MINISTRY OF EDUCATION

GHANA MUSIC TEACHERS' ASSOCIATION

Music

for Senior High Schools

Year 2



Prof Emmanuel Obed Acquah
Davis Obiri Danso
Mawusinu Boampong Kwame Ansah

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Ghana Education Service (GES)



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FOREWORD

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

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

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

Haruna Iddrisu MP
Minister for Education

SECTION

1

ANALYSING, INTERPRETING, AND PERFORMING SELECTED GHANAIAN AND AFRICAN MUSIC



INTRODUCTION

Last year, you explored the literature and live practice of Ghanaian indigenous music, learning about traditional instruments, songs and performance practices from different parts of Ghana. You listened, observed and performed music that reflected Ghana's rich cultural heritage. This year builds on that foundation. In this section, you will analyse, interpret, and perform selected Ghanaian and African music, moving beyond tradition to include Art and Popular genres across the continent. You will study famous musicians and what makes their music stand out, compare different styles and their structures, and learn how music communicates powerful messages about society, politics, and everyday life. You will also take part in group performances, using music to express ideas and connect with your audience. Through these activities, you will strengthen your listening, analysis, and performance skills, while gaining a deeper understanding of how African music continues to shape and reflect the world around us.

KEY IDEAS

- African music blends tradition and innovation.
- Art and Popular music serve distinct cultural functions.
- Music reflects and shapes social/political issues.
- Musicians act as cultural commentators
- Performance techniques convey cultural meaning.
- Rhythmic and melodic patterns define genres.

EXPLORING STYLISTIC FEATURES AND NOTABLE PERFORMERS IN GHANAIAN AND AFRICAN ART AND POPULAR MUSIC

African music, especially from Ghana, has its own unique sound. It often uses rich rhythms, repeated patterns, and a style called call and response. This is where one person sings something and others answer, like in a conversation. You will also hear polyrhythms, which means many rhythms are played at the same time. This is like different people clapping to their own beat, yet it all still sounds effective together. Music in Ghana and Africa has changed over time. It began with traditional songs and instruments, but when other cultures came (such as during colonisation), they brought their music too. Over time, African musicians started mixing local music with foreign styles to create new ones. So, each type of music reflects what was happening in society, including independence and youth movements.

Highlife Music – Ghana's Early Star

Highlife is considered Ghana's musical pride. It emerged by blending African drumming with Western instruments such as trumpets and guitars. This lively genre is often played at parties and weddings, where it gets people dancing. E.T. Mensah is regarded as the 'grandfather' of highlife, as he popularised the style not only in Ghana but also internationally.

Afrobeat – Music with a Message

Afrobeat was made popular by Fela Kuti from Nigeria. It is like highlife with a twist of funk and jazz. The songs are long and full of energy, with much use of trumpets and drums. Afrobeat is not just for dancing, it also addresses politics and people's rights.

Gospel Music – Singing with Spirit

Gospel music in Africa is more than singing in church. It is full of beautiful harmonies, powerful voices, and emotions. Singers often respond to each other in a call-and-response style, creating music that lifts the spirit and often sounds like a joyful conversation with God.

Hiplife – Old Meets New

Hiplife is like a musical sandwich, blending traditional highlife rhythms with modern Hip-hop beats and rap. Artists such as Reggie Rockstone incorporated local languages and youth stories into their music. It is fun, fast-paced, and captures the voice of today's young Ghanaians.

African Art Music

African art music sounds like classical music (such as Beethoven), but with a distinctly African flavour. Composers like Ephraim Amu and J.H. Nketia incorporated African drums, scales, and rhythms to write music that could be performed by choirs and orchestras. For example:

a. Highlife = guitars and trumpets
b. Afrobeat = lots of drums and horns
c. Hiplife = computers and electronic beats
d. Art music = choirs, flutes, and drums

Rhythm – The Heartbeat of African Music

African music is renowned for its rhythms. It often features different beats at the same time, a technique known as polyrhythm. Some instruments, such as the bell, play a timeline rhythm that helps keep everyone together, much like a traffic light that shows when to go or stop.

Singing Styles – Voices with Power

African singers use a wide range of techniques. Some stretch words or decorate notes with melisma (when a singer stretches a single syllable of a word over several different musical notes), while others imitate patterns of speech. Some perform with energetic shouts, while others sing sweetly and softly. The approach depends on the style and message.

Lyrics – More Than Just Words

African songs often address real-life issues ranging from love and hope to politics and problems in society. Listening to the lyrics can feel like reading a newspaper or listening to the news, but in a potentially more engaging way. Music provides a platform for people to speak out and be heard.

Who is Who in African Music?

To really enjoy African music, it helps to know the famous musicians and how to recognise their styles. Just as you can distinguish between different actors or football players, you can train your ears to spot a Highlife guitar riff or an Afrobeat groove, and to know who made it popular.

Activity 1.1 Building Your Personal Music Profile Portfolio

1. Create a portfolio that features
    a. One Ghanaian and one African musician of your choice
    b. Two of their most famous songs or albums
    c. Their unique musical style (e.g., rhythm, instruments, vocal style)
    d. A few lines on how their music connects to their culture or tells a story
    e. Why do you like their music? What do you learn from it?
2. You can present this as
    a. A written booklet
    b. A digital slideshow
    c. A video or podcast
    d. An illustrated chart

Activity 1.2 Listening and Learning – Audio Challenge Round

1. Choose 3 short music clips shared by your teacher (or approved online).
   Fill out your listening log:
    a. Name of the artist (if known)

b. Main instruments you hear

c. Style or genre (e.g., highlife, gospel, afrobeat)

2. Discuss your answers with a classmate.

ANALYSING MUSICAL STRUCTURE AND EXPRESSIVE FEATURES IN GHANAIAN AND AFRICAN SONGS AND INSTRUMENTAL WORKS

Structure and Form: How the Music is Built

African music often follows distinctive patterns or forms. A common one is call-and-response, where one person sings or plays a line, and others reply, creating a musical conversation. Another example is cyclic form, in which the music repeats in a continuous loop, like a merry-go-round. These patterns reflect African values such as storytelling and teamwork. In a typical Ewe drum ensemble, the master drummer leads with a pattern and others respond, forming a musical dialogue.

Rhythms and Time: The Heartbeat of the Music

African music is known for its exciting rhythms. One key feature is polyrhythm, where different rhythms happen at the same time. Even when friends clap or drum different beats, they remain in sync. In Adowa music, for example, the bell keeps time while drums and dancers weave cross-rhythms around it.

Melodies and Singing Style

African melodies often sound like speech, especially in tonal languages. They feature melodic curves, slides, and vocal decorations that make the singing more expressive - like talking with emotion. When you are excited, your voice rises; when you are sad, it falls. African melodies do the same. They are often short, rarely modulate (change key), and a typical melody may use only a few words.

Texture: The Layers of Sound

Texture in music refers to how many sounds are heard at once and how they blend. African music often layers voices and instruments, with some parts standing out as the lead while others provide support in the background. In bɔbɔɔbɔ, singers, drums, clappers and dancers all contribute different layers that work together.

Dynamics: Loud, Soft and Everything in Between

Dynamics refer to how loud or soft the music is, and where it gets stronger or gentler. In Africa, volume and accents are often used to highlight important parts of a song or dance. For example, when a drummer plays louder or faster during a dance, it might signal the next move. Tempo, or the speed of the music, is also closely linked to dynamics. In this way, dynamics in African music encompass both the intensity of sound and the intensity of speed within the performance context.

Performance Settings: Where and Why the Music Happens

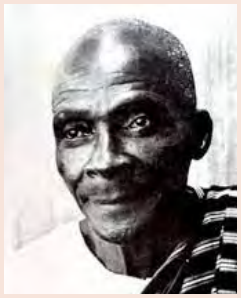
Music in Africa is created for many purposes, including entertainment, rituals, healing, and storytelling. The setting often shapes how the music sounds or is performed. For example, drumming at a funeral may sound different from drumming at a festival, even if the same instruments are used.

Cultural Meaning: Music that Speaks of Identity

Some musical patterns, instruments, or songs carry hidden meanings. They may represent a tribe, tell a historical story, or show respect to a chief or ancestor. Example: The atumpan (talking drum) can be used to call names or repeat important messages.

Activity 1.3 Identifying Ghanaian Art and Popular Musicians and their works

Step 1: Name the following Ghanaian musicians.



a) .....



b) .....



c) .....



d) .....

Find one piece by each musician and listen to it.

As you listen, focus on:

- Form – How is the music organised?
- Melody – Does it sound smooth or jagged? Is it repeated often, and is it long or short?
- Rhythm – Does it sound steady or syncopated? Is the tempo fast or slow?
- Texture – How many instruments or voices are heard at the same time?

Step 2

Create a comparison chart to show what is similar or different between the two pieces. You can draw this in your exercise book or on a plain sheet.

Use this format (or create your own visual chart):

Element	Art Music	Popular Music
Form	e.g., Binary (AB)	e.g., Verse-Chorus
Rhythm	e.g., Regular and calm	e.g., Fast with strong beats
Melody	e.g., Based on a traditional scale	e.g., Repeated catchy lines
Texture	e.g., Few layers, simple	e.g., Many layers, dense

Step 3: Short Essay

a. In not more than 100 words, write your answer to this question: "How do the differences between Art music and Popular music reflect their different roles in Ghanaian society?"

b. In answering this question, think about the occasion on which each music type is performed, its purpose (worship, entertainment, education), and the way it makes people feel.

Activity 1.4 Adding to Your Personal Music Portfolio

Start building your Personal Music Analysis Portfolio. This will be your personal collection of reflections and discoveries about music. For this activity:

1. Add your short essay.
2. Choose one vocal piece and one instrumental piece you like and give a brief comment on how the music is performed.

SOCIAL AND POLITICAL ROLES OF ART AND POPULAR MUSIC IN GHANA AND AFRICA

Music is not just for dancing or having fun. In Ghana and many African countries, it is a powerful tool that helps people talk about serious issues, express identity, and even solve problems in society. Let us explore the different ways music plays an important role in real life.

Music as a Voice for the People (Social Commentary)

Musicians often sing about what people go through in everyday life: poverty, corruption, domestic violence, or unemployment. These songs help listeners think deeply about what's happening around them. Example: Obrafour's "Kwame Nkrumah" praises a national hero but also talks about problems in leadership, while Sarkodie's "Inflation" complains about high prices and how they affect ordinary people. Think of these songs as news reports with beats—telling the truth but in a way people will listen to.

Music and Politics

Sometimes, music is used to speak against bad leadership or support political change. Musicians use their songs to call for freedom, justice, and better governance. Example: In Uganda, Bobi Wine criticised the government through his music and later became a politician. In Ghana, political parties use music like Highlife or Hiplife in their campaigns to win voters. This makes music become a musical poster or speech asking you to vote, think, or act.

Music and Identity

Music helps people show who they are. This includes their tribe, beliefs and values. It connects people to their culture and history. For example, Amakye Dede's Highlife songs often celebrate Akan culture. Reggae and Afrobeat songs help the youth talk about African pride and city life. Just as people wear certain clothes to show culture, they sing certain songs to say, "This is who we are."

Music in Public Education

Sometimes, governments and NGOs use music to teach important lessons such as how to stay healthy, drive safely or register to vote. Music makes these messages easier to remember. Example: Ghana Health Service used songs to teach about malaria and COVID-19. The campaign song "Let's Keep Ghana Clean" is sung in schools to promote sanitation. Think of music as a singing teacher, and you will find it fun and easy to remember.

Music for Peace and Unity

In times of conflict or misunderstanding, music can help bring people together. Songs that promote peace, encourage forgiveness and stop violence. For instance, during Ghana's elections, "Peace and Unity" by All Stars was sung to prevent political fights.

In war-affected countries like Sierra Leone, music was used to help people forgive and rebuild. This way, music becomes a soft voice when angry voices are loud.

Challenges for Musicians Who Speak Out

Not everyone likes what these musicians say. Sometimes, when artistes speak the truth about leaders, they face trouble. Some face bans, arrests, or threats. For instance, Fela Kuti in Nigeria was often attacked by the police for his bold songs.

In Ghana, political songs are sometimes removed from the air during elections. This shows that speaking truth through music can be risky, but also powerful.

Activity 1.5 Music as a Voice for Society

Step 1: ***Choose a Song***

Find a Ghanaian or African popular song that talks about a social or political issue. Some examples include:

- "Inflation" by Osibisa
- "Masses" by E.T. Mensah
- "Brighter Day" by Sarkodie
- "Afrika" by Angelique Kidjo
- "Zombie" by Fela Kuti

You can use YouTube, Boomplay, Audiomack, or any other platform to access the song.

Step 2: ***Listening and Reflecting***

Listen to the song at least two times. Then, write short answers to the following:

1. What is the main issue discussed in the song?

(e.g., Is it about poverty, peace or injustice?)

2. How do the lyrics help to deliver the message?

(Write down one or two lines that really stand out.)

3. What does the musical style (e.g., rhythm, instruments, tone) add to the message?
4. What kind of emotions or thoughts does the song create for you as a listener?
5. What kind of impact could this song have on Ghanaian society or your community?

Activity 1.6 Building Your Mini-Portfolio

Create a mini case study based on the artiste and song you selected. Your work should include:

1. Artiste name and short biography (when and where they started their music, what they are known for)
2. Title of the song and year of release
3. The social/political message in the song
4. Your personal reflection – What did you learn? Did the song inspire you?

   You can design this as:

   a. A one-page written summary

   b. A digital poster or infographic

   c. A short recorded video or audio explaining your findings

Activity 1.7 Preparing for Debate Opinion

1. Read and reflect on the following statement

   "Popular music has had a greater social impact than Art music in Ghana."
2. Write a short opinion paragraph (50–100 words) explaining whether you agree or disagree. Use examples from your selected song or artiste to support your view.

   You can then

   - Share your opinion with a classmate for feedback
   - Record your opinion as a voice note or short video
   - Keep it in your portfolio for class discussion later

PRACTICAL PERFORMANCE OF ART AND POPULAR MUSIC IN SOCIO-POLITICAL AND ECONOMIC CONTEXTS

Music performance is not just about singing or playing instruments; it is also about telling a story and expressing a message. In this section, you will learn how to prepare and perform a song that conveys something powerful about society, culture, or identity.

Choosing the Right Song (Song Selection and Contextualisation)

Start by picking a Ghanaian or African song that talks about an important issue like peace, activism, national pride, or economic struggles. Examples include

a. "Africa" by Osibisa celebrates being proud to be African.
b. "Inflation" by Fela Kuti talks about how money problems affect people.

Use the links below to watch videos of "Africa" by Osibisa and "Inflation" by Fela Kuti.

i. https://youtu.be/6VkgWNHltog
ii. https://youtu.be/2XtkbruUslw

Before you perform, find out the following.

1. Who created the song?
2. Why was it made?
3. What message is it trying to send?

This will help you perform with a deeper understanding.

Performing in the Right Style (Stylistic Performance Techniques)

Different music styles need different ways of performing. You should match your voice, rhythm and even your movements to the style of the song.

Examples

a. A Highlife song might need you to swing with the rhythm and tell a story.
b. A Gospel Art song may need a powerful choir sound with emotion.
c. A Hiplife piece may require rap-style delivery and beats.

Do not forget your dress and body movement. Wearing traditional clothes or using hand gestures can help show what the meaning of the song is.

Showing Expression (Stagecraft and Communication)

Good performers do more than singing—they show feelings through their face and body. Use stage skills such as eye contact, clear gestures, entering and exiting with confidence, as well as breathing with control. For instance, if you sing a song about peace, use calm facial expressions and slow, controlled movements. Think of it like acting the music—not just singing it.



Figure 1.1: Stagecraft and Communication

Rehearsing with Others (Ensemble or Group Performance)

Sometimes, you will perform in a group. That means you must plan together

a. Who will start the song?
b. Who sings or plays what?
c. When do we change sections or repeat parts?

Example: In a group version of "Obra" by the Obra Band, you can plan to add harmony, clapping or call-and-response parts to show the theme of life's journey. Working as a team helps the music come alive.



Figure 1.2: Rehearsing or performing with Others

Giving and Receiving Feedback (Peer Review and Reflection)

After your performance, think about what worked and what you can improve

a. Did the audience understand the message?
b. Was the rhythm clear?
c. Did our facial expressions match the song?

You can write a short reflection, record a video log, or talk about what you learnt.

Feedback is not about being perfect; it is about learning and growing as a performer.

Activity 1.8 Performance Project: Music with a Message

Step 1: **Recapping Last Year**

Think back to the traditional song or dance you studied or performed in Year 1. Ask yourself these questions.

a. What was the message or purpose of that traditional piece?
b. What instruments, movements or attire were used?
c. How did the music bring people together or pass on values?

Write a short paragraph or voice recording (about 4–5 sentences) to summarise your reflections on that traditional performance.

Step 2: **Choosing Your Song**

Pick a Ghanaian or African art or popular music piece that speaks about a social, political, or economic issue. You may choose a song suggested by your teacher or find one yourself, and ask your teacher to approve it

Examples of songs

- "Great Nation" by Timi Dakolo (Unity)
- "Youth" by Kwame A-Plus (Youth Empowerment)
- "Peace Song" by Ghana All-Stars (Peace)
- "African Unity" by Lucky Dube (African identity)

Step 3: **Preparing and Rehearsing**

Start practising your chosen song. You can do this alone or in a group.

During practice, focus on these.

a. Vocal style: Are you singing with clear phrasing, good projection, and conveying the right mood?
b. Instruments: Are you using live or recorded music? If you're not using any, is your voice expressive enough?

c. Movement: Can you include facial expressions, body movement, or gestures that match the message?

d. Costume/Attire: Does your outfit match the song's message? For example, a peace-themed song may use white or appropriate cultural dress.

e. Stage presence: Can your body language show confidence and connection with the theme?

Step 4: **Recording or Performing Live**

You can perform live for your classmates or teacher, or record your performance using your phone or any available device

If you are shy, you can record it in private and submit the video

Before the performance, give a brief introduction (1–2 minutes). Explain what the song is about and what message it carries.

Step 5: **Reflecting on Your Experience**

After the performance, answer these reflection questions in any format: written, recorded audio/video, or drawing with labels.

a. What is the main message of the song you performed?

b. How did your performance style (voice, movements, expression, attire) help to express this message?

c. Which part of the performance was easiest or most enjoyable?

d. Which part was difficult or challenging?

e. What did you learn from this activity about music and its role in society?

Tip for Self-Monitoring

Use this quick checklist before you submit your performance.

I introduced the song and explained its message ☐

I used a clear vocal or instrumental style ☐

I included some movement or facial expression ☐

My attire matched the message/theme ☐

I reflected on what I learned after the performance ☐

EXTENDED READING

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

REVIEW QUESTIONS

1. What is the meaning of stagecraft in music performance?
2. Compare how a protest song and a gospel song might be performed differently on stage.
3. Explain how a group can plan and rehearse to make sure their performance communicates a clear social message to the audience.
4. Develop a short performance plan for a live or recorded piece that addresses youth empowerment, and justify your artistic choices (e.g., song, costume, movement, expression).

SECTION

2

DIGITAL MUSIC CREATION AND NOTATION USING SOFTWARE TOOLS



INTRODUCTION

In Year One, you learnt how to read and understand the basics of music notation, such as pitch, rhythm, and simple dynamic markings. You also became familiar with musical symbols and their meanings on the staff. These skills are important because they help us understand how music is written and performed. In this section, you will build on what you already know by using music software tools to create and write your own music. You will explore how to enter and edit notes, rhythms, and dynamics using music notation software such as MuseScore, Noteflight, BandLab, or Finale. You will also learn how to listen to what you have written using the playback feature, and make changes where needed. This section will help you improve your musical ideas, express your creativity, and share your work with others. You will learn through practice, digital games, teamwork, and projects to support your learning journey.

KEY IDEAS

- Creative music-making is enhanced through practical activities and project-based tasks.
- Music notation software enables accurate input, editing, and playback of musical ideas.
- Pitch, rhythm, and dynamics are essential elements of digital music notation.
- Playback features support listening, editing, and improvement of compositions.
- Short musical pieces can be created using software to express ideas and feelings.
- Staff notation knowledge forms the foundation for digital music composition.

UNDERSTANDING AND APPLYING BASIC STAFF NOTATION ELEMENTS - PITCH, RHYTHM, AND DYNAMICS—USING MUSIC NOTATION SOFTWARE TOOLS

Music is written down using special signs and symbols called staff notation. Three important aspects of staff notation are pitch, rhythm, and dynamics. Pitch shows how high or low a sound is, rhythm shows how long or short a note lasts, and dynamics show how soft or loud the music should be.

Today, we can use music notation software on the computer to learn these elements. The software helps us write notes on the staff, listen to how they sound, and make changes easily. This makes learning music fun and practical.

The Digital Environment - Equipment for Simple Studio Set-Up



Figure 2.1: Digital Environment-Studio Set-up

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

Setting-Up Recording Equipment: A Simple Guide

Follow these simple steps to set-up Studio Equipment

a. Use the USB cable provided with the sound card.
b. Plug the flat end (Type A) into your computer and the square end (Type B) into the sound card. Some sound cards get power through the USB, while others may need a separate power adapter.
c. Connect the Preamp to the Sound Card
d. Plug your microphone into the preamp using an XLR cable. Use a mic stand and pop filter for better sound quality.

e. Preamp Output to Sound Card: Connect the preamp's output to the sound card's line input using an XLR or TRS (¼ inch) cable. Avoid using the mic input on the sound card to prevent distortion from double amplification.

f. Connect Your Studio Monitors to the Sound Card

Use TRS (jack) or XLR cables to connect the left monitor to the left output and the right monitor to the right output of the sound card. This gives you clear stereo sound for accurate listening.

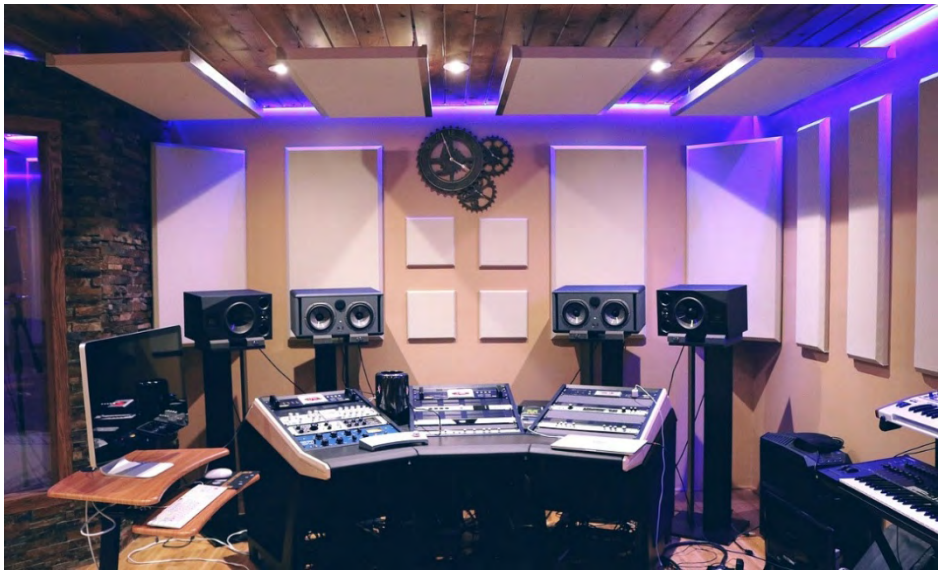


Figure 2.2: Digital Audio Workstation (DAW)

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

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

The following are images of two of them: FL Studio and Ableton Live interfaces.



Figure 2.3: FL Studio and Ableton Live

Basic Software Navigation

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

Learning to Use Music Software

To begin composing music digitally, you need to understand how to use music software like MuseScore, Noteflight, or BandLab. Here are some basic things you should practise doing on your own:

a. Open a new score to start a composition.
b. Choose instruments such as voice, piano, or guitar.
c. Enter notes on the music staff using your computer mouse, keyboard, or a MIDI keyboard.
d. Save your work regularly so you do not lose it.
e. Use the playback button to listen to what you have created and decide if you want to make changes.

Understanding Pitch

Pitch means how high or low a note sounds. When writing music:

a. Notes are placed on the staff (the five lines used in music).
b. You will mostly use the treble clef (high sounds) or bass clef (low sounds).
c. Try entering notes that move by step (next-door notes), skips (leaving one note out), or leaps (jumping far apart).

Use your software to notate these pitches and hear how they sound.

Working with Rhythm

Rhythm tells us how long or short each sound or silence is in music. In your software, you will use:

a. Semibreves (4 beats) 𝅝

b. Minims (2 beats) 𝅗𝅥
c. Crotchets (1 beat) ♩
d. Quavers (½ beat) ♪
e. Semiquavers (¼ beat) ♬

You will also see rests, which are symbols for silence.

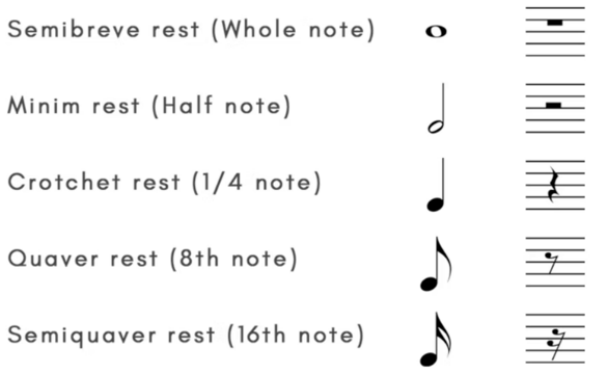


Figure 2.4: rests in music

Practise entering different note values and rests. Try grouping them together and notice how they are "beamed" (joined) in the software.



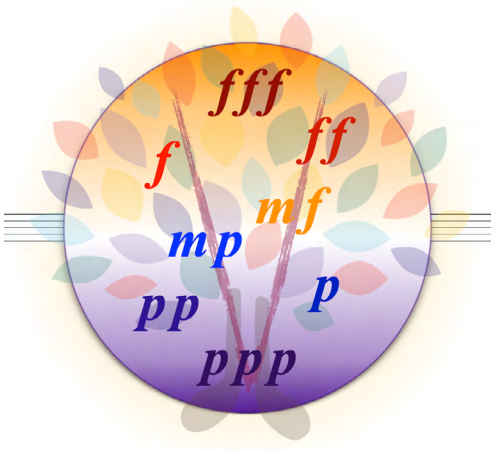
Figure 2.5: Correct beaming in music

Adding Dynamics (Volume Marks)

Dynamics help show how loud or soft the music should be. These are some of the common dynamic markings:

a. *p* – soft (piano)
b. *f* – loud (forte)
c. *crescendo* – getting louder
d. *decrescendo* – getting softer

Use your software to add these symbols to your music. Then use playback to hear how they change the sound. See examples in Figure 2.4 below.



Dynamics in Music
Definitions and Symbols

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

Figure 2.6: Some dynamic symbols and their definitions

Exploring AI Tools for Music Creation

You can also explore Artificial Intelligence (AI) tools that help you compose music quickly and creatively. Some tools are useful for fun, practice or professional projects like games and videos.

The table below shows a few examples. You can try them online and even make your own music. Most have free versions to help you get started.

Table 2.1: Music AI tools and their uses

AI Tool	What it Does	Why it is Useful
Amper Music	Creates music based on style, emotion and instruments.	Good for podcasts or film background music.
AIVA	Composes music in many styles like classical or pop.	Great for games and emotional music.
Soundraw	Helps you control length, mood and energy of the music.	Good for custom music without copyright issues.
MuseNet (by OpenAI)	Mixes instruments and genres to make new songs.	Fun for experimenting with different musical styles.
Ecrett Music	Makes music for scenes like “calm morning” or “battle”.	Useful for videos and storytelling.

Activity 2.1 Melody Maker Quest

Part 1 – Guided Composition

Complete the following micro-tasks in MuseScore or Finale

1. Insert a treble clef and choose a key signature (C major is recommended for ease).
2. Create a 4–8 bar melody using mostly stepwise motion (notes next to each other on the staff).
3. Use at least two note values (e.g., crotchets and quavers).
4. Insert at least two dynamics such as *p* (piano), *f* (forte), crescendo or decrescendo.

Part 2 – Notation Treasure Hunt

1. Find and demonstrate the following five symbols in MuseScore.
    a. A rest
    b. A dynamic marking (e.g., forte)
    c. A slur
    d. A time signature
    e. A repeat sign
2. Record the menu or location of each tool (e.g., "Slur – on the top toolbar under 'Lines'").
3. Create your own "mini-hunt" of three less common symbols and challenge a classmate to find them.

Part 3 – Project Performance

1. Play back your composed melody using the software's playback function.
2. Share your screen or export the audio to present your melody to your class or peers.
3. Explain your choices in a short oral or written reflection:
    a. Why did you choose these pitches and rhythms?
    b. What mood or idea were you expressing with your melody?
    c. How did the dynamics help shape your musical expression?

CREATING AND EVALUATING MELODIES USING MUSIC NOTATION SOFTWARE

Building a Melody Using Pitch, Rhythm and Dynamics

Your melody should have a clear direction and feel alive. Successful melodies use a mix of stepwise motion, skips and leaps. There should be a clear pattern in the melody. For example, every fourth bar could have a longer note duration. This helps make the phrasing regular and the music beautiful.

When creating your melodies, do not forget to use repetition to make your melody memorable.

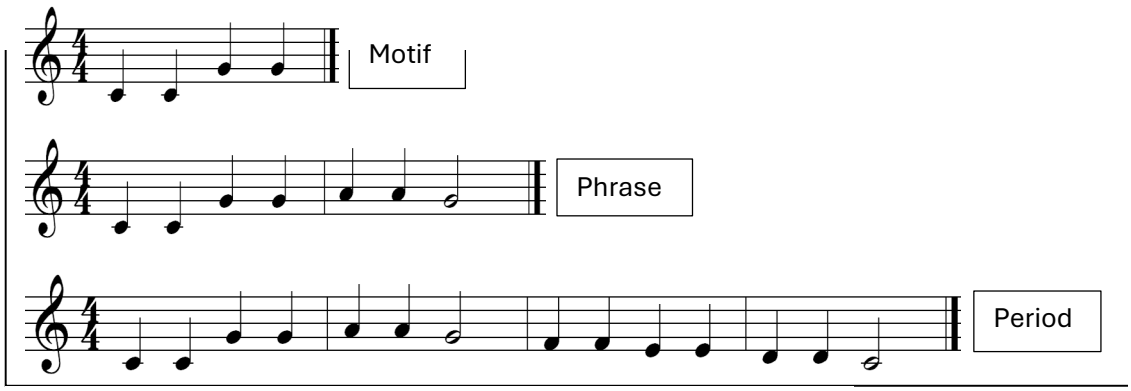
Add dynamics such as *pp* (very soft) or *ff* (very loud), and symbols like *crescendo* (getting louder) or *diminuendo* (getting softer) to add feeling. See figure 2.4 above for more dynamics.

Creating Musical Sentences

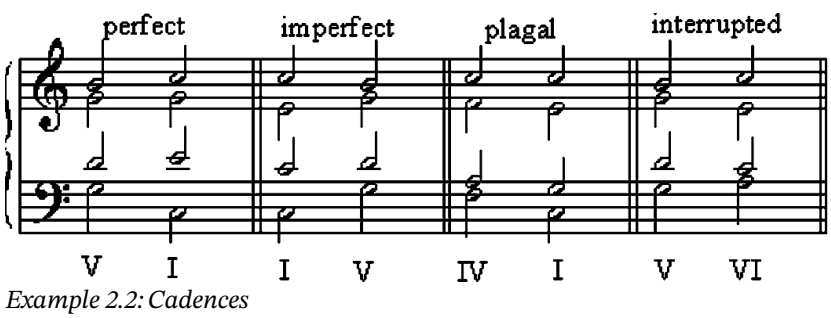
Just like a sentence in writing, music also has structure

a. A motif is a short idea (like a musical word).
b. A phrase is made of motifs (like a musical sentence).
c. A period is two phrases that go together (like a question and answer).

Musical ideas can be repeated to make them stronger. They can also be changed slightly (variation) and ended with a cadence (a closing sound) – for example, a perfect, imperfect, or interrupted cadence. See examples below:



Example 2.1: Musical excerpts- motif, phrase and period



Example 2.2: Cadences

Comparing Notation Tools

Each software tool has something special. Try using two different tools. Which one feels easier to use? Why?

Software	Strengths
MuseScore	Free, full of features, great for beginners
Noteflight	Online (cloud-based), easy to share with others
Finale	Fun, powerful and professional, can be used by advanced composers

Turning Sound into Music Notation

Sometimes you get an idea in your head or while humming. You can sing it and then notate it. You might also think of a short tune or hum a melody and use the software to enter what you sang.

Use playback to check if it sounds right and adjust anything that needs fixing.

Activity 2.2 Composing, Critiquing and Refining

Part 1 – Melody Composition

1. Open MuseScore, Noteflight, Finale or a similar programme.
2. Start a new score with a chosen key and a time signature (e.g., C major in 4/4).
3. Write an original 8-12 bar melody. Use stepwise motion (notes next to each other on the staff) and small leaps (e.g., a third or fourth).
4. Apply a consistent rhythmic pattern (e.g., repeating crotchet–quaver–crotchet).
5. Include at least two different dynamics such as *mf, p, crescendo*, or *diminuendo*.
6. Use the software's playback function to listen to your melody.
7. Identify and improve any parts that sound awkward or unbalanced.

Part 2 – Peer Review and Editing

1. Pair up or form a small group.
2. Play your melody for your peers and explain:
    a. Your pitch choices and how they move.
    b. The rhythmic pattern you used.
    c. How your dynamics support the mood of the piece.
3. Use these sentence starters to help guide your critique:
    - Beginner: "I noticed your rhythm was mostly made of..."
    - Intermediate: "What if you added contrast in pitch here?"

- Advanced: "How does your dynamic choice reflect the mood of the piece?"

4. Revise
   - Return to your software and edit your melody using the suggestions you have received.
   - Prepare your final version for performance and submission.

DESIGNING AND PRESENTING MUSICAL IDEAS THROUGH RHYTHM AND MELODY

The Creative Journey in Digital Composition

Creating music is like telling a story. It begins with a small idea that grows into a full piece. This journey usually follows four main stages:

Stage 1: Generating Ideas (Ideation)

Start by thinking of a short rhythm, melody, or mood you want to express.

You can

a. Sing or hum a short tune
b. Tap a rhythm on the desk
c. Use a musical prompt (e.g., happy/sad/celebration)

Do not worry if it is not perfect. Write down or record anything that comes to mind.

Stage 2: Developing Your Ideas

Now take your small idea and begin to build on it. You can do these

a. Repeat the idea
b. Change it slightly (variation)
c. Experiment with different rhythms and/or pitches
d. Create a contrasting idea

Use music software like MuseScore, Noteflight, BandLab or Finale to try different versions and listen to them.

Stage 3: Editing and Improving (Refinement)

Listen to your music using playback. Ask yourself the questions below.

a. Does it sound consistent?
b. Are the rhythms too fast or slow?

c. Does the melody match the feeling I want?

Amend fix any rough parts.

Stage 4: Presenting Your Work

Once you are happy with your music, it is time to share it.

You can

a. Export your digital score
b. Play the music in class or online

Explain how you created it

Make sure your work is clearly written, expressive and neatly finished.

Activity 2.3 Creating Musical Ideas with Rhythm and Melody

Part 1 – Exploring and Investigating

1. Think About These Questions
   - What makes a melody easy to remember?
   - How can rhythm create excitement or movement in music?
2. Listen and Discuss
   - Listen to short musical examples (e.g., one with a strong rhythm like an ostinato and one with a clear melody).
   - With a partner, discuss what makes the rhythm interesting and the melody effective.
3. Plan Your Ideas
   - Sketch or tap out rhythmic patterns (e.g., repeated beats, syncopation).
   - Hum or write simple melodic ideas using stepwise motion or repeated notes.

Part 2 – Compose and Create

1. Open a new score in your music software.
2. Choose a key and time signature.
3. Decide on a simple structure (e.g., ABA form).
4. Write Your Composition (8–16 Bars):
   - Use rhythmic tools: try syncopation, repeated patterns (ostinato), or varied note lengths.
   - Build a melody with repetition, stepwise motion, or question-and-answer phrasing.
   - Add dynamics to express emotion (e.g., crescendo, piano, forte).

5. Playback and Improve.
   - Use the playback feature to hear your music.
   - Revise parts that sound unclear or unbalanced.

Part 3 – Document and Reflect

1. Create a Portfolio or Reflection Log.
   Choose your preferred format
   - A written journal with screenshots
   - A short video or screen recording explaining your process
   - A digital slideshow presentation

   Answer the following questions in your reflection.
   - What ideas did you explore in your rhythm and melody?
   - How did listening to the playback help you revise your work?
   - What musical patterns did you use and why?
2. Play back your music in the light of your reflections.

DIGITAL COMPOSITION SHOWCASE – HIGHLIGHTING RHYTHM AND MELODIC STRUCTURE

Making Artistic Choices in Music

When you compose music, you are making many decisions. These include:

a. What pitch (note) to use
b. What rhythm fits best
c. How to organise your music
d. What sounds or instruments work well

These choices help you create a mood, a story, or a message. Sometimes, parts of your music may not sound quite right. You may need to:

a. Change some notes
b. Make rhythms smoother
c. Adjust volume (dynamics)
d. Reorganise the structure

Use playback tools to listen, find what needs fixing, and try out new ideas.

Expressing Yourself Through Digital Music

Creating music using software is a way to show your feelings, thoughts and culture. You might write;

a. A calm melody to show peace
b. A lively beat to show joy
c. A thoughtful tune to show reflection

As you use tools like Finale, MuseScore, Noteflight, or BandLab, you will become better at expressing yourself. You will start to discover the styles you enjoy (e.g., Afrobeat, gospel, choral), your favourite rhythms and sounds and your own unique way of writing music

Choose a feeling or event from your life and write a short melody to express it.

Music, Creative Writing and ICT

Music connects with other school subjects like Creative Writing and ICT.

When you describe your music, you are practising writing skills such as telling a story, explaining your ideas, and reflecting on your process. When you use music software, you are learning digital skills such as navigating tools, saving files and using online platforms.

This means you are learning more than music - you are also becoming better at expressing yourself in words and using technology confidently.

Giving Your Music a Beginning, Middle and End

An effective piece of music has a clear structure. You can think of it like telling a story:

Beginning: Introduce your main musical idea

Development: Expand the idea, add changes or new parts

Conclusion: End with a final phrase or closing section that recalls your initial idea

Activity 2.4 Composing and Presenting a Musical Story

Step 1 – Exploring and Planning

1. Before you compose, think about these questions.
   a. How can I make my rhythm more interesting?
   b. What can I repeat or change to develop a melody?
   c. What form will give my music a clear shape?
2. Review musical examples shared by your teacher (e.g., scores or recordings showing ostinato, sequencing, repetition, syncopation).
3. Sketch ideas for rhythm and melody (on paper or by clapping/tapping and singing).

Step 2 – Composing Your Music

1. Using your selected software. Compose a piece of 8–16 bars that includes
    a. Rhythmic variety – such as rests, syncopation, repeated rhythms
    b. Melodic development – like sequencing, repetition, and contrast
    c. Form – e.g., ABA (ternary), AB (binary), or phrases that answer each other
2. Use the playback function to hear your music and revise any part that does not sound the way you intended.

Step 3 – Reflecting on Your Process

1. Prepare a short reflection that can be a written paragraph, journal entry, short video or audio explanation.

    Answer these questions

    a. What ideas did I try at first?
    b. What changed after listening to playback?
    c. What techniques helped my melody stand out?
    d. How did I structure my piece and why?

Step 4 – Presenting and Sharing

1. Choose one of the following ways to present your work.
    a. Perform your piece live
    b. Share a playback of your score
    c. Display your annotated digital score or printed version
    d. Create a short slide presentation with commentary
2. During the presentation, explain your creative choices in rhythm, melody and structure.
3. Classmates will give feedback to help you refine your work.

EXTENDED READING

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

REVIEW QUESTIONS

1. What is the meaning of dynamics in music?
2. Listen to your composition and describe one musical change you would make to improve the melody or rhythm. Explain your reason.
3. How can dynamics and rhythm work together to express a specific emotion in your composition? Use an example.
4. Reflect on the entire process of creating your composition. What challenges did you face, and how did you solve them using digital tools?



SECTION

3

COMMUNICATION THROUGH CULTURAL EXPRESSION

INTRODUCTION

In Year 1, you learnt how to use Western music terms such as dynamics, tempo, and form to talk about, perform, and write about music. These terms helped you describe musical ideas clearly and understand how music is shaped. In this section, you will learn how Ghanaian music uses local language and terms to express meaning, emotion, and social messages. You will explore the names of instruments, the roles of performers, and the types of music from different ethnic groups in Ghana. You will see how music is part of everyday life. How it is used in festivals, rituals, storytelling and community activities. You will take part in activities that help you describe music using indigenous music language, compare terms across cultures, and express your own ideas about music. This will help you build your communication skills, understand your culture better and respect the musical traditions of others. This will help you to use local music terms clearly and confidently when talking about Ghanaian music.

KEY IDEAS

- Comparing indigenous and Western music terms enhances cross-cultural understanding of music.
- Different Ghanaian ethnic groups use specific language to identify instruments, performers, and musical roles.
- Indigenous music terms provide a cultural and expressive way to describe musical instruments, styles and practices.
- Music in Ghana often serves as a communicative tool during social events, rituals, and communal gatherings.
- Traditional music vocabulary helps explain the function, mood, and meaning of music in its cultural context.
- Using native music language strengthens cultural identity and deepens appreciation for Ghanaian heritage.

IDENTIFYING AND EXPLORING INDIGENOUS MUSICAL TERMINOLOGIES

In Ghana, we name musical instruments based on what they are made of and how they are used, not just how they sound in the West. The following are examples of drums and their descriptions.

Fɔntɔmfrɔm – Large drums played during royal events. Think of them like the "king's loudspeakers.

Atumpan – Talking drums that imitate speech.

Kidi and *Kagan* – Supporting drums in Agbadza and Atsiagbekor ensembles, like backup singers for the main drum.

Atɛntɛbɛn – A bamboo flute that sounds soft and smooth.

Seperewa – A string instrument like a mini harp or guitar.

Axatse – A gourd rattle you shake for rhythm.

Dawuro – A bell that keeps time like a ticking clock.

Each name tells you something about what the instrument does or where it is from.



Figure 3.1: Playing techniques of some traditional instruments

Roles in a Traditional Music Group

Every traditional music group has members with specific jobs or roles. Some roles have more respect than others because of experience or special knowledge. The following are some of the roles in traditional musical ensembles.

ɔkyerɛma – The master drummer. Like a band leader or conductor.

Akasahene – Leader of the bell players.

Kantire – Lead singer who tells the musical story.

Adawura – Support singers who respond to the lead.

Words often begin with "ɔ-" (meaning "the one who") or end in "-foɔ" (meaning "person with a skill"), showing someone's status or job.

Local Words for Music in Different Regions

Each ethnic group in Ghana has its own music terms, just like how people speak different languages.

Examples

Adowa, Kete (Akan)

Agbadza, Gahu (Ewe)

Kpanlogo, Kolomashie (Ga)

Bamaya, Bawa (Northern Ghana)

Expression in Music Using Local Language

Musicians use special words to show how music should sound or feel.

Examples:

Dinn – Play softly, like whispering.

Dennen – Play loudly, like shouting.

Bɔ no sɛ – "Play it like this." A teaching phrase.

Twa so – "Cut through"

Ɛyɛ dɛ – Means "It is sweet." A way of praising good music.

Ɛwɔ ahoɔden – "It has power." Shows strong emotion in the music.

How Instruments are Grouped

Instead of grouping instruments by shape or size, many Ghanaian communities group them by how they are used or who uses them.

Examples

Ahenguar – Instruments used for kings and chiefs.

Recreational Instruments – Used at festivals or for fun.

Music That Talks: Proverbs and Meanings

Some instruments, like the Atumpan, can talk. They imitate the sound of human speech in tonal languages like Akan.

Example

A drummer can play a rhythm that sounds like a proverb. To understand it, you need to know the saying. It behaves like someone clapping a pattern that reminds you of a sentence – if you know the language, you understand what it means.

Similar Music Terms Across Ethnic Groups

Some music words are shared across ethnic groups but may mean slightly different things.

For example, the *fɔntɔmfrɔm* drum is found in Akan, Ga and Ewe musical cultures but might be used differently or sound different. This shows how people have borrowed and adapted musical ideas over time.

Using Music Terms in Real Performances

In a live performance, people use verbal commands to direct the group.

Examples

Bra mu! – Come in!

Gyae! – Stop!

Fi ase – Begin.

Tie me – Listen to me.

Activity 3.1 Categorising and Explaining Ghanaian Music Terms

Carefully study the following list of indigenous musical terms

fɔntɔmfrɔm, atumpan, kidi, atɛntɛbɛn, seperewa, axatse, dawuro, ɔkyerɛma, akasahene, kantire, adawura, dinn, dennen, bɔ no sɛ, twa so, ɛyɛ dɛ, ɛwɔ ahoɔden

1. Sort the terms into the following categories:
    a. Instrumental terms
    b. Performance roles
    c. Expression terms
2. Choose any six (6) terms (two from each category) and complete the following for each:
    a. What does the term mean in English?
    b. Which ethnic group or region uses it?
    c. How is the term used during music performance?
    d. What does the term reflect about the culture of the community?

Activity 3.2 Role-Play Reflection

1. Choose a role from the following
   kyerɛma (master drummer), kantire (praise caller), akasahene (song leader), axatse player (shaker), dancer, backing singer
2. Write a short performance description. Your write-up must:
   a. Identify the role you are taking
   b. Include at least three indigenous music terms correctly used
   c. Explain how your role fits into the performance and why it is important
3. Reflect briefly on your experience by answering:
   a. What new thing did you learn about traditional Ghanaian music from this activity?
   b. How did the use of indigenous terms help you understand the performance better?

APPLYING INDIGENOUS MUSIC TERMINOLOGIES IN REAL CONTEXTS

Ritual Music Communication Systems

In some Ghanaian traditional ceremonies—like *akɔm*, where spirits are believed to enter a person—people use special words that are not common in everyday conversation.

Examples

Abɔfo means "spirits."

Kyereben means "divine communication" or "message from the spirit."

Certain drum rhythms like *akɔmfram* are only played to call spirits. These rhythms act like "spiritual phone calls." Only trained people (initiates) understand what these rhythms or words mean. They help keep sacred knowledge safe and pass it from one generation to the next.

Telling History through Music

Traditional songs and drumming sometimes tell stories of the past or praise important people. These songs and patterns help communities remember their history without writing it down.

Examples

Apae is a song that praises chiefs and ancestors.

Adwinne refers to drum patterns that recall historical events.

Kwanso songs are used during processions and tell about clearing the path for heroes or leaders.

These musical terms are like memory keys—they help preserve Ghana's history and values.

Comparing Music Across Regions

Different regions in Ghana may use different music terms, but sometimes the meanings are similar. By comparing, we can understand how our cultures are both unique and connected.

Examples

a. Akan's asafo formations involve warriors marching.
b. Ewe's agbadza uses circles to show unity in dancing.
c. Dagomba's Damba processionals show honour and celebration.

Also, some ethnic groups teach music with metaphors (e.g., "play like the wind"), while others give direct instructions (e.g., "strike the drum once"). These differences show how teaching methods match cultural styles.

Watching Real Performances

Sometimes what we learn in class is slightly different from what happens in real life. By going to a live event, you can

a. Hear local music terms used in real settings.
b. Watch how groups use signals and calls during performances.
c. Notice new or adapted words based on the community or age group.

After watching, you can write or talk about what you observed and compare it with what you learnt in class.

Activity 3.3 Term Discovery and Cultural Performance Chart

1. List five indigenous Ghanaian music terms you have heard at festivals, ceremonies, or family events. Try to include names of instruments, performers, or expressions.
2. Write the meaning of each word and how it is used in traditional music-making. If you are not sure, ask a family member or neighbour, or search online or in books.
3. Share your list and compare meanings with a classmate. Ask guiding questions like:
   a. What role does this instrument or person play in a performance?
   b. How does this term help performers understand each other?

4. Create a simple chart with these headings:

Indigenous Term	Meaning in English	How it is Used in Performance	Cultural Significance

5. Fill out the chart with your five terms. Use colour or symbols to show which ones are instrument names, roles or expressions.
6. You can use a notebook, poster or digital slide for your chart. Decorate with drawings or photos if you can.

Activity 3.4 Indigenous Music Terms

1. Choose a traditional music setting you are familiar with. It could be a festival, drumming event, or family celebration. Examples: Bamaya, Kpanlogo, Adowa, Kundum.
2. Select a role you would like to perform, such as
   a. Lead drummer (e.g., atsimevu player)
   b. Supporting instrumentalist (e.g., gankogui, dondo, axatse)
   c. Praise singer (akasa)
   d. Dancer
   e. Chorus or lead singer
3. Use at least three indigenous terms in your performance. You may
   a. Speak them aloud (e.g., “Listen to the obonu cue!”)
   b. Use hand signs or body movement to match the rhythm or instrument
   c. Explain the meaning of the terms during or after your performance
4. Reflect after your roleplay by writing or recording
   a. What was your role?
   b. What indigenous terms did you use?
   c. How do these terms help musicians work together?
5. You may do the roleplay alone, with a partner, or in a group at home or school. Try to use a drum, shaker, or household object to create sounds.

COMMUNICATING THROUGH INDIGENOUS MUSIC LANGUAGE IN ENSEMBLE PERFORMANCE

Indigenous Music Terminology Definitions

In different parts of Ghana, people use special words during traditional music performances. These words help performers know when to start, stop, move or behave in a certain way. Even though the languages are different, the meanings are often the same.

Let us observe the examples from some major ethnic groups in the table below.

Table 3.1: Some indigenous music terminologies

Community	Term	English Translation	Used when
Akan	Frɛ	Call or signal	Started dancing or drumming
	Yɛnsa	"It's our turn"	A group joins the performance
	Ahobrɛaseɛ	Humility	Performers show good character
Ewe	Yɔ	Call or signal	One begins drumming or movement
	Mina míɖu ɣe	"It's our turn"	There is group entry signal
	Ðokuibɔbɔ	Humility	You need to indicate respectful behaviour while performing
Ga	Tsɛmɔ	Cue to begin	Starting a musical piece or dance
	Eshɛ wɔ nɔ	"It's our turn"	A group response is made to join in
	Heshibaa	Humility/modesty	A performer shows discipline
Dagbani	Boligu ni di pili	Cue to begin	Starting drumming or movement
	A saha m-bɔŋɔ	"It's our turn"	Team joins the performance
	Maŋsiɣisibu	Humility	You want to indicate expected behaviour in music setting

Think of these terms like signals in a football match: the referee's whistle tells players when to start or stop, just like "*Frɛ*" or "*Yɔ*" tell dancers when to begin. "*Tweɔn*" or "*Tɔtɔ vie*" means "pause"—like a timeout!

Roles in a Traditional Music Group

In a traditional music group, each person has a specific job—just like players in a football team. Knowing your role helps the whole group perform well.

Here are the common roles

1. Master Drummer (ɔkyerɛma): Like the team captain – gives signals and leads the performance.
2. Support Drummers: Keep repeating beats and rhythms that support the leader.
3. Bell or Clapper Player (*dawuro/akasahene*): Keeps time—like a drummer keeping the beat in a marching band.
4. Dancer: Follows the rhythm and shows the music through movement.
5. Lead Singer or Chorus (*kantire/adawura*): Starts the song or answers the lead.

They make the performance lively.

How Musicians Communicate During Performance

Musicians do not always talk while playing. Instead, they use

- Drum signals – like codes. One sound may mean "slow down," another "change rhythm."
- Hand movements or body language – pointing or nodding.
- Verbal cues – short instructions like "bra mu" (come in) or "tie me" (listen).

For example, if the master drummer wants dancers to stop, they might say "Gyae!" or play a special rhythm to signal "pause."

How Traditional Rehearsals Happen

Think about traditional rehearsals like learning a dance on TikTok—you watch others, try it, repeat, and improve with time. Similarly, in traditional music, learning happens mostly by watching and copying.

Key features of rehearsals

1. Everyone knows their role and shows respect.
2. You learn by imitation, not long explanations.
3. Corrections are done by demonstration.
4. Sometimes everyone gets a chance to lead, especially when preparing for real performances.

Activity 3.5 Ensemble Performance and Reflection

1. Preparing a traditional performance.
   a. Form a small group (or imagine a group if working alone).
   b. Plan a 2-minute traditional music performance using drums, clapping, singing, or dancing.
   c. Choose and apply at least five indigenous music terms during your performance. For example:

      Use *frɛ* to give a cue,

      Say *dziyiyi* when entering and continuing,

      Respond with *mɛɛ* to signals.
2. After performing, hold a group reflection (or write one if alone).
3. Compile terms associated with drumming, performance and singing and add them to your portfolio.

EXTENDED READING

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

REVIEW QUESTIONS

1. What is the meaning of the term *frɛ* in a traditional Ghanaian music performance?
2. How do indigenous music terms like *adzewa* or *ɔkyerɛma* help performers understand their roles during a traditional ensemble?
3. Compare how *gankogui* and *dawuro* function differently in an ensemble. How does understanding these terms improve ensemble coordination?
4. Design a short traditional ensemble performance using at least five indigenous music terms. Explain how you would integrate these terms into both the planning and performance phases, and how they influence group communication.

SECTION

4

DEVELOPING PERFORMANCE READINESS THROUGH INSTRUMENTAL AND ENSEMBLE MUSICIANSHIP



MAJOR INSTRUMENT AND ENSEMBLE PERFORMANCE

INTRODUCTION

Last year, you learnt how to choose music pieces at your level, practise them, perform for an audience, and reflect on your progress. In the last section (Section 3), you also explored how music terms and language help performers explain their choices clearly and connect with others. This section builds on those skills. You will continue preparing for performance—on your major instrument or in an ensemble—by selecting appropriate music, rehearsing with focus and presenting your work confidently. You will also practise giving and receiving helpful feedback. In addition to technical accuracy, you will learn how to express musical ideas clearly and reflect on both your own and others' performances. This will help you grow as a thoughtful and expressive performer, ready for class concerts and music exams. Let us begin by choosing the right piece to perform in Week 12.

KEY IDEAS

- Building a portfolio of musical work is evidence of progress and readiness for assessment.
- Critical listening and reflection help you evaluate and improve performances.
- Empathetic responses to peer performances promote collaboration, understanding and mutual respect.
- Musical readiness is allowed through live or recorded renditions as well as actual performances.
- Regular rehearsals help in developing technical accuracy and expressive performance skills.

RESEARCHING AND JUSTIFYING REPERTOIRE SELECTION FOR PERFORMANCE

Scales and Technical Exercises to Practise

In this unit, you will practise three important scales that help improve your musical technique and prepare you for performance. Think of scales like the alphabet of music. You need to know them well to speak the "language" of music fluently.

Start with these:

1. C Major Scale: This has no sharps or flats. It is like practising on a clean slate.
2. G Major Scale: It has one sharp (F♯). This adds a little spice to your music.
3. F Major Scale: It has one flat (B♭). Think of it as adding a smoother, softer flavour.

Practising these scales helps your fingers, lips or voice get used to moving smoothly and accurately.

Choosing and Working on Your WAEC Performance Pieces

You will choose two musical pieces from the WAEC list that suit your instrument. These should match your current skill level and help you grow.

When selecting your pieces, think about

a. Rhythm – Is the beat or pattern easy to follow? (Like choosing a dance you can confidently perform).
b. Tempo – Can you play or sing it at a steady speed and still add expression?
c. Posture and Hold – Will this piece help you improve how you sit or hold your instrument?
d. Intonation – Are you able to hit the right notes cleanly and stay in tune?
e. Diction or Articulation – For singers and wind players, can you pronounce or play each note clearly?

For example, if a song is too fast and you struggle to keep up, it may not be the best choice right now. However, if it challenges you just enough and sounds expressive, it is a good fit!

Where to Find Materials to Help You Practise

You do not have to do this alone. You will be given helpful materials to guide your practice. These include

a. Printed scores – Hard copies of the music for your reference.
b. PDF versions – Soft copies to view on your phone, tablet, or computer.
c. Instructional videos or practice guides. These walks you through how to rehearse the piece effectively.

Watch practice videos just like you would a cooking tutorial. Follow step by step and pause to try each section.

Activity 4.1 Repertoire Selection and Justification

Step 1

1. Start by researching the WAEC-prescribed pieces available for your major instrument or ensemble.
2. Listen to sample recordings, review printed or digital scores and gather information on each piece's technical and expressive features.

Step 2: Group Discussion

1. Join a small group and discuss your selected pieces. Talk about:

a. The style of each piece (e.g., classical, highlife, gospel).
b. Whether you will practise alone or with others.
c. Your available practice space and resources.
d. Costs or limitations involved (e.g., printing scores, hiring instruments).
e. Any physical or logistical challenges.

Step 3: Analyse and Reflect

1. Compare the pieces in terms of tempo, instrumentation, difficulty, and audience appeal.
2. Use your group discussion to reflect on which two contrasting pieces best suit your abilities and performance goals.

Step 4: Justify Your Selection

1. Write a short justification explaining why you selected those two pieces.
2. Mention how they challenge you musically, match your strengths, and fit the WAEC performance expectations.

Step 5: Submit Your List

Submit the final list of your two chosen WAEC pieces. This becomes your official repertoire for the semester and will guide your rehearsal and recording plan up to Week 23.

Step 6: Use Support Materials

Collect your MILMA and Performance Evaluation Forms and go through the checklist with your facilitator or teacher. This will help you stay focused on progress throughout the term.

Special Support: If you have special educational needs, ask your teacher for visual cue cards and simplified guides to help you choose. You may also record your choices orally or use supported peer discussions.

REHEARSAL, REFINEMENT AND PRESENTATION OF PERFORMANCE REPERTOIRE

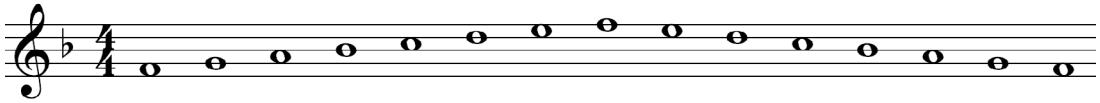
Preparing for Ensemble Performance: Step-by-Step Guide

Performing in a group (ensemble) means learning how to blend your sound with others. It is like being in a team—everyone must play their part well and in sync to succeed.

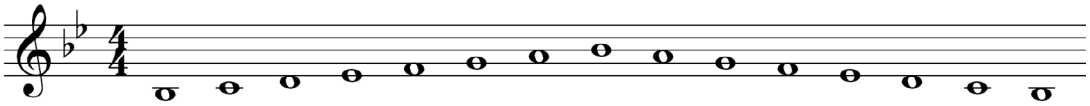
Scales You Must Practise for Ensemble Playing

To sound successful together, every member of the ensemble must practise the same scales. Playing a scale is like warming up your voice before giving a speech—you need to sound clear and controlled. These are your foundation

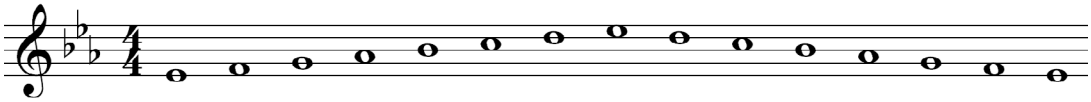
a. B-flat Major
b. E-flat Major
c. F Major



F-Major



B-flat Major



E-flat Major

Example 3.1 Some ascending and descending major scales

Why these scales? They are the most commonly used in school bands, choirs and instrumental groups.

When you practise the scales, do the following.

1. Use correct fingering or effective breathing (for wind players).
2. Listen carefully to stay in tune.
3. Make your notes smooth—like water flowing (this is called articulation).
4. Sit or stand properly so your instrument works well with your body.

Choosing and Working on Your Ensemble Pieces

You will rehearse two ensemble pieces together with your group. When choosing what to perform, ask:

1. Is the rhythm too tricky or just right for our group?
2. Can we handle the tempo without rushing or dragging?
3. Does the piece demand good posture and technique?
4. Will we stay in tune with each other?
5. Can we express the music clearly—through our notes and phrasing?

Choose pieces that challenge you a little but still let the group shine as one unified ensemble.

Dress Rehearsal = Final Practice in Full Costume

Before the real performance, you will do a dress rehearsal. This is a full run-through with everything included—your instruments, clothes, movements and more.

Here is what to check:

a. Are transitions between parts smooth?
b. Is everyone focused and confident?
c. Do we sound balanced as a group?
d. Are we communicating the emotion of the music?
e. Are we moving gracefully on and off the stage?

Think of this like a real performance—with lights, costumes, and an audience watching you.

Live Performance: Time to Shine

Your actual performance should show.

a. Accuracy – You hit the right notes, on time.
b. Expression – You add feeling to the music.
c. Etiquette – You behave professionally.

Remember to:

a. Tune your instruments properly.
b. Dress neatly and appropriately.
c. Enter and leave the stage confidently.
d. Smile and acknowledge the audience after performing.

A good performance is not just about what you play, but how you present it!

Recording and Reviewing Your Performance

After your live performance or rehearsal, you will make a recording—either live or using AI tools (if available). Then, you will

a. Watch and listen to your recording.
b. Reflect: What went well? What can be improved?
c. Write or discuss your thoughts using music terms (e.g., “Our tempo slowed down during the middle section” or “I liked how we balanced our dynamics”).

Think of it like a sports replay—you learn by watching what you did.

Activity 4.2 Rehearsal and Performance Refinement

Step 1: Think back to your first few rehearsals. What were your initial challenges? These might include

a. Learning difficult rhythms or fingerings

b. Synchronising with your ensemble

c. Mastering stage presence or memory recall

Step 2: **Researching and Reviewing**

Search for videos or audio clips of the WAEC-prescribed pieces you are working on. Observe how other performers handle expression, dynamics and timing.

Step 3: **Rehearsing with Purpose**

Rehearse using the step-by-step checklist.

- Warm up
- Practise scales
- Work on challenging sections (4–8 bars at a time)
- Play through the whole piece
- Repeat with a focus (e.g., rhythm, expression, posture)

Step 4: **Evaluating Progress**

- Recording your rehearsals and listening back
- Peer critiques (get feedback from a classmate or facilitator)
- The Performance Evaluation Form (score yourself in Tone, Rhythm, Technique, etc.)

Step 5: **Applying the PEEL Framework (Talk for Learning)**

Prepare a short presentation or reflection using the PEEL structure.

- Point: What musical feature did you work on (e.g., dynamics)?
- Evidence: Mention a bar number or moment in rehearsal.
- Explain: Describe how it improved your performance.
- Link: Say how this change affected your final performance.

Step 6: **Final Reflection**

Write a short reflection (max 80 words) on how your rehearsal process improved your technical and expressive skills. Mention any key learning points or breakthroughs.

If you find learning a piece challenging, break your piece into manageable parts and focus on one session at a time. Use icons or visual reminders for warm-ups, tricky bars and review steps.

CRITICAL AND EMPATHETIC RESPONSE TO MUSICAL PERFORMANCES

When we perform or watch a performance, it is important to go beyond just saying "it was good" or "I liked it". This section helps you learn how to talk about music thoughtfully, give helpful feedback and reflect on your own and others' work.

Think of performance as building a house. The technical parts are like the foundation and structure. In talking about music, some of the technical parts you should talk about are:

1. Intonation: Are the notes in tune?
2. Rhythm and Tempo: Are you keeping time properly?
3. Dynamics: Are soft and loud passages used effectively?
4. Articulation: Are the notes smooth or short and crisp?
5. Accuracy: Did you play or sing the correct notes?

Understanding Expression and Interpretation

Expression is about making the music come alive.

Ask yourself these questions.

1. Does the performance show emotion or mood?
2. Are there changes in tone and phrasing that keep it interesting?
3. Does it feel appropriate for the style of music (e.g., classical, gospel, folk)?

Using Rubrics and Giving Feedback

Use a checklist or scoring guide to evaluate yourself or others—look for things such as:

a. Tone quality
b. Timing
c. Stage presence
d. Communication

Example

"I liked the strong entrance. This grabbed attention."

"Next time, try to keep a steady tempo in the middle part."

Listening with Empathy

Remember: every performance takes courage.

Whether it is you or a friend

1. Appreciate the effort and preparation.

2. Understand that mistakes happen—what matters is growth.
3. Reflect on your feelings: How did the performance make you feel? What message did it send?

Working as a Team

Performing in a group is like playing on a football team. You must do the following.

a. Balance your sound with others (no one too loud or too quiet).
b. Watch and listen to your teammates.
c. Help each other grow with kindness.

Respect each person's way of interpreting the music. One person might play it slow and calm, another fast and lively. Both can be valid.

Activity 4.3 Giving and Receiving Performance Feedback

Step 1: Watching and Reflecting

1. Before class, watch a recording of your own group performance or another ensemble's (this could be a teacher-provided video, a peer's performance, or a professional example).
2. Use this reflection guide to take notes
   a. What worked well in the performance?
   b. What could be improved?
   c. What did the performers communicate, emotionally or technically?

Step 2: Use a Checklist or Sentence Starters (for all levels)

Use sentence starters such as

a. "The music was…"
b. "I liked when…"
c. "I noticed…"

Focus on one element at a time—tone, phrasing, rhythm, or stage presence.

Step 3: Group Discussion

Join your group and discuss your performance. Each group member picks one focus area.

a. Rhythm
b. Intonation
c. Phrasing
d. Ensemble balance
e. Stage presence

Take turns sharing what you noticed, give compliments, and offer one suggestion for improvement.

Step 4: Ask Questions

Formulate your own critical questions for your group:

- What musical decisions did we make that worked well?
- How did our tone or phrasing affect the meaning of the music?
- Did we stay together as a group? Why or why not?

Interpretation

Write one or two sentences about each section or create a drawing or colour-coded chart if it helps you express your thoughts better.

End with a personal reflection:

- What did I learn about my own performance?
- How can I improve next time?

You may respond orally or use visuals/audio if you prefer this to writing.

EXTENDED READING

- Froseth, J. (2023). Teach learners to "Pattern Read" in 2/4 and 6/8. Audio recordings of graded exercises. https://drive.google.com/drive/folders/18oK3E1cGA7UNsxVhk2tRfhSxb9L_O6sI
- Froseth, J. (2024). The "Du de – Du da di" rhythmic syllables. Audio recordings of graded exercises. https://drive.google.com/drive/folders/1RpANN8o-lMJeApO67wDA0RE5A5HlenGt

REVIEW QUESTIONS

1. What does “intonation” mean in music performance?
2. Describe two things you would look for when giving feedback on someone’s stage presence.
3. Compare how two performers interpret the same piece differently using tempo and dynamics.
4. Design a checklist for giving constructive feedback after a group performance that shows empathy, encourages improvement, and recognises artistic effort.

SECTION

5

UNDERSTANDING MUSIC PRODUCTS AND SERVICES



INTRODUCTION

Last year, you explored how the music industry works, the different career opportunities it offers, and how to draw simple music business plans. This year builds on that by helping you understand how music products and services are developed, priced, and promoted. You will learn what influences the cost of music products, such as production, royalties, and the target audience. You will also be introduced to the 4Ps of marketing, namely, Product, Price, Promotion and Place, which are key to selling music successfully. These lessons will guide you to plan, price, and promote a music product using real-life examples and creative group tasks. By the end of this section, you should be able to explain how pricing works, describe the 4Ps, and design your own music promotion plan, just like professionals in the music business.

KEY IDEAS

- A well-integrated application of the 4Ps—Product, Price, Promotion and Place—forms the backbone of successful music marketing.
- Effective budgeting and cost analysis help determine sustainable pricing that balances affordability with profitability.
- Sales and distribution methods must align with the nature of the music product and the preferences of the target market.
- Strategic selection of promotional channels ensures targeted outreach and maximises audience engagement.
- Turning music business plans into actual products or services marks a practical step from concept to creative enterprise.
- Understanding the audience and their value perception is essential for setting realistic pricing and promotion strategies.

ANALYSING FACTORS INFLUENCING THE PRICING OF MUSIC PRODUCTS AND SERVICES

When musicians or producers decide how much to charge for music or events, they must think carefully. Several factors affect pricing. Let us explore them below with real-life examples.

1. Production Costs

Imagine you are a chef. What would you do to the prices of your food if the ingredients cost a lot? You would probably increase the price of the food to make the necessary profit. Production cost is the total money spent to create a song or album. It includes paying for studio time, hiring musicians, using equipment, and editing the final product. For example, if you book a music studio for 3 hours at GH¢300 per hour, you will spend GH¢900. This

amount must be recovered by selling the music. So, the higher the cost of making the music, the more it might be sold for.

2. Competitor Pricing

This means checking what other musicians or producers are charging for similar music or events. You use this information to set a fair and attractive price. For example, if other artistes are selling their songs at GH¢5 per download, you might do the same to avoid losing customers. It is like running a food stand at a fair; if everyone sells jollof at GH¢10, selling yours at GH¢20 may scare buyers away.

3. Intellectual Property Fees (Royalties and Licensing)

When you use songs written by others, you may have to pay them. These payments are called royalties or licence fees. For example, if you sing someone else's song at a concert, you may have to pay the copyright holder or GHAMRO. These costs must be included in your ticket price.

4. Event Budget and Logistics

If you are planning a birthday party, you must budget for food, drinks and space. The bigger the party, the more you spend. Planning any music event is like that. The budget includes all the costs of organising a music event. These may include paying for the venue, sound systems, publicity, lighting, and staff. For instance, if your concert costs GH¢10,000 to organise, you must sell enough tickets to at least recover that money, or at best make a profit.

5. Target Audience and Value Perception

This means knowing who you are selling to and what they can afford. People in cities may be willing to pay more than people in villages, depending on what they value and earn. Teenagers in Accra may gladly pay GH¢20 for a pop concert, while a farming community may only be comfortable with GH¢5.

6. Distribution Channels

Distribution channels refer to how music reaches listeners, such as online streaming, CDs, live shows, etc. Each channel has its own cost. You can upload a song online, which may be cheaper than producing CDs. However, online platforms may take a percentage of your sales.

Activity 5.1 Case Study Exploration

Your teacher will give your group a short case about a Ghanaian music product (e.g., a concert ticket, online album, or music lesson).

1. In your group, answer these questions.
   a. What are the main costs involved in producing or delivering this music product?
   b. What factors should be considered before setting the price?
   c. Who is the target audience, and what can they afford?

2. Present your group's recommended price and justify your decision.

Use prompts like "The cost is high because...", "Our audience may not pay more than..."

Extension task *- research a real Ghanaian musician's pricing strategy and compare it to your case.*

Pricing Negotiation

1. Choose or be assigned a role: artist, music producer, venue owner, manager, or audience member.
2. In pairs, role-play a short negotiation to agree on the price of a music workshop. Consider questions like:
   - How much does it cost to run?
   - What's a fair price for the audience?
   - Should there be a discount?

Activity 5.2 Preparing for a Debate

1. Prepare yourself to take part in a debate. You will either speak for or against the motion: "Music workshops should be priced for affordability, not profit."

   Group A (Pro): Argue that learners' ability to afford should come first.

   Group B (Con): Argue that organisers must cover all costs or make a profit.

   a. Assign yourself a role you can play to the best of your ability:

      i. Researcher

      ii. Speaker

      iii. Rebuttal writer

      iv. Summariser

   b. Search for information on the internet regarding the topic.

   c. Provide an essay of not more than 100 words as a speaker for or against the motion. Use sentence starters such as:

      "I believe that..."

      "A good example is..."

      "This matters because..."

2. Write a short paragraph or record a voice note:

   a. What did you learn about pricing music services?

   b. Which side of the argument do you agree with and why?

UNDERSTANDING THE ROLE OF THE 4PS IN MUSIC MARKETING

In music business, marketing plays a big role in helping artistes and producers reach their audience. One of the most useful ideas is the 4Ps of marketing: Product, Price, Place and Promotion. Let us look at each of them and how they apply to the music world.

Product

Product is what is being offered or sold. Think of it like a cooked meal. The taste, smell and look must all be appealing to attract buyers. In music, a product can be any of the following

1. A song or album (digital or physical, like CDs or vinyl)
2. A live performance (concerts, school shows)
3. Merchandise (t-shirts, hats, wristbands with the artiste's name or logo)
4. Digital content (streaming playlists, behind-the-scenes videos)

For example, a gospel singer may release an album and also sell branded T-shirts to fans.

When a product looks and sounds great, more people are likely to buy it. The artist's brand identity (image, message and uniqueness) also matters. For instance, a reggae artist might include nature-themed visuals to support their peaceful message.

Price

The price is the cost of the product. It is the amount fans or customers must pay for the product or service. The price depends on how much it costs to produce, how much money the audience can afford, what other musicians are charging, as well as any other platform fees (e.g., percentage taken by streaming apps). For example, a concert held in a senior high school may cost GH¢10 per ticket, while the same show in a university might be GH¢30.

Place

Think of "place" like the shop where you buy bread—it must be easy to reach and have what you want.

A place is where people can buy the product. It refers to how and where the music is delivered to the audience. Some common places include music shops, event venues, online platforms such as Spotify, Boomplay, YouTube, Apple Music and social media such as TikTok, Instagram, WhatsApp, etc. A new artist in Ghana might share their music on Boomplay and TikTok to attract younger fans.

Promotion

How do people hear about it? It is promotion that helps people discover and get excited about the music. This may include advertising on TV, radio, social media. It also includes public relations through interviews, articles, live shows, etc. Again, direct marketing such as text messages, influencer shout-outs, etc. are used for promotion. A new Hiplife song could be promoted through a dance challenge on TikTok or radio interviews with the artist.

All four Ps are brought together to ensure that your music event yields the expected profit. An example is when an African music group releases a high-quality music video (product), sets the cost of the song at GH¢5 (price), uploads it to YouTube and iTunes (place), and promotes it using influencers and radio interviews (promotion). This complete marketing plan helps attract fans, increase sales and build the artist's brand.

Activity 5.3 Applying the 4Ps of Marketing

1. Form a group of four. Each of your groups focuses on one "P."
    a. Product
    b. Price
    c. Place
    d. Promotion

Each person explores how their P applies to the music industry.

2. Use real artist examples (e.g., how Sarkodie sells merchandise or promotes songs).
3. Add visuals like album covers, social media screenshots, or music clips.
4. Prepare a short presentation in any format (poster, role-play, slide deck, infographic).

Use sentences like "My P is important because…" or "I found that artistes use..."

Activity 5.4 Case Study Reflection

1. Choose a popular artist (e.g., Kidi, Beyoncé, Stonebwoy, etc.)
2. Research how the artiste uses the 4Ps to build their brand.
3. Complete a short report or oral summary using guided prompts:
    a. What is their product?
    b. How do they set the price?
    c. Where is the place they release or sell it?
    d. How do they use promotion?

DESIGNING AND PRESENTING PROMOTIONAL STRATEGIES FOR MUSIC PRODUCTS

This week, you will learn how to plan and present a good promotional strategy for a music product or event. This includes knowing who your audience is, choosing the right tools to reach them, and creating promotional content that catches their attention.

Identifying the Target Audience

A target audience is the group of people you want your music or event to reach. This could be teenagers (13–18 years old), gospel music lovers, highlife or Afrobeats fans, or working adults who enjoy live band music, etc. To know your audience, think about their age, location, music interests and where they spend time online or offline. If you are promoting a school concert, your audience might be learners aged 13–18 who spend time on TikTok or Instagram.

Selecting the Promotional Tools

Think of promotion like delivering an invitation—you must know where the person is and how best to reach them. Once you know your audience, choose the right ways to spread the word. For example, these tools help make people aware of your music:

Table 5.1: Promotional Tools and how they are used

Tool	Reach
Radio	Good for older listeners or local adults
Social Media (TikTok, YouTube, Instagram)	Best for reaching youth and fans online
Posters & Flyers	Good for schools, churches, and markets
Word-of-mouth	Ask fans to tell their friends or family
Live Performances	Let people experience your music directly

For instance, if your audience is gospel music lovers in the community, you could use posters in churches and play jingles on local radio.

Designing the Promotional Strategy

This is where you put everything together to create a real campaign. A promotional strategy is your plan to share your music or event in a smart and organised way.

Here is how to build it.

1. Choose the best media based on your audience. (e.g., social media for teens)

2. Set your goal – What do you want to achieve? More music streams? More concert tickets sold?
3. Create your content by using any of the following.
    a. Poster or flyer
    b. Short video teaser
    c. Blog post or radio jingle
    d. Social media challenge or countdown

Thus, for a gospel concert, your strategy may include a colourful poster with the event date and time. a short jingle played on local radio or daily countdown posts on Instagram. Think of your strategy as being like preparing for a party—you must tell the right people, at the right time, using the right kind of invitation.

Activity 5.5 Developing a Promotional Strategy for a Music Product

1. Join a group of 3–5 classmates. Together, choose a music product to promote. It could be:
    a. a school concert
    b. a song by a local artist
    c. a new music app
    d. merchandise (e.g., t-shirt with band logo)
2. Who are you promoting to? Choose one group from the following:
    a. Teenagers
    b. Working adults
    c. Gospel music lovers
    d. School children

Write down what this group enjoys, where they get music from (e.g., TikTok, radio, live shows), and what kind of messages catch their attention.

3. Planning the Promotion
    a. As a team, create a promotional strategy with these:

        A catchy slogan (e.g., "Feel the Beat, Live the Moment!")

        Which platforms will you use (e.g., Instagram, radio, posters in school)

        A sample promotional item, like:
    b. A mini poster
    c. A short video script
    d. A social media post

e. A simple timeline showing what happens when and where (e.g., "Week 1: Teaser post on IG," "Week 2: Poster around school")

4. Choosing one role each:
   a. Creative Director – designs visuals and slogans
   b. Market Analyst – learns about audience habits
   c. Media Planner – picks platforms and timelines
   d. Spokesperson – presents the plan to the class

If you have fewer members, you can take on more than one role!

5. Use class time to prepare your group's final promotional campaign.

You may use paper, slides, drawings, or even short skits.

EXTENDED READING

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

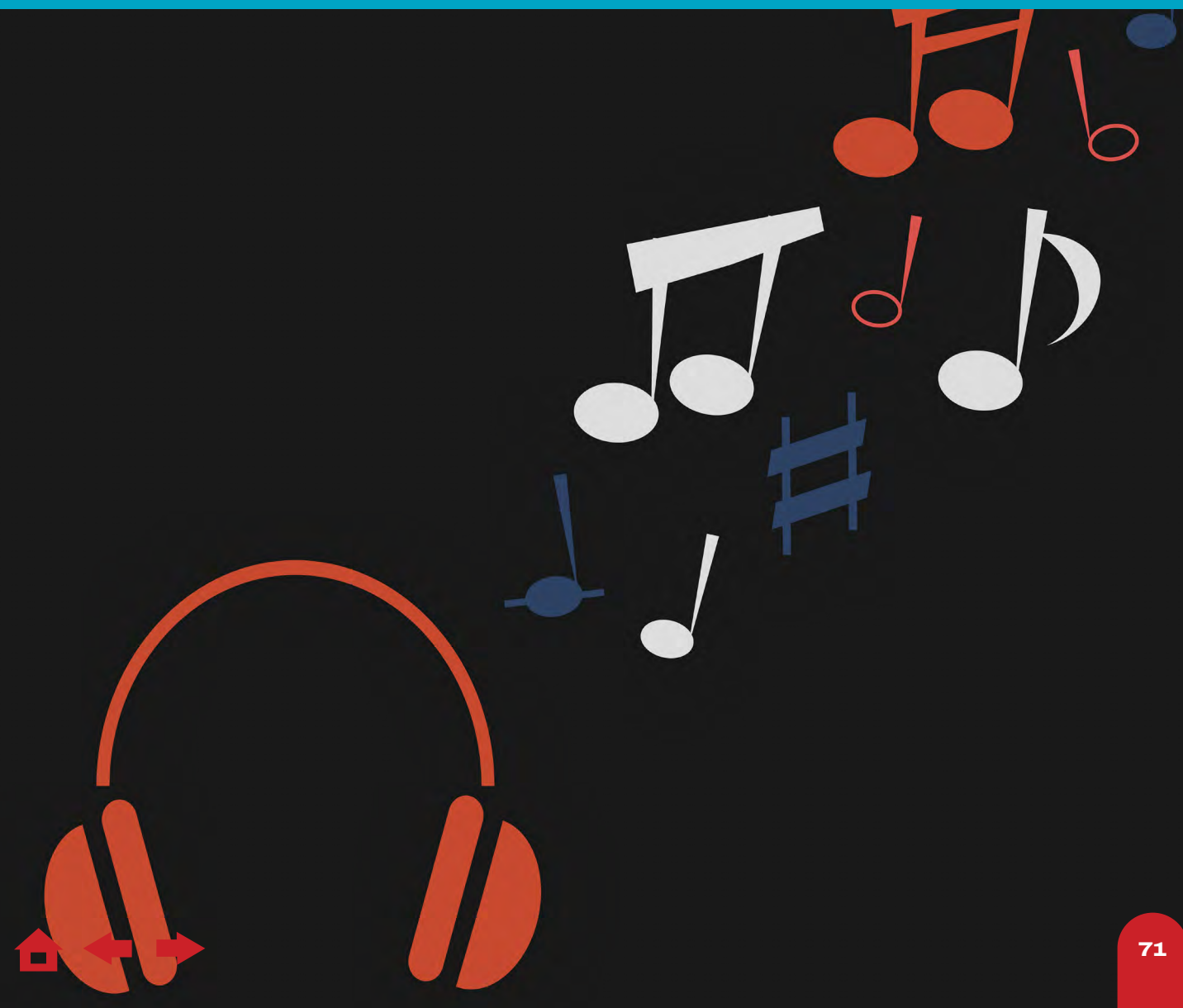
REVIEW QUESTIONS

1. What are the 4Ps of marketing in the music industry?
2. Explain how production costs can affect the price of a music product.
3. You are promoting a gospel album for young adults in Ghana. Which platforms would you choose and why?
4. Design a mini marketing plan for your music group's concert. Include one idea each for Product, Price, Place and Promotion.

SECTION

6

LISTENING, TEXTURE AND TEXT-BASED MELODY COMPOSITION



AURAL CULTURE, MELODY WRITING AND TEXT SETTING

INTRODUCTION

Last year, you explored scale degrees, rhythmic and melodic dictation, and created short melodic motifs for both choral and instrumental music. This year builds on those skills by helping you listen more deeply to music and compose melodies using a given text. You will begin by learning about musical texture - how different sounds are combined, such as one melody (monophonic), melody with chords (homophonic), or overlapping melodies (polyphonic). You will also learn how themes are created and developed in music. In the second part, you will practise text setting, how to turn lyrics into music. You will explore syllabic and melismatic settings and use software to compose your own simple melody with lyrics. By the end of this section, you will understand musical layers better, follow themes in music, and confidently write melodies with words using both listening and creative skills.

KEY IDEAS

- A musical theme is the main melodic idea in a piece of music that can be repeated, changed, or developed.
- Digital tools like notation software help you to write and edit your own melodies from text.
- Listening to music carefully helps you to identify texture, themes, and how different instruments or voices interact.
- Musical texture describes how different layers of sound combine to create a musical piece.
- Syllabic setting uses one note per syllable, while melismatic setting stretches a syllable over several notes.
- Text setting involves turning lyrics or words into melody using musical ideas that fit the meaning and rhythm of the words.
- There are different types of texture in music, including monophonic (one melody), homophonic (melody with chords), and polyphonic (several melodies at once).

UNDERSTANDING MUSICAL TEXTURES IN AFRICAN AND POPULAR MUSIC

Texture in music means how the different layers of sound are put together. These layers could be melodies (tunes), harmonies (chords), or rhythms. The texture of a piece can make the music feel light or heavy, simple or complex, just like fabric can be thin or thick based on how it is woven.

Types of Musical Texture

Monophonic Texture (One sound)

This is the simplest texture. It is when only one melody is heard, with no other sounds or chords. For instance, a person singing alone or many people singing the same tune together in unison (no harmony).



Figure 6.1: Monophonic Texture

Homophonic Texture (Main sound with support)

This is when there is one main melody, but it is supported by chords or background music.

For example, a singer performing a song with guitar or keyboard accompaniment. The instrument supports the main. Homophonic textures can be entirely chordal and many hymns and chorales are typical examples.

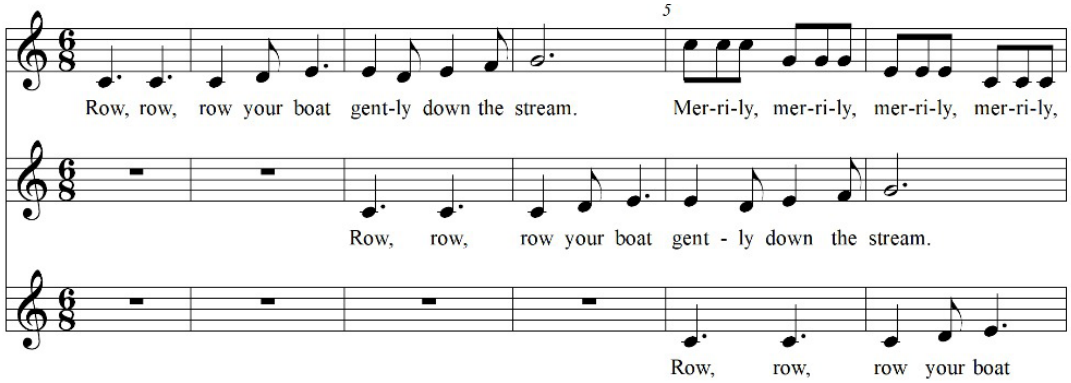


Figure 6.2: Homophonic Texture

Polyphonic Texture (Many sounds working together)

This is when two or more different melodies are played or sung at the same time.

Example: In most African drumming groups (like Bɔbɔɔbɔ), different drum patterns are played together. Another example is the song "Row, Row, Row Your Boat" when sung in rounds—different voices enter at different times, but the melody overlaps nicely. Observe the score of the song accordingly in the example below.



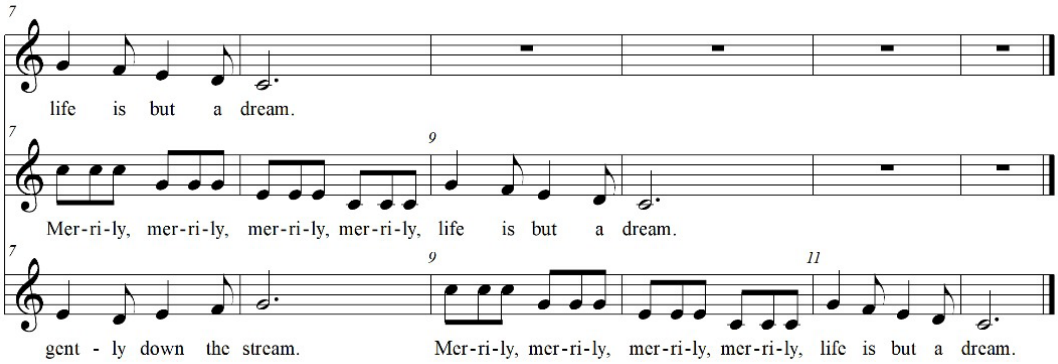


Figure 6.3: Polyphonic Texture

Examples from African and Popular Music

African Music

Call-and-response (one part sings or plays, the other answers) can be homophonic or polyphonic, depending on how the layers are arranged. Again, drumming ensembles like *fɔntɔmfrɔm* often create complex polyphonic textures with many rhythms.

Popular Music

A rap verse with no background harmony is often monophonic. A band with a singer, guitar and drums usually sounds homophonic. Gospel choirs sometimes sing in harmony with different voice parts moving at different times, making the texture polyphonic.

Activity 6.1 Texture Detective

In this activity, you will explore musical texture. How different sounds or melodies are combined in music. There are three main types

- Monophonic – one melody without accompaniment
- Homophonic – one melody with chords or simple backing
- Polyphonic – two or more melodies happening at the same time

Follow these steps to become a Master Texture Detective!

1. With classmates, group yourself by texture

   If you are learning alone, you can still explore all three textures. If you are with others, divide yourselves into three texture groups:

   a. Group 1: Monophonic

   b. Group 2: Homophonic

   c. Group 3: Polyphonic

2. Listen and Guess (Texture Challenge Game)

Play short clips of music—use African traditional music and popular songs (you can search for these online or use ones given in class).

For each clip:

Write down whether you hear monophonic, homophonic or polyphonic texture.

Use clues such as:

a. "Is there only one melody?"

b. "Is there a melody with chords?"

c. "Are there different melodies playing at once?"

Use this sentence starter: "I think it is _____ because I heard…"

For fun, you can colour your answers

Monophonic | Homophonic | Polyphonic

Keep track of how many you get right—score yourself.

3. Now show what you have learned using your voice, body or instruments:

   a. Monophonic: Hum or sing one melody alone.

   b. Homophonic: Sing a melody while playing chords.

   c. Polyphonic: Sing or record two different melodies and play them together (like a round or canon).

You can do this alone, with a friend, or using a recording app.

Activity 6.2 Describing Texture

1. Write or record a short explanation of each texture by

   a. describing how it sounds.

   b. giving a simple example.

2. Try to draw what it looks like using lines or stick figures:

   One line for monophonic, a main line with support underneath for homophonic, then two or more wavy lines crossing each other for polyphonic.

3. Choose two music pieces—one African traditional music and one pop music. Use them to answer the following questions:

   a. What texture do you hear in each one?

   b. How does the texture change the feeling of the music?

Example: The African piece sounds polyphonic because many voices sing different things at once, it feels energetic.

Well done, detective! You are building strong listening and analysis skills. Keep exploring different music styles to sharpen your texture-detecting powers!

RECOGNISING THEMATIC MATERIAL IN AFRICAN AND WESTERN ART MUSIC

What is a Musical Theme?

A musical theme (or motif) is a short musical idea that comes back again and again in a piece of music. It could be a tune, a rhythm, or even a sound from a particular instrument. The theme helps the music feel organised and gives it a clear identity. It is just like the main character in a story appearing many times to keep the story together.

Elements of a Theme

Melodic Ideas: This is a short tune or musical phrase that repeats. For example, in a popular song, the chorus is often the main theme because it repeats.

Rhythmic Figures: This means a special rhythm pattern that is heard again and again. Example: In an African drum piece, you might hear the same beat pattern repeated throughout the performance.

Instrumental Colours: Sometimes, a certain instrument plays an important phrase often. This sound becomes part of the theme. Example: A flute might always play the same short melody, which helps us remember the theme.

Call-and-Response: In African music, one part (the call by the cantor) plays or sings something, and the other answers (the response by the chorus). The call is often a repeated theme. For example, a lead drummer plays a pattern, and other drummers or singers respond in the same way each time.

How Composers Develop Themes

Themes are not always played the same way. They can change to keep the music interesting. Here are some common ways themes are developed.

1. **Repetition:** The theme is played again without change.
2. **Contrast:** A new musical idea comes in that is very different from the first theme.
3. **Variation:** The theme is changed slightly. It might be faster, slower, have new notes, or be played on another instrument. For example, a simple melody becomes more decorated with extra notes or played in a different key.
4. **Restatement:** After something different happens in the music, the original theme often comes back. It might sound louder, stronger or have more instruments. For example, a solo singer sings a melody at the beginning, and later a full choir repeats the same melody more powerfully.

This foundation will help you listen more carefully and recognise musical ideas that return and change in different ways.

Activity 6.3 Recognising Themes and Motifs in Music

First Round

1. Listen to a short music piece (e.g., an African drum ensemble or a Western classical theme-and-variations).
2. What melody or rhythm keeps coming back?
3. Which instrument/voice plays the theme (e.g., drums, flute, choir).

Second Round

1. Listen to the same piece again. This time, you can pause the music when the theme comes back.
2. Use colour pencils to highlight each appearance of the theme.
3. Share your ideas with a friend or in class:
   a. How many times did the theme return?
   b. What stayed the same and what changed?
   c. Which version did you enjoy most, and why?
4. Write a short paragraph about how the theme changed.
5. Present your observations in a 1-minute oral summary.

EXPLORING TEXT SETTING IN ART AND POPULAR MUSIC

What is Text Setting?

Text setting is the way words or lyrics are joined with melody and rhythm in a song. It helps to show how the message of the words should feel - whether serious, joyful, soft or strong. The way the words are sung affects the emotion and meaning of the music.

Table 6.1: Differences Between Art Music and Pop Music in Text Setting

Feature	Art Music	Pop Music
Type of Words	Uses formal, poetic, or religious words	Uses every day, simple, and casual language
Melody and Words	Can be one note per syllable (syllabic) or many notes for one syllable (melismatic)	Mostly one note per syllable for easy listening
Rhythm	Has changing rhythms to match expression	Often has steady, repeated rhythms

Expression	Very dramatic with big loud-soft contrasts	Emotional but more consistent and relaxed
Purpose	Aims to explore deep emotions or spiritual meanings	Aims to entertain or quickly pass a message

Think of art music like a classical poem—careful, expressive and deep.

Think of pop music like a friendly chat, which can be simple, catchy and direct. However, African art music combines elements of Pop and Western art music.

Common Text Setting Techniques

Syllabic Setting: Each syllable of the text is matched with one note. Example: Singing "hap-py" with one note for "hap" and one for "py". This is very common in pop songs.

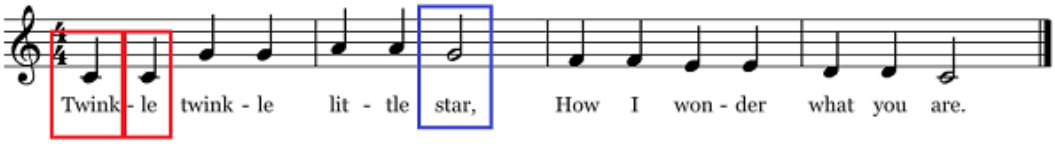


Figure 6.1: Syllabic text setting

Melismatic Setting: One syllable is sung over several notes. Example: In RnB or gospel music, a singer might stretch the word "love" over five notes.



Figure 6.2: Melismatic text setting

Word Painting: This happens when the music follows the meaning of the words. For example, if the word "rise" is sung on a high note, or "fall" on a low note, the music paints the word.



Figure 6.3: Word painting

Understanding these ideas helps you see how songs use melody and rhythm to make the words more powerful and meaningful.

Activity 6.4 Comparing Melody and Words in Songs

1. **Introduction – Listening and Noticing**
   a. Your teacher will play **two short recordings**
      i. one **art song** (such as a choir or solo performance), and
      ii. one **pop song**.
   b. As you listen, **focus on how the words are sung**. Are they stretched, repeated or matched with the beat?
2. a. Think about the following
      i. Do the words follow the beat or move freely?
      ii. Are some words repeated or made longer?
      iii. Is the singing expressive and emotional, or is it fun and catchy?
   b. Choose how you want to respond
      i. Draw a **Venn diagram** to compare both songs.
      ii. Record a short **audio note** with your thoughts.
      iii. Write 2–3 sentences about what stood out to you.
3. **Discussion**
   a. Join a classmate and discuss what you noticed.
   b. Together, complete this **comparison chart**

Feature	Art Song	Pop Song
Syllables per Note	(e.g., one note per syllable?)	
Word Repetition	(e.g., are any words repeated?)	
Melody Type	(e.g., flowing or bouncy?)	
Singing Style	(e.g., clear or relaxed?)	

4. **Sharing – Presenting Key Observations:**
   a. Each pair or group chooses **one main difference** they found.
   b. Share it with the whole class. For example:
      i. "We noticed that the art song had one note per syllable, but the pop song stretched some syllables and repeated lines."
5. **Group Roles and Discussion:**
   a. Form groups and assign these roles:
      i. **Discussion Leader** – keeps the group on topic.

ii. **Vocabulary Specialist** – uses correct music words (e.g., syllables, rhythm, diction).

iii. **Example Giver** – mentions examples from the songs.

iv. **Summariser** – tells the class what your group discovered.

b. Talk about this question:

"Which style (art or pop) is better for storytelling or showing emotion—and why?"

COMPOSING TEXT-BASED MELODIES WITH DIGITAL TOOLS

This topic will help you to learn how to create your own short melody using a line of lyrics or text. The way you match music with words helps to express the meaning, feeling, and rhythm of your song.

Key Concepts to Guide Your Composition

Melody Contour

Think of how your tune goes *up*, *down*, or *waves* like the sea:

- Ascending: notes go higher (e.g., for hope or excitement)
- Descending: notes go lower (e.g., for calm or sadness)
- Arch or wave: goes up then down — like a gentle sentence.

Phrase Structure

A musical phrase is like a sentence. It should match a line of your lyrics. For example, the line "We sing for joy and hope" can be one musical phrase.

Syllable Setting

Syllabic: One note for each syllable (used often in pop music).

"Sun-shine" = two notes

Melismatic: One syllable stretched over several notes (common in gospel or art music).

"Love" sung across four or five notes.

Rhythm and Word Stress

Your rhythm should follow how the words are spoken. Thus, important words should be matched with strong or longer notes.

Repetition and Variation

Repeat a short idea to make it catchy. Change parts of it to keep it interesting. Like a song chorus that repeats with small changes.

Steps to Compose Your Melody

1. Find the mood or message. Is it happy, sad, peaceful or powerful? Example: "Let the music rise again" sounds hopeful.
2. Choose Your Style
    a. Art Music: formal, expressive, uses melismas.
    b. Pop Music: catchy, rhythmic, syllabic.
3. Sketch Melodic Ideas

Draw or sing a tune that fits the emotion and matches the natural syllables of the text.

4. Use Digital Tools

Use software such as Finale, MuseScore, NoteFlight, or Flat.io to:

    a. Type in your melody (pitch and rhythm).
    b. Attach your lyrics under the notes.
    c. Add performance directions like "loud," "soft," or "fast."
    d. Play back your work and edit if needed.

Activity 6.5 Composing a Short Melody from Text

Title: "Turn Words into Music"

1. *Getting Started – Choosing a Text*

    Your teacher will give you or your group a short line of text (about 6 to 8 syllables). Examples

    a. "Let the music rise again"
    b. "We sing for joy and hope"
    c. Or, you may choose your own line from a class list. You can choose a text from your local language (Akan, Ga, Ewe, Dagaare, etc.)

2. *Choosing a Music Style*

    Decide if you want to compose your melody in

    a. Art style (e.g. classical or choral music), or
    b. Pop style (e.g. Afropop or R&B).

    You can even create both versions if you want a challenge.

3. *Using Music Software*

    a. Open a music programme like Finale, MuseScore, NoteFlight, or Flat.io.

b. Input your melody – make sure the rhythm matches how the words are spoken.

c. Type the words below the notes. Put one syllable under each note.

d. Play it back – listen and adjust the melody to sound more natural or expressive.

4. *Saving and Presenting*

a. Save your melody or print it.

b. Perform it for your classmates.

c. Write a short explanation that includes

i. Why you chose the style you did

ii. What choices you made (e.g., "I repeated the last line to make it catchy," or "I used high notes for the word 'rise").

EXTENDED READING

Online Resources

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

REVIEW QUESTIONS

1. What is a monophonic musical texture?
2. Describe two ways a musical theme can be developed in a piece of music.
3. Compare how words are set to music differently in art songs and pop songs.
4. Compose a short melody for the line “Let the music rise again” in either art or pop style. Then explain how your melody reflects the mood and meaning of the text.

SECTION

7

EXAMINING HARMONIC FOUNDATIONS AND FOUR-PART VOICE LEADING TECHNIQUES



INTRODUCTION

Last year, you learnt how to write basic four-part harmony and worked on harmonising 16-bar hymns using triads (three-note chords). You also studied how to place notes correctly across soprano, alto, tenor, and bass (SATB) parts. That knowledge built your foundation in harmony writing. In this section, we will take your harmony skills further by adding a fourth note to triads—creating what is called a *seventh chord*. Seventh chords add richness, colour, and emotional depth to music. You will explore dominant seventh (V7), major seventh, minor seventh, and diminished seventh chords. You will construct these chords from root notes, use them in harmonic progressions, and apply them in four-part writing and short compositions. You will also listen to how they sound and practise voice-leading rules. With both theoretical and creative activities, including digital tools, you will be well prepared for more advanced harmony in the future.

KEY IDEAS

- Applying seventh chords in music reinforces functional harmony and musical expression.
- Creativity and composition skills are well acquired when engaged in creative tasks using seventh chords and critically justifying their harmonic choices.
- Harmonic errors can be avoided through developing voice-leading skills in harmonic writing.
- Understanding seventh chords is key to building blocks in harmonic writing.
- Using ICT and Digital Tools enhances composition, hearing, editing and analysing seventh chords and their functions in context.

UNDERSTANDING AND CONSTRUCTING SEVENTH CHORDS IN MAJOR KEYS

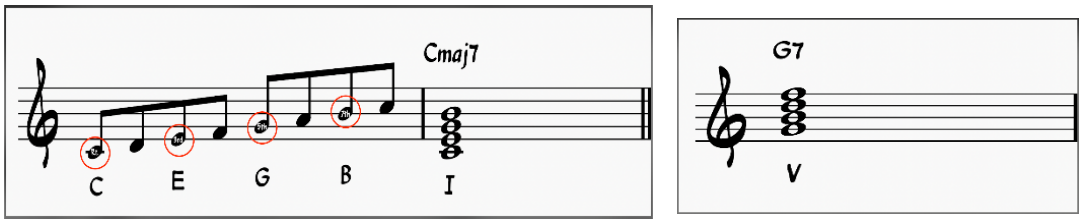
What is a Diatonic Seventh Chord?

A seventh chord is made up of four notes. You build it by stacking three notes above a starting note (called the root), each note a third apart. A diatonic seventh chord uses only notes from the key you are working in – no sharps or flats from outside that key. For example, in the key of C major, all the notes come from the C major scale: C–D–E–F–G–A–B.

Some chord types you can build in this key include

- Cmaj7 = C–E–G–B → Major seventh chord
- Dmin7 = D–F–A–C → Minor seventh chord
- G7 = G–B–D–F → Dominant seventh chord
- Bø7 = B–D–F–A → Half-diminished chord (the fifth is lowered)

Think of it like stacking building blocks on every second step of a staircase that belongs only to the key you are in. See examples below:



Example 7.1: Cmaj7 and G7 diatonic chords

Why Do We Use Seventh Chords?

Seventh chords are not just engaging sounds — they help us move from one part of a song to another. Pre-dominant chords (e.g., Dmin7 or Fmaj7) get you ready for a strong ending.

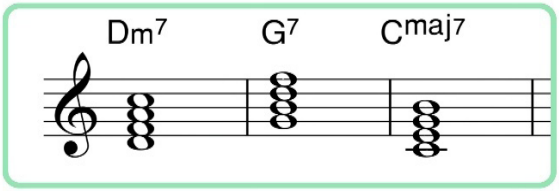
Dominant chords (e.g., G7 or Bø7) create tension and need to resolve.

Tonic chords (e.g., Cmaj7 or Amin7) feel like home – they bring rest.

Here are some common chord progressions

- Dmin7 → G7 → Cmaj7
- Fmaj7 → G7 → Cmaj7
- Bø7 → G7 → Cmaj7

See the following example:



Example 7.2: Dmin7 → G7 → Cmaj7 chord progression

The 7th note of a chord often wants to move down by a step, and the leading tone (7th note of the scale) usually moves up to the tonic (home note).

How to Create Seventh-Chord Progressions

To make your own seventh-chord progression

1. Choose a key (e.g., C major or G major).
2. Use a four-bar grid. For example
    a. Bar 1: Dmin7
    b. Bar 2: G7

c. Bar 3: Cmaj7
d. Bar 4: Amin7

3. Use effective voice leading

a. The 7th of the chord should move down by step.
b. The leading tone (e.g., B in C major) should go up to C.
c. Avoid doubling the leading tone or making parts move in the same way.

Using 1st inversion chords (like Dmin7 in 1st inversion) can help create smoother bass lines.

Voice Leading Rules

To make your harmony flow, you need to follow these rules

a. The 7th of a chord must go down by step.
b. The leading tone (note 7 of the scale) must go up to the tonic (note 1).

Be careful about which notes you double

a. For G7, double the 3rd (not the root).
b. For Dmin7 or Fmaj7, double the root.
c. Do not double the leading tone in Bø7.

What to Avoid in Harmony: Parallel or Consecutive 5ths and 8ths

In four-part harmony, each voice (Soprano, Alto, Tenor, Bass) should sound like it is moving independently—even though they all work together. Sometimes, two parts move in the same direction and keep the same gap (distance) between them. This is called parallel motion. If this happens between two parts using the interval of a perfect fifth (P5) or a perfect octave (P8), it is a problem. We call these consecutive 5ths or consecutive 8ths.

Observe the example below:

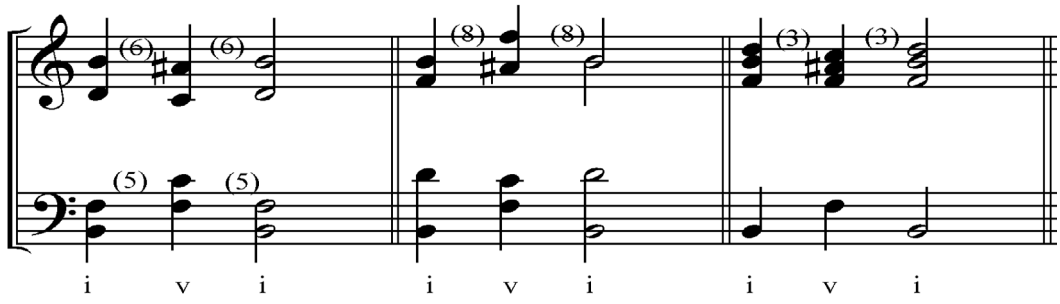


Figure 7.3: Consecutives

All three bars use the same chords (i–V–i), but only the third bar is correct. Bar 1 and Bar 2 are wrong because they have consecutive 5ths and 8ths between two parts. These intervals

(P5 and P8) are very strong and repeating them like this makes the parts sound like they are stuck together, not independent. So, when writing harmony, avoid moving two parts in the same direction with the same strong interval (P5 or P8). You can use parallel 3rds or 6ths, but not 5ths or 8ths.

How to Harmonise a Short Melody Using Seventh Chords

a. Study the melody and find out where the strong beats are (e.g., beats 1 and 3 in 4/4 time).
b. Use V7 chords (e.g., G7) at cadences or strong endings.
c. Use ii7 or IVmaj7 on the beats before the cadence to prepare it.
d. Fill in alto and tenor parts with smooth, step-by-step motion. Try to keep any common notes between chords.

Check your work

1. *Does every seventh move down by step?*
2. *Does the leading tone travel up to tonic?*

Activity 7.1 Constructing and Analysing Seventh Chords

1. Open your manuscript sheet or music notation software (Finale, MuseScore, Noteflight). Write the notes in treble clef for each of the following chords
   a. G7
   b. Cmaj7
   c. Am7
   d. B°7
   e. D7
2. For each chord
   a. Identify and label the Root, 3rd, 5th, and 7th.
   b. Name the quality of each interval (e.g., Major 3rd, Minor 7th).
   c. Write the chord type (e.g., dominant seventh).
3. In 1–2 sentences, explain the difference in structure between two of the chords (e.g., Why is G7 different from Cmaj7?).
4. Use the playback feature on MuseScore, Finale or an app like Tenuto to hear your chords.
5. Write 1–2 sentences describing how each seventh chord feels or sounds to your ear (e.g., tense, jazzy, sweet, mysterious).
6. Discuss your answer with a friend or your teacher.

APPLYING SEVENTH CHORDS IN HARMONIC PROGRESSIONS AND MELODIC HARMONISATION

The Role of the Dominant Seventh (V^7) and Other Seventh Chords

The dominant seventh chord (V) is one of the most important chords in harmony. It creates a strong sense of movement towards the tonic chord (I).

Example in C major: G7 = G–B–D–F

The note F (the 7th) usually moves down to E.

The note B (the leading tone) moves up to C (the tonic).

Other seventh chords, such as:

a. Dmin7 (ii^7)
b. Fmaj7 ($IVmaj^7$)
c. Bø7 (vii half-diminished)
d. Amin7 (vi^7)

…help prepare for cadences or add colour and interest.

Think of V^7 like the final push before arriving at home (I), while the others are like helpful guides showing you the way.

Common progression examples

- Dmin7 → G7 → Cmaj7
- Fmaj7 → G7 → Cmaj7
- Bø7 → G7 → Cmaj7

Voice Leading with Seventh Chords

Voice leading means connecting the different parts (soprano, alto, tenor, bass) smoothly.

Key rules

1. The 7th of any chord must move down by step.
2. The leading tone (note 7 of the scale) must move up to the tonic (note 1).
3. In G7, double the 3rd (B), do not double the 7th (F) or the leading tone (B).
4. In Dmin7 or Fmaj7, double the root note.
5. In Bø7, never double the leading tone (B).

6. Keep voice parts (like soprano and alto) within an octave of each other, except for tenor and bass, which can stretch to a 10th.
7. Avoid parallel or hidden 5ths and 8ves as they make the harmony sound weak .

Think of the voices as four friends walking together; they should not all take the same path or leap in the same direction.

Building Chord Progressions with Seventh Chords

You can write short harmonic passages using seventh chords. Try this four-bar progression:

1. Dmin7 → G7 → Cmaj7 → Amin7

…or…

2. Fmaj7 → G7 → Cmaj7 → Cmaj7

To make the bass line smooth, use inversions such as:

a. Dmin7 in 1st inversion to move stepwise into G7.
b. G7 in 3rd inversion to delay the final chord.

Always check

a. Did the 7th go down?
b. Did the leading tone go up?
c. Did you avoid forbidden parallels?
d. Are the notes spaced well between parts?

How to Harmonise a Short Melody

Look at the melody and find important points such as strong beats and the ending.

Put a G7 (V^7) at the cadence (usually the end).

Before that, use Dmin7 or Fmaj7 to prepare the harmony.

Connect the inner parts (alto and tenor) with small steps and keep shared notes between chords when possible.

Double-check

a. Are your 7ths and leading tones resolving correctly?
b. Any parallel 5ths or 8ves?
c. Good spacing in all parts?

Composing Your Own Seventh-Chord Passage

Try writing a short 4–8 bar passage in SATB (soprano, alto, tenor, bass) or keyboard style:

Use at least one G7 (V^7) and another seventh chord.

End with G7 → C to show proper resolution (F to E).

Using Technology and AI Tools

When using music software (e.g., MuseScore, Noteflight, or BandLab):

Use the zoom-out view to check the spacing and layout. Use software that highlights errors in harmony (e.g., parallel 5ths or 7ths not resolving). Some programmes have "auto-harmonise" features—these can be helpful for ideas, but always check the voice-leading yourself.

Note that the software can guide you, but you are the real composer, so trust your ear and your theory knowledge.

Activity 7.2 Composing an 8-bar Progression with Seventh Chords

1. Choose either C major or G major.
2. Compose an 8-bar harmonic progression using at least three different seventh chords.
3. You may start from a given melody or create your own.
4. Include at least one cadence, such as V7–I, in your progression.
5. Use manuscript paper or music notation software (Finale, MuseScore, Noteflight or BandLab).
6. Clearly notate all chords above the melody.
7. Label the cadence (e.g., V7–I) where it occurs.
8. Use playback tools in software or perform on keyboard.
9. How do the seventh chords affect the mood and flow of your harmony?

Activity 7.3 Digital Exploration Task

Use Finale, BandLab, MuseScore, or Noteflight to do the following below.

1. Experiment with different harmonisations.
2. Test chord substitutions or extended chords (e.g., V9, V13).
3. Share and export your project for peer review.

DEMONSTRATING PROFICIENCY IN THE USE OF SEVENTH CHORDS THROUGH PRACTICAL ASSESSMENT

Using Dominant and Seventh Chords in Music

Dominant chords are built on the fifth note (degree) of a scale. They are powerful because they lead back home to the tonic chord (the first chord in a key).

Example in C major

a. Dominant chord = G (V)
b. Tonic chord = C (I)

The movement G → C creates tension and release—a musical "question and answer".

Dominant chords help to:

1. Return to the tonic chord (V–I)
2. Create strong cadences (especially at phrase endings)
3. Strengthen the sense of key
4. Make music sound more complete and satisfying

Think of the dominant chord like a spring being pulled back (tension), and the tonic chord as the release—ahh, we are home!

What is a Seventh Chord?

A seventh chord is made by adding one more note (a seventh above the root) to a regular three-note chord (triad).

Example – G7 (dominant 7th)

a. G (root)
b. B (major third)
c. D (perfect fifth)
d. F (minor seventh)

This chord has a strong pull towards C major (I) and is used a lot in jazz, pop, classical, and gospel music.

Why Use Seventh Chords?

Seventh chords make music sound richer and more emotional.

They are used to:

1. Add colour and depth to harmony

2. Create smooth transitions between chords
3. Move to different keys (modulation)
4. Support melodies in pop, film, and choral music

How to Use Dominant and Other Seventh Chords in Music

You can use seventh chords to:

a. Join two musical phrases smoothly
b. Create popular progressions like ii – V – I

Example in C major: Dmin7 → G7 → Cmaj7

Mix in different types of seventh chords (minor 7th, major 7th, diminished 7th) for more variety. Write for different instruments: piano, guitar, choir, etc.

Activity 7.4 Presenting and Reflecting on Your Harmonised Composition

This is your final chance to refine and share your 8-bar harmonised piece using seventh chords. You will also reflect on the musical choices you made and the challenges you encountered.

1. Open your notation (on a manuscript sheet or digital software like MuseScore, Finale, BandLab or Noteflight).

   Double-check the following.

   a. Chord symbols are correctly written.
   b. Each seventh chord includes proper tones and qualities (e.g., minor 7th, major 7th).
   c. You have included at least one cadence (e.g., V7–I).
   d. Notation is clear, clean, and correctly spaced.

2. You will present your harmonised piece in one of the following formats.

   a. Performance: Play your piece on keyboard or instrument.
   b. Digital Playback: Use music software to play back your composition.
   c. Verbal Reading: Read out your harmony and explain your chord choices.

   If presenting in groups, each person should explain at least one part of the harmony.

3. Reflect on the Process. Let the questions below guide you during your reflection.

   a. Write a short reflection (3–5 lines) explaining:
   b. What seventh chords do you use and why?
   c. Which part of the task was most enjoyable or challenging?

d. How the seventh chords affected the mood or colour of your music.

EXTENDED READING

Acquah, E.O., Annan, J.F. & Anderson, H.K. (2016). *Basic Approaches to rudiments & theory of music with fundamentals of harmony.* WGCBC Publishers.

REVIEW QUESTIONS

1. What are the four main types of seventh chords commonly used in harmony?
2. Construct a **C dominant seventh chord** on the treble staff and label its intervals.
3. Analyse this chord progression and describe the harmonic function of each chord: **Dm7 – G7 – Cmaj7** in the key of C major.
4. Compose a four-bar chord progression in G major that uses at least **three different types of seventh chords** and explain your chord choices and voice-leading approach.

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GLOSSARY

- **Articulation:** The way notes are played or sung, such as smoothly (legato) or sharply (staccato). This affects the clarity and style of performance.
- **Dynamics:** Variations in loudness or softness in music (e.g., piano for soft, forte for loud) used to express emotion.
- **Empathic Listening:** Listening with sensitivity to others' effort, emotion, and intention during a performance.
- **Ensemble Balance:** The even blending of sounds from different performers or instruments in a group so that no part dominates unnecessarily.
- **Interpretation:** The performer's personal and stylistically appropriate decisions on how to play a piece, including tempo, phrasing, and expression.
- **Intonation:** The accuracy of pitch during performance, especially important when playing or singing in tune with others.
- **Musical Communication:** The ability to express musical ideas and emotions clearly to an audience through sound.
- **Performance Rubric:** A scoring tool that outlines specific criteria for evaluating musical performance, such as tone quality, accuracy, and stage presence.
- **Reflection:** A personal review of what was learned or felt during a performance, aiming to identify strengths and areas for improvement.
- **Tone Quality:** The unique sound or timbre produced by an instrument or voice; it affects how pleasant or suitable the music sounds.
- **4Ps of Marketing:** The four main ideas used to sell a product—Product, Price, Place, and Promotion.
- **Marketing Channel:** The way the product gets to the audience—such as through live performances, social media, or CDs.
- **Place:** Where the product is found or sold, such as music shops, online platforms like YouTube, or concerts.
- **Price:** The amount of money people must pay to get the product. It depends on things like cost of making the product and who is buying it.
- **Product:** The item or service being sold. In music, this could be a song, album, live show, or even T-shirts with an artiste's logo.
- **Production Cost:** The money spent to create a music product—like paying for a studio, instruments, or sound engineers.
- **Promotion:** How people learn about the product. This includes posters, radio adverts, TikTok challenges, or interviews.
- **Promotional Strategy:** A plan for how to tell people about the product and make them interested in it.
- **Royalty:** A fee paid to someone (like a songwriter or music producer) when their work is used or played in public.
- **Target Audience:** The group of people the product is meant for—for example, teenagers, gospel music fans, or adults in a certain area.

- **Art Music:** A formal style of music often performed in concerts or schools, using written scores and complex arrangements (e.g., choral, orchestral music).
- **Ensemble:** A group of musicians performing together, such as a band, choir, or drumming group.
- **Expression:** The use of face, voice, and movement to show feelings in a song or performance.
- **Gesture:** Movements of the hands, arms, or body used to show emotion or meaning during a performance.
- **Interpretation:** How a performer expresses the meaning of the song using voice, instruments, and actions.
- **Peer Review:** Feedback from classmates or friends after a performance to help improve and learn from each other.
- **Popular Music:** Music enjoyed by many people, often heard on the radio or online. It includes styles like highlife, hiplife, afrobeat, and gospel.
- **Reflection:** Thinking about what you did in a performance, what went well, and what can be improved next time.
- **Stagecraft:** The way a performer uses space, gestures, expressions, and movement on stage to make a performance more exciting and meaningful.
- **Stylistic Features:** The special way music is sung or played, depending on its genre. For example, reggae uses off-beat rhythm, while gospel uses strong vocal harmony.
- **Theme:** The main message or idea in a song, such as peace, love, unity, or fighting corruption.
- **Vocal Inflection:** Changing the tone or pitch of the voice to show feeling or highlight certain words while singing or speaking.
- **Cadence:** A musical ending or resting point (like a full stop in a sentence), often using V7–I.
- **Chord:** A group of notes played together, usually built in thirds (like C–E–G).
- **Diminished Seventh (°7):** A chord with a diminished triad and a diminished seventh (e.g., B–D–F–A♭ in C major).
- **Dominant Seventh (V7):** A chord built on the fifth note of the scale that strongly wants to return to the tonic (e.g., G7 in C major).
- **Half-Diminished Seventh (ø7):** A chord with a diminished triad and a minor seventh (e.g., B–D–F–A in C major).
- **Inversion:** A chord position where a note other than the root is in the bass (lowest part).
- **Major Seventh (maj7):** A chord with a major triad and a major seventh (e.g., C–E–G–B in C major).
- **Minor Seventh (min7):** A chord with a minor triad and a minor seventh (e.g., A–C–E–G in A minor).
- **Notation Software:** Computer programs used to write music digitally (e.g., Finale, MuseScore, Noteflight).

- **Parallel Fifths/Octaves:** A mistake in harmony where two voices move together in perfect fifths or octaves, which sounds too plain or predictable.
- **Predominant:** A chord that prepares for the dominant (e.g., ii7 or IVmaj7).
- **SATB:** The four-part writing format using Soprano, Alto, Tenor, and Bass voices.
- **Tonic:** The home chord or starting point of a key (e.g., C in the key of C major).
- **Voice Leading:** The smooth movement of each part (soprano, alto, tenor, bass) from one chord to another.
- **Editing:** Making changes to your music in the software to improve it. This includes correcting mistakes or adding new ideas.
- **Motif:** A short musical idea or pattern that can be used and developed in a piece of music.
- **Notation Software:** Computer programs used to write and play music digitally (e.g., Finale, MuseScore, Noteflight, BandLab).
- **Ostinato:** A short rhythmic or melodic pattern that is repeated again and again in a piece of music.
- **Phrase:** A musical sentence made up of a few bars of melody. It usually has a clear beginning and end.
- **Playback:** A feature in software that lets you listen to what you have written to check if it sounds right.
- **Score:** The written version of a piece of music, showing all the notes, rhythms, and instructions.
- **Sequencing:** Repeating a musical idea at a higher or lower pitch.
- **Structure/Form:** The way a piece of music is organised. Common forms include binary (AB), ternary (ABA), or through-composed.
- **Syncopation:** A rhythm that puts stress on unexpected beats or parts of the beat, making the music feel lively or surprising.
- *A zaa* - Stance or posture
- *Dekɔnu* - Custom/tradition
- *Ðokuibɔbɔ* - Humility or modesty
- *Eshɛ wɔ nɔ* - “It is our turn” – to begin to dance
- *Guhima bee zanima* - Waite or pause
- *Kusum nifeemɔi* - Custom/tradition
- *Heshibaa* - Humility or modesty
- *Maŋsiɣisibu* - Humility or modesty
- *Mijwɛmɔ* - Stance or posture
- *Mina míḍu ɣe* - “It is our turn” – to begin to dance
- *Tɔtɔnyui* - Stance or posture
- *Tsa nɔ* - Continue
- *Tsɛmɔ* - Cue or call to begin
- *Tuɣima* – Continue
- *Yiɛdzi* – Continue