on performance
- 1 mark for providing original or thoughtful commentary

Total = 15 marks

SECTION 4: INTERMEDIATE PERFORMANCE READINESS THROUGH INSTRUMENTAL AND ENSEMBLE MUSICIANSHIP

STRAND: MUSIC PERFORMANCE PRACTICE

Sub-Strand: Major Instrument

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

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

Sub-Strand: Ensemble

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

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

*As indicated in **Section 3**, the End-of-Semester Examination will be conducted in Week 12. Kindly refer to **Appendix H** in this section for the Table of Specifications to guide you in setting the examination questions. Ensure that the questions comprehensively cover all learning indicators addressed from **Weeks 1 to 11**. Teachers are reminded to support learners in making informed decisions regarding their question choices.*

*Also indicated in **Section 2** of this manual, the Major Instrument and Ensemble Performance, which is a 'multi-term' course, commenced during Weeks 5 to 8 of the semester. It is expected that by Section 4 (Week 12), learners will have been assisted in making the best decisions regarding their skills assessment, evaluation, and piece choices. Teachers will have made provisions for the self-assessment, peer evaluation, and WAEC pieces consolidation forms to be placed under the custody of someone in, say, the School Library, or ICT Lab, or Photocopy*

Shop, where learners can have access to make their own copies to enable them to work independently as much as possible on one hand and collaborate on the other.

INTRODUCTION AND SECTION SUMMARY

This section guides learners through a ‘multi-term’ course that spans weeks 12 to 13. It is made up of essential phases of musical learning—beginning with self-assessment and peer evaluation of learners’ acquired skills, thoughtful repertoire selection, drawing attention to key skills involved in sight-playing/sight-reading, advancing through disciplined rehearsal, and culminating in presentation and reflection. Whether working individually on a major instrument or collaboratively in an ensemble, learners are expected to research, analyse, and justify their musical choices, prepare and refine pieces for performance, perform a piece of music at first sight without prior rehearsal, and demonstrate musical understanding through live or recorded presentations.

Strand: Music Performance Practice

Sub-Strand: Major Instrument

The weeks covered by the section are:

Week 12: Selecting and Justifying Solo Performance Pieces

Week 13: Rehearsal and Presentation of Solo Performance

Strand: Music Performance Practice

Sub-Strand: Ensemble

The weeks covered by the section are:

Week 12: Selecting and Justifying Ensemble Repertoire

Week 13: Rehearsal and Presentation of Ensemble Performance

SUMMARY OF PEDAGOGICAL EXEMPLARS

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

ASSESSMENT SUMMARY

Assessment in this section is designed to evaluate both the process and the product of learners’ instrumental and ensemble performance work. Learners are expected to demonstrate progress through structured activities such as singing performance, maintaining weekly practice

journals, and participating in rehearsals and presentations. Teachers assess learners' development using performance checklists that track posture, intonation, rhythm, tone quality and expressive interpretation. Each learner also compiles a portfolio containing annotated scores, personal reflections, audio or video recordings, and peer feedback. Final assessment includes a live or recorded performance evaluated for technical accuracy, musical expression, stage presence and ensemble coordination.

The weekly assessment strategies are:

Week 12: End of Semester Exams

Week 13: Discussion

Refer to the Teacher Assessment Manual and Toolkit - page **52**, for the discussion assessment strategy, as well as pages **66** and **74** for multiple-choice questions and an essay, which will feature in the semester examinations.

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

Indicator	DoK Level	Assessment Strategy/ or Mode
Research, analyse and justify the selection of pieces for performance	Level 4	Research
Prepare the piece, rehearse, evaluate, refine and present before a jury or in concert, and record the performance.	Level 3	Performance Checklist/ Recorded Performance
Prepare the pieces by practising, rehearsing, evaluating, and refining them for presentation, and finally recording the performance.	Level 3	Performance Checklist/ Recorded Performance
Appreciate one’s own and others’ performances by responding through analysing, interpreting, evaluating, and connecting through empathising and establishing inter-relationships.	Level 4	Portfolio

WEEK 12: SELECTING AND JUSTIFYING SOLO PERFORMANCE PIECES & ENSEMBLE REPERTOIRE

Learning Indicators

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

FOCAL AREA: RESEARCHING AND JUSTIFYING REPERTOIRE SELECTION FOR PERFORMANCE

Introduction

This week's lessons introduce learners to the critical process of repertoire selection, which is the foundation for effective performance. The teacher collects the self-assessment, peer evaluation, and WAEC pieces consolidation forms to understand learners' skills. The teacher again draws learners' attention to the key skills involved in sight-playing/sight-reading. In addition, whether preparing for solo instrumental work or ensemble participation, learners engage in guided research and analysis of musical pieces, considering factors such as style, difficulty level, expressive potential, instrumentation, and personal or group strengths. They develop and justify their choices using musical reasoning, drawing on theoretical understanding, historical context, and performance objectives. The aim is to foster informed decision-making, analytical thinking, and artistic purpose as learners select works that align with their skill level and communicate meaningful musical ideas.

Prescribed Scales and Technical Exercises

The C Natural Scale,

Scales up to two sharps (G and D Major),

Scales up to two flats (F and B^b Major),

Selection and Appraisal of Prescribed Pieces

Three musical pieces are selected for each instrument type.

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

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

Accessing Learning Materials

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

- Printed versions of scores

- PDF versions of scores,
- Instructional videos or guidelines.

Sight-Playing / Sight-Singing

Sight-reading is the ability to perform music at first glance without practising it beforehand. It brings together many essential skills that learners have been developing over time. Below are the key skill areas to focus on when guiding learners.

Music Literacy Skills

Note Recognition: Help learners quickly name and find notes on their instruments.

Rhythm Reading: Practise reading and clapping note values, rests, time signatures, and beats.

Key Signatures: Teach learners to recognise sharps and flats and to apply them while playing.

Clefs: Ensure learners can read the clef they are working with (e.g., treble, bass).

Thinking and Analysis Skills

Patterns: Train learners to notice familiar groups like scales, chords, or repeated rhythms.

Harmonic Awareness: Teach how to expect chord changes or cadences in tonal music.

Memory: Encourage holding short phrases in memory while playing.

Inner Hearing: Let learners imagine the sound of notes before playing (audiation).

Visual and Physical Coordination

Eye-Hand Control: Support learners to read and move their fingers or sing at the same time.

Reading Ahead: Teach eye-tracking so they can prepare for upcoming notes.

Grouping Notes: Help them see patterns like a full chord instead of reading one note at a time.

Technical Playing Skills

Instrument Fluency: Ensure they are confident using their instrument or voice.

Fingering: Teach quick decisions for smooth finger movements.

Expression: Show how to apply marks like staccato, legato, or loud and soft changes.

Keeping Time

Steady Beat: Practise staying in time—even with mistakes.

Tempo Awareness: Allow slowing down slightly for hard parts, without breaking the flow.

Confidence and Focus

Focus: Build strong concentration during practice and performance.

Staying Calm: Prepare learners for exams and performances by practising under pressure.

Recovery: Encourage them to keep going even after small mistakes.

Playing with Others (Ensembles)

Listening: Train learners to blend with others and stay in rhythm.

Conductor Cues: Teach them to follow simple hand signals or visual cues.

Learning Tasks

1. You are required to choose one musical piece from the prescribed list for your instrument (or voice).

Select one piece that you feel is most suitable for your current skill level and musical expression.

This will form the basis of your performance practice. Your task is to:

Listen to and review the selected piece for your instrument using the provided audio and score materials. Write a justification statement (100–120 words) explaining your choice. In your explanation, address the following:

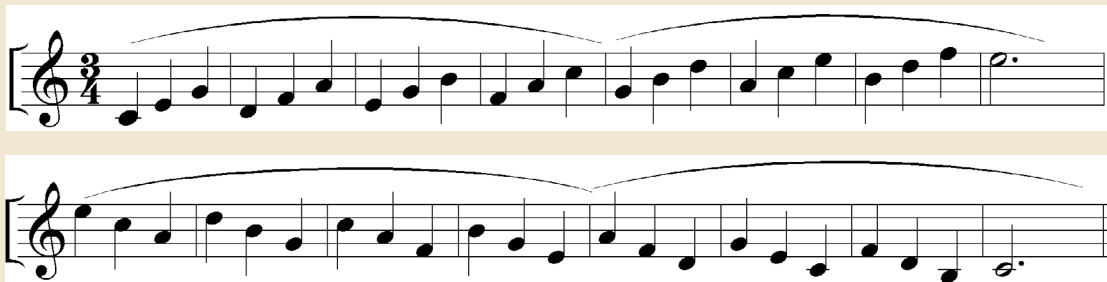
- Why is the piece rhythmically appropriate for you?
- Is the tempo manageable yet expressive?
- What technical skills does the piece challenge (e.g., posture, hold, fingerings)?
- How well can you manage intonation or diction in the piece?
- How does the piece align with your artistic goals or expressive strengths?

Submit your justification along with a copy of the selected score and indicate any additional resources (videos, recordings) you will use for practice.

- 2 (a) Voice Candidates: Sing the following exercises. You can sing to any of the syllables ah, oh, oo or in tonic solfa.

OR

- (b) Instrument Players: Play the following exercises, legato or staccato.



Pedagogical Exemplars

Guided Discovery

Using a guided discovery approach, learners are grouped to discuss their self-selected or prescribed musical pieces and collaboratively plan how to prepare for practice and performance. This approach builds ownership, planning skills and peer-supported learning.

Learning Steps

Group Discussion Prompt (Learner-Focused):

In small groups, learners discuss and document answers to the following:

- What is the style of the music (e.g., traditional, popular, classical)?
- How will you practice—individually or in a group?
- Where can you realistically practice (school, home, local centre)?
- Are there costs involved (e.g., transport, printing sheet music)?
- Do you have any physical limitations (e.g., health, mobility)?
- Are there any challenges with your facilitation arrangements?

Provide visual prompts or sentence starters for SEN learners. For GESI, ensure mixed and inclusive groupings and support participation of learners from marginalised backgrounds.

Assessment Orientation

After the discussion, introduce learners to the Major Instrument Learning Monitoring and Assessment form (MILMA) (cf. Annex 8). Explain its purpose, how their facilitator will complete it, and how it tracks their progress over time. For learners with low literacy, explain the MILMA orally with visual guides. Allow advanced learners to co-lead orientation or support others in understanding its components.

Repertoire Selection

Share prescribed pieces from Appendix I of the Music Syllabus. Encourage learners to choose one piece or alternatively, suggest familiar tunes from the local environment or digital platforms. Allow learners to choose pieces based on their skill level. For beginners, provide simplified versions; for advanced learners, recommend more challenging works.

Monitoring Plan (Teacher-Focused)

Design a two-week rotational schedule to meet with learners and assess their progress using the **Progress Assessment Checklist**. Learners may also visit facilitators off-campus (if institutional protocols allow) for individual guidance.

What the Teacher Should Do

1. Prepare structured prompts and question sheets to guide learner group work.
2. Facilitate group discussions, ensuring inclusion and that all voices are heard.
3. Clarify the purpose of MILMA and provide examples.
4. Supply a list of music pieces with varying difficulty levels.
5. Monitor progress through scheduled one-on-one meetings.
6. Use the *Progress Assessment Checklist* to document learner growth and engagement.

Use the *Progress Assessment Checklist* below.

Instrumental Music Progress Assessment Checklist

(To be used by the teacher/facilitator over the semester)

Learner Name: _____

Instrument: _____

Semester Period: _____

Teacher/Facilitator: _____

Assessment Criteria	Week 13	Week 16	Week 19	Week 22	Comments & Feedback
Attendance at scheduled meetings					
Practice of prescribed scales (C, G, D, F, and B ^b Major)					
Accuracy and fluency in technical exercise					
Familiarity with selected repertoire (2 pieces)					
Rhythm and tempo control					
Posture and instrument hold					
Intonation and tonal clarity					
Practice journal submission					
Reflection on challenges and progress					
Engagement with facilitator during contact hours					
Evidence of self-initiated improvement strategies					
Portfolio completeness (annotated score, practice log)					

General Progress Summary:

Facilitator Signature: _____ Date: _____

Learner Signature: _____ Date: _____

The teacher meets each student biweekly to review progress using this checklist.

Use the comment box to give brief, formative feedback or set targets for the next meeting.

Project-Based Learning (PBL)

Inform learners to submit a list of their chosen repertoire that they will work on continuously up to Week 24. This allows them to take ownership of their personal practice plan over an extended period.

Inform learners that they will be required to record one of their best dress rehearsals towards the end of the period. This recording will be used for a responding and connecting activity, where they reflect on their performance or that of others.

Facilitate a class discussion on key points to consider when responding to and connecting with music, such as:

- Emotional expression and intent
- Technical execution
- Cultural context and stylistic accuracy
- Personal growth and audience feedback

Provide a repertoire suggestion list with graded difficulty to support SEN learners and those unfamiliar with repertoire selection.

Allow verbal or visual journaling (e.g., drawing, video commentary) for reflections, catering for learners with diverse expression preferences or literacy challenges.

For advanced learners, encourage cross-genre repertoire or exploration of improvisation/ composition alongside performance. Ensure a gender-sensitive and culturally diverse repertoire of options to promote GESI inclusion.

Key Assessment Level: Practice Paper 1

Multiple Choice Questions

- Many people think about learning a musical instrument, but do not because they...
 - have not got enough time to practise.
 - do not know which instrument to choose.
 - cannot afford a musical instrument.
 - think it will be too difficult.
- If you play the saxophone, ...
 - you cannot play classical music.
 - there might be fewer opportunities to play classical music.
 - you can easily play in an orchestra.
 - you should only play jazz.
- Playing a popular solo instrument ...
 - is the best way to get into a band.
 - is only for people who are confident.
 - means you will always perform on your own.
 - can be a drawback if you want to play with others.
- Electric instruments ...
 - are too noisy if you live too close to other people.
 - cannot be played at night.
 - are best for public performances.
 - are a good idea to avoid disturbing other people.
- Before choosing an instrument, you should ...

- A. consider the size and weight of the instrument.
- B. avoid wind instruments if you are small and slim.
- C. reflect on your physical limitations.
- D. make sure you have the correct technique.

Essay Questions

- After researching multiple pieces, your ensemble is divided between two final options. Create a proposal that justifies your group's choice, referencing musical structure, technical demand, cultural relevance, and suitability for the intended performance setting. Your answer should not be less than 120 words.
- Your ensemble must select two contrasting pieces for performance. What steps would you take to research and justify your group's final selection, considering tempo, instrumentation, difficulty, and audience? Your answer should not be less than 120 words.

Hint



Conduct **Practice Paper 1**. It should cover the contents taught from Years 1 to 3. Refer to the **Table of Specification and Structure of the Paper** at the end of this section. Learners' papers should be marked immediately, and scores entered into the SAP.

PRACTICE PAPER 1 (MOCK)

STRANDS	Sub-Strands	Percentage Allocated (%)	No. of Questions	Focal Areas			Sub-strand Sub-total	DoK Levels				TOTAL
				Year One	Year Two	Year Three		1	2	3	4	
Musical Foundations and Music Business	Literature and Practice	60%	24	3	1	2	6	2	2	2		6
	Rudiments in Music			3	2	2	7	2	3	2		7
	Communication in Music and Related Arts			1	2	2	5	1	2	2		5
	Music Business			2	2	2	6	1	2	3		6
Music Theory and Composition	Text Setting and Melody Writing	30%	12	2	2	2	6	2	3	1		6
	Harmony			3	2	1	6	3	2	1		6
Music Performance Practice	Major Instrument and Ensemble	10%	4	2	1	1	4	1	2	1		4
Total		100%	40	16	12	12	40	12	16	12		40
Percentage				40%	30%	30%	100%	30%	40%	30%		100%

PAPER 2 - ESSAY**MUSIC - 2025**

Strand	Content Standards	Learning In- dicators	Sub-Strands	Structure & Scope	Mark Allocation 60%		DoK Levels				Question No.			
							1	2	3	4				
Music Theory and Composition	1	2	Theory and Com- position	(a) Melody Writing	Compulsory	30			*		1			
	1	2		(b) Harmony				*						
Musical Founda- tions and Music Business	1	3	Music Liter- ature and Practice	(a) Ghana- ian/African Music OR	15	Any 2 Option	30			*		2		
				(b) Diaspo- ra/Global					*					
	1	3	Com- muni- cation in Mu- sic and Related Arts	(a) Score Read- ing	10			Any one	15				*	3
				(b) African Per- for- mance OR	5						*			
				(c) Re- lated Arts	5						*			
	1	2	Music Tech- nology	15							*	4		
	1	3	Music Entre- pre- neur- ship	15						*		5		
	Total	6	15					60						

PAPER 3A - AURAL TEST

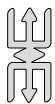
MUSIC

Strand	Sub-Strand	Content Standards	Learning Indicators	Question No.	Area of Assessment	Details	Mark	DoK Level			
								1	2	3	4
Music Theory and Composition	Aural Culture	1	3	1	Rhythmic Dictation	Simple Time (2/4, 3/4 – 8 bars) or 4/4 (4 bars) or Compound Time (6/8 – 4 bars); to be notated on monotone. <i>[For 4 bars, 2 marks each; for 8 bars, 1 mark each]</i>	8		*	*	
				2	Identification of Intervals	Identification of 6 intervals (major, minor or perfect). <i>[1 mark each]</i>	6		*	*	*
				3	Chords Recognition	Recognition of 6 chords (primary, secondary, seventh, or diminished—all in root position). <i>[1 mark each]</i>	6		*	*	*
				4	Cadences	Identification of 4 cadences (Perfect, Imperfect, Plagal, or Interrupted). <i>[2 marks each]</i>	8		*	*	
			3	5	Texture	Identification of 3 textures (Monophonic, Homophonic, or Polyphonic) <i>[2 marks each]</i> .	6		*	*	
				6	Form and Compositional Techniques	Identification of 3 items on musical form and compositional devices <i>[2 marks each]</i> .	6			*	*
				7	Ghanaian Subgenres	Identification of 5 musical elements of Ghanaian music subgenres <i>[2 marks each]</i> .	10		*	*	*
Total		1	6		Total		50				

PLC Session 12

45 minutes
Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous session, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand.
 - b. identify three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q).
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



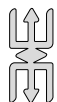
Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the *Values Learning Community Handbook* and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Use your app to plan and administer the mode of assessment for the Student Assessment Portal (SAP).
 - a. The key assessment for the week is ***Practice Paper 1***. Chat with your app to plan this assessment by reviewing or developing the assessment items/tasks and marking schemes/rubrics for the practice paper (NTS 3k-3q).

10 minutes
Content Exploration

5. As a subject group, select one problem or topic/idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through the problem individually for 3–4 minutes
 - c. the group then works through it together the problem, step by step
 - d. highlight the most common errors made at each step (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

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

Learning Indicators

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

FOCAL AREA: REHEARSAL, REFINEMENT, AND PRESENTATION OF PERFORMANCE REPERTOIRE

Introduction

This lesson guides learners through the final stages of musical preparation—bringing together technical skill, interpretive insight, and performance discipline. Whether working individually on a major instrument or collaboratively within an ensemble, learners engage in structured rehearsals designed to refine their accuracy, expression, and coordination. Through teacher and peer feedback, they evaluate their progress and make informed adjustments to enhance the quality of their performance. The process culminates in a live or recorded presentation, offering learners the opportunity to showcase their readiness and musicianship. Emphasis is placed on performance etiquette, confidence, and documentation through recording, which supports assessment, reflection, and portfolio development.

WAECE Practical Exams Schedule of Marks

Technical Exercises, etc.	= 10
One piece from List A	= 15
One piece from List B	= 15
Playing/Singing at sight	= 10
Total	= 50

Ensemble Performance Preparation and Presentation

Three concert scales are essential for ensemble playing:

B-flat Major

E-flat Major

F Major

Scales

Correct fingering and breath control (for wind players)

Accurate pitch and intonation

Smooth articulation and tone consistency

Appropriate posture and instrument hold

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

Preparation and Appraisal of Ensemble Pieces

Two ensemble pieces are selected for rehearsal and performance.

Evaluation of the pieces must be based on:

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

Dress Rehearsal

Simulating the Real Performance

Stage presence and movement

Transitions between sections or performers

Coordination with accompanists or ensemble

Refinement of timing, balance, and expressive interpretation

Reinforcement of confidence and focus under pressure

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

Live Presentation

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

Demonstrating professional etiquette, including:

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

Recording Process

Use of AI instruments for recording

Reflection and critique

Learning Tasks

1. Use the guiding questions below to discuss your ensemble's readiness and identify areas for final refinement.

Discussion Prompts:

How effectively will a rehearsal be held in your ensemble to maintain accurate pitch and intonation throughout the rehearsal?

Will there be any challenges with rhythmic precision or tempo consistency?

How will your stage presence (posture, movement, and transitions) affect your group's confidence?

What strategies will you use to maintain coordination and balance within the group?

2. After your ensemble has completed a full rehearsal run-through of the selected performance pieces, each member will complete a Performance Self-Assessment Sheet focusing on the following elements:

- Technical accuracy (intonation, articulation, fingering)
- Ensemble coordination (timing, balance, entrances/exits)
- Expressive detail (dynamics, phrasing, style)
- Stage etiquette (posture, presence, transitions)

Identify personal and group strengths, uncover areas for refinement, and practise giving and receiving artistic feedback respectfully—skills essential for readiness for the final presentation .

3. (a) Voice Candidates: Sing the following exercises. You can sing to any of the syllables ah, oh, oo or in tonic solfa.

OR

- (b) Instrument Players: Play the following exercises, legato or staccato.



Pedagogical Exemplars

Analytical Learning

Begin with the Old Locomotive Train Analogy for rhythmic movement and introduce James O. Froseth's Phonetic Rhythmic Syllables to internalise rhythmic patterns using voice and motion. For learners with SEN, provide visual icons or gestures linked to each rhythm syllable. Advanced learners may be tasked to create variations of the patterns or lead the warm-up.

Scales and Technique Drills

Guide learners through concert F, Bb, and Eb major scales using duple, triple, and quadruple metre. Vary tempo (slow to fast) and dynamics (pp to ff) to deepen control and expressive capacity. Learners with limited experience may use simplified scale patterns or fewer keys. Provide coloured fingering charts or audio references for those unfamiliar with the keys.

Sectional Practice

Break down the selected performance pieces into segments and assign regular in-class and home practice. Provide a checklist or guided reflection worksheet to help learners analyse fingerings, phrasing, or technical challenges in each segment. Group learners by proficiency levels for peer-supported practice. Let some learners record their renditions and reflect on them using a structured rubric or self-assessment guide.

Project-Based Learning (PBL)

Learners take responsibility for their musical development by selecting, justifying, and preparing their own repertoire over a designated rehearsal period (e.g., up to Week 24). This fosters long-term commitment, critical decision-making, and self-directed learning.

What to Do

1. Repertoire Selection and Justification:

Inform each learner to select 1–2 pieces to work on over the term. Provide a simple template or prompt for justification:

- why did you choose this piece?
- what do you hope to learn from it?
- what skills does it help you improve?

For GESI and SEN learners, offer a scaffolded form with prompts and examples. For advanced learners, encourage selecting contrasting genres or styles for breadth.

2. Public Display of Commitment

Collect all repertoire choices and post them on the Class Notice Board under “Practice Goals for the Term.” This helps build accountability, community motivation and rehearsal discipline.

3. Ongoing Reflection

Encourage learners to keep a simple weekly reflection log (written or voice-recorded) on their progress, challenges, and new insights. Allow learners to choose their reflection format (written, video, audio). Guide those unfamiliar with self-reflection by providing sentence starters or reflective questions.

Performance Evaluation Form

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

Criteria	Rating (1–5)	Comments
Tone Quality		
Rhythm & Timing		

Technique		
Expression / Dynamics		
Stage Presence		
Overall Performance		

The teacher finally discusses how the performances will be assessed at the end of the semester.

Remind learners that they will be required to record one of their best dress rehearsals for the responding and connecting activity at the end. The teacher finally discusses things worth noting when it comes to responding to and connecting with their music, or that of others.

Key Assessment Level 4: Reflection

Multiple Choice Questions

- During a rehearsal, you realise the group is losing timing. What should you do as the ensemble leader?
 - Ignore it and keep playing
 - Slow down deliberately
 - Signal the group to stop and restart with the correct tempo
 - Wait for the teacher to intervene
- How can documenting your rehearsal process in a journal improve your performance skills?
 - It encourages critical reflection and focused improvement
 - It helps you remember the names of your songs
 - It records mistakes for punishment
 - It reduces practice requirements
- Which of the following best describes the value of understanding cultural context when performing traditional music?
 - It helps with speed
 - It ensures correct note-reading
 - It brings authenticity and respect to the performance
 - It helps to shorten the piece
- A student is asked to justify their performance interpretation of a folk song. Which would be the most appropriate response?
 - "I just copied someone."
 - "I chose that tempo and phrasing to reflect the song's emotional tone and cultural origin."
 - "It was the easiest way to play it."

D. “I forgot the original version.”

5. In what way can performing music collaboratively improve personal musicianship?

A. Through learning from peers

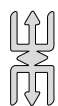
B. By making it less stressful

C. By allowing others to lead all decisions

D. By removing the need for individual practice

Essay

1. Briefly document the full rehearsal process for your ensemble’s performance, including initial challenges, evaluation tools used (e.g., recording reviews, peer critique), refinements made, and final outcomes. Reflect on how this process shaped your technical and expressive growth. Your answer should not be less than 150 words
2. During rehearsals, your ensemble struggles with balance and timing between sections. What strategies would you use to evaluate and refine your performance before presenting it in a concert or for assessment? Your answer should not be less than 150 words



Note

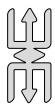
*Learners should be reminded that the final performance of their major instrument and ensemble before a jury will take place in **Week 22**, where it is recorded for appreciation as part of the portfolio assessment in **Week 23**.*

PLC Session 13

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week’s concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app

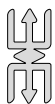
- The key assessment for the week is **reflection**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the reflection (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

- use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
- all teachers in the group work through a similar problem individually for 3–4 minutes
- the group then works through the problem together step by step
- highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

- Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
- After the enactment, ask for structured feedback from the group
 - was the concept explained in a way that a learner with no prior knowledge could follow?
 - were the examples grounded in contexts familiar to Ghanaian learners?

iii. did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section 4 Review

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

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 12

MCQs

1. B
2. B
3. D
4. D
5. A

ESSAY QUESTIONS

Question 1

Sample Answer

After thoroughly researching and discussing multiple pieces, our ensemble proposes performing Ephraim Amu's "Drum Conversations" alongside the "Traditional Kete Dance". We believe this pairing offers both musical and cultural depth. "Drum Conversations" features a clear structure with interlocking rhythmic patterns that demand strong coordination and precise articulation. It challenges our ensemble with syncopation and dynamic interplay, enhancing our technical skills. On the other hand, "Kete" is rooted in Ghanaian tradition and holds cultural

significance that resonates with our intended audience. Its expressive tempo shifts and call-and-response elements promote teamwork and balance. The piece's accessibility, combined with its historical and social relevance, makes it ideal for performance. Together, these works reflect a balance between contemporary African art music and indigenous heritage, showcasing both versatility and cultural identity.

Rubric

Musical Structure (3 marks)

3 marks: Clearly compares the structure of both pieces and explains why the chosen piece is stronger.

2 marks: Mentions structural features but gives a limited explanation.

1 mark: Barely refers to musical structure, or the explanation is unclear.

Technical Demand (3 marks)

3 marks: Accurately identifies and explains technical skills required for both pieces.

2 marks: Mentions some technical aspects with limited detail.

1 mark: Very little or no relevant discussion of technical demand.

Cultural Relevance (3 marks)

3 marks: Gives strong justification showing how the chosen piece reflects cultural values or traditions.

2 marks: Refers to cultural link but without much detail.

1 mark: Cultural relevance is weak or not discussed.

Suitability for Performance Setting (3 marks)

3 marks: Clearly explains why the piece fits the event and audience.

2 marks: Makes some connection to the performance setting.

1 mark: Little or no link made to the setting.

Overall Justification and Expression (3 marks)

3 marks: Well-organised and persuasive proposal with clear language.

2 marks: Mostly clear, but some parts may be unclear or weak.

1 mark: Poorly structured or difficult to follow.

Total = 15 marks

Question 2

Sample Answer

To select two contrasting pieces, our ensemble would begin by compiling a list of recommended or accessible repertoire across different styles, tempi, and genres. We would listen to recordings, read programme notes, and examine scores to understand the tempo, instrumentation, and technical requirements of each piece. Next, we would evaluate our group's current strengths—such as instrumental balance, ability to manage fast or slow passages, and overall performance readiness. We would also consider the nature of the audience, selecting one piece that is lyrical and expressive and another that is lively and rhythmically engaging to ensure variety. The goal is to contrast both mood and technique. Our justification would include how the selections

represent musical diversity, challenge us appropriately, and connect meaningfully with the audience, showcasing our versatility and musical interpretation in the chosen performance context.

Rubric

Research Process (3 marks)

3 marks: Clearly outlines thoughtful research steps such as listening, reading descriptions, and comparing key features.

2 marks: Mentions some research steps with limited explanation.

1 mark: Minimal or unclear research steps mentioned.

Consideration of Tempo and Instrumentation (3 marks)

3 marks: Clearly evaluates how tempo and instrumentation create contrast and suit the ensemble.

2 marks: Refers to tempo and instrumentation with basic comparison.

1 mark: Vague or no relevant discussion of tempo or instrumentation.

Consideration of Difficulty (3 marks)

3 marks: Explains how the group's skill level and technical abilities influence the selection.

2 marks: Mentions the difficulty level but does not explain deeply .

1 mark: Barely addresses or overlooks difficulty.

Audience Awareness (3 marks)

3 marks: Thoughtfully considers audience preferences or expectations in selection.

2 marks: Refers to the audience briefly but does not fully explore.

1 mark: No clear mention of audience consideration.

Overall Justification and Clarity (3 marks)

3 marks: Well-reasoned, clearly written justification with logical structure.

2 marks: Mostly clear, with minor gaps in reasoning or structure.

1 mark: Justification is unclear, unstructured, or weakly presented.

WEEK 13

MCQs

1. C
2. A
3. C
4. B
5. A

ESSAY QUESTIONS

Question 1

Sample Answer

During our first few rehearsals, we encountered several challenges—especially with maintaining a steady tempo and making clean entrances, particularly in the second piece where metre changes created confusion. To address these issues, we began recording our sessions and reviewing them together. This allowed us to spot inconsistencies in dynamics and articulation. We also introduced peer critiques, where each member provided constructive feedback on aspects like tone balance and phrasing. We created a rehearsal log to track progress and assign individual practice goals. Over time, we refined sections by isolating difficult phrases, rehearsing slowly, and gradually increasing tempo. We practised dynamic shaping, added expressive features like *rallentando* and accents, and coordinated body movement cues for synchronisation. Dress rehearsals focused on posture, stage etiquette, and transitions. By the final performance, we had developed stronger ensemble cohesion and musical expression. This process improved my technical control, deepened my interpretive confidence, and sharpened my ability to collaborate musically.

Rubric

Description of Initial Challenges (3 marks)

3 marks: Clearly explains specific technical and musical challenges faced at the start of rehearsals.

2 marks: Mentions challenges but with limited detail.

1 mark: Challenges are vague or not clearly explained.

Use of Evaluation Tools (3 marks)

3 marks: Thoughtfully describes evaluation methods such as recordings, peer critique, or feedback logs.

2 marks: Mentions evaluation tools briefly.

1 mark: Little or no mention of evaluation tools.

Rehearsal Refinement Strategies (3 marks)

3 marks: Clearly outlines how the group improved through targeted strategies (e.g., phrase work, dynamics, articulation).

2 marks: Some refinements described but not clearly linked to improvements.

1 mark: Refinements are not clearly explained or are too general.

Final Performance Outcome (3 marks)

3 marks: Clearly describes final results and shows awareness of ensemble improvement.

2 marks: Final performance is mentioned, but outcomes are vaguely described.

1 mark: Little to no reflection on final performance.

Personal Growth and Reflection (3 marks)

3 marks: Strong reflection on individual technical and expressive development.

2 marks: Some personal growth mentioned, but not in depth.

1 mark: Minimal or no reflection on personal growth.

Total = 15 marks

Question 2

Sample Answer

To address issues with balance and timing in our ensemble rehearsals, we would first record our sessions and listen back critically to identify the exact moments where sections fall out of sync. This would help us note recurring problems with entrances, dynamic contrast, and tempo stability. Next, we would rehearse in sectional groups—such as separating rhythm instruments from melody lines—allowing us to focus on intra-group coordination. Assigning section leaders to cue entries and manage transitions would also increase clarity and group responsiveness. Practising difficult sections slowly with a metronome would help us tighten rhythmic accuracy and internalise tempo. We would also hold structured feedback circles where each member reflects on what they hear and offers constructive input. Through these combined strategies, we would aim to refine dynamics, enhance group listening, and build tighter ensemble cohesion. This step-by-step approach would help us improve significantly before the final concert or formal assessment.

Rubric**Identification of the Problem (3 marks)**

3 marks: Clearly identifies timing and balance issues with specific rehearsal examples.

2 marks: Mentions general challenges without much detail.

1 mark: Vague or unclear identification of the problem.

Use of Diagnostic Tools (e.g., recordings) (3 marks)

3 marks: Appropriately suggests using tools like recordings or metronome for self-assessment.

2 marks: Mentions tools but lacks clear application.

1 mark: Little or no mention of helpful evaluation tools.

Rehearsal Techniques for Refinement (3 marks)

3 marks: Clearly describes strategies such as sectional practice, slow tempo work, or cueing.

2 marks: Some techniques mentioned, though not clearly linked to improvement.

1 mark: Minimal or unclear rehearsal strategies given.

Collaboration and Peer Feedback (3 marks)

3 marks: Includes peer feedback, sectional leadership, or active listening as part of the solution.

2 marks: Mentions collaboration but not strongly integrated.

1 mark: No clear peer interaction or support described.

Preparation for Final Performance (3 marks)

3 marks: Clearly shows how these steps would lead to better performance readiness.

2 marks: Final preparation steps mentioned but not fully developed.

1 mark: No clear mention of final performance readiness.

Total = 15 marks

SECTION 5: PROFESSIONAL PRACTICES IN THE MUSIC INDUSTRY

STRAND: MUSICAL FOUNDATIONS AND MUSIC BUSINESS

Sub-Strand: Music Business

Learning Outcome: Apply principles of event planning and management, business contracts and law, and media communication in the music industry.

Content Standard: Demonstrate knowledge of event planning processes, legal aspects of music business contracts, and effective media communication strategies for promoting musical events and products.

INTRODUCTION AND SECTION SUMMARY

This section focuses on practical skills in event planning, legal understanding, and communication in the music industry. Learners will begin by identifying the key stages in organising and managing successful music events, including budgeting, logistics, promotion, and evaluation. They will then examine the types of business contracts used in the music industry—such as performance, recording, and licensing agreements—and explore their legal implications. Finally, learners will develop media communication strategies to promote music products or events, considering platforms, target audiences, and messaging. Teachers will guide learners through project work, collaborative tasks, case studies, and research to promote strategic thinking, teamwork, and problem-solving. By the end of the section, learners will be able to:

- plan and manage music events,
- analyse music contracts, and
- create effective promotional strategies using media tools.

This section links closely with Creative Arts, ICT, and Social Studies, supporting entrepreneurial and communication skills.

The weeks covered by the section are:

Week 14: Planning and Managing Music Events

Week 15: Music Business Contracts

Week 16: Media Strategies for Music Promotion

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section encourages teachers to use a blend of practical, collaborative, and research-based strategies to prepare learners for real-life music business situations. Through project-based learning, learners take ownership of tasks such as planning a music event or designing a

promotional campaign. Experiential learning enables them to simulate real-world activities like contract discussions or event coordination. With collaborative learning, learners work in teams to solve problems, delegate roles and reflect on group outcomes. Information literacy is used to guide learners in researching legal concepts, promotional tools, and industry practices, while gamification boosts motivation through role-playing and creative competitions. Teachers act as facilitators—providing direction, clarifying roles and scaffolding tasks to meet varied learning needs. Learners are expected to demonstrate planning, analysis, communication and teamwork—skills essential for thriving in the music business.

ASSESSMENT SUMMARY

Assessment in this section focuses on applying business and communication skills through practical and reflective tasks. Learners will complete a debate, role-play and poster assessment to demonstrate their understanding of music event planning. These will assess their ability to identify key stages such as budgeting, scheduling and promotion. Learners will analyse different types of business contracts used in the music industry, evaluating terms, obligations and legal implications. To assess media communication skills, learners will develop and present promotional strategies using visual tools like posters or campaign boards. They will explain their target audience, platform choices and messaging techniques. The process encourages planning, collaboration and creativity, while the outcomes include written reports, presentations, and group projects. *The weekly assessment strategies are:*

Week 14: Role play

Week 15: Debate

Week 16: Poster Assessment

Refer to pages **41, 76 and 80** of the **Teacher Assessment Manual and Toolkit** for implementing these Assessment strategies

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

Indicator	DoK Level	Assessment Strategy/ or Mode
Identify and explain the key stages in planning and managing a successful music event.	4	Role play
Analyse different types of business contracts in the music industry and their legal implications.	4	Debate
Develop a media communication strategy for promoting a music event or product	4	Poster Assessment

WEEK 14: PLANNING AND MANAGING MUSIC EVENTS

Learning Indicator: *Identify and explain the key stages in planning and managing a successful music event*

FOCAL AREA: **PLANNING AND MANAGING SUCCESSFUL MUSIC EVENTS**

Introduction

This lesson should take learners through the key stages involved in organising a successful music event. These include identifying event goals, creating budgets, booking venues and performers, promoting the event and evaluating its outcomes. Learners will explore how effective planning helps avoid common challenges associated with events and contributes to overall success. Teachers will guide learners through practical group activities where they simulate music event planning from start to finish. Learners will be encouraged to take on roles such as event manager, finance officer or publicity coordinator, helping them understand teamwork and accountability. They will also learn basic project management skills such as scheduling, delegation, and evaluation. By the end of this unit, learners should be able to describe each stage of event planning, explain its purpose and apply this knowledge by designing a basic plan for a school or community music event.

Purpose of Music Events

A music event is any planned performance or gathering where music is presented to an audience. It can take many forms, such as a school concert, a community talent show, a choir festival, or a fundraising show. Before organising any event, it is important to understand its purpose. Some music events aim to entertain, while others raise awareness or collect funds for a cause. Identifying the goal of the event helps organisers plan better and make the right choices, such as who to invite, where to hold the event, and how to promote it. A good plan always starts with a clear idea of what you want to achieve and who the event is meant for.

Key Stages in Planning a Music Event

Planning a successful music event involves several important steps. First is setting clear objectives—deciding what the event is for and what success will look like. Next is budgeting—estimating how much money will be needed and how much might be raised through ticket sales or sponsorship. The venue must be booked early, and suitable performers should be invited and confirmed. Promotion is another key stage. The organisers must decide how to tell people about the event—whether through posters, announcements, social media, or personal invitations. This is known as publicity. Assigning roles and teamwork is also essential. For example, one person may handle finances, another may be in charge of sound equipment, and someone else may manage publicity. The team should also create a schedule or task list, setting deadlines for each stage of the preparation. On the actual day of the event, organisers must ensure everything runs smoothly—from sound checks and stage setup to ushering guests and coordinating performers. Each stage depends on proper communication and careful planning.

Practising Project Management in Music Events

Managing a music event is like leading a small project. It involves organising people, time, and resources to achieve a goal. One important skill is time management—using tools like calendars, checklists, and reminders to stay on track. Good organisers communicate clearly with their team, listen to ideas, and solve problems when they arise. Sometimes, things do not go as planned. For example, a performer might cancel, or the sound system might fail. That is why it is helpful to have a backup plan, called a contingency plan. Being flexible and prepared for challenges helps organisers stay calm and adjust quickly. Learning these skills through music event planning helps young people become responsible, confident, and creative leaders.

Evaluating a Music Event

After the event, the planning team should take time to reflect on what happened. This is called evaluation. They may ask questions like: “What went well?” What did not go as expected? What can we do better next time? Feedback can be collected from audience members, performers, and organisers. This could be done through short interviews, surveys, or a group discussion. The team may also write a short report or make a presentation about what they learned. Reflecting on the experience helps them grow and prepare for future events with more confidence. Evaluation is not just about finding faults; it is about learning and improving.

Learning Tasks

Learner Activity: “Plan Your Own School Music Show”

Instructions

In your group, imagine your class is organising a school music event (e.g., concert, talent show, or open mic).

Assign roles within your group: Event Manager, Budget Coordinator, Publicity Officer and Programme Planner. Together, complete a simple event planning template that includes:

- Event title and purpose
- Date, time, and venue
- Budget estimate
- Promotional plan
- List of performances
- Risk or challenge and how to solve it

Present your event plan to the class in 3–5 minutes.

Pedagogical Exemplars

Project-Based Learning

Assign learners to work in small groups to design a complete plan for a school-based music event (e.g., talent show, live band night, themed concert). Each group outlines the event’s purpose, budget, publicity strategy, performers and schedule. Learners present their plans to the class using posters, slides, or mock invitations. For learners with SEN or limited writing

skills, allow use of visual organisers or oral explanations. Advanced learners may be tasked to add a sponsorship proposal or a media coverage plan to enrich their presentations.

Experiential Learning

Organise a field trip to a live music event or show a recorded concert. Instruct learners to observe and document event-planning elements, such as sound setup, artist coordination, audience management, promotion, and event flow. Follow up with a reflective class discussion or a written/audio report linking observations to class concepts. Learners can choose their preferred report format (written, recorded, illustrated) based on their abilities and interests. Provide guided observation checklists for those unfamiliar with event planning or with attention challenges.

Collaborative Learning

Organise brainstorming sessions where learners discuss the steps needed to host a music event. In teams, they create a planning checklist and reflect on the specific responsibilities each member would take on if they were hosting the event. Assign roles based on learners' strengths (e.g., timekeeper, note-taker, presenter). Use colour-coded cards or role badges to help shy or SEN learners contribute comfortably.

Information Literacy

Learners research various music event formats—concerts, festivals, album launches—and analyse how the planning stages differ. They present their findings as an infographic, digital poster, or timeline outlining steps such as concept creation, promotion, logistics, and post-event review. Provide visual templates or software suggestions (e.g., Canva, PowerPoint) for learners who may struggle with layout or tech. Allow peer mentoring, where stronger learners guide others through the design process.

Key Assessment Level 3: Role Play

Multiple Choice Questions

1. A school music club plans a concert to raise funds for instruments. Which planning step ensures the event earns more than it spends?
 - A. Choosing colourful posters
 - B. Estimating attendance
 - C. Setting a publicity timeline
 - D. Preparing a realistic budget
2. During the planning of a music event, one learner is assigned to oversee sound, lighting, and stage arrangements. Which role best fits this responsibility?
 - A. Publicity Coordinator
 - B. Logistics Manager
 - C. Finance Officer
 - D. Master of Ceremony (MC)

3. A team planned a school music event with great performances, but had low attendance. What planning mistake likely caused this outcome?
 - A. The performers arrived late
 - B. Poor audience targeting and weak promotion
 - C. The venue had good sound equipment
 - D. The event ended too early
4. Which of the following best describes how event evaluation improves future music events?
 - A. It allows the team to repeat everything exactly
 - B. It encourages last-minute changes
 - C. It helps identify strengths and areas for improvement
 - D. It reduces the need for teamwork
5. You are leading a team to organise a community music night. After setting goals and choosing a venue, what is the next logical step?
 - A. Assign roles and create a task schedule
 - B. Design t-shirts for performers
 - C. Buy snacks for the audience
 - D. Start writing thank-you notes

Essay Questions

1. Imagine your school has asked you to lead the planning of a music event to raise funds for musical instruments. In not less than 150 words, describe the key stages you would follow to plan the event, the roles you would assign to team members, and how you would ensure the event is successful.
2. Reflect on a group music event you have participated in or observed. Evaluate how the event was planned and managed by discussing what worked well, what challenges were faced, and how the planning could have been improved using the correct event planning stages. Your answer should not be less than 150 words.

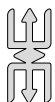
PLC Session 14

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).

3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

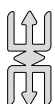
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **role play**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the role play (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

- a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
- b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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- 7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
- 8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
- 9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 15: MUSIC BUSINESS CONTRACTS

Learning Indicator: *Analyse different types of business contracts in the music industry and their legal implications*

FOCAL AREA: **UNDERSTANDING MUSIC BUSINESS CONTRACTS AND LEGAL RESPONSIBILITIES**

Introduction

This week's lessons will expose learners to the exploration of various types of business contracts commonly used in the music industry, including performance contracts, recording agreements, publishing deals, and licensing arrangements. They will examine what these contracts contain, why they are important, and how they protect the rights of musicians, producers, and event organisers. Teachers will guide learners through real or simplified sample contracts, helping them identify common clauses, such as payment terms, copyright ownership, duration, and conditions for termination. Learners will be encouraged to think critically about how these terms affect artists and the legal consequences of breaching agreements. By the end of the lesson, learners should be able to identify and compare different types of music contracts, explain their key components, and reflect on their legal and financial implications in real-world music settings.

Types of Music Industry Contracts

Learners explore different contracts used in the music business, such as performance contracts (for concerts or shows), recording contracts (with record labels), publishing contracts (for songwriters and composers), and licensing agreements (for music use in films, ads, etc.). Understanding the purpose and application of each contract type is essential for protecting rights and earnings.

Key Components of a Music Contract

This topic covers common elements found in music contracts, including the parties involved, payment terms, duration, territory, copyright ownership, exclusivity, and termination clauses. Learners will be guided to read and interpret these clauses and understand their practical meanings and implications.

Legal Implications of Contract Terms

Learners examine how contract terms create binding obligations. This includes the legal effects of signing a contract, such as enforcing payment, ownership rights, performance duties, and liabilities. Emphasis is placed on understanding how contracts protect all parties and what happens if terms are unfair or not followed.

Consequences of Breach of Contract

This section explains what happens when one party fails to meet its contractual terms. Learners will learn about legal remedies, such as compensation, contract termination, and lawsuits. Real-life music-industry examples help illustrate the risks of not honouring agreements.

Comparison Between Recording and Publishing Contracts

Learners compare the purpose and structure of recording contracts (focused on sound recording and performance) with those of publishing contracts (concerned with songwriting and composition rights). They will analyse how each contract benefits different players in the music industry and the rights it secures.

Learning Tasks

Divide learners into small groups.

Give each group a simplified sample contract (e.g., performance contract, recording deal, or publishing agreement).

Ask each group to:

- a. Highlight or label important clauses (e.g., payment, responsibilities, copyright, duration).
- b. Explain what each clause means in simple terms.
- c. Discuss: “Is this a fair contract for the artist? Why or why not?”

Each group presents their findings to the class in a short report or poster format.

Pedagogical Exemplars

Collaborative Learning

Group learners to review simplified music contracts (e.g., performance agreements, recording deals). Each group analyses one type of contract and presents its key components, such as duration, payment, ownership, and obligations. A peer-led Q&A session follows to encourage discussion and clarification.

Provide colour-coded, chunked versions of contracts for SEN learners or those unfamiliar with legal language. Assign roles in groups (reader, note-taker, summariser, presenter) to cater for different strengths and engagement levels. Advanced learners may be challenged to identify potential loopholes or suggest improvements.

Information Literacy

Distribute sample clauses or excerpts from real-life music contract disputes (e.g., royalty disagreements). Learners research common legal terms like “exclusive rights,” “advance,” “royalty split,” and explain how these affect artists. Offer a glossary of key terms and visual examples (e.g., flowcharts showing money distribution) to scaffold learning for learners with limited literacy skills. Allow learners to present their findings in different formats (slide, video summary, infographic) to accommodate diverse learning styles. Pair learners for peer support during research.

Project-Based Learning

Learners simulate a contract negotiation between an artist and a music producer or event organiser. Using given prompts (e.g., artist name, date, payment, terms), they draft a simple agreement and present it for peer review. Provide a contract template or sentence starters for learners needing additional structure. Allow oral presentations or role-plays in place of written

submissions for those with writing challenges. Encourage advanced learners to include optional clauses (e.g., cancellation terms, media rights) to deepen understanding.

Key Assessment Level 3: Case Study

Multiple Choice Questions

1. A Ghanaian artist signs an agreement allowing a company to use her song in a TV advert, while retaining all rights to the composition. What type of contract is this?
 - A. Performance contract
 - B. Publishing contract
 - C. Licensing agreement
 - D. Recording contract
2. Which of the following best explains why a termination clause is crucial in a music contract?
 - A. It sets the total number of songs to be recorded
 - B. It defines when and how either party can legally end the agreement
 - C. It outlines the artist's stage performance attire
 - D. It provides a list of acceptable recording studios
3. An emerging artist signs a recording deal that unknowingly gives the label full ownership of all future works. What legal implication is most likely to arise?
 - A. The artist loses control over future creative works
 - B. The label must share profits equally
 - C. The artist cannot perform live without approval
 - D. The label is required to cancel the contract in 6 months
4. A music promoter fails to pay an artist after a performance despite a signed agreement. What is the most appropriate legal action the artist can take?
 - A. Sign a new contract
 - B. Ask the promoter for a future gig
 - C. Report the promoter to the music union only
 - D. Sue for breach of contract and claim damages
5. Which statement best compares a recording contract to a publishing contract?
 - A. Recording contracts focus on lyrics, while publishing contracts focus on live performances
 - B. Recording contracts secure song ownership, while publishing contracts license sound recordings
 - C. Recording contracts focus on sound recordings and performances, while publishing contracts manage songwriting rights and royalties

D. Recording contracts are only verbal, while publishing contracts are always written

Sample Case Scenarios

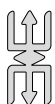
1. A rising music artist is about to sign both a recording contract and a publishing contract. Critically analyse the purpose of each contract, compare its main terms (such as rights, royalties, and obligations), and evaluate how each contract can impact the artist's career in the long term. Your answer should not be less than 120 words.
2. You are managing a music group that wants to license its song for a local TV commercial. Describe how a licensing agreement would be structured. Identify and explain at least four key clauses to include and analyse how each protects the interests of the group. Your answer should not be less than 120 words.
3. You have been appointed as the event manager for a school music concert. Explain how you would plan the event from start to finish. Include your goals, budgeting, venue selection, team roles, promotion, and how you would evaluate the event. Justify how each step contributes the success of the event. Your answer should not be less than 120 words.
4. Imagine a past school music event failed due to low turnout and poor coordination. Propose a revised event plan to avoid these issues. Explain how your new plan will improve promotion, budgeting, teamwork, and audience engagement. Justify your choices. Your answer should not be less than 120 words.

PLC Session 15

45 minutes

Planning & Reviewing the Learning Plan

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 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
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Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.

- *Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.*

4. Plan the week's key assessment with your app

- The key assessment for the week is **case study**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the case study (NTS 3k-3q).

10 minutes Content Exploration

- As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
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WEEK 16: MEDIA STRATEGIES FOR MUSIC PROMOTION

Learning Indicator: *Develop a media communication strategy for promoting a music event or product*

FOCAL AREA: DESIGNING MEDIA COMMUNICATION STRATEGIES FOR MUSIC PROMOTION

Introduction

In this week's lessons, learners will be guided to develop effective media communication strategies to promote music products or events. They will explore how to identify target audiences and select appropriate communication platforms—such as radio, posters, social media, and influencer outreach—to deliver promotional messages. Teachers will support learners through practical activities like creating promotional posters, campaign plans, or short adverts. Learners will be encouraged to tailor their messages to specific audiences and explain their platform choices. They will also reflect on the role of clear communication in building brand identity and audience engagement in the music business. By the end of this unit, learners should be able to plan, design, and present a promotional campaign for a music product or event, justifying their choices in terms of audience reach and effectiveness.

Media Communication in the Music Industry

Media communication in music involves the ways artists and organisers share messages with the public to promote music products or events. These could include songs, concerts, albums, or brand launches. Good communication strategies are designed to inform, attract, and persuade the audience to engage with the music product—either by attending the event or supporting the brand. Learners need to understand the difference between simply sharing information and using planned strategies that have a clear purpose and audience.

Identifying the Target Audience

A target audience is the specific group of people you want to reach with your music promotion. For example, if you are promoting a youth concert, your audience might be teenagers and young adults. If you are promoting a gospel event, the audience might include church members and families. Knowing who your audience is helps you choose the right language, images, and communication platforms to reach them effectively. Learners should consider the age, interests, and location of their audience when designing a campaign.

Selecting Appropriate Communication Platforms

There are many platforms you can use to promote music—each with its own advantages. These include:

Posters and Flyers: Good for local events and school environments.

Radio and Announcements: Useful for reaching community members who may not use social media

Social media (Facebook, Instagram, TikTok): Great for reaching young people and building fast engagement

Influencer Outreach: Asking a known personality to share your event or product can reach large audiences quickly

Learners will compare these options and select the most suitable ones for their specific audience and message.

Creating Promotional Content

Once the audience and platform are decided, learners will design their promotional materials. This might include:

Writing a short advert script for radio or online

Creating a poster with the event details and images

Designing a social media post with a catchy message, hashtags, and a call to action

In creating content, learners will focus on clear communication—making sure the message is easy to understand and attractive. They will also consider the importance of visual appeal, language choice, and timing of release.

Explaining and Justifying Communication Strategies

It is not enough to create a poster or post—it is important to be able to explain why you chose a particular platform and message style. Learners will reflect on how their strategies are designed to reach the target audience and promote the music product effectively. They will also discuss how their communication builds the image or identity of the event or music product. This builds critical thinking, presentation skills, and confidence.

Learning Tasks

1. Divide learners into small teams or let them work individually.
2. Each group selects or is assigned a music product (e.g., a new school anthem, learner performance, album, or concert).
3. Using chart paper or digital slides, learners should design a media strategy that includes:
4. The target audience (e.g., learners, parents, music fans)
The promotion platform(s) (e.g., posters, Instagram, WhatsApp flyers, school radio)
A promotional message/slogan
A mock-up (poster, sample ad, or script)
5. Groups pitch their campaign to the class in 3–5 minutes. The class votes or gives peer feedback.

Pedagogical Exemplars

Information Literacy

Provide learners with samples of music adverts, social media posts, or event flyers. Guide them to research how artists promote music across different platforms. Focus on analysing audience targeting, persuasive language, and visual design. Learners then extract key techniques and apply them in designing their own strategies. Give annotated examples and a checklist to support learners unfamiliar with media literacy. Provide text-to-speech tools or visual aids for SEN learners and allow advanced learners to compare local and international promotional strategies or suggest improvements.

Project-Based Learning

Assign learners to a real or imaginary music product (e.g., a school concert, EP release). In teams or individually, they must design a full promotional plan—audience analysis, platform selection, slogan creation, and visual content. Final outputs may be presented as a poster, video pitch, or digital slideshow. Provide templates for planning and visuals for learners who need more structure.

Allow oral presentations for learners with writing difficulties, and advanced learners may include budgeting and scheduling components or plan for cross-platform campaigns.

Gamification

A. Media Crisis Game

Each team receives a mock challenge (e.g., an event cancellation, bad press). They quickly formulate a media response and present it. Points are awarded for creativity, clarity, and professionalism. Assign roles in teams (writer, speaker, planner) based on learners' strengths. Use sentence starters or sample phrases for learners who struggle with language. For GESI inclusivity, encourage teams to consider how responses are shaped by diverse audience needs.

B. Digital Scavenger Hunt

Learners browse selected online platforms (school-safe or curated) to identify effective elements in music promotion. They list examples of slogans, visuals, tone, or layout. The team with the most accurate and creative finds wins. Provide guided questions or web links to reduce cognitive load for SEN or struggling learners. Advanced learners may create their own criteria for evaluating promotional content, but for less experienced learners, encourage pairing with tech-savvy peers.

Experiential Learning

Learners assume roles (e.g., media officer, designer, copywriter) to simulate a media planning task. They create promotional content for a mock or real school event, post campaigns physically or digitally for peer feedback. Alternatively, arrange interviews with music marketers or visits to media houses, or engage learners in an actual school/community campaign. Provide role cards with clear descriptions to guide learners. Allow multiple formats for campaign submission (audio, poster, slideshow), and for learners with mobility or attention challenges, use video footage of events or pre-recorded interviews in place of physical excursions.

Key Assessment Level 3: Poster Presentation

Multiple Choice Questions

1. Which of the following best explains why selecting the right media platform is important in promoting a music event?
 - A. It guarantees people will buy tickets.
 - B. It ensures more money is spent on promotion.
 - C. It helps the message reach the target audience.
 - D. It makes the event more expensive.
2. A music promoter is targeting high school students for a new artist's single. Which media strategy is most appropriate?
 - A. Air adverts only on early morning radio shows.
 - B. Use TikTok challenges and Instagram posts.
 - C. Print long newspaper articles.
 - D. Share posters only at banks.
3. How does understanding your target audience help when planning a media communication strategy?
 - A. It increases the ticket prices for the event.
 - B. It helps choose the right language and platform.
 - C. It reduces the number of people reached.
 - D. It allows you to cancel the event.
4. What is the main reason for using visual branding (colours, fonts, logos) in a promotional strategy?
 - A. To make the text harder to read.
 - B. To reduce interest in the event.
 - C. To help audiences recognise and remember the product.
 - D. To make printing more expensive.
5. Which of these BEST justifies the use of posters in a local music promotion campaign?
 - A. They are expensive and hard to produce.
 - B. They help reach only people in offices.
 - C. They are only useful in digital marketing.
 - D. They are effective for reaching community members

Sample Poster Design Tasks

1. A popular artist is planning to launch a new Afrobeat single. As a media strategist, design a media communication plan to promote the release. Identify the target audience, justify the media channels you will use, and explain how your strategy will build audience

engagement and brand identity. Marks will be given for clarity of language and use of music Business terms. Your answer should not be less than 120 words.

2. Imagine you are helping to promote a school music concert. Develop a media communication strategy that uses both digital and traditional tools. Justify how each tool helps you reach different parts of your target audience and explain how your message will be tailored for each platform. Make a poster presentation for you work.

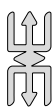
Your answer should not be less than 120 words.

PLC Session 16

45 minutes

Planning & Reviewing the Learning Plan

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- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

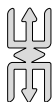
4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **poster presentation**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the presentation (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

- a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
- b. all teachers in the group work through a similar problem individually for 3–4 minutes
- c. the group then works through the problem together step by step
- d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e–3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a–1b, 1e–lg, 2c, 2e, 2f, 3c–3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section 5 Review

In this section, learners explored key professional practices in the music industry, focusing on event planning, business contracts, and music promotion. They began by identifying the main stages of planning and managing a music event—such as budgeting, scheduling, and publicising—and applied these through simulated projects and group tasks. Next, they examined different types of business contracts used in the music industry, including performance and recording agreements. Learners analysed contract terms, discussed their legal implications, and learned how contracts protect the rights and responsibilities of those involved. Finally, learners developed their own media communication strategies to promote a music event or product. They identified target audiences, selected platforms, and created posters or campaign messages to showcase their ideas. Through these activities, learners built practical skills in teamwork, communication, planning and legal awareness—preparing them for real-world experiences in the music business.

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 14

MCQs

1. D
2. B
3. B
4. C
5. A

ESSAY QUESTIONS

Question 1

Sample Answer

If I were leading a school music event to raise funds, I would begin by setting a clear goal: to raise enough money to buy at least three new musical instruments. This objective would guide every stage of our planning. First, I would prepare a budget, listing estimated costs like venue, sound equipment, and publicity. I would also estimate possible income from ticket sales and donations.

Next, I would book the school hall as our venue and invite student performers and local musicians to take part. I would send invitations early and ask each performer to confirm in writing. For publicity, we would design posters and schedule social media posts. We would also make school announcements and ask teachers to spread the word. Timing would be important—promotion should begin at least two weeks before the event.

I would assign team roles to classmates. One would serve as the finance officer to track spending, another as the publicity coordinator, and I would take the role of event manager. We would meet weekly, use a checklist to follow our schedule, and divide tasks fairly based on strengths. On the day of the event, we would manage the programme flow, set up the stage, and assign ushers to welcome guests. After the event, we would count the funds raised, review feedback,

and write a short report on what went well and what could be improved. These steps would help us reflect and plan better next time.

Rubric (15 MARKS)

Identification and explanation of event planning stages (6 marks)

Clear description of at least 3 key stages: objectives, budgeting, promotion, booking, etc.

(Any 3 @ 2 marks each = 6 marks)

Assignment of team roles and responsibilities (5 marks)

Appropriate role identification and explanation of duties

(Any 3 @ 2 marks each = 6 marks)

Evaluation of success strategies and reflection (3 marks)

Includes how success is measured (e.g., fundraising goal, audience feedback) and lessons learned

(Any 3 @ 1 mark each = 3 marks)

Total = 15 marks

Question 2

Sample Answer

I once participated in a school concert organised by the music club. The goal was to entertain parents and showcase students' talents. One thing that went well was the promotion—students designed creative posters and used WhatsApp to send out invitations. As a result, we had a large audience. However, there were challenges. The budget was not well managed, and some items, like microphones, were booked late, causing last-minute stress. The event started late because the programme was not properly scheduled, and the performers were not sure when to go on stage.

If I were part of the planning team, I would suggest using a clear task schedule, assigning team members specific roles like sound manager and performer coordinator. I would also propose a checklist to keep track of deadlines. The event would have been better if the team had followed key planning stages like early booking, assigning duties, and reviewing the setup before the show started.

Rubric (15 marks)

Evaluation of what worked well and why (5 marks)

Accurate observation and application of planning knowledge

Any 5 points @ 1 mark each = 5 marks)

Identification of planning weaknesses or challenges (5 marks)

Realistic issues described with understanding of what went wrong

Any 5 @ 1 mark each = 5 marks)

Suggestions for improvement using planning stages (5 marks)

Reasonable, clear solutions linked to planning stages (e.g., scheduling, budgeting, delegation)

Any 5 @ 1 mark each = 5 marks)

Total = 15 marks

WEEK 15**MCQs**

1. C
2. B
3. A
4. D
5. C

ESSAY QUESTIONS**Question 1****Sample Answer**

A recording contract focuses on the production and distribution of sound recordings, while a publishing contract manages the rights to the musical composition (lyrics and melody). In a recording deal, the label usually owns the master recording and pays the artist royalties from sales or streams. In contrast, a publishing deal allows the publisher to promote the artist's songs for use in movies, adverts, or performances and collect royalties on behalf of the artist.

Both contracts involve rights and responsibilities. The recording contract might require the artist to release a certain number of albums, while the publishing deal might include co-writing obligations or advances. Long-term impacts include loss of creative control in the recording contract if the label controls the music direction. However, publishing contracts can increase exposure if the publisher actively places songs.

Rubric (15 MARKS)

Clear explanation of each contract type – 4@ 2 marks each = **8 marks**

Comparison of key terms (rights, royalties, obligations) Any 2 @ 2 marks each = **4 marks**

Evaluation of long-term impact – 3 marks

Total = 15 marks

Question 2**Sample Answer**

A licensing agreement allows the group to give permission for their song to be used in a specific way, without giving up ownership. It should clearly define the scope of use—such as allowing the song only for the TV advert, not other platforms. The duration clause will state how long the license is valid (e.g., 6 months or 1 year). A royalty or flat-fee clause will set the amount the group earns from usage. Lastly, a termination clause will outline conditions for ending the agreement if the terms are broken. Each of these clauses protects the group. The scope clause prevents misuse, the duration clause controls how long others can benefit from the song, and the payment clause ensures fair compensation. The termination clause gives legal power to act if the terms are not followed.

Rubric (15 MARKS)

Clear description of licensing agreement – 3 marks

Identification and explanation of at least four clauses – 4@ 2 marks each = **8 marks**

Analysis of how clauses protect the artist – Any 2 @ 2 marks each = **4 marks**

Total = 15 marks

Question 3

Sample Answer

To plan a successful school music concert, I would begin by setting clear goals—such as entertaining the school community and raising GH 1,000 for the music club. I would then prepare a budget that includes all expected costs like venue setup, sound equipment, and refreshments, and make sure ticket prices cover these. Next, I would choose a suitable venue, like the school hall, and ensure it has space and a power supply. I would assign team roles: someone to handle publicity (posters and social media), another to handle ticket sales, and one for performer coordination.

Promotion would include creating posters, announcing during assembly, and using WhatsApp groups to spread the word. On the day of the event, I will ensure the programme flows well, and logistics like chairs, microphones, and security are ready. After the concert, I will evaluate success based on attendance, profit, and audience feedback. Each step ensures the event is well-organised and achieves its goal.

Rubric (15 Marks)

Clearly stated event goals (Entertaining the school community, raising funds, etc.)

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

Logical and realistic budgeting steps (Any 4 @ 1 mark each = **4 marks**)

Promotion tools explained and justified (Any 4 @ 1 mark each = **4 marks**)

Evaluation strategy and reflection

(2 marks for each explained = **4 marks**)

Total = 15 marks

Question 4

Sample Answer

The failed event had a poor turnout because it was not well-advertised and lacked clear team roles. If I were to revise the plan, I would first gather a strong team and assign roles—one person for promotion, one for ticket sales, one for stage coordination, and another for budgeting. For promotion, I would use colourful posters, social media posts, and student ambassadors to spread the word. I would also start promotion two weeks early. To improve budgeting, I will plan all costs and set reasonable ticket prices to break even.

To ensure better coordination, I will hold weekly team meetings and use a checklist to track progress. For audience engagement, I will include popular student performers, interactive segments like “audience karaoke”, and rewards like free T-shirts. This new plan is more structured and audience-focused, which increases the chance of success.

Rubric (15 Marks)

Identification of past event issues (Any 2 @ 2 marks each = **4 marks**)

Improved promotion strategies explained (Any 2 @ marks each = **4 marks**)

Budget and team coordination improvements (Any 3 @ 1 mark each = **3 marks**)

Audience engagement ideas (Any 2 @ 1 mark each = **2 marks**)

Justification and reflection (1 mark for each = **2 marks**)

Total = 15 marks

WEEK 16

MCQs

1. C
2. B
3. B
4. C
5. D

ESSAY QUESTIONS

Question 1

Sample Answer

To promote the Afrobeat single, I will first identify the target audience—urban youth aged 15 to 30 in Ghana and Nigeria who frequently use social media and listen to streaming platforms like Boomplay and Spotify. I will use Instagram, TikTok, YouTube, and Twitter for promotion. TikTok challenges can go viral among youth, while Instagram stories and reels can show behind-the-scenes clips. A YouTube premiere of the music video will create excitement, and Twitter will support conversation and fan interaction.

I will also use radio stations like YFM and Hitz FM for interviews and airplay. This mix of online and offline platforms ensures a broad reach. To build brand identity, I will ensure consistent visuals, using colours, fonts, and the artist's logo across all platforms. Engaging fans with countdowns, giveaways, and live chats will create anticipation and emotional connection.

Rubric (15 MARKS)

Clear identification and understanding of target audience – Any 4 @ 1 mark each = **4 marks**

Appropriate selection and justification of media channels – 5 @ 1 mark each = **5 marks**

Explanation of audience engagement and branding strategies – Any 3 @ 2 marks each = **6 marks**

Total = 15 marks

Question 2

Sample Answer

For the school concert, my target audience includes students, parents, teachers, and community members. To reach students, I will use digital platforms like WhatsApp, Instagram, and TikTok. These platforms are fast, interactive, and allow the use of videos, countdowns, and fun graphics to grab students' attention. To reach parents and teachers, I will use traditional tools like printed posters, announcements at school assemblies, and local radio stations. Posters will be displayed in schools and churches, using clear visuals and event details.

The message will be tailored for students, short and energetic messages with music clips will be used. For adults, messages will highlight discipline, student talent, and the event's educational

value. This strategy ensures that each group receives a message that makes sense to them, increasing attendance and support for the concert.

Rubric (15 MARKS)

Identification of appropriate digital and traditional tools – Any 5 @ 1 mark each = **5 marks**

Justification of how each tool reaches different audience segments – 5@ 1 mark each = **5 marks**

Tailoring of message for each audience type – Any 3 @ 1 mark each = **3 marks**

Clarity of language and use of Business terms (2 @ 1 mark each = **2 marks**

Total = 15 marks

SECTION 6: ADVANCED LISTENING AND COMPOSITIONAL TECHNIQUES IN MELODY WRITING AND TEXT SETTING

STRAND: MUSIC THEORY AND COMPOSITION

Sub-Strand: Aural Culture

Learning Outcome: *Identify complex textures, distinguish subtle variations in traditional Ghanaian music, and trace thematic developments in art music compositions.*

Content Standard: Demonstrate the understanding of textural layering in traditional Ghanaian music and its contextual transformation of themes in art music.

Sub-Strand: Melody Writing and Text Setting

Learning Outcome: *Plan and compose an original melodic piece with appropriate text setting, demonstrating creativity and understanding of melodic structure.*

Content Standard: Demonstrate understanding of knowledge of melody writing and text setting techniques to create and present a short, original composition that communicates a musical idea

INTRODUCTION AND SECTION SUMMARY

This section deepens learners' musical listening and compositional abilities. It begins with advanced aural training focused on identifying and describing scale degrees and rhythmic patterns, followed by melodic dictation exercises that train learners to listen carefully and notate short melodies accurately. These skills strengthen their musical memory and ability to translate sound into written notation. The section then transitions to melodic composition and text setting, where learners explore how to develop motifs into longer phrases using contrast and variation. They will create structured solo melodies based on given themes and text, applying musical tools such as repetition, phrase shaping, and key changes. Learners will also practise evaluating their own and others' performances through guided critique. By the end of this section, learners will be able to notate what they hear, compose expressive melodies, and reflect on their musical choices using appropriate vocabulary and notation techniques.

The weeks covered by the section are:

Aural Culture

Week 17: Analysing Ghanaian Traditional Music Sub-genres

Week 18: Aural Analysis of Thematic Development in Art Music

Melody Writing and Text Setting

Week 19: Elements and Techniques of Melody Writing

Week 20: Composing Mood-Based Melodies Using Digital Tools

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section encourages teachers to blend auditory, analytical, and creative strategies to deepen learners' aural and compositional abilities. Through experiential and guided listening, learners engage directly with sound to develop their skills in identifying melodic and rhythmic elements by ear. Teachers are expected to model listening and notation techniques and provide structured dictation drills that build confidence over time. Gamification strategies, such as music identification games and rhythm challenges, make listening and transcription tasks more engaging and competitive. In the composition phase, project-based and mastery learning are used to guide learners in developing motifs into expressive solo melodies. Using collaborative learning, learners may brainstorm, exchange feedback, and compare melodic ideas. Digital tools and musical instruments are encouraged to support the composition and presentation process. Teachers should scaffold tasks to include multiple entry points and support for learners with varying abilities. Throughout, learners are expected to demonstrate accuracy in dictation, creativity in composition, and the ability to evaluate music using clear musical vocabulary and logic.

ASSESSMENT SUMMARY

Assessment in this section evaluates how well learners apply advanced listening and composition skills. In the aural component, learners complete structured Class Exercises that require them to listen to short musical excerpts and accurately identify, notate and describe scale degrees, rhythms and simple melodic phrases. These insights are recorded using a Checklist or a Class Exercise, noting accuracy, responsiveness and use of musical terms. In the melody writing component, learners engage in Group and individual Projects and Practical skills where they compose solo melodies or develop motifs using repetition, contrast and variation. They are expected to consider phrasing, melodic contour, and alignment with text where applicable. *The weekly assessment strategies are:*

Week 17: Checklist

Week 18: Mid-Semester Exams

Week 19: Class exercise

Week 20: Individual Composition Project

Refer to pages **27, 37, 57, 63, 66** and **74** of the **Teacher Assessment Manual and Toolkit** for more insight into the assessment strategies.

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

Indicator	DoK Level	Assessment Strategy/ or Mode
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Identify sub-genres within Ghanaian traditional music based on instrumentation, melodic structure and rhythmic patterns through aural analysis	3	Checklist
Identify the development of a musical theme in selected art music compositions through aural analysis	3	Group Project
Analyse the key components of a melody and the appropriate techniques.	3	Class exercise
Compose a melody using digital software, demonstrating at least three melodic features that reflect the mood of the piece	4	Individual Composition Project

WEEK 17: ANALYSING GHANAIAN TRADITIONAL MUSIC SUB-GENRES

Learning Indicator: *Identify sub-genres within Ghanaian traditional music based on instrumentation, melodic structure and rhythmic patterns through aural analysis*

FOCAL AREA: IDENTIFYING AND NOTATING SCALE DEGREES AND RHYTHMIC PATTERNS BY EAR

Introduction

In this lesson, learners will sharpen their ability to accurately hear and write down musical elements. They will practise identifying scale degrees (e.g., doh, ray, mi) and short rhythmic patterns through teacher-led and audio-based dictation activities. This skill helps bridge the gap between listening and notation, enabling learners to convert what they hear into written musical language. Teachers will guide learners through vocal drills, echo exercises, and rhythm clapping, supported by call-and-response dictations. Learners will also be introduced to tools like sol-fa syllables, hand signs, rhythm blocks, and manuscript sheets to support their understanding of the relationships between pitch and rhythm. Over time, they will develop the ability to identify intervals, hear tonal centres, and recognise common rhythmic groupings. By the end of this lesson, learners should be able to listen to short musical passages, accurately notate rhythm and pitch, and describe what they hear using musical terms.

Overview

Selected sub-genres such as:

Adowa, Kpalongo, Bamaya, Agbadza, Apatampa, Borborbor, Fontomfrom, etc.

Key characteristics of each:

Instrumentation (e.g., drums, bells, flutes, voice).

Melodic structures (pentatonic, heptatonic, call-and-response).

Rhythmic patterns (syncopation, cross-rhythm, ostinato).

Scale Degree Recognition

Sol-fa syllables (doh, ray, mi, fah, soh, lah, te, doh).

Identification of tonic and tonal centres.

Intervals and pitch contour in traditional melodies.

Rhythm Dictation and Analysis

Recognition of common rhythmic patterns in traditional music.

Clapping and echoing short rhythmic phrases.

Use of rhythm blocks and beat patterns (e.g., in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$)

Notation Skills

Writing short melodies using sol-fa or staff notation.

Notating rhythmic phrases from audio excerpts.

Identifying and labelling motifs or themes aurally.

Aural Tools and Techniques

Echo singing and call-and-response games.

Learning Tasks

Part A – Sound Mapping (Class Exercise & Checklist):

Play short melodies or rhythmic patterns using a keyboard or recorded audio.

Learners individually complete a sound map worksheet, where they:

- Tick boxes for solfa degrees they hear (e.g., do, mi, so)
- Clap and write short rhythms they identify (e.g., ta-ti-ti-ta-rest)

The teacher uses a checklist to observe each learner's listening accuracy, engagement and clarity of notation.

Part B – Group Melody Builder (Group Project):

In small groups, learners are assigned one rhythm and one melodic pattern.

They create a short melody (4–8 bars) combining both, using sol-fa or staff notation.

Each group presents their melody to the class by performing, clapping, or showing a visual chart.

After presentations, groups explain how they identified the patterns and combined them creatively.

Pedagogical Exemplars

Experiential Learning (Active Listening & Analysis)

Play various recordings of Ghanaian traditional music sub-genres—*Agbadza*, *Adowa*, *Kete*, and *Bɔsɔɛ*. Guide learners through active listening tasks that involve categorising the music based on instrumentation, melodic structure, and rhythmic patterns. Use structured note-taking templates to help learners identify unique features. Conclude with a class discussion to reinforce understanding of Ghana's musical diversity.

Provide visual aids (e.g., instrument charts, rhythm diagrams) for learners with limited prior exposure.

Allow audio playback at slower speed for SEN learners or those with auditory processing difficulties.

Challenge advanced learners to identify regional or ethnic variations within a sub-genre or compare with similar African genres.

Collaborative Learning (Peer Discussion & Group Work)

In small groups, assign each team an audio sample from a traditional sub-genre. Learners will analyse the piece, identify its instrumentation, rhythm, and melodic style, and prepare a short poster or slide presentation. Each group explains how their sub-genre is unique and what listening cues led to their identification. Assign roles within groups (e.g., note-taker, speaker, researcher) to support inclusion of shy or SEN learners. Offer sentence starters or musical

vocabulary cards to support language-diverse learners. Allow advanced learners to integrate comparisons with modern interpretations or fusion works.

Gamification (Music Identification Challenge)

Conduct a fun classroom game where learners listen to mystery audio clips and guess the traditional sub-genre (e.g., Agbadza, *Kete*). Offer hints or musical clues. Use point systems, time limits, or buzzers to encourage participation and sharpen auditory skills. Create team-based gameplay to allow peer support for those who are less confident. Provide a hint bank or scaffolded choices for learners unfamiliar with all sub-genres. Include bonus rounds or extended tasks for advanced learners, such as explaining their rationale or comparing to another genre.

Key Assessment Level 3: Essay Questions

Multiple Choice Questions

- While listening to a traditional Adowa song, a learner hears the repeated pattern: doh-mi-soh. What should the learner do to notate this correctly?
 - Write the pitches as they appear in tonic sol-fa using staff notation
 - Identify the time signature of the piece first
 - Transcribe it using only rhythm syllables
 - Count the number of instruments first
- During an aural exercise, you are asked to identify a $\frac{8}{8}$ cross-rhythmic drum pattern typical of Agbadza. What is the most effective way for you to approach this task?
 - Sing the melody in a high key
 - Tap and count along with the beat
 - Notate all instruments at once
 - Ignore the drums and focus on vocals
- You hear a melody that starts on soh and descends stepwise to doh. What aural concept does this exercise best develop?
 - Timbre recognition
 - Pitch direction and contour
 - Instrumentation labelling
 - Texture analysis
- You are given a recording of a Borborbor performance and asked to identify its rhythmic features. Which of the following would be most appropriate?
 - Guess the metre and write random notes
 - Analyse only the vocal melody through recording
 - Draw the instruments you hear
 - Listen and clap along to determine the rhythm pattern

5. What is the best way to respond when you are not off pitch during a sight-singing exercise?
 - A. Focus only on the lyrics instead of the melody
 - B. Make a guess based on the previous note heard
 - C. Replay and sing back the phrase to learn the pitch
 - D. Copy the pitch from a friend's manuscript quickly

Essay Questions

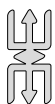
1. During music listening activities, you heard a short melody from a traditional Ghanaian performance. Explain how you would identify the pitch (scale degrees) and rhythm of the melody using sol-fa notation. What steps would you follow to notate it correctly? Your answer should not be less than 130 words.
2. Explain how you would use rhythm clapping and sol-fa hand signs to help identify and notate a short call-and-response song from Ghanaian traditional music. Why are these tools important? Your answer should not be less than 130 words.

PLC Session 17

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

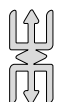
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app

- a. The key assessment for the week is **essay questions**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the assessment (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
- use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - all teachers in the group work through a similar problem individually for 3–4 minutes
 - the group then works through the problem together step by step
 - highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).


Note

- This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
- Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - After the enactment, ask for structured feedback from the group
 - was the concept explained in a way that a learner with no prior knowledge could follow?
 - were the examples grounded in contexts familiar to Ghanaian learners?
 - did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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- Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
- Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
- Remember to

- a.** transfer your chats into your learning planner template.
- b.** read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
- c.** integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 18: AURAL ANALYSIS OF THEMATIC DEVELOPMENT IN ART MUSIC

Learning Indicator: *Identify the development of a musical theme in selected art music compositions through aural analysis*

FOCAL AREA: **THEME DEVELOPMENT IN ART MUSIC THROUGH AURAL ANALYSIS**

Introduction

In this week's lessons, learners develop their aural skills by focusing on how musical themes evolve within selected art music compositions. A theme is a central musical idea that may be repeated, varied, or transformed throughout a piece. Learners will be guided to recognise the theme at its first appearance and track how it changes over time—whether through rhythm, instrumentation, dynamics, or melodic contour. Through comparative listening and group analysis, learners will create “theme maps” to show how a musical idea is developed across different sections of a composition. Teachers will support learning using visual listening guides, repeated listening sessions, and prompts to help learners describe changes in the music. Activities will help learners build vocabulary, recognise patterns, and listen more critically. By the end of this learning indicator, learners should be able to identify and describe how a theme is introduced and transformed in an art music piece, using both written and oral responses.

Definition of a Musical Theme

A musical theme is a central idea or motif that forms the foundation of a composition. It is usually memorable and often repeated or developed throughout the piece.

Introduction of a Theme

This refers to the first appearance of the theme in a composition. Learners should listen for a clear, recognisable melody at the start or in an early section of the piece.

Techniques of Theme Development

Common techniques include:

Repetition – repeating the theme exactly to reinforce it.

Variation – altering rhythm, pitch, or harmony slightly.

Contrast – introducing a new idea after the theme.

Restatement – returning to the original theme after development.

Learning Tasks

Play a selected piece of art music that clearly features thematic development (e.g., a movement from a symphony or piano sonata).

Learners listen to the piece once without interruption.

In small groups, they receive a Theme Tracker Worksheet with a timeline bar, listening prompts (e.g., “Did the theme repeat?” “What changed?”), and space for notes or drawings.

Play the piece again—pausing at key sections—and allow groups to identify when the theme returns and how it is varied.

Groups create a Theme Development Timeline Poster or slide showing:

- Where the theme appears
- How it changes (tempo, rhythm, instrument, pitch)
- Any emotional or expressive effects of the variation

Each group presents their timeline to the class and explains one or two variations in simple musical terms.

Pedagogical Exemplars

Collaborative Learning (Theme Mapping in Groups)

Divide learners into small groups and assign each group a musical excerpt. They listen together to identify when the main theme occurs and how it transforms throughout the piece. Each group creates a “Theme Map” using drawings, colour codes, or concise written summaries to represent the thematic progression. Use pre-filled listening guides for learners unfamiliar with theme development or those with special educational needs (SEN). Allow visual and kinaesthetic learners to choose colour-coded or symbol-based representations. Encourage advanced learners to annotate the map with technical terms (e.g., motif, augmentation, sequence) and justify each thematic shift.

Project-Based Learning (Creating a Theme Timeline)

Over multiple sessions, learners research and present the development of the main theme in a classical piece. Using listening logs, structural diagrams, and vocabulary banks, they produce a visual timeline or digital presentation supported by a short oral explanation. Provide theme analysis templates and step-by-step planning guides for learners who need scaffolding. Offer options for multimodal presentation (poster, digital slide deck, or oral report) to support diverse expression styles. Invite advanced learners to incorporate external references or link thematic development to broader historical or cultural trends.

Analytical Learning (Comparative Listening & Reflection)

Assign two contrasting compositions (e.g., Mozart’s Symphony No. 40 and Ephraim Amu’s Alegebegbe). Learners analyse and reflect on how each composer manipulates thematic material. They write a short essay or reflection comparing structural development, instrumentation, and cultural relevance. Provide guided comparison tables or sentence starters for emerging writers or learners with limited writing proficiency. Permit oral or video reflections in place of written assignments for SEN learners. Challenge advanced learners to discuss thematic function in relation to cultural identity or narrative symbolism.

Key Assessment Level 3: Practice Paper 2

Multiple Choice Questions

- Which of the following best describes how a composer might develop a musical theme in the middle section of a piece?
 - Repeating the theme exactly as it was introduced
 - Changing instruments without altering the melody
 - Varying the theme's rhythm, pitch, or dynamics
 - Ignoring the original theme entirely
- When tracking a theme in an art music piece, what is the most effective strategy for recognising variation?
 - Memorising the first theme
 - Listening for different instruments only
 - Focusing on background harmony
 - Comparing how the theme changes
- If a student hears the same melody at different speed and dynamic levels during a composition, what theme development technique is being applied?
 - Variation
 - Repetition
 - Inversion
 - Contrast
- Which tool can best help students visually understand how a theme changes throughout a piece of music?
 - Manuscript paper
 - Mapping chart
 - Flashcards
 - Metronome
- How can repetition of a theme help in understanding the structure of an art music piece?
 - It confuses the listener
 - It signals that the piece is ending
 - It provides familiarity of ideas
 - It hides the main idea of the piece

Essay Question

- Choose one art music composition you have studied or listened to. In not less than 120 words, describe how the main theme is introduced and developed across the piece. Explain

how the composer uses techniques such as repetition, variation, or contrast to shape the listener's experience.

- Using your listening skills, analyse how a musical theme changes in two different sections of an art music piece. Focus on rhythm, melody, and dynamics. Explain how these changes help tell a musical story or express emotion. Your answer should not be less than 120 words.

Hint



Conduct **Practice Paper 2**. It should cover the contents taught from Year 1 to 3. Refer to the **Table of Specification and Structure of the Paper** at the end of this section. Learners' papers should be marked immediately and scores entered into the SAP.

PRACTICE PAPER 2 (MOCK)

STRANDS	Sub-Strands	Percentage AI-located (%)	No. of Questions	Focal Areas			Sub-strand Sub-total	DoK Levels				TOTAL
				Year One	Year Two	Year Three		1	2	3	4	
Musical Foundations and Music Business	Literature and Practice	60%	24	3	1	2	6	2	2	2		6
	Rudiments in Music			3	2	2	7	2	3	2		7
	Communication in Music and Related Arts			1	2	2	5	1	2	2		5
	Music Business			2	2	2	6	1	2	3		6
Music Theory and Composition	Text Setting and Melody Writing	30%	12	2	2	2	6	2	3	1		6
	Harmony			3	2	1	6	3	2	1		6
Music Performance Practice	Major Instrument and Ensemble	10%	4	2	1	1	4	1	2	1		4
Total		100%	40	16	12	12	40	12	16	12		40
Percentage				40%	30%	30%	100%	30%	40%	30%		100%

PAPER 2 - ESSAY

Strand	Content Standards	Learning Indicators	Sub-Strands	Structure & Scope	Mark Allocation 60%		DoK Levels				Question No.			
							1	2	3	4				
Music Theo-ry and Compo-sition	1	2	Theory and Composition	(a) Melody Writing	Compulsory	30			*		1			
	1	2		(b) Harmony				*						
Musical Founda-tions and Music Business	1	3	Music Lit-erature and Practice	(a) Ghanaian/ African Music OR	15	Any 2 Option	30			*		2		
				(b) Diaspora/ Global					*					
	1	3	Communica-tion in Music and Related Arts	(a) Score Reading	10			15				*	3	
				(b) African Perfor-mance OR	5				Any one		*			
				(c) Related Arts	5						*			
	1	2	Music Tech-nology	15							*	4		
	1	3	Music Entre-preneurship	15						*		5		
	Total	6	15					60						

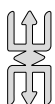
PAPER 3A - AURAL TEST

Strand	Sub-Strand	Content Standards	Learning Indicators	Question No.	Area of Assessment	Details	Mark	DoK Level			
								1	2	3	4
Music Theory and Composition	Aural Culture	1	3	1	Rhythmic Dictation	Simple Time (2/4, 3/4 - 8 bars) or 4/4 (4 bars) or Compound Time (6/8 - 4 bars); to be notated on monotone. <i>[For 4 bars, 2 marks each; for 8 bars, 1 mark each]</i>	8		*	*	
				2	Identification of Intervals	Identification of 6 intervals (major, minor or perfect). <i>[1 mark each]</i>	6		*	*	*
				3	Chords Recognition	Recognition of 6 chords (primary, secondary, seventh, or diminished—all in root position). <i>[1 mark each]</i>	6		*	*	*
				4	Cadences	Identification of 4 cadences (Perfect, Imperfect, Plagal, or Interrupted). <i>[2 marks each]</i>	8		*	*	
			3	5	Texture	Identification of 3 textures (Monophonic, Homophonic, or Polyphonic) <i>[2 marks each]</i> .	6		*	*	
				6	Form and Compositional Techniques	Identification of 3 items on musical form and compositional devices <i>[2 marks each]</i> .	6			*	*
				7	Ghanaian Subgenres	Identification of 5 musical elements of Ghanaian music subgenres <i>[2 marks each]</i> .	10		*	*	*
Total		1	6		Total		50				

PLC Session 18

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous session, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand.
 - b. identify three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q).
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



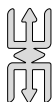
Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Use your app to plan and administer the mode of assessment for the Student Assessment Portal (SAP).
 - a. The key assessment for the week is **Practice Paper 2**. Chat with your app to plan this assessment by reviewing or developing the assessment items/tasks and marking schemes/rubrics for the practice paper (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or topic/idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through the problem individually for 3–4 minutes
 - c. the group then works through it together the problem, step by step
 - d. highlight the most common errors made at each step (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 19: ELEMENTS AND TECHNIQUES OF MELODY WRITING

Learning Indicator: *Analyse the key components of a melody and the appropriate techniques*

FOCAL AREA: UNDERSTANDING MELODIC COMPONENTS AND TECHNIQUES IN COMPOSITION

Introduction

In this week's lessons, learners will explore and analyse the essential elements that make up a melody, including pitch direction, rhythm, phrase structure, contour, repetition, and contrast. They will also study techniques used in composing effective melodies, such as sequencing, inversion, augmentation, and diminution. Through listening and observation, learners will examine how these techniques appear in both traditional and contemporary melodies. Teachers will guide learners using model melodies, demonstrations, and video resources to help them identify and describe each component. Through the Flipped Classroom approach, learners may first watch short lessons or review materials before class to prepare for deeper in-class analysis. In class, they engage in group discussions, written reflections, and breakdowns of sample melodies. By the end of this learning indicator, learners should be able to confidently identify and describe the components of a melody and explain how composers apply various techniques to create musical interest and coherence.

Core Elements of Melody

A melody is the main musical line or tune that people often remember or sing along to. To understand how melodies are created, learners must first explore the key elements that give a melody its character.

These include:

Pitch Direction: Whether the melody moves upward, downward, or stays the same. This helps shape the emotional feel of the tune.

Rhythm: The length and pattern of notes in the melody, which can make it lively, calm, or dramatic.

Phrase Structure: Just like sentences in speech, melodies are made up of phrases. A good melody has clear, balanced phrases that give it a complete feel.

Contour: This refers to the shape of the melody—how the pitch rises and falls over time. A melody with a smooth or interesting contour tends to be more memorable.

Repetition and Contrast: A melody may repeat certain parts to help the listener remember it, but it also uses changes to keep things interesting.

Techniques Used in Melody Writing

Composers use several techniques to develop and vary a melody, so it remains interesting from start to finish.

These include:

Sequencing: Repeating a short melodic idea at a higher or lower pitch. This helps build flow and connection.

Inversion: Flipping the melody's direction. For example, if the original melody goes up, the inverted one goes down by the same interval.

Augmentation: Making the note values longer so the melody feels slower or more spacious.

Diminution: Making the note values shorter to create a quicker or more energetic effect.

These tools help composers develop simple ideas into full, expressive musical statements.

Analysing Traditional and Contemporary Melodies

Learners will listen to a range of melodies from different styles and cultures—such as folk songs, hymns, pop music, or instrumental pieces—and identify how the components and techniques appear. For instance, they may notice how a gospel song uses repetition for emphasis, or how a folk tune uses contour and phrasing to tell a story. By comparing examples, learners will discover how different composers use melody to express ideas or emotions.

Building Melodic Awareness through Listening and Discussion

In class, learners will listen to selected melodies and work in groups to discuss their features. They will break down the melodies by identifying phrase length, pitch patterns, and any use of sequencing or inversion. These discussions help learners learn from each other and develop critical listening skills. Teachers may use software or videos to visually show the rise and fall of melodies, making it easier to understand abstract concepts like contour and rhythm.

Reflecting on Melodic Coherence and Creativity

A good melody is not just a collection of notes—it has structure, balance, and feeling. Learners will reflect on what makes a melody sound complete or satisfying. They will also begin to think like composers—considering how to use the tools they have learnt to write their own simple melodies in future lessons. This deepens their understanding of music composition and prepares them for more creative tasks.

Learning Task

Provide each learner or group with a short-notated melody (e.g., a folk tune, hymn excerpt, or choral line).

Learners use a guided worksheet to analyse the melody by answering:

- What is the shape (ascending, descending, arch)?
- Are there repeated notes or rhythmic patterns?
- Can you find any sequence, inversion or augmentation?
- Where does the phrase begin and end?

Learners colour-code or label the melody directly on the score (e.g., circle repeated notes, underline sequences).

In pairs, they compare findings and share their conclusions with the class.

Pedagogical Exemplars

Demonstration

The teacher models how to analyse a melody by breaking it down into pitch, rhythm, contour, repetition, and phrase length. This is demonstrated visually (on board or software) and aurally. Learners use a guided worksheet to follow the process and apply the same method to a new melody.

Provide pre-filled examples or partially completed worksheets for learners with SEN or those unfamiliar with the topic. Use visual cues (colour-coded phrases, contour lines) and aural playback controls to support visual and auditory learners. Challenge advanced learners to analyse melodic transformation over time or compare phrasing across multiple cultures.

Analytical Learning

Learners examine notated and lyrical examples from Art and Pop songs, focusing on how text is set to melody (e.g., syllabic vs. melismatic settings, phrasing, stress). Observations are recorded in a chart or learning journal, followed by a group discussion. Allow audio-supported analysis for learners who struggle with notation or text. Pair less confident learners with peer mentors for cooperative review.

Let advanced learners compare two composers' styles or link text-setting to historical/cultural contexts.

Flipped Classroom

Learners explore video lessons or interactive slides on melodic components at home. In-class sessions are used for collaborative tasks like melody analysis or comparative listening, with the teacher supporting understanding and clarifying concepts. Offer closed-captioned videos and printable assessment documents for learners with hearing impairments or those who prefer text-based input. Encourage advanced learners to create their own analysis videos or peer-teaching resources. Create tiered analysis questions (basic to advanced) to suit varied proficiency levels.

Key Assessment Level 3: Class Exercise

Multiple Choice Questions

1. Which of the following best explains the use of sequence in melodic composition?
 - A. Repeating a melodic phrase at the same pitch
 - B. Repeating a melodic phrase at a different pitch
 - C. Playing two melodies simultaneously
 - D. Extending a phrase by adding extra notes
2. How does inversion affect a melodic line?
 - A. It speeds up the rhythm of the melody
 - B. It repeats the exact melody in a different key
 - C. It adds harmony to the melody

- D.** It reverses the direction of the intervals
3. Which combination of techniques can be used to develop a simple motif into a longer melody?
- A.** Repetition and silence
B. Augmentation and diminution
C. Modulation and tuning
D. Clapping and humming
4. A melody that moves mostly by small intervals (steps) rather than leaps is said to have what kind of contour?
- A.** Disjointed
B. Repetitive
C. Arched
D. Stepwise
5. Why is contrast important in melodic composition?
- A.** It allows the melody to remain completely static
B. It helps the listener focus only on the rhythm
C. It provides variety and keeps the listener's interest
D. It makes all phrases sound identical

Essay Questions

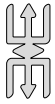
1. Describe how a composer can use repetition, contrast and melodic contour to create an effective melody. Give examples to support your explanation. Your answer should not be less than 120 words.
2. In not less than 120 words, explain the techniques of sequencing and inversion in melody writing. How do these help in developing musical ideas?

PLC Session 19

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
- explain the week's concepts in a practical way that will make it easier for learners to understand
 - identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to

- a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
- b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
- c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



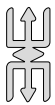
Note

- *Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.*
- *Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.*

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **class exercise**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the class exercise (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

- a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
- b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
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5 minutes	Reflection
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- 7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
- 8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
- 9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 20: COMPOSING MOOD-BASED MELODIES USING DIGITAL TOOLS

Learning Indicator: *Compose a melody using digital software, demonstrating at least three melodic features that reflect the mood of the piece*

FOCAL AREA: DIGITAL COMPOSITION OF MOOD-BASED MELODIES USING MELODIC FEATURES

Introduction

In this week's lessons, learners will apply their understanding of melody writing by composing a short piece using digital music software. The focus will be on selecting and applying at least three melodic features—such as pitch direction, repetition, phrasing, or rhythmic variation—to reflect a specific mood (e.g., joyful, sad, tense, or calm). Learners will explore how musical elements influence emotion and how melodies can be crafted purposefully to express feelings. Teachers will let learners use music software tools such as MuseScore, Flat.io, or NoteFlight, and demonstrate how to enter notes, edit rhythms, and assign dynamics and tempo. Learners will also analyse short mood-based melodies to understand how melodic structure supports expression. By the end of this lesson, learners should be able to independently compose a simple, expressive melody that uses identifiable techniques to convey mood, and present it digitally with correct notation and phrasing

How Melodic Features Create Mood

Before composing, learners explore how different elements of melody contribute to mood in music. For example, a melody with rising pitch direction and fast rhythms might feel joyful or exciting, while a melody with slow movement, descending contours, and long note values might sound calm or even sad. Learners listen to short examples and identify the feelings they evoke, helping them connect sound to emotion. This helps them think intentionally when writing their own melodies.

Selecting a Mood and Planning a Melody

Each learner selects a specific mood they want to express—such as happiness, sorrow, tension, or relaxation. They brainstorm musical ideas that match that mood, such as the type of pitch movement (upward or downward), rhythmic patterns (smooth or jumpy), and phrase length (short or flowing). They also consider whether their melody should be simple or more detailed. This step helps learners develop a clear idea before they begin composing.

Using Digital Software to Compose

Learners use music notation software such as MuseScore, Flat.io, or NoteFlight to compose their melodies. With teacher guidance, they learn how to:

- Input notes using pitch and rhythm tools
- Add phrasing and slurs
- Assign tempo and dynamics to shape expression

- Playback their compositions to listen and make adjustments

This hands-on experience with digital tools reinforces the relationship between sound, symbol, and software functionality.

Reviewing and Presenting the Composition

Once the melodies are complete, review them by listening critically and checking if their intended mood is clearly expressed. You can make adjustments, such as changing the rhythm or dynamics for better effect.

Learning Tasks

Learners select a mood from a given list (e.g., joyful, sad, tense, peaceful).

Planning the Melody: Learners brainstorm three melodic features they will use to reflect the chosen mood—such as:

Ascending contour for optimism, Repetition for stability, Dissonant leaps for tension, Long, legato phrases for calmness

Compose Using Software: Using music software (e.g., MuseScore, Flat.io, Finale, Sibelius), learners compose a 4–8 bar melody. They input notes, dynamics, tempo, and phrasing digitally.

Playback and Revise: Learners test their melody using playback, revise where needed, and prepare a short caption describing their chosen techniques and how they reflect the mood.

Presentation: Learners either perform the melody live or play the digital version for the class and explain their design choices.

Pedagogical Exemplars

Project-Based Learning

Learners undertake a short-term composition project using digital tools. Prompts such as “Compose a calming melody for a lullaby” or “Create a bold melody for a hero scene” guide them to work individually or in small groups through the stages of brainstorming, planning, drafting, editing, and presenting.

Provide theme-specific mood boards or audio inspiration samples for learners unfamiliar with emotional expression through music.

Allow voice or instrumental compositions depending on learners’ strengths or physical abilities (SEN inclusive). Advanced learners may incorporate harmonic layers or explore modal melodies for greater complexity.

Analytical Learning

Learners analyse melodies conveying various moods. The teacher guides learners to identify elements such as motion (stepwise/leaps), rhythm, dynamics, and contour, and how these contribute to emotional expression. Learners then apply these observations to inform their own compositions.

Use graphic organisers and sentence starters for learners who need support with analysis or language expression.

Offer extended listening selections for advanced learners to compare across genres and cultures.

Allow oral responses or visual maps (e.g., emotion curves) for learners with literacy challenges.

Digital Learning

Teachers introduce music notation software (e.g., MuseScore, Noteflight) and demonstrate entering pitches, editing rhythms, and using tempo/articulation tools. Learners test their melodic ideas using playback and refine their work with teacher support. Provide step-by-step visual guides or screen-recorded tutorials for learners new to digital tools. Pair tech-savvy learners with peers to promote peer coaching. Advanced learners can explore automation, layering, or use of virtual instruments to enhance their melodies.

Key Assessment Level 3: Individual Composition

Multiple Choice Questions

1. A learner wants to compose a calm melody. Which combination of melodic features would best help achieve this mood?
 - A. Fast tempo, large leaps, and irregular phrasing
 - B. Slow tempo, stepwise motion, and balanced phrases
 - C. Syncopated rhythm, wide intervals, and loud dynamics
 - D. Fast ascending scales, repetition, and loud dynamics
2. While using Noteflight, a student realises their melody sounds tense instead of joyful. Which of the following is most likely causing the unintended mood?
 - A. Use of major scale, flowing phrasing, and soft dynamics
 - B. Stepwise motion, slow tempo, and light articulation
 - C. Minor tonality, dissonant intervals, and irregular rhythm
 - D. Repetitive rhythm, bright timbre, and fast tempo
3. You are composing a melody to express excitement using MuseScore. Which combination of features will most effectively enhance this mood?
 - A. Use of slow rhythm, low pitch, and diminuendo
 - B. Descending melodic lines, minor scale, and slurs
 - C. Rapid rhythms, ascending phrases, and dynamic changes
 - D. Monophonic texture, soft dynamics, and tied notes
4. When using playback features to revise a mood-based melody, which of the following BEST demonstrates critical listening and editing?
 - A. Rewriting the entire melody from scratch without playback
 - B. Ignoring rhythmic errors and only focusing on pitch

- C. Changing software platforms to create a new version
 - D. Listening for emotional clarity and identifying weak spots
5. Which of the following examples BEST shows how a melodic feature contributes to mood in a digital composition?
- A. Using equal note lengths to avoid complexity
 - B. Applying stepwise motion and soft dynamics
 - C. Writing random pitches to explore creativity
 - D. Removing all rests to keep the melody continuous

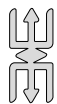
Essay Questions

1. You have been asked to compose a digital melody that expresses sadness using software such as MuseScore or Noteflight. Describe how you planned and structured your melody using at least three melodic features (such as pitch direction, rhythm, phrasing, or repetition). Explain how each feature helped to express the sad mood and how you used the playback tool to revise and improve your composition. Your answer should not be less than 150 words.
2. Imagine you are helping a friend compose a joyful melody using a digital notation tool. What specific melodic features would you recommend using? Describe how you would support them in using rhythm, pitch, phrasing, and playback tools to ensure the melody clearly communicates happiness. Justify your choices. Your answer should not be less than 150 words.

PLC Session 20

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

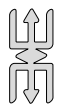
4. Plan the week's key assessment with your app

- The key assessment for the week is **individual composition**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the composition (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

- use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
- all teachers in the group work through a similar problem individually for 3–4 minutes
- the group then works through the problem together step by step
- highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

- Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
- After the enactment, ask for structured feedback from the group
 - was the concept explained in a way that a learner with no prior knowledge could follow?
 - were the examples grounded in contexts familiar to Ghanaian learners?
 - did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
------------------	-------------------

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section 6 Review

In this section, learners strengthened their ability to listen critically and express musical ideas thoughtfully. In the aural culture component, they identified scale degrees, rhythmic patterns and followed how themes develop across sections of art music compositions. These tasks deepened their understanding of how sound is structured and how musical ideas evolve. In the melody writing and text setting segment, learners analysed the components of effective melodies, including phrase structure, contour and repetition. They then applied these concepts by using digital tools to compose original melodies. These compositions were guided by emotional themes, helping learners link technique with expressive intent. Across all learning indicators, learners engaged in collaborative analysis, digital composition and performance appraisal—enhancing both their technical and reflective skills. The section has equipped them to interpret music more confidently and create melodies with clarity and purpose.

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 17

MCQs

1. A
2. B
3. B
4. D
5. C

ESSAY QUESTIONS

Question 1

Sample Answer

To identify the pitch and rhythm of a short melody from a traditional Ghanaian performance using sol-fa notation, I would begin by listening to the melody several times to become familiar

with its general shape—whether the notes move upward, downward, or stay the same. Then, I would hum or sing the melody back slowly and try to assign sol-fa syllables like *doh*, *ray*, *mi*, *so*, and *lah*, paying attention to whether it is in a major or minor scale. I would look out for repeated melodic patterns and mark them for easier transcription. For the rhythm, I would clap or tap along with the beat to find the time signature and pulse. Then I will count how long each note lasts, dividing the melody into small phrases. I would notate the rhythm using time values such as crotchets and quavers. Finally, I would compare my notation with the recording or get feedback from the teacher to refine it.

Rubric (15 marks)

Describes pitch identification method clearly (e.g. sol-fa, up/down) – 3 descriptions @ 2 marks each = **6 marks**

Explains rhythm analysis with timing/duration – Timing -2 marks; Duration – 2 marks = **4 marks**

Demonstrates clear logical steps in notating melody – (3 steps @ 1 mark each = **3 marks**

Uses correct terminology or examples – Any 2 terminologies @ 1 mark = **2 marks**)

Total = 15 marks

Question 2

Sample Answer

To identify and notate a short call-and-response song from Ghanaian traditional music, I would begin by carefully listening to both the leader's call and the group's response. I would use rhythm clapping to track the beat and note how the rhythmic pattern of the response either mirrors or complements the call. This helps me internalise the pulse and duration of the notes. While singing the melody, I would use sol-fa hand signs (e.g., *doh*, *mi*, *so*) to help visualise the direction of pitch—whether the notes go up, down, or repeat. This kinaesthetic method supports memory and pitch accuracy. I would also repeat the song a few times to spot any patterns or repetitions. These tools are important because they develop my aural skills and make it easier to identify and write music accurately. They connect hearing, movement, and visual understanding, which improves overall musicianship and confidence in music transcription.

Rubric (15 marks)

Shows understanding of rhythm clapping technique – **4 marks**

Explains sol-fa hand sign usage and its connection to pitch – **4 marks**

Connects both tools to melody and rhythm identification – (melody – 2 marks; rhythm – 2 marks) = **4 marks**

Justifies the importance of the tools – 3 @ 1 mark each = **3 marks**

Total = 15 marks

WEEK 18

MCQs

1. C
2. D
3. A

4. B

5. C

ESSAY QUESTIONS**Question 1****Sample Answer**

In Beethoven's Symphony No. 5 in C Minor, the main theme is introduced right at the beginning with the famous four-note motif: "da-da-da-daaa." This theme is short but very strong and sets the mood for the whole symphony. The composer uses repetition to make sure the listener remembers the theme. In later sections, Beethoven changes the rhythm and plays the theme in different instruments like the strings and horns. He also uses variation by changing the dynamics—sometimes the theme is soft and mysterious, other times loud and dramatic. In some parts, he contrasts the theme with new musical ideas to create tension and surprise. These changes help the listener feel the emotion in the music and stay interested throughout the piece.

Rubric (15 MARKS)

Identifies composition and main theme clearly – Composition – 1 mark; theme- 2 marks = **3 marks**

Describes at least two techniques of development (e.g., repetition, variation) 2@ 2 marks = **4 marks**

Gives specific listening examples from the piece (Any 3 @ 1 mark each = **3 marks**)

Explains how the techniques affect listener experience (Any 2 @ 2 marks each = **4 marks**)

Use of musical terms (Any 1 @ 1 marks = **1 mark**)

Total = 15 marks

Question 2**Sample Answer**

In Mozart's Symphony No. 40 in G Minor, the first movement introduces a memorable theme played by the violins. This theme begins with a gentle, flowing melody that uses stepwise motion and a soft dynamic, giving it a serious and somewhat melancholic character. As the music progresses, this same theme reappears but undergoes noticeable changes. The rhythm becomes quicker and more energetic, creating a sense of urgency. The melody is now played by a fuller section of the orchestra, including woodwinds and lower strings, which adds richness and power. The dynamics also shift—what began softly (piano) grows into louder, more forceful sections (forte), making the music sound more intense and emotional. These changes reflect a musical journey. It is as if the quiet opening expresses inner thought or sadness, while the later version bursts with emotional conflict or determination. By changing the theme in this way, Mozart tells a musical story that moves through a range of feelings and dramatic expression.

Rubric (15 marks)

Identifies two sections and describes the theme in each (2 identifications @ 1 mark each; 2 descriptions @ 2 marks = 4 marks) = **6 marks**

Accurately analyses rhythm, melody, and dynamics – 1 for each @ 1 mark = **3 marks**

Shows how these elements express mood or story – Any 3 @ 1 mark each = **3 marks**

Uses clear and appropriate musical language (Any 3 @ 1 mark each = **3 marks**)

Total = 15 marks

WEEK 19

MCQs

1. B
2. D
3. B
4. D
5. C

ESSAY QUESTIONS

Question 1

Sample Answer

A composer can create an effective and engaging melody by combining repetition, contrast, and melodic contour. Repetition involves using the same musical phrase or motif more than once. This makes the melody easier to remember and gives the listener a sense of familiarity. For instance, in traditional Ghanaian songs or folk tunes, a 4-note idea might repeat to anchor the piece. Contrast provides variety by changing certain musical elements—like rhythm, pitch, or dynamics—after a repeated phrase. This keeps the music from becoming boring. For example, a soft, slow phrase might be followed by a louder, faster one, creating emotional interest. Melodic contour refers to the direction or shape of the melody—whether it rises, falls, or stays the same. A melody that ascends can build excitement or tension, while a descending line may bring calmness or resolution. A good melody often balances these three techniques to tell a musical story and evoke emotion effectively.

Rubric (15 marks)

Explanation of repetition **(4 marks)**

Explanation of contrast **(4 marks)**

Explanation of contour **(4 marks)**

Use of examples for each of them – 3 @ 1 mark each = **3 marks**

Total = 15 marks

Question 2

Sample Answer

Sequencing and inversion are important techniques in melody writing that help composers develop and expand musical ideas creatively. Sequencing involves repeating a musical phrase or motif at a different pitch level, either higher or lower, while keeping the rhythm and interval pattern the same. For example, if a phrase starts on “mi–fa–so,” a sequence might repeat it as “so–la–ti.” This technique allows a melody to grow and move forward while staying recognisable, creating a sense of continuity.

Inversion, on the other hand, changes the direction of the melody. If the original phrase moves upward by a certain interval, the inversion moves downward by the same interval, and vice versa. For example, an upward leap of a third would become a downward leap of a third in the inversion. This adds variety and contrast while still relating to the original theme. Both

techniques make melodies more interesting, helping composers maintain unity and creativity in their work.

Rubric (15 marks)

Explanation of sequencing **(5 marks)**

Explanation of inversion **(5 marks)**

Relevance to melodic development – 2 @ 1.5 = **3 marks**

Use of examples – 1 each @ 1 mark each = **2 marks**

WEEK 20

MCQs

1. B
2. C
3. C
4. D
5. B

ESSAY QUESTIONS

Question 1

Sample Answer

To express sadness in my digital melody, I chose to work in a minor key using MuseScore. The first melodic feature I focused on was pitch direction. I used mostly descending lines, which helped create a heavy, sorrowful feeling. For example, I started the melody on “mi” and gradually moved down to “do.”

Next, I worked with rhythm. I used longer note values such as minims and crotchets to slow down the pace and allow each note to feel more emotional. I avoided fast or bouncy rhythms to keep the mood serious and reflective. The third feature was phrasing. I structured the melody in two 4-bar phrases, with the second phrase repeating part of the first but ending on a lower note to create a feeling of resolution and sadness. I used slurs to connect the notes smoothly.

I used the playback tool often to hear how the melody felt. I realised some notes sounded too high and did not match the mood, so I edited them down. Playback also helped me fix awkward rhythms and ensure that the dynamics were soft enough to sound gentle. Overall, these features worked together to reflect a sad emotional tone.

Rubric (15 marks)

Melodic Feature Selection & Application (Ant 2 @ 2 marks each = **4 marks**)

Clearly identifies and applies any three appropriate features that reflect the mood.

Explanation of Mood Expression **(3 @ 2 marks each = 6 marks)**

Effectively explains how each feature contributes to the intended emotion.

Use of Digital Tool & Playback Reflection (Ant 4 tools @ 1 mark each = **4 marks**)

Describes practical use of playback/editing to improve the piece **(1 mark)**

Total = 15 marks

Question 2

Sample Answer

To help my friend create a joyful melody, I would recommend they start with a major scale to give the melody a bright and happy sound. In terms of pitch direction, I will suggest using rising lines with occasional small leaps to make the melody sound lively and energetic. For rhythm, I will guide them to use faster note values such as quavers and dotted rhythms, which add movement and bounce. A steady beat and some repetition will make the melody easier to remember and feel cheerful.

Phrasing should be short and balanced—like two 4-bar phrases that feel complete when put together. These phrases should rise and fall naturally to keep the melody interesting and engaging.

I will also help my friend use the playback feature after each section. This will allow them to hear if the rhythm matches the mood and if the melody sounds joyful. They could then adjust dynamics (e.g., using mezzo forte or forte) and fix any notes that feel out of place. This process would help them reflect and improve their composition to match the intended joyful feeling.

Rubric (15 marks)

Melodic Feature Selection & Application (Ant 2 @ 2 marks each = 4 **marks**)

Clearly identifies and applies any three appropriate features that reflect mood.

Explanation of Mood Expression (3 @ 2 **marks each** = 6 **marks**)

Effectively explains how each feature contributes to the intended emotion.

Use of Digital Tool & Playback Reflection (Ant 4 tools @ 1 mark each = 4 **marks**)

Describes practical use of playback/editing to improve the piece (1 **mark**)

Total = 15 marks

SECTION 7: ADVANCED HARMONIC STRUCTURES AND THEIR APPLICATION IN MUSICAL COMPOSITION

STRAND: MUSIC THEORY AND COMPOSITION

Sub-Strand: Harmony

Learning Outcome: Construct and apply V^9 , V^{11} , V^{13} , secondary dominants, and augmented sixth chords in harmonic progression and basic compositions.

Content Standard: Demonstrate understanding of harmonic principles by constructing and applying V^9 , V^{11} , V^{13} , secondary dominant and augmented sixth chords in harmonic progressions and basic compositions

INTRODUCTION AND SECTION SUMMARY

This section expands learners' harmonic vocabulary by introducing advanced chords—ninth (V^9), eleventh (V^{11}), thirteenth (V^{13}), secondary dominants, and augmented sixth chords—and exploring their application in composition and harmonic progressions. Learners will engage in analytical and creative tasks that deepen their understanding of extended harmonies and their expressive roles in various musical styles such as jazz, gospel, and classical. Over the course of three weeks, learners will compose and refine short pieces that incorporate these advanced chords, using both manual and digital tools. They will also reflect on how their harmonic choices support stylistic coherence and melodic flow. Through demonstration, problem-based learning, and portfolio assessment, learners will be guided to use extended harmonic functions with clarity and creativity. This section connects with ICT through notation and DAW tools, and with stylistic analysis from music history and composition, preparing learners for professional and academic musical engagements. The section concludes with a critical appreciation of one's own performance and that of others, fostering reflective thinking, empathetic listening, and interrelationship building. Cross-curricular links are made with Creative Writing (reflection and analysis) and ICT (digital recording and portfolio compilation), supporting learners' holistic development as expressive, confident performers.

The weeks covered by the section are:

Week 21: Extended and Chromatic Chords in Composition

Week 22: Stylistic Composition with Advanced Harmony

Week 23: Original Composition

Week 24: Reflecting on and Critiquing Solo Performances

SUMMARY OF PEDAGOGICAL EXEMPLARS

Teaching strategies in this section focus on enabling learners to explore and apply advanced harmonic concepts through analytical, creative, and problem-solving approaches. Through Demonstration, teachers model chord construction and progression techniques using keyboards,

notation software, or chord charts to solidify learners' conceptual understanding. Project-Based Learning allows learners to compose and refine short pieces using the advanced chords, promoting individual creativity, voice leading, and expression. Problem-Based Learning engages learners in real-world scenarios where they must make harmonic decisions based on a given musical brief. With the Flipped Classroom, learners study content (e.g., videos or digital lessons) at home and apply their learning in class with teacher support. To support diverse learning needs, learners with limited prior knowledge may use colour-coded chord charts or simplified worksheets, while more advanced learners may be challenged to reharmonise a familiar melody using extended chords. These pedagogical approaches aim to develop harmonic fluency and independent compositional skills.

ASSESSMENT SUMMARY

Assessment for this section focuses on learners' ability to construct and apply V^9 , V^{11} , and V^{13} chords, secondary dominants, and augmented sixth chords in analytical and creative contexts. Learners begin with a Class Exercise in Week 21, where they collaboratively build and apply advanced chords in short progressions. This is followed by an Individual Project/Homework, in which each learner composes an 8 to 12-bar piece using at least three advanced chords. There shall be practical performance of major instruments and ensembles in week 22, but the section concludes with a Portfolio Submission in Week 23, where learners present a refined composition along with a short reflection on their harmonic choices. The Portfolio score is the summative assessment to be recorded in the assessment portal, while other assessment strategies may count as classwork. Learners are further required to submit a reflective commentary, either written or oral, analysing their own performance as well as that of others. This holistic approach ensures that learners are assessed not only on performance outcomes but also on their rehearsal discipline, interpretive decisions, and ability to critically evaluate music.

The weekly assessment strategies are:

Week 21: Class exercise

Week 22: Practical performance

Week 23: Portfolio

Week 24: Reflecting on and Critiquing Ensemble Performances

Refer to pages **22**, **35** and **63** of the Teacher Assessment Manual and Toolkit for more information on these assessment strategies. Teachers are advised to use a rubric and document individual contributions to ensure a fair, consistent and transparent evaluation of learners' harmonic fluency and creativity.

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

Indicator	DoK Level	Assessment Strategy/or Mode
Create an original composition by applying appropriate chords (including V^9 , V^{11} , V^{13} , secondary dominant and augmented sixth chords) that match the style	4	Class Exercise/Individual Project
Utilise four-part harmony mechanics for the construction and realisation of a 16-bar hymn.	4	Project Portfolio

WEEK 21: EXTENDED AND CHROMATIC CHORDS IN COMPOSITION

Learning Indicator: *Create an original composition by applying appropriate chords (including V^9 , V^{11} , V^{13} , secondary dominant and augmented sixth chords) that match the style*

FOCAL AREA: CONSTRUCTING AND APPLYING EXTENDED CHORDS AND ADVANCED HARMONIC DEVICES IN COMPOSITION

Introduction

In this week, learners will focus on constructing dominant extended chords (V^9 , V^{11} , V^{13}), secondary dominants, and augmented sixth chords. Emphasis will be placed on understanding the theoretical structure of these chords, analysing their use in different musical genres (e.g., jazz, classical, gospel), and beginning to apply them in short harmonic progressions. Through practical exercises, learners will explore how these chords function to enrich harmonic colour and support modulation. This foundational knowledge will prepare learners to apply these chords in original compositions in subsequent weeks.

V^9 , V^{11} , and V^{13} are extended dominant chords that add colour and tension by incorporating the 9th, 11th, or 13th scale degrees.

Secondary dominants (e.g., V/V) are altered chords that temporarily tonicise diatonic chords other than the tonic, enhancing harmonic direction.

Augmented sixth chords; Italian, French, and German contain an augmented sixth interval and function as predominant chords.

Dominant Function and Harmonic Context

Functions of dominant chords (V , V^7)

Leading-tone and resolution tendencies

Introduction to extended dominants and chromaticism

V^9 , V^{11} , and V^{13} Chords

Structure and interval content of V^9 , V^{11} , V^{13}

Voice leading and resolution principles

Inversions and chord symbols (e.g., V^9 , V^{11} , V^{13})

Application in cadences and modulations

Secondary Dominants (Applied Dominants)

Function and voice leading

Tonicisation vs modulation

Common usage in tonal harmony

Augmented Sixth Chords

Types: Italian (It), French (Fr), German (Gr)

Construction and enharmonic spellings

Function and resolution to V

Differences between Gr and V⁷

Learning Tasks

Let learners engage in the following task.

Select a key (e.g., C major or G major).

Construct the following chords in that key: V⁹, V¹¹, V¹³, a secondary dominant (e.g., V/V), and one augmented sixth chord. Write a 4 to 6-bar harmonic progression incorporating at least three of the above chords. Label each chord clearly and explain in 2 to 3 sentences how each chord functions in the progression (e.g., tension, modulation, preparation for resolution).

Pedagogical Exemplars**Analytical Learning**

Learners are given excerpts from classical, gospel, and jazz styles featuring advanced chords. They identify, label (e.g., V¹¹, secondary dominants), and analyse the interval structure, harmonic function, and stylistic use of each chord.

Provide guided analysis sheets with scaffolding questions for learners unfamiliar with harmonic analysis.

Use colour-coded chord charts or digital overlays to help visual learners and SEN learners decode complex chord structures. Advanced learners can be challenged to compose short progressions using the identified chords in a contrasting style.

Demonstration

The teacher models how to construct advanced chords—V⁹, V¹¹, V¹³, secondary dominants, and augmented sixth chords—on a keyboard or via music software. Learners replicate the demonstration using staff paper or music notation programmes (e.g., MuseScore or Noteflight).

Offer pre-drawn chord grids for learners who struggle with notation (SEN support).

Use touch-and-play keyboards or digital simulations for learners with limited instrumental skills.

Allow advanced learners to explore chord substitutions and extensions in different voicings and inversions.

Problem-Based Learning

Scenario-based task: “You are harmonising a melody that modulates from C major to A minor. Which advanced chords could help bridge the keys?” Learners test harmonic options, explain voice-leading logic, and justify their choices in group discussions or written reflections.

Allow group brainstorming or peer scaffolding to support learners who are new to modulation or advanced harmony. Use keyboard diagrams or DAW playback to verify harmonic resolutions

aurally. Advanced learners can be asked to write alternative modulations using non-diatonic pivot chords and explain their stylistic relevance.

Key Assessment: Composition and write-up

Multiple Choice Questions

- Which of the following describes the structure of a dominant 13th chord (V^{13})?
 - Root, major third, perfect fifth, minor seventh, major ninth, perfect eleventh
 - Root, major third, perfect fifth, minor seventh, major ninth, major thirteenth
 - Root, minor third, perfect fifth, major seventh, major ninth, minor thirteenth
 - Root, major third, diminished fifth, minor seventh, minor ninth, major thirteenth
- What is the function of a secondary dominant chord in a progression?
 - It tonicises a non-tonic chord temporarily
 - It replaces the tonic chord entirely
 - It resolves to the subdominant
 - It creates modulation to an unrelated key
- In the key of C major, which chord is the secondary dominant of ii (D minor)?
 - A7
 - G7
 - E7
 - D7
- What is the correct resolution for an Italian augmented sixth chord ($It+6$)?
 - Resolves to V by expanding outward to a perfect fifth
 - Resolves to I by inward chromatic motion
 - Resolves to ii by stepwise motion
 - Resolves to iii by modulation
- Which of the following progressions best demonstrates the use of an extended dominant chord resolving functionally?
 - Cmaj7 – Fmaj7 – A7 – Dm7
 - G9 – Cmaj7 – D7 – Gmaj7
 - Cmaj7 – G13 – Cmaj7 – F
 - Dm – G7 – Cmaj9 – Am7

Sample Composition³ Task

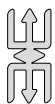
- Compose an 8-bar progression in a jazz or classical style that includes at least one of each: a V^9 , a secondary dominant, and an augmented sixth chord. Explain how each device functions harmonically and how it contributes to stylistic coherence. Your explanation should not be less than 30 words.

2. Define and compare the structure and function of a V^{11} chord and an augmented sixth chord. Then provide a short progression (4 bars) that uses both chords logically. Your explanation should not be less than 30 words.

PLC Session 21

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

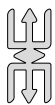
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **composition and write-up**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the write-up (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes

- c. the group then works through the problem together step by step
- d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 22: STYLISTIC COMPOSITION WITH ADVANCED HARMONY

Learning Indicator: *Create an original composition by applying appropriate chords (including V^9 , V^{11} , V^{13} , secondary dominant and augmented sixth chords) that match the style*

FOCAL AREA: COMPOSING SHORT PIECES USING ADVANCED HARMONIC VOCABULARY

Introduction

In this week, learners begin composing short original pieces (8–12 bars) that creatively and appropriately incorporate the advanced chords studied in Week 1. The focus is on applying harmonic knowledge in a stylistically coherent way. Learners explore chord selection, voice leading, and the expressive potential of V^9 , V^{11} , V^{13} , secondary dominants, and augmented sixths in various genres—such as Ghanaian choral music, art song, instrumental music and highlife. Guide learners to develop harmonic flow, plan modulation or cadential points, and explore how extended chords can enhance mood and musical structure. By the end of the week, learners are expected to produce a draft composition that demonstrates purposeful harmonic choices and sets the foundation for refinement in Week 3.

V^9 , V^{11} , and V^{13} are extended dominant chords that add colour and tension by incorporating the 9th, 11th, or 13th scale degrees.

Secondary dominants (e.g., V/V) are altered chords that temporarily tonicise diatonic chords other than the tonic, enhancing harmonic direction.

Augmented sixth chords; Italian, French, and German contain an augmented sixth interval and function as predominant chords.

Dominant Function and Harmonic Context

Functions of dominant chords (V , V^7)

Leading-tone and resolution tendencies

Introduction to extended dominants and chromaticism

V^9 , V^{11} , and V^{13} Chords

Structure and interval content of V^9 , V^{11} , V^{13}

Voice leading and resolution principles

Inversions and chord symbols (e.g., V^9 , V^{11} , V^{13})

Application in cadences and modulations

Secondary Dominants (Applied Dominants)

Function and voice leading

Tonicisation vs modulation

Common usage in tonal harmony

Augmented Sixth Chords

Types: Italian (It), French (Fr), German (Gr)

Construction and enharmonic spellings

Function and resolution to V

Differences between Gr and V⁷

Learning Task

Compose an 8 to 16-bar piece in a major or minor key. Your composition must include at least three different types of advanced chords studied (e.g., one V¹¹, one secondary dominant, and one augmented sixth). Choose a style (e.g., Choral, gospel, highlife, etc.) and apply harmonic devices appropriate to that style. Notate your composition using staff paper or notation software (e.g., MuseScore).

Add chord symbols above each bar and provide a short paragraph (3 to 5 sentences) explaining your harmonic choices and how they contribute to the musical flow.

Pedagogical Exemplars**Project-Based Learning**

Guide learners to compose a short 8 to 12-bar piece using advanced chords introduced in Week 21 (V⁹, V¹¹, V¹³, secondary dominants, augmented sixths). Parameters may include specific keys, genres (e.g., choral, art song), or forms (e.g., binary, ternary). Learners brainstorm harmonic plans, sketch voice leading, experiment with substitutions, and present a draft for feedback. Provide harmonic skeleton templates for learners unfamiliar with extended chords. Allow oral harmonic planning discussions for learners with literacy challenges (SEN). Encourage advanced learners to incorporate modulations or extended chordal variations for complexity. Use peer support pairing (e.g., pairing confident composers with developing ones) to ensure inclusion.

Flipped Classroom

Learners study video tutorials or interactive modules at home, explaining advanced chord functions and their stylistic use. In class, they apply the knowledge by beginning their compositions with teacher guidance on cadences, modulations, and progressions. Share captioned videos or visual guides for hearing-impaired or auditory-processing learners. Include interactive quizzes or flashcards for reinforcement before class. Allow advanced learners to explore unusual progressions or jazz-style reharmonisations in their drafts.

Demonstration

The teacher composes a 4-bar piece live, showing how to meaningfully connect advanced chords within a harmonic context. The demonstration includes identifying each chord's function, discussing substitutions, and exploring stylistic use. Learners replicate the modelled process in their compositions.

Use colour-coded harmonic diagrams and step-by-step modelling to support visual learners and SEN.

Allow learners to replay the demo via screen recording for review. Invite advanced learners to challenge the model by suggesting alternative substitutions or voicings.

Key Assessment Level 3: Composition and write-up

Multiple Choice Questions

- A secondary dominant to lead into the dominant key?
 - Cmaj7 – Dm7 – G7 – C
 - Cmaj7 – A7 – Dm7 – G7
 - Cmaj7 – Em7 – Fmaj7 – C
 - Cmaj7 – Am7 – G7 – C
- How does an augmented sixth chord typically resolve in tonal harmony?
 - It resolves to the tonic
 - It moves to the subdominant
 - It resolves outward to the dominant
 - It returns to the mediant
- In the key of G major, which of the following chords could serve as a secondary dominant?
 - C7
 - A7
 - Gmaj9
 - Dsus4
- Which statement best describes the functional difference between V⁷ and V¹³ chords in a jazz context?
 - V¹³ chords use fewer tones and are more stable
 - V⁷ chords are more dissonant than V¹³
 - V¹³ chords always resolve to the subdominant
 - V¹³ chords provide more tension and colour than V⁷
- What is the harmonic function of the chord progression: F – G7 – Cmaj9?
 - Tonic – Subdominant – Dominant
 - Subdominant – Dominant – Tonic
 - Dominant – Submediant – Subdominant
 - Tonic – Mediant – Leading tone

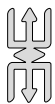
Sample Composition task

- Construct a V¹³ chord and a secondary dominant in the key of F major. Identify their notes and briefly explain how each functions in harmonic progression. Your explanation should not be less than 30 words.
- Differentiate between a V¹¹ and an augmented sixth chord in terms of structure and resolution. Give one example of each in the key of C major.

PLC Session 22

45 minutes
Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



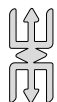
Note

- *Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.*
- *Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.*

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **composition and write-up**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the composition and write-up (NTS 3k-3q).

10 minutes
Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 23: ORIGINAL COMPOSITION

Learning Indicator: *Utilise four-part harmony mechanics for the construction and realisation of a 16-bar hymn*

FOCAL AREA: REFINING AND PRESENTING ORIGINAL COMPOSITIONS USING ADVANCED CHORDS

Introduction

In this week, learners finalise and present their compositions developed over the previous weeks. They focus on refining harmonic flow, correcting notational errors, improving voice leading, and aligning their work with the chosen stylistic genre. It applies the principles of four-part voice leading (SATB: Soprano, Alto, Tenor, Bass) to compose and harmonise a complete 16-bar hymn that demonstrates clear harmonic structure, proper voice distribution, and stylistic appropriateness. Learners will complete a short-written reflection explaining their harmonic choices, chord functions, and how the piece represents their intended musical expression. This week emphasises clarity, musicality, and accurate use of V^9 , V^{11} , V^{13} , secondary dominants, and augmented sixth chords. By the end of the week, each learner will submit a polished composition as part of a portfolio, supported by a written justification and, where possible, a playback or performance.

Fundamentals of Four-Part Harmony

Voice ranges and spacing

Doubling rules

Parallel motion avoidance

Basic triads and seventh chords

Functional Harmony in Hymn Composition

Cadential formulas (e.g., II–V–I, IV–I, plagal)

Use of inversions

Modulation and tonicisation basics

Incorporating Advanced Chords

Secondary dominants and leading-tone chords

Modulatory pivot chords

Extended chords: V^9 , V^{11} , V^{13}

Augmented sixth chords (It^6 , Fr^6 , Gr^6)

Structuring a 16-Bar Hymn

Phrase structure: antecedent/consequent

Periodic vs. through-composed form

Key planning and modulations

Realisation and Refinement

Realising inner voices (alto, tenor)

Text-setting considerations (if lyrics are used)

Dynamic shaping and musical expression

Learning Task

Finalise your 8 to 16-bar original composition using at least three advanced chords (e.g., V^9 , secondary dominant, augmented sixth).

Edit your work for:

- Correct notation (spelling, alignment, clefs)
- Functional harmony (voice leading, progressions)
- Stylistic clarity (e.g., jazz, classical, gospel, etc.)
- Prepare a short-written reflection (5 to 8 sentences) explaining your harmonic choices, stylistic aim, and how feedback helped shape your final piece.
- Submit your final score (handwritten or digital) and reflection as your portfolio.

Present your piece through

- Live performance (optional), or
- Playback using software like MuseScore or BandLab

Pedagogical Exemplars

Project-Based Learning

Learners revise and finalise their 8 to 12-bar compositions from Week 2, focusing on correct use of advanced chords (V^9 , V^{11} , V^{13} , secondary dominants, augmented sixths). The teacher organises peer-review sessions where learners evaluate each other's harmonic flow, stylistic clarity, and voice leading. Learners revise their work and submit a final version with a short explanation of their harmonic intentions. Provide harmonic review checklists or guided prompts to support learners with weaker theoretical backgrounds and allow oral feedback or guided peer discussion in place of written critique for learners with literacy or SEN needs. Also, encourage advanced learners to explore modulations, inversions, or genre-specific stylistic techniques in their revisions. Offer small group coaching sessions for learners unfamiliar with extended chords.

Demonstration

Using a strong learner submission or a model composition, the teacher demonstrates techniques for refinement—such as voicing adjustments, smoother cadences, and error correction. Learners then apply these techniques to revise their own pieces, using the demonstration as a checklist. Use colour-coded annotations (e.g., for tension-resolution, root movement) to aid visual learners and SEN learners.

Provide screen recordings or step-by-step printed guides for learners who need additional review time.

Challenge advanced learners to propose alternative harmonisations and justify their musical decisions.

Playback and Reflection

Learners present their completed compositions using music software (MuseScore, BandLab) or through live performance, if available. After playback, they submit a 3 to 5-sentence reflection explaining how their harmonic choices align with stylistic goals and what improvements they made during revision.

Permit audio or video-recorded reflections for learners who struggle with writing.

Create reflection sentence starters (e.g., “I chose this chord because...”) for SEN learners or those unfamiliar with reflective writing.

Key Assessment Level 3: Composition

Multiple Choice Questions

- Which of these chords most effectively prepares modulation from C major to D minor?
 - G7
 - Fmaj7
 - A7
 - D7
- Why might a composer choose to use a V^{11} chord instead of a V^7 chord in a gospel piece?
 - To simplify the harmonic texture
 - To add harmonic and emotional depth
 - To provide a stronger tonic pull
 - To resolve more quickly in the piece
- Which of the following best illustrates the use of an Italian augmented sixth chord in A major?
 - F–A $\flat$ –D
 - C $\sharp$ –E–A
 - F–A–C $\sharp$
 - F–A $\flat$ –B
- In the key of E minor, which chord would serve as the secondary dominant of the subdominant (iv)?
 - C7
 - G $\sharp$ 7
 - F $\sharp$ 7
 - A7
- What is the best explanation for replacing a V^7 with a V^{13} chord in a slow jazz ballad?
 - To make the piece shorter
 - To eliminate the need for cadences

- C. To avoid resolving to the tonic
- D. To increase harmonic complexity

Sample Composition

Add an independent flowing lower part below the given melody. (15 marks)



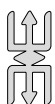
1. Harmonise the melody below for SATB by introducing the chords of V^9 , V^{11} , and V^{13} where appropriate (15 marks)



PLC Session 23

45 minutes
Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
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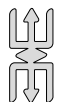
Note

- *Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.*
- *Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.*

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **composition**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the composition (NTS 3k-3q).

10 minutes
Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
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30 minutes

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WEEK 24: REFLECTING ON AND CRITIQUING SOLO PERFORMANCES & ENSEMBLE PERFORMANCES

Learning Indicators

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

FOCAL AREA: CRITICAL AND EMPATHETIC RESPONSE TO MUSICAL PERFORMANCES

Introduction

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

Elements of Performance Analysis

- Identifying and describing technical aspects: intonation, rhythm, dynamics, tempo, articulation, and accuracy.
- Evaluating expressive elements: phrasing, mood, tone quality, musical interpretation, and communication.

Comparing rehearsed intent with actual execution.

Interpretation and Artistic Choices

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

Evaluation Techniques

- Using a criteria-based rubric or checklists to assess performances objectively.
- Distinguishing between technical excellence and musical effectiveness.

- Giving constructive feedback: what worked well, what could be improved, and how.

Empathic Listening and Reflection

- Recognising the effort, preparation, and emotion involved in performing.
- Developing respect and appreciation for individual and group contributions.
- Reflecting on personal feelings as a performer or listener and articulating those insights.

Interpersonal and Collaborative Understanding

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

Learning Task

Watch or listen to two short music performance recordings: one by your classmate or ensemble and one professional example (teacher-provided).

Use a performance analysis worksheet to:

- identify and describe technical elements (intonation, rhythm, dynamics, tempo, articulation).
- evaluate expressive choices (phrasing, tone quality, mood, communication).

Compare the rehearsed intention (if known) to the actual execution.

Join a peer discussion circle to share your observations.

What will be your most expressive thought in each performance?

What would you suggest for improvement and why?

Pedagogical Exemplars

Inquiry-Based and Analytical Learning

Guide learners to create their own critical questions about their musical performances. They review their recorded or live performances using questions such as:

- “What musical decisions can I identify?”
- “How does tone or phrasing influence the message of the piece?”

Provide an analysis worksheet that prompts learners to reflect on expression, dynamics, accuracy and interpretation. For learners unfamiliar with reflection, offer sample answers or sentence starters (e.g., “I chose to slow down here because...”). For SEN learners, simplify language on worksheets and allow verbal responses. Advanced learners can be encouraged to compare performances across genres or critique professional recordings using the same framework.

Collaborative Learning

Divide learners into small groups and assign each group a specific focus area (e.g., rhythm, intonation, phrasing, ensemble balance, or stage presence). Groups review and discuss their own and peers' performances. Encourage peer-to-peer praise, constructive feedback, and collaborative improvement strategies. Use mixed-ability grouping to support peer mentoring and provide discussion prompts or cue cards for learners who struggle with oral communication. For learners with anxiety or SEN, allow them to contribute by writing their observations or using alternative formats (e.g., audio comments).

Flipped Classroom

Learners select or are assigned performance videos to watch at home (e.g., their own, teacher-uploaded, peer, or professional performances). Provide a reflection guide with prompts such as:

- “What made this performance effective or ineffective?”
- “What emotional or technical impact did you notice?”

Allow learners to choose the performance that resonates most with their skill level or interest.

Let SEN learners use visuals or emojis in responses if writing is a barrier. Ask advanced learners to prepare a short critique to present in class or lead a peer discussion.

Key Assessment Level 4: Reflecting on and Critiquing Ensemble Performances

Multiple Choice Questions

1. What best describes an empathic listener's role during a peer performance review?
 - A. Judging only technical mistakes made by performers
 - B. Ignoring emotional expression during performance
 - C. Focusing on performer effort, context, and intention
 - D. Highlighting only personal dislikes in the music
2. During a performance, the tempo fluctuates unintentionally. As a listener, how should you give constructive feedback?
 - A. Blame the performer for lack of rehearsal effort
 - B. Note the change, suggest solutions, and stay respectful
 - C. Ignore the issue and praise everything as perfect
 - D. Suggest changing the entire piece for future concerts
3. Which situation best shows critical analysis of musical expression?
 - A. Saying the performance was “okay” without details
 - B. Explaining how phrasing enhanced emotional tone
 - C. Counting how many notes the player got wrong
 - D. Praising the costume and facial expressions only

4. How does reflecting on a peer's musical choices deepen understanding of performance?
 - A. It shows how loud music affects audience hearing
 - B. It helps performers win all performance contests
 - C. It builds awareness of artistic intention and effect
 - D. It promotes copying of another friend's style
5. What is the best reason for using rubric in evaluating a performance?
 - A. To give clear, fair, and focused feedback
 - B. To find fault and lower performance scores
 - C. To memorise technical terms for exams
 - D. To finish assessments as quickly as possible

Essay

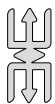
1. Evaluate a performance you recently observed or participated in. Analyse the musical, technical, and emotional aspects of the performance and reflect on how they worked together to communicate the artistic intention. Include how audience reaction supported or contrasted with your analysis. Your answer should not be less than 120 words.
2. Design a feedback session for your class after a group performance. Explain how you would structure the session to encourage empathy, foster improvement, and build understanding of musical interpretation. Your answer should not be less than 120 words.

PLC Session 24

45 minutes

Planning & Reviewing the Learning Plan

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 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
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Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
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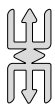
4. Plan the week's key assessment with your app

- The key assessment for the week is ***reflecting on and critiquing ensemble performances***. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the assessment (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

- use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
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5 minutes**Reflection**

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Section 7 Review

This section has focused on equipping learners with advanced harmonic skills by studying and creatively applying V^9 , V^{11} , V^{13} chords, secondary dominants, and augmented sixth chords. Over three weeks, learners move from analysing and constructing these chords to applying them in original, stylistically informed compositions. Week 21 builds conceptual understanding and practical skills; Week 22 develops creative application through composition; and Week 23 focuses on refinement and presentation through portfolio submission. The final portfolio, which includes a composition and reflective writing, serves as the summative assessment and is recorded in the assessment portal. By the end of this unit, learners not only demonstrate technical proficiency in constructing complex chords but also the ability to use harmony expressively and purposefully in composition. Learners then appraised the musical elements, exploring emotional and personal reactions, responding creatively, thinking critically and connecting through empathising and establishing interrelationships.

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 21

MCQs

1. B
2. A
3. C
4. A
5. C

ESSAY QUESTIONS

Question 1

Sample Answer

Composition Progression:

Cmaj7 – Dm7 – G9 – Cmaj7 – A7 – Dm7 – It+6 – G7 – Cmaj7

- Explanation:

G9 acts as an extended dominant resolving to C

A7 is V7/ii (secondary dominant) resolving to Dm7

It+6 (Ab–C–F♯) resolves outward to G7, which in turn resolves to tonic C

Stylistic coherence comes from idiomatic use in jazz or late classical voice leading

Rubric (15 marks)

Component	Mark
Accurate use of V ⁹ , secondary dominant, and aug6 chord	6
Functional harmonic flow and stylistic appropriateness	5
Explanation of harmonic and stylistic contributions	4

Total = 15 marks

Question 2

Sample Answer

- Definitions

V¹¹ includes root, 3rd, 5th, 7th, 9th, and 11th; often omits the 3rd to avoid dissonance.

Augmented Sixth chords (It+6, Fr+6, Ger+6) contain the interval of an augmented sixth and typically resolve to V.

- Progression Example (Key of F):

Fmaj7 – C11 – Fr+6 – C7 – F

- Justification:

C11 provides a rich dominant pull toward F

Fr+6 (Ab–C–D–F♯) expands to C7

Smooth resolution with classical chromatic colour and extended voicing

Rubric (15 marks)

Component	Mark
Accurate definitions and comparisons	5
Logical application in a harmonic context	5
Correct progression and functional justification	5

Total = 15

WEEK 22

MCQs

1. B
2. C
3. B

4. D

5. B

ESSAY QUESTIONS

Question 1

Rubric (30 marks)

Part 1: V¹³ Chord in F Major (7 marks)

- a. Correct Root (C) – (1 mark)
- b. Correct chord quality (C dominant = C E G B $\flat$) – (2 marks)
- c. Correct extensions:
 9th (D) – 1 mark
 13th (A) – 1 mark
- d. Avoiding the 11th (F) to prevent a clash with E – (1 mark)
- e. Functional explanation (V¹³ resolves to I in F major) – (1 mark)

Part 2: Secondary Dominant in F Major (8 marks)

- a. Correct identification of secondary dominant (e.g., V/V = D7) – (1 mark)
- b. Correct root (D) – (1 mark)
- c. Correct chord tones (D F $\sharp$ A C) – (2 marks)
- d. Explanation of its function (dominant of the dominant = D7 → G → C → F) – 2 marks
- e. Understanding of tonicisation (how it briefly shifts tonal centre) – (1 mark)
- f. Correct voice-leading or example of resolution – (1 mark)

Total = 30 marks

Question 2

Sample Answer

Structural Differences

- V¹¹ chord is an extended dominant chord built on the 5th degree (G in C major). It typically contains the following tones:
 - G (root), B (3rd), D (5th), F (7th), A (9th), C (11th)
 - Often, the 3rd (B) is omitted to avoid dissonance between B and C (the 11th).
- Augmented sixth chords are predominant chords leading to V. They are not tertian chords but are built to create strong voice-leading into the dominant:
 - Example: Italian 6th = A $\flat$ –F–F $\sharp$
 - $\flat$ 6 (A $\flat$) and $\sharp$ 4 (F $\sharp$) resolve outward to G (5th degree)
 - F acts as a common tone

Resolution Behaviour

- V^{11} (G11) resolves to the tonic chord (C major). It contains a strong dominant function with added dissonance (11th) that resolves stepwise.
- Augmented sixth chords resolve to the dominant (G major). The outer voices (Ab and F#) resolve outward by semitone to G:
 - o Ab → G (downward)
 - o F# → G (upward)

Examples in C Major

- V^{11} chord:
 - o G11 = G – B – D – F – A – C
 - o Function: $V^{11} \rightarrow I$ (G11 → C)
- Augmented Sixth chord:
 - o Italian 6th: Ab – F – F#
 - o Function: It+6 → V (G major)

Rubric (30 marks)

1. Structural Difference (6 marks)

- Clear explanation of V^{11} structure (root, 3rd, 5th, 7th, 9th, 11th) – 2 marks
- Explanation of tendency to omit the 3rd or 5th in V^{11} to avoid dissonance – 1 mark
- Clear explanation of augmented sixth chord structure (b6, 1, #4 or enharmonic equivalent) – 2 marks
- Mention that augmented 6ths are typically pre-dominant chords – 1 mark

2. Resolution Behaviour (4 marks)

- V^{11} resolves to I (C major in this case) – 1 mark
- Augmented sixth resolves to V (in C major, G) – 1 mark
- Explanation of outer voices resolution in augmented 6th (b6 → 5, #4 → 5) – 1 mark
- Description of voice leading or function difference – 1 mark

3. Examples in C Major (5 marks)

- Correct V^{11} chord (e.g., G11 = G B D F A C) – 2 marks
- Correct Augmented Sixth (e.g., Italian: Ab–F–F# or German: Ab–C–Eb–F#) – 2 marks
- Functional label or chord symbol for both – 1 mark

Total = 30 marks

WEEK 23**MCQs**

1. C
2. B
3. A
4. B
5. D

ESSAY QUESTIONS**Question 1**

1. **Rubric:** No definite solution, as answers by candidates will vary.

However, marks will be awarded as follows:

Component	Marks
Correct Key Signature & Time Signature	2
Correct clef & appropriate barring	1
Melodic interest (Contrasting rhythm and contour)	3
Introduction of V^9 , V^{11} , V^{13} and accurate resolution	3 @ 2 each = 6 marks
Final Cadential progression	2 marks
General impression	1 mark
Total	15 marks

Question 2**Rubric**

No definite solution, as the learners' answers will vary.

However, marks will be awarded as follows:

Component	Marks
Correct Key Signature	1 mark
Correct Time Signature	1 mark
Correct clef	1 mark
Introduction and appropriate harmonisation of any two of V^9 , V^{11} & V^{13} chords	2 @ 2 each = 4 marks
Correction harmonisation of other chords	1/2 mark per bar = 8 marks
Total	15 marks

WEEK 24**MCQs**

1. C
2. B
3. B
4. C
5. A

ESSAY QUESTIONS**Question 1****Sample Answer**

I recently participated in an ensemble performance of a piece titled “Echoes of the Hills”. Technically, we were challenged by the varying dynamics and syncopated rhythms. Some sections initially lacked balance, but we improved through rehearsal, especially in tone blending and articulation.

Musically, the piece had rising melodic lines that reflected longing, and we shaped the phrasing with subtle tempo changes. Emotionally, we aimed to convey a sense of nostalgia, and I believe the expressive swells and soft endings captured that mood.

The audience applauded warmly, and some shared that the performance felt “peaceful and reflective,” which aligned with our intended feeling. However, one listener noted that transitions between sections could have been smoother, which I agreed with. Overall, the performance successfully combined technical control with emotional expression, and the feedback helped me understand how musical choices affect audience perception.

Rubric**Analysis and Insight**

Use of 3 or more technical terms in the analysis – 3 @ 2 marks each = **6 marks**

Talks about emotion – 2 @ 2 marks = **2 marks**

Talks about audience reaction - 2 @ 2 marks = **2 marks**

Total = 10 marks

Structure and Clarity (3 marks)

No error of expression found - 3 marks

2 or fewer grammatical errors found - 2 marks

More than 2 errors found -1 mark

Reflection and Empathy (2 marks)

Reflection on **personal** or **group growth**; strong empathy for **performers** and **audience**.

4 @ 1/2 mark each = **2 marks**

Total = 15 marks

Question 2**Sample Answer**

To design an effective feedback session, I would begin with a group listening activity where everyone watches a video of the performance. I would then guide the class through a rubric focusing on tone, rhythm, dynamics, expression, and communication. Each learner would write down one strength and one area for improvement before sharing. This encourages balanced, non-judgmental responses. I will also include a moment where the performers explain their artistic choices, helping listeners understand their interpretation. To foster empathy, I will remind the class to consider the effort and intention behind the performance and phrase feedback respectfully (e.g., “One thing I appreciated was...” or “Have you thought about trying...”). Finally, we would reflect on how such sessions help us grow as musicians by hearing multiple perspectives. This approach builds critical thinking, emotional awareness, and a supportive learning community.

Rubric

Structure and Planning

Clear steps for feedback, empathy, and improvement

3 @ 2 marks each = 6 marks

Understanding of Empathetic and Constructive Feedback (5 marks)

Explanation of empathy, constructive language used and respect in feedback.

3 @ 2 marks each = 6 marks

Relevance to Performance Improvement and Musical Growth (4 marks)

Clear link to improving musicianship and group cohesion.

Any 3 points explained @ 1 mark each = 3 marks

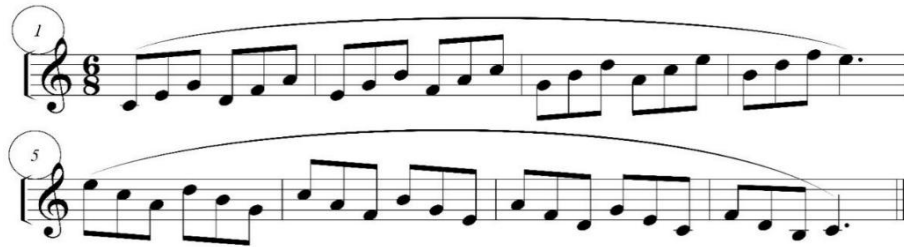
Total = 15 marks

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Annex 1: Musical Notation - Triad Arpeggio Exercise



Transformed to Table: Solfege: Triad Arpeggio Exercise

								Reading Backward	
	f	s	l	t	d'	r'	m'	f'	m'
	r	m	f	s	l	t	d'	r'	
d	t,	d	r	m	f	s	l	t	
Reading Forward									
Degree	I	II	III	IV	V	VI	VII		

FLASH CARDS

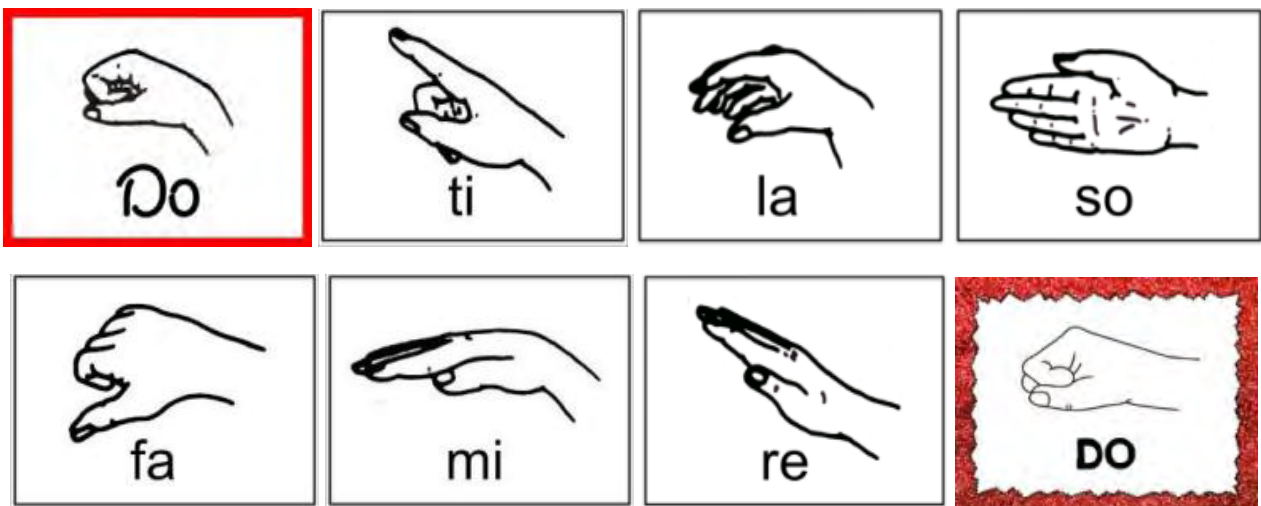


Figure 9: Hand Sign Flash Cards

Annex 2: Master Drum Improvisation Techniques

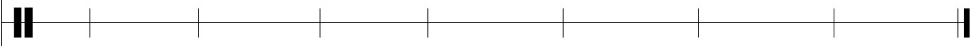
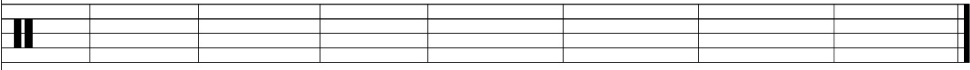
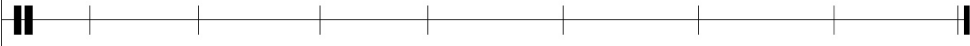
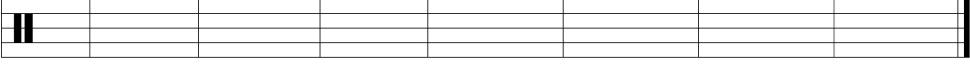
The teacher must draw learners' attention to these techniques Master Drummers use to extend their creativity as they go and improve their work outside of the classroom.

Master Drum Improvisation Techniques

Logical arrangement of rhythmic motifs, patterns and timbre (*tone colour*) is crucial to this type of composition. Since it is the master drum that sustains African percussive pieces, the composer must be aware of the improvisational techniques in such lead drumming. Locke (1992) describes them as:

1. Repetition – repeating a musical thought.
2. Segmentation – isolating and repeating a shorter motive from within a longer phrase.
3. Connection – joining shorter motive into a longer phrase by filling in musical silence.
4. Culmination – preceding a short motive with a lead-in figure.
5. Idea Substitution – maintaining a rhythmic character of a phrase but changing one of the figures within it.
6. Stroke Substitution – change stroke type without changing timing.
7. Syncopation – playing a note at a delayed or anticipated moment.
8. Ornamentation – using grace notes or brief rolling figures.
9. Omission – silence; leaving out an expected note.

Annex 3: Drum Piece Template

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

Annex 4: MUSIC MANUSCRIPT SHEET

Name of Learner / Group:

Index No. | Name of Student | Group Name:

Level: Semester: Academic Year:.....

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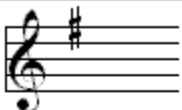
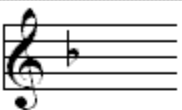
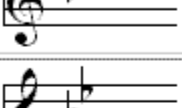
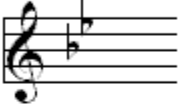
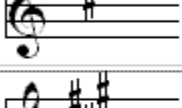
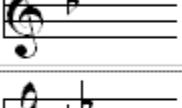
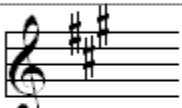
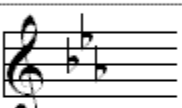
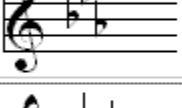
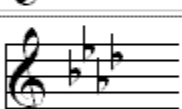
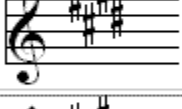
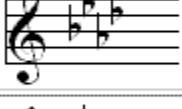
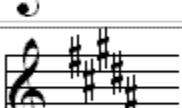
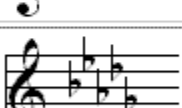
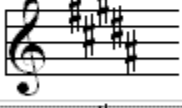
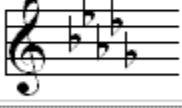
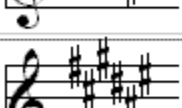
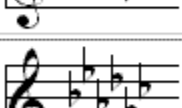
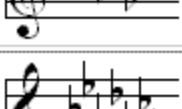
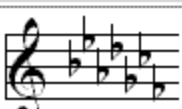
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Annex 5: Key Signature Table

C major  A minor			
	G major		F major
	E minor		D minor
	D major		Bb major
	B minor		G minor
	A major		Eb major
	F# minor		C minor
	E major		Ab major
	C# minor		F minor
	B major		Db major
	G# minor		Bb minor
	F# major		Gb major
	D# minor		Eb minor
	C# major		Cb major
	A# minor		Ab minor

Annex 6: ESSENTIAL BASICS FOR MAJOR INSTRUMENTS

7.1 VOICE Basics

A step-by-step guide to get you started.

1. Vocal Training

Warm-ups: Regular vocal warm-ups help prevent strain and improve flexibility.

Breath control: Learn to use your diaphragm to support your voice.

Range and technique: Work with a vocal coach to expand your range and refine your tone.

Consistency: Daily practice is essential for maintaining vocal health and improving over time.

2. Musical Knowledge

Music theory: Basics like scales, keys, and rhythm are crucial.

Sight reading: Helps with learning new material quickly.

Ear training: Develop pitch recognition and harmony awareness.

3. Performance Skills

Stage presence: Connect with the audience through movement, facial expression, and eye contact.

Mic technique: Learn how to control dynamics and avoid popping sounds.

Confidence: Practice performing in front of others to reduce nerves.

4. Repertoire Building

Have a **variety of songs** across genres and tempos.

Know your **signature pieces** that highlight your strengths.

Prepare **backup songs** for auditions or gigs.

5. Business Savvy

Branding: Develop a professional image and style.

Networking: Build relationships with other musicians, producers, and venues.

Contracts: Understand performance agreements and copyright basics.

Marketing: Use social media, websites, and streaming platforms to promote your work.

6. Recording and Technology

Learn to use **home recording equipment** or DAWs (like Logic Pro, Ableton, or GarageBand).

Understand **studio etiquette** and how to record effectively.

Create high-quality **demos** or EPs to showcase your talent.

7. Vocal Health

Stay **hydrated**, avoid smoking and excessive alcohol.

Get **adequate rest** and avoid overuse.

See a **voice specialist** if you experience persistent issues.

7.2 VIOLIN Basics

A step-by-step guide to get you started.

1. Get a Violin and Accessories

Violin: Choose the right size (4/4 for adults).

Bow: Comes with the violin usually.

Rosin: Applied to the bow hair for grip.

Shoulder rest: Helps with posture and comfort.

Tuner and metronome: Essential for practice.

2. Understand the Basics

Parts of the violin: body, neck, fingerboard, pegs, etc.

How to hold the violin and bow properly.

How to tune the violin (use a tuner or app).

3. Take Lessons (Optional but Helpful)

Teacher: In-person or online instructor.

Apps/Websites: Trala, Violin Lab, YouTube (Violin Tutor Pro, Violinspiration).

Books: Suzuki Violin Method, Essential Elements for Strings.

4. **Start Practicing**

Open strings: Learn to bow smoothly on G, D, A, E.

Finger placement: Learn 1st position notes.

Scales: Start with G Major and D Major.

Rhythms: Practice with a metronome.

5. **Build a Routine**

Practice 20–30 minutes daily to start.

Focus on intonation, bowing technique, and posture.

Record yourself to track progress.

6. **Play Simple Songs**

Start with nursery rhymes or beginner tunes (Twinkle Twinkle, Mary Had a Little Lamb).

Progress to folk songs or beginner classical pieces.

7.3 **TRUMPET Basics**

A step-by-step guide to get you started.

1. **Get the Right Equipment**

Trumpet: Start with a learner model from a trusted brand (Yamaha, Bach, or Jupiter).

Mouthpiece: Most come with a 7C, a good beginner choice.

Valve oil and slide grease: Essential for smooth operation.

Music stand and cleaning kit: For regular practice and maintenance.

2. **Learn the Basics**

Assemble and hold the trumpet properly.

Buzzing: Practice buzzing your lips without the trumpet—this is how sound is produced.

Mouthpiece practice: Buzz into the mouthpiece to gain control.

First notes: Learn C, D, E, F, G using valve combinations.

3. **Start Playing Simple Exercises**

Long tones: Focus on tone quality and breath control.

Simple scales: Begin with C major (no sharps or flats).

Use beginner method books like:

“Essential Elements for Band – Trumpet”

“Standard of Excellence”

4. **Practice Daily**

Start with 15–30 minutes a day.

Focus on:

Breathing exercises

Lip flexibility

Tone and pitch accuracy

Valve technique

5. Get Lessons or Use Online Resources

Find a local teacher or use online lessons via:

YouTube (e.g., Trumpet HQ, Charlie Porter)

Apps like Tonestro or SmartMusic

6. Play Music You Enjoy

Try simple melodies, movie themes, or jazz tunes as you improve.

Join a school band or community ensemble for experience.

7.4 TROMBONE Basics

A step-by-step guide to get you started.

1. Parts of the Trombone

Mouthpiece: Where you buzz your lips to create sound.

Slide: Moves to change pitch.

Bell: Projects the sound.

Tuning Slide: Adjusts overall pitch.

2. How to Hold It

Use your left hand to hold the trombone near the bell and slide brace.

Your right hand operates the slide.

Keep your posture upright with your shoulders relaxed .

3. Making a Sound

Buzz your lips in the mouthpiece (like saying “Mmm” and blowing air).

Place the mouthpiece on the centre of your lips.

Blow steady air and buzz to produce a tone.

4. Slide Positions

The trombone has 7 slide positions:

Fully closed (near your face)

A few inches out

3–7: Extend further with each position (7th is near full arm’s length)

Each position changes the pitch when combined with your lip tension (embouchure).

5. First Notes to Learn

Start with the B-flat major scale:

B $\flat$ (1st), C (6th), D (4th), E $\flat$ (3rd), F (1st), G (4th), A (2nd), B $\flat$ (1st)

6. Daily Practice Tips

Practice buzzing and long tones to develop control.

Learn slide positions and muscle memory.

Play simple melodies (e.g., “Hot Cross Buns” or “Ode to Joy”).

7. Helpful Resources

Beginner method books: “Essential Elements for Trombone” or “Standard of Excellence”

YouTube channels: “Trombone Lessons with Mr. Brown” or “MusicCoach Online”

Apps: Tonestro, Tuner & Metronome

7.5 GUITAR Basics

A step-by-step guide to get you started.

1. Types of Guitars

Acoustic: Great for beginners; does not need an amp.

Electric: Needs an amp; great for rock, metal, and blues, etc.

Classical: Nylon strings; softer sound, good for fingerstyle.

2. Parts of the Guitar

Headstock: Holds the tuning pegs.

Neck: Where you press the strings (frets).

Body: Produces sound (hollow for acoustic, solid for electric).

Frets: Metal strips on the neck.

Strings: Usually 6, numbered from thinnest (1st) to thickest (6th).

3. Tuning the Guitar

Standard tuning (low to high):

E - A - D - G - B - E (6th to 1st string)

Use a clip-on tuner or a tuning app to help.

4. How to Hold the Guitar

Sit upright, resting the body of the guitar on your leg.

Left hand presses frets, right hand strums or picks.

Use a guitar strap if standing.

5. First Chords to Learn

Start with easy open chords:

E minor (Em)

C major (C)

G major (G)

D major (D)

A major (A)

Practice switching between them slowly.

6. Strumming and Picking

Use a pick (plectrum) or your fingers.

Start with downstrokes only, then add upstrokes.

Try basic patterns like: Down – Down – Up – Down – Up

7. Simple Songs for Beginners

“Horse with No Name” – America

“Knockin’ on Heaven’s Door” – Bob Dylan

“Love Me Do” – The Beatles

8. Practice Tips

Practice 15–30 minutes a day.

Focus on clean chord transitions and rhythm.

Use apps like Yousician, Justin Guitar, or Ultimate Guitar.

7.6 PIANO Basics

A step-by-step guide to get you started.

1. Understanding the Keyboard

A standard piano has 88 keys: **52 white** and **36 black**.

Keys repeat in a pattern: **C-D-E-F-G-A-B**, then back to C.

The **black keys** are grouped in twos and threes and represent sharps (#) and flats (b).

Tip: Find Middle C – it is the white key just left of the two black keys near the middle of the keyboard.

2. Hand Position & Finger Numbers

Finger numbers (for both hands):

Thumb = 1

Index = 2

Middle = 3

Ring = 4

Pinky = 5

Keep your fingers curved and relaxed.

Place both thumbs (1) on Middle C for basic exercises.

3. Notes and Reading Music

Treble clef (right hand): plays notes from Middle C upward.

Bass clef (left hand): plays notes from Middle C downward.

Learn the notes on the staff gradually:

Treble: E-G-B-D-F (lines), F-A-C-E (spaces)

Bass: G-B-D-F-A (lines), A-C-E-G (spaces)

4. Simple Rhythms

Whole note = 4 beats

Half note = 2 beats

Quarter note = 1 beat

Practice clapping simple rhythms first.

5. First Songs to Try

“Twinkle Twinkle Little Star”

“Mary Had a Little Lamb”

“Ode to Joy” (Beethoven)

Use only white keys and start with one hand at a time.

6. Daily Practice Tips

Practice 15–30 minutes daily.

Warm up with finger exercises like scales and simple patterns.

Focus on hand coordination and playing slowly at first.

7. Helpful Resources

Apps: Simply Piano, Flowkey, Yousician

YouTube: Piano Lessons on channels like Hoffman Academy or PianoVideoLessons

Beginner books: “Alfred’s Basic Piano Library” or “Faber Piano Adventures”

7.7 CLARINET Basics

A step-by-step guide to get you started.

1. Parts of the Clarinet

A typical B $\flat$ clarinet has 5 main parts:

Mouthpiece: Where you place the reed and blow air.

Barrel: Connects the mouthpiece to the upper joint.

Upper joint: Where your left-hand fingers go.

Lower joint: Where your right-hand fingers go.

Bell: The flared end that helps project sound.

Also, essential

Reed: A thin wooden strip that vibrates to produce sound.

Ligature: Holds the reed onto the mouthpiece.

2. Assembling the Clarinet

Moisten the reed in your mouth.

Gently twist each part together—do not force it.

Align the bridge keys (between upper and lower joints).

Place the reed flat side against the mouthpiece, secured by the ligature.

3. **Holding the Clarinet**

Left hand goes on top, right hand on the bottom.

Use your right thumb to support the clarinet under the thumb rest.

Keep your fingers curved and close to the keys.

4. **Producing a Sound**

Place your mouthpiece about halfway into your mouth.

Form an embouchure: firm corners, flat chin, bottom lip over bottom teeth.

Blow steady air and keep the reed vibrating with gentle pressure.

5. **First Notes to Learn**

Start with easy notes

E, D, C (left hand only)

Then add F and G

These are played with just a few fingers and help you focus on tone and embouchure.

6. **Basic Fingerings**

The clarinet uses a combination of open holes and keys. Use a fingering chart (many are free online or in beginner books).

7. **Daily Practice Tips**

Warm up with long tones and mouthpiece exercises.

Practice simple scales like C Major or G Major.

Start with short 15–20 minute sessions to build endurance.

8. **Recommended Beginner Materials**

Book: “Essential Elements for Band – Clarinet”

YouTube channels: Clarinet Mentors, Michelle Anderson

Apps: Tonestro, SmartMusic

7.8 **FLUTE Basics**

A step-by-step guide to get you started.

1. **Parts of the Flute**

The flute has three main sections:

Headjoint: Includes the lip plate and the embouchure hole (where you blow air).

Body: Contains most of the keys and tone holes.

Footjoint: Shortest section with extra keys for low notes.

2. **Assembling the Flute**

Gently twist the headjoint and footjoint onto the body (never force).

Align the embouchure hole with the first keys and rods.

Footjoint rod should align with the centre of the body's last key.

3. Holding the Flute

Left hand: Near the top, palm facing you.

Right hand: Near the bottom, palm facing away.

Support the flute with your right thumb and the base of the left index finger.

Keep elbows slightly lifted and shoulders relaxed.

4. Making a Sound

Place the lip plate under your bottom lip.

Roll the flute slightly downward until the embouchure hole is centred.

Blow a focused stream of air across the hole (like blowing across a bottle top).

Experiment with angle and lip shape to get a clear tone.

5. First Notes to Learn

Start with easy notes using fewer keys:

B, A, and G (left hand only)

Practice moving between them smoothly

6. Reading Music

The flute reads in **treble clef**.

Learn basic rhythms and notes on the staff (start with simple pieces using B-A-G).

Use fingering charts to help memorise finger positions.

7. Practice Tips

Practice 15–30 minutes daily.

Begin with long tones to work on breath control and tone.

Play simple scales like C Major and G Major.

Use a mirror to check your embouchure and posture.

8. Helpful Resources

Beginner books: “Essential Elements for Flute” or “Rubank Elementary Method”

YouTube channels: JustAnotherFlutist, The Flute Channel

Apps: Tonestro, Tuner & Metronome, SmartMusic

7.9 SAXOPHONE Basics

A step-by-step guide to get you started.

1. Types of Saxophones

There are several types, but beginners usually start with:

Alto saxophone (in E $\flat$): Most common for learners.

Tenor saxophone (in B $\flat$): Larger, deeper sound.

Soprano and baritone: Less common for beginners.

2. Parts of the Saxophone

Mouthpiece: Where the reed goes, and sound is produced.

Reed: A thin piece of cane that vibrates to create sound.

Ligature: Holds the reed onto the mouthpiece.

Neck (or crook): Connects the mouthpiece to the body.

Body: Contains most of the keys.

Bell: Flared end that projects sound.

3. Assembling the Saxophone

Moisten the reed with your mouth.

Attach the reed to the mouthpiece using the ligature (reed flat side down, tip aligned).

Connect the mouthpiece to the neck, then attach the neck to the body.

Use cork grease if connections are tight.

Always wear the **neck strap** for support.

4. Holding the Saxophone

Right hand: on the bottom keys (thumb under the thumb rest).

Left hand: on the top keys (thumb on the round button).

Keep fingers curved and close to the keys.

5. Producing a Sound

Place the mouthpiece in your mouth (top teeth on the top of the mouthpiece, bottom lip curled slightly over bottom teeth).

Seal your lips (embouchure) and blow steady air.

The reed should vibrate cleanly — it takes practice!

6. First Notes to Learn

Start with easy notes:

B, A, and G (left hand only)

These notes help you focus on tone and finger technique.

7. Practice Tips

Practice long tones for breath control and tone quality.

Use a tuner to help with intonation.

Learn simple scales (C major, G major).

Practice daily in short, focused sessions (15–30 mins).

8. Recommended Resources

Books: “Essential Elements for Band – Alto Saxophone” or “Rubank Elementary Method”

Apps: Tonestro, Tuner & Metronome, SmartMusic

YouTube: BetterSax, Saxologic, Jay Metcalf

7.10 TUBA Basics

A step-by-step guide to get you started.

1. What Is the Tuba?

The **tuba** is the largest and lowest-pitched brass instrument.

It provides the bass foundation in bands and orchestras.

2. Types of Tubas

BB $\flat$ tuba: Most common for beginners.

CC, E $\flat$, and F tubas: Used more often by advanced players or in specific ensembles.

Tubas can have **3 to 6 valves**, typically piston or rotary.

3. Parts of the Tuba

Mouthpiece: Detachable part where you buzz your lips.

Leadpipe: Connects the mouthpiece to the valves.

Valves: Change the tubing length to produce different notes.

Bell: Projects the sound.

Tuning slides: Adjust overall pitch and intonation.

4. How to Hold the Tuba

Sit up straight with both feet flat on the floor.

Rest the tuba on your lap or on a chair/tuba stand if needed.

Hold the tuba with your left hand for support and use your right hand to operate the valves.

5. Producing a Sound

Buzz your lips into the mouthpiece (firm corners, relaxed centre).

Use steady air from your diaphragm.

The tuba takes a lot of air, but should not feel forced.

6. First Notes to Learn

Start with easy notes using open (no valves) and simple valve combinations:

B $\flat$ (open), **C**, **D**, **E $\flat$** , and **F**

Learn to play the **B $\flat$ major scale** (good for warm-ups)

7. Reading Music

Tubas usually read **bass clef**.

Learn note names and fingerings using a fingering chart.

Start with simple rhythms (whole, half, quarter notes).

8. Practice Tips

Start with 15–30 minutes daily.

Begin with long tones and lip slurs to build tone and flexibility.

Use a **metronome and tuner** to develop timing and pitch.

Focus on breathing and posture.

9. Helpful Resources

Method books: “Essential Elements for Tuba” or “Standard of Excellence”

YouTube: The Tuba People, David Earll, or Scott Tegge

Apps: Tonestro, Tuner & Metronome, SmartMusic

7.11 ATENTEBEN

A step-by-step guide to get you started.

1. Parts of the Atenteben

Before playing, learners should know the main parts of the instrument.

Mouthpiece: This is the part placed near the mouth. Air is blown through the mouthpiece to produce sound.

Body: The body is the long bamboo tube of the Atenteben. It contains the finger holes.

Finger Holes: These are the holes along the body of the instrument. The player covers and uncovers them with the fingers to produce different notes.

Bottom End: This is the lower end of the instrument. It is normally kept away from the body while playing.

2. Holding the Atenteben

Correct holding is important for producing a good sound and changing notes easily.

Step 1: Sit or stand upright. Keep your back straight, shoulders relaxed and head upright.

Step 2: Bring the Atenteben to your mouth. Do not bend your head too much to reach the instrument.

Step 3: Place your fingers over the holes. Use the appropriate fingers to cover the holes completely.

Step 4: Keep your fingers relaxed. Do not press too hard.

Step 5: Keep your wrists comfortable. Your hands should be able to move easily.

Check yourself and Ask:

- Can I cover all the holes comfortably?
- Can I move my fingers without tension?
- Can I breathe comfortably?

If the answer is no, adjust your position.

3. Making a Sound

Producing the first good sound can be challenging. Do not blow too hard.

Step 1: Relax. Take a normal breath.

Step 2: Position your mouth. Place the mouth correctly around the mouthpiece.

Step 3: Cover the holes. For your first exercise, cover all the finger holes.

Step 4: Blow gently. Send a steady stream of air into the instrument.

Step 5: Listen. You should hear a clear tone.

If you hear a weak or noisy sound, Check whether you are blowing too hard, you are blowing too softly, your mouth position is incorrect, your fingers are not covering the holes completely or the instrument is not properly constructed.

4. First notes to Learn

Learners should not attempt to learn many notes at once.

Begin with three simple notes.

For example:

Note 1 – Lowest Note: Cover all the holes and produce the lowest note.

Practise: Low – Low – Low – Low

Note 2 – Next Note: Open the appropriate hole while keeping the other holes covered.

Practise: Low – Next – Low – Next

Note 3 – Third Note: Open the next appropriate hole.

Practise: Low – Next – Third – Next – Low

Beginner Exercise:

Practise slowly: 1 – 2 – 3 – 2 – 1

Then: 1 – 2 – 3 – 4 – 3 – 2 – 1

The actual fingering should be taught using the fingering chart for the specific Atenteben being used, because construction and tuning systems can vary.

Suggested progression

Stage 1: 3 notes

↓

Stage 2: 5 notes

↓

Stage 3: One octave

↓

Stage 4: Higher notes

↓

Stage 5: Simple melodies

↓

Stage 6: Ghanaian traditional melodies and ensemble pieces

5. Reading Music

Learners can learn Atenteben through both traditional/aural learning and Western staff notation. They can begin with simple musical concepts.

A. Note names

Learn: Do – Re – Mi – Fa – Sol – La – Ti – Do

Or C – D – E – F – G – A – B – C

B. Rhythm

Learn simple note values: whole note, half note, quarter note, eighth note

C. Bar lines

Learn to recognise measures or bars.

D. Time signatures

Start with:

2/4

3/4

4/4

6. Practice Tips

Good practice is more important than long practice.

Tip 1: Practise every day

Start with 10–15 minutes daily.

As you improve, increase the practice time.

Tip 2: Practise slowly

Do not rush.

Slow and correct is better than fast and wrong.

Tip 3: Practise one problem at a time

Tip 4: Listen to good players

Listening helps you understand:

- tone;
- rhythm;
- phrasing;
- articulation;
- expression.

Tip 5: Record yourself

Use a phone to record your playing.

Listen afterwards and ask:

- Is my sound clear?
- Is my rhythm steady?
- Are my notes correct?

Tip 6: Practise with a metronome

Begin slowly and increase the speed gradually.

Tip 7: Keep your instrument clean

After playing, allow moisture to leave the instrument and store it properly.

Tip 8: Do not force the sound

Good Atenteben playing requires controlled air, not simply blowing harder.

7. Helpful Resources

Learners can use several resources to improve their playing.

A. Atenteben Teacher

The best resource for a beginner is an experienced Atenteben teacher who can correct:

posture;

embouchure;

breathing;

fingering;

tone production.

Annex 7: Major Instrument Learning: Monitoring and Assessment form (MILMA)

1. Learner Information & Goal Setting Form

Purpose: To understand the learner's background, interests, and goals.

Field	Tick (only one)
Learner Name	
Instrument	
Age	
Experience Level	Beginner ☐ / Intermediate ☐ / Advanced ☐
Musical Interests	Classical ☐ / Rock ☐ / Traditional ☐
Short-term Goals (2–6 weeks) [1 st Semester Break]	
Long-term Goals (10–12 weeks) [2 nd Semester Session]	

Instrument Learning Facilitation

Purpose: (a). Indicate the type of support you envision for your major instrument learning.

Mode of Support	Tick (as many as applicable)	Experience Level	
Self-Study/Self-Taught	☐	Type of experience	E.g., Church, Band, etc.
		No. of Years	
		Instrument(s) played	

Parental Guidance	☐	Type of experience	E.g., Church, Band, etc.
		No. of Years	
		Instrument(s) played	
Community Experts Support	☐	Type of experience	E.g., Church, Band, etc.
		No. of Years	
		Instrument(s) played	
Teacher	☐	Type of experience	E.g., Church, Band, etc.
		No. of Years	
		Instrument(s) played	
Colleague-learners	☐	Type of experience	E.g., Church, Band, etc.
		No. of Years	
		Instrument(s) played	

Purpose: (b). Facilitator Credentials and Assent in Exception of Teacher.

Support Type	Bio Data	Support Time	Signature
Parental Guidance	Name		
	Location		
	Time	School session £/ Vacation only ☐	
Community Experts Support	Name		
	Location		
	Time	School session £/ Vacation only ☐	
Colleague-learners	Name		
	Location		
	Time	School session £/ Vacation only ☐	

Knowledge/Skills Development on Major Instrument

Rate relevant previous knowledge/skills developed on the major instrument.

Major Instrument	Description of Knowledge/Skills	Self-Rating (1–5)
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Name of Instrument	a)	Identify instrument parts, assemble, and dismantle.	
	b)	Can tune and has basic care knowledge	
	c)	Know the correct posture.	
	d)	Can hold the instrument.	
	e)	Can produce a beginner's sound.	
	f)		
	g)		

Signature

Date

Deadline for Submission:	All completed forms should reach the teacher by the close of the last week of vacation.
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