



Western Music

Teachers' Guide

Grade 10

(Implemented from 2015)

Department of Aesthetic Education
National Institute of Education
Maharagama
Sri Lanka
www.nie.lk

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National Institute of Education

Message from the Director General

The first phase of the new competency based curriculum, with the 8 years curriculum cycle was introduced to secondary education in Sri Lanka in 2007 replacing the existing content based curriculum with the basic objective of developing the national level competencies recommended by the National Education Commission.

The second phase of the curriculum cycle to be introduced to grades 6 and 10 starts from 2015. For this purpose, the National Institute of Education has introduced a rationalization process and developed rationalized syllabi for these grades using research based outcomes and the suggestions made by the relevant stakeholders.

In the rationalization process, vertical integration has been used to systematically develop the competency levels in all subjects from fundamentals to advanced levels using the bottom up approach. Horizontal integration is used to minimize the overlapping in the subject content and to reduce content over loading in the subjects to produce a more student friendly and implementable curricula.

A new format has been introduced to the teachers' guide with the aim of providing the teachers with the required guidance in the areas of lesson planning, teaching, carrying out classroom activities, measurement and evaluation. These guidelines will help the teachers to be more productive and effective in the classroom.

The new teachers' guides provide freedom to the teachers in selecting quality inputs and additional activities to develop the competencies of the students. The new teachers' guides are not loaded with subject content that is covered in the recommended textbooks. Therefore, it is essential for the teacher to use the new teachers' guides as reference guides to be more aware of the syllabi, simultaneously with the relevant textbooks prepared by the Education Publication Department.

The basic objectives of the rationalized syllabi and the new format of the teachers' guide and the newly developed textbooks are to bring a shift from the teacher centered education system to a student centered and more activity based education system in order to develop the competencies and skills of the students and to enable the system to produce suitable human resources for the world of work.

I would like to take this opportunity to thank the members of the Academic Affairs Board and Council of National Institute of Education and all the resource persons who have contributed immensely in developing these new teacher guides.

Director General

National Institute of Education)

Message from Deputy Director General

Learning expands a wider scope. It makes life enormous and extremely simple. The human being is naturally excellent in the skill of learning. A country where human development is considered the main focus uses learning as a tool identified with intellect and to create a better world through good practices to do away with malpractices.

It is essential to create valuable things for learning and learning methods and facilities within the sphere of education. That is how the curriculum, syllabi, teachers' guides and facilitators join the learning system.

Modern Sri Lanka possesses a self-directed education system which is a blend of global trends as well as ancient heritage.

It is necessary to maintain the consistency of the objectives of the subject at the national level. However, facilitators are free to modify or adapt learning teaching strategies creatively to achieve the learning outcomes, competency and competency level via the subject content prescribed in the syllabus. Therefore, this Teachers' Guide has been prepared to promote the teachers' role and to support the students as well as the parents.

Furthermore, at the end of a lesson, the facilitators of the learning-teaching process along with the students should come to a verification of the achievement level on par with ones expected exam by a national level examiner, who evaluates the achievement levels of subjects expected. I sincerely wish to create such a self-progressive, motivational culture in the learning-teaching process. Blended with that verification, this Teachers' Guide would definitely be a canoe or a raft in this endeavor.

Deputy Director General

Faculty of Languages, Humanities and Social Sciences

Ven Dr.Mabulgoda Sumanarathana thero

Deputy Director General

National Institute of Education

Foreword

Teachers are leading personalities among those who render a great service for the progression of the society. Teachers guide the children to mould their characters.

The Educational Publications Department takes measures to print and publish these Teacher Instructional Manuals to facilitate the teachers to carry out the teaching process successfully in accordance with the new syllabi to be implemented with effect from 2015. I strongly believe that this Teacher Instructional Manual compiled by the National Institute of Education will provide the required guidance to create a fitting learning environment for the children to learn.

This venture will achieve its success on the effort made to utilize the experience acquired by using this Teacher Instructional Manual in the teaching learning process. I bestow my gratitude on all those who dedicated themselves for this national endeavour.

Tissa Hewavithana

Commissioner General of Educational Publications,
Educational Publications Department,
Isurupaya,
Battaramulla

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Instructions for the use of the Teachers' Guide

This teachers' Guide (TG) is prepared in order to improve the Learning – Teaching' process of the subject Western Music in the classroom.

- Break down to three terms of the academic year and the methodology to be used are indicated in the T.G.
- Eight competencies and twenty five (Thirty three) Competency levels have been listed.
- Teachers are expected to make use of all materials given and also to do further reference and present the lesson in a very creative way so that the child enjoys the lesson and has a lifelong impact of it.
- When implementing the suggested activities the teacher should pay special attention to the expected outcomes. To assess and evaluate whether the child has achieved the expected outcomes the teacher should formulate his/her own criteria.

Grade 10 syllabus topic for the term

Term I		Term II		Term III	
Activity	Page	Activity	Page	Activity	Page
1.1	01	6.6	14	5.1	17
6.1	30	6.8.1	47	5.2	19
6.2	32	6.8.2	49	5.3	22
4.1	13	6.3	34	5.4	24
3.1	08	6.4	39	5.5	26
8.3	78	8.3	78	3.2	10
6.9	51	6.9	51	4.3	16
2.1	03	6.10.1	53	8.1	74
2.2	05	6.10.2	55	8.2	77
2.3	07	6.1.1	58	8.3	78
7.3	69	6.1.2	60	7.1	65
7.4	71	6.1.3	62	7.2	67
7.5	73	8.2	76		
6.5	41				
4.2	62				

Introduction

The Western Music syllabus is based on the recommendations of the National Education Commission. In the complex and dynamic society of today, education provides the means of acquiring information, knowledge, skills, beliefs and attitudes.

Music is therapeutic as well as educational, in that it improves coordination, visual and aural, mathematical and other cognitive skills and abilities, through improved thought processes. It provides a valuable adjunct to a child's overall educational and academic development, regardless of age, intellectual, social and physical status.

The ultimate goal of education should be to mould the child to become a well balanced citizen.

Suitable competencies are included in the Western Music syllabus, providing an opportunity for the child to achieve the expected goal through this subject. These competencies are introduced at different levels in each grade.

The Teachers' Guide which is a guide line could be used by teachers in an appropriate and a creative manner.

Educating a child is the joint responsibility of parents, teachers, religious bodies, social leaders, media and the community at large.

Music is a practical subject where theory and practicals go side by side. The competencies, divided into eight categories, will take a new approach to enhance the student based learning process.

The task code introduced in 1974 remained until 2007. However it has been re-introduced in the 2015 syllabus. The key to the task code is as follows:

Task Code

- I The student must be able to define or describe in words.
- I The student must be able to recognize the material
 - (a) on hearing
 - (b) on seeing it (as in a musical score)
 - (c) The student must be able to recognize the musical instrument on seeing it.
- III The student must be able to write down in musical notation
 - (a) what he hears
 - (b) what he imagines
- IV The student must be able to play the material on a musical instrument or to sing it or to clap it.
- V The student must be able to use the technique.
- VI The student must react appropriately to the music.
- VII The student must be able to develop his personality
 - (a) In school
 - (b) In society

Content

	Page
Message from the Director General	iii
Message from the Deputy Director General	iv
Review Committee	v
Instructions for the use of the ‘Teachers’ Guide’	vi
Introduction	vii
Content	viii
Syllabus	ix-xxi
Activities	1- 80

Syllabus

National Goals

The national system of education should assist individuals and groups to achieve the major national goals that are relevant to the individual and society.

Over the years major education reports and documents in Sri Lanka have set goals that sought to meet individual and national needs. In the light of the weaknesses manifest in contemporary education structures and processes, the National Education Commission has identified the following set of goals to be achieved through education within the conceptual framework of sustainable human development. The National Education Commission sees the realisation of these goals as its vision for the education system.

- (i) Nation building and the establishment of a Sri Lankan identity through the promotion of national cohesion, national integrity, national unity, harmony, and peace, and recognizing the cultural diversity in Sri Lanka's plural society within a concept of respect for human dignity.
- (ii) Recognising and conserving the best elements of the nation's heritage while responding to the challenges of a changing world.
- (iii) Creating and supporting an environment imbued with the norms of social justice and a democratic way of life that promote respect for human rights, awareness of duties and obligations, and a deep and abiding concern for one another.
- (iv) Promoting the mental and physical well-being of individuals and a sustainable life style based on respect for human values.
- (v) Developing creativity, initiative, critical thinking, responsibility, accountability and other positive elements of a well-integrated and balanced personality.
- (vi) developing human resources by educating for productive work that enhances the quality of life of the individual and the nation is contributory to the economic development of Sri Lanka.
- (vii) Preparing individuals to adapt to and manage change, and to develop capacity to cope with complex and unforeseen situations in a rapidly changing world.
- (viii) Fostering attitudes and skills that will contribute to securing an honorable place in the international community, based on justice, equality and mutual respect.

(Extracted from : National Education Commission report, 2003)

Basic Competencies

The following Basic Competencies developed through education will contribute to achieving the above National Goals.

(i) Competencies in Communication

Competencies in communication are based on four subsets: Literacy, Numeracy, Graphics and IT proficiency.

Literacy : Listen attentively, speak clearly, read for meaning, write accurately and lucidly and communicate ideas effectively.

Numeracy : Use numbers for things, space and time, count, calculate and measure systematically.

Graphics : Make sense of line and form, express and record details, instructions and ideas with line form and colour.

IT proficiency: Computeracy and the use of information and communication technologies (ICT) in learning, in the work environment and in personal life.

(ii) Competencies relating to personality Development

- Generic skills such as creativity, divergent thinking, initiative, decision making, problem solving, critical and analytical thinking, team work, inter – personal relations, discovering and exploring ;
- Values such as integrity, tolerance and respect for human dignity;
- Emotional intelligence.

(iii) Competencies relating to the Environment

These competencies relate to the environment: social, biological and physical.

Social Environment : Awareness of the national heritage, sensitivity and skills linked to being members of a plural society, concern for distributive justice, social relationships, personal conduct, general and legal conventions, rights, responsibilities, duties and obligations.

Biological Environment : Awareness, sensitivity and skills linked to the living world, people and the ecosystem, the trees, forests, seas, water, air and life – plant, animal and human life.

Physical Environment : Awareness, sensitivity and skills linked to space, energy, fuels, matter, materials and their links with human living, food, clothing, shelter, health, comfort, respiration, sleep, relaxation, rest, waste and excretion.

Included here are skills in using tools and technologies for learning, working and living.

(iv) Competencies relating to preparation for the World of Work

Employment related skills to maximizing their potential and to enhancing their capacity to contribute to economic development.
to discover their vocational interests and aptitudes,
to choose a job that suits their abilities, and
to engage in a rewarding and sustainable livelihood.

(v) Competencies relating to Religion and Ethics

Assimilating and internalising values, so that individuals may function in a manner consistent with the ethical, moral and religious modes of conduct in everyday living, selecting that which is most appropriate.

(vi) Competencies in Play and the Use of Leisure

Pleasure, Joy, emotions and such human experiences as expressed through aesthetics, literature, play, sports and athletics, leisure pursuits and other creative modes of living.

(vii) Competencies relating to ‘ learning to learn ’

Empowering individuals to learn independently and to be sensitive and successful in responding to and managing change through a transformative process, in a rapidly changing, complex and interdependent world.

(Extracted from : National Education Commission report, 2003)

Aims and Objectives – W estern Music

1. To develop a positive attitude towards world music while preserving our own cultural heritage.
2. To provide opportunities to appreciate a wide variety of musical experiences and musical styles, historically.
3. To appreciate, value and care for nature, thereby protect the environment.
4. To develop an ability to communicate effectively and build up good relationships with others.
5. To encourage performances with the use of a variety of musical instruments in a creative manner.
6. To facilitate towards personal and social development.
7. To promote the furtherance of educationally valuable music repertoire, for appreciation and critical thinking, thus achieving personal development, self-confidence and the qualities needed to meet the challenges in a fast changing world.

Competencies	Competency Levels	Subject Content	Learning Out comes	periods
1.0 Ability to appreciate value, and reproduce creatively, sounds in the environment.	1.1 Identifies and describes Programme music. (I, IIab)	1.1.1 Compositions based on Programme music	i Listens identifies and describes programme music	02
2.0 Ability to exhibit, value and respect the cultural heritage of Sri Lanka.	2.1 Describes what Nadagam and Nurthi is (I)	2.1.1 History of Nadagam and Nurthi.	i Describes Nadagam and Nurthi music	02
	2.2 Identifies on hearing Nadagam and Nurthi. (IIa)	2.2.1 Difference between Nadagam and Nurthi.	ii Recognizes Nadagam and Nurthi music on hearing	01
	2.3 plays or sings Nadagara song or Nurthi song. (IV)	2.3.1 Identify and sing songs of Nurthi and Nadagam.	iii Sings Nadagam and Nurthi music	01
3.0 Ability to identify the types and styles and the characteristics of the different periods in the history of music.	3.1 Learns about the composers of the Romantic and late Romantic periods in music. (I, IIa)	3.1.1 Mendelssohn, Wagner, Brahms, Debussy and Ravel and their Compositions	i Describes life history of the listed composers of the Romantic period	03
	3.2 Describes and identifies the Types and Styles. (I, IIa.)	3.2.1 Symphony, Opera, Oratorio, Lieder.	ii Describes and identifies on hearing listed types and styles	04

Competencies	Competency Levels	Subject Content	Learning Out comes	Periods
4.0 Ability to perform music on Recorder and Piano using proper technique	4.1 Performs simple melodies and sight reads short phrases in Simple and compound time on the Recorder. (V)	4.1.1 Play melodies in simple and compound time, middle C to C (one octave above) including Fsharp and B flat on the Recorder.	i Uses the correct techniques and play the Recorder as prescribed	03
	4.2 Plays melodies on the Piano.	4.2.1 Melodies on the Piano using notes from 2 nd space C in Bass clef to 4 th space E in Treble clef, in simple and compound time.	ii Uses the correct techniques and play the Piano as prescribed	03
	4.3 Plays triads in all positions.	4.3.1 Triads in all positions in C, G, and F major	iii Plays Triads in C, G and F major	03
5.0 Ability to exhibit awareness of the structure, sound production and tone quality of musical instruments.	5.1 Names the instruments of the Brass wind section of the orchestra. (I)	5.1.1 Name the instruments of the Brass section of the orchestra	i Defines /names the Brass instruments of the orchestra	01
	5.2 Describes the tone production of each instrument. (I)	5.2.1 Describe the tone production of the instruments	ii Describes tone production of the brass instruments	02
	5.3 Identifies the sounds of the various Brass wind instruments. (IIb)	5.3.1 The Trumpet, French Horn, Trombone and Tuba	iii Recognizes the sound of the brass instruments	02

Competencies	Competency Levels	Subject Content	Learning Out comes	periods
	5.4 Names the instruments that form a drum kit. (I)	5.4.1 Instruments of the drum kit.	i Describes the Drum kit	01
	5.5 Appreciates and describes a live concert or views a video of an orchestral concert. (I)	5.5.1 Attend a live concert or view a video of an orchestral concert.	ii Describes an orchestra performance	01
	5.6 Explains the conventions observed at an orchestral concert. (I)	5.6.1 Describe the conventions observed at an orchestral concert.	iii Describes the conventions of an Orchestra	02
6.0 Ability to apply theoretical and practical knowledge of the rudiments of music.	6.1 Describes Alto and Tenor clefs. (I)	6.1.1 Write the Alto & Tenor clefs.	i Describes Alto and Tenor clefs and recognize it on a musical score.	02
	6.2 Transposes melodies. (I, IIab)	6.2.1 Transpose from treble to Alto, Bass or tenor & vice versa. Exercises on transposition- treble to alto/ bass to tenor .	ii Transposes melodies from one clef to another in the same pitch (Up to 3 sharp & 3 flats)	02
	6.3 Recognizes ornaments on seeing in a musical score and on hearing. (I, IIab)	6.3.1 Turn and Inverted Turn.	iii Differentiates ornaments on hearing and seeing on a music score	02
	6.4 Works out more advance exercises based on time and note values.	6.4.1 Adding rests, bar lines, writing in double and half the value, converting compound time to simple time & vice versa etc.	iv Works out more advance exercises on rhythm and time signatures.	02

Competencies	Competency Levels	Subject Content	Learning Out comes	periods
	6.5 Recognizes on hearing and write melodic minor scales. Up to 3 sharps & 3 flats (IIb)	6.5.1 Melodic minor scales with and without key signature	v Differentiates on hearing & seeing on a score Melodic minor scales.	02
	6.6 Describes, recognizes and writes the intervals and their inversions. (I, IIb)	6.6.1 Exercises based on intervals and their inversions (including unison)	vi Uses the technique of intervals and their inversions.	02
	6.7 Identifies intervals on hearing (IIb)	6.7.1 Recognize intervals on hearing.	vii Differentiates intervals on hearing	02
	6.8 Recognizes and writes triads as major, minor, in root position and inversions (up to 5 sharps and flats). (IIb, IIIab)	6.8.1 Exercises based triads & positions in prescribed keys. 6.8.2 Recognize major & minor triads in root position on hearing.	viii Describes, Recognizes and uses the technique in creating major and minor triads in root position	02

Competencies	Competency Levels	Subject Content	Learning Out comes	periods
	6.9 Describes variation form (I)	6.9.1 Describe variation form, listen to music on variation form	ix Describes listens and identifies music in variation form.	06
	6.10 Describes, identifies and writes a cadences. (I, IIab, IIIab) In major keys –(Up to 3 sharps and 3 flats) In minor keys – up to 3 sharps and 3 flats)	6.10.1 Introduction to four part harmony 6.10.2 Chords in close score. 6.10.3 Arranging notes as cadences. (Perfect and Imperfect only)	x Describes, identifies on listening and seeing the Perfect and Imperfect Cadences.	02
	6.11 Describes, identifies, seeing and hearing terms and signs (I, IIab)	6.11.1 Terms and signs on hearing.	xi Describes, identifies on hearing on a musical score and use the techniques.	02
	6.12 Writes irregular note groups. (IIIab)	6.12 Exercises using Duplets and Triplets practically and theoretically	xii Describes and identifies Duplets and Triplets in a musical score.	02

Competencies	Competency Levels	Subject Content	Learning Out comes	periods
7.0 Ability to interpret what is heard, creates and reacts to music	7.1 Writes a rhythmic pattern of familiar common songs.	7.1.1 Exercises on writing rhythmic patterns of familiar common songs.	i Writes rhythm patterns using correct time signatures	04
	7.2 Writes a rhythm on a monotone to the given words.	7.2.1 Exercises on writing a rhythm on a monotone to the given words.	ii Writes suitable rhythm patterns to given words	02
	7.3 Listens and claps and sings short melodies heard.	7.3.1 Aural exercises on clapping and singing of short melodies heard.	iii Makes rhythmic and melodic responses on listening to melodies	02
	7.4 Beats time to a melody.	7.4.1 Exercises on beating time in simple Duple, Triple, Quadruple and Compound Duple time	iv Beats the pulse of a passage of music when played and states the time	01
	7.5 Claps the rhythm reading from the score.	7.5.1 Exercises on clapping the rhythm reading from the score in simple and compound time.	v Claps the rhythm following the musical score	02

Competencies	Competency Levels	Subject Content	Learning Outcomes	periods
8.0 Ability to present satisfactory performances using vocal techniques	8.1 Sings from a score. Tonic, Dominant and upper tonic. (IV)	8.1.1 Sing the given notes in the major keys of B flat, C and F (to sing the key note 2nd, 3rd, 5th and 8th)	i Sings from a score.	02
	8.2 Sings vocal exercises . (IV)	8.2.1 Exercises on voices (vocal exercises)	ii Sings vocal exercises	01
	8.3 Sings songs from the musicals. (IV)	8.3.1 Singing songs taken from popular musicals.	iii Sings songs from musicals.	02

Teaching - Learning Process

Competency	-1.0 Ability to appreciate, value and reproduce creatively, sounds in the environment
Competency Level	- 1.1 Understands Programme music
Activity	-1.1.1 Learning compositions based on Programme Music
Time	- 2 periods.
Quality Input	- <ul style="list-style-type: none"> • pictures / instruments • Taped music or DVD
Learning Outcome	- <ul style="list-style-type: none"> • Defines and describe 'Programme Music <ul style="list-style-type: none"> • Familiarizes with composers and works of programme music • Listens and identifies programme music • Develops an interest and appreciation for programme music

Lesson Plan

Step 1

- Play audio recordings of J.S.Bach's Prelude No.1 followed by Tchaikovsky's 1812 Overture.

Make the students focus their attention on the music and ask them a few questions, such as the following:

- Do you know the names of the pieces of music you listened to?
- Which musical composition evokes contrasting feelings or emotions?
- The students should have noticed the broad range of moods apparent in the 1812 Overture.

Depending on the students' responses, the teacher explains:

- The historical background of the music of Tchaikovsky's Overture
- Introduces the concept of programme music
- Review the setting and story behind Tchaikovsky's 1812 overture.
- Explains the various themes while playing the recording of the piece.
- Asks the students to summarize the story of the overture.

Step 3 -

- Draw attention to the various musical devices used to express the story
- Musical **idea** – short melodic or rhythmic ideas used to represent characters or images
- Transformation of **themes** where a basic theme undergoes changes to explain a situation
- Orchestral colour – use of instruments to represent characters or images
- Direct imitation of sounds e.g. birdsong or thunder
- Harmony, dynamics, tempo and key

Step 4 -

Provide opportunities for the students to listen and enjoy various favourite pieces such as Saint-Saëns' s 'Carnival of Animals'.

Step 5 -

Group the students and make them relate a simple story using only sound. They may use instruments, various percussive sounds and vocal sounds.

Instructions for Assessment and Evaluation

- Defining Programme Music
- Naming works and composers
- Identifying various musical ideas, instruments, used to describe the events of the story of the **1812 Overture by Tchaikovsky**
- Presenting simple composition based on the content learnt
- Presenting the group activity

Probable Questions:

- What is programme Music?
- Name two composers who wrote Programme music and name a work by each.
- Identify various instruments, used to describe the events of the story of the **1812 Overture by Tchaikovsky**
- Create a simple composition based on the content learnt
- Presentation

Competency - 2.0 Ability to exhibit, value and respect the cultural heritage of Sri Lanka

Competency Level - 2.1 Describes Nadagam and Nurthi

Activity - 2.1.1 Learning the history of Nadagam and Nurthi

Time - 2 periods.

Quality Input -
• Pictures of scenes from Nurthi and Nadagam
• Taped music or CD

Learning Outcomes -
• Explains the conventions of Nurthi and Nadagam
• Explains the difference between the two
• Enjoys and appreciates Nadagam and Nurthi

Lesson Plan

Step 1 - Students listen to Nadagam and Nurthi music played live or recorded

eg. Nurthi - Suwanda padma Olu Adi
Nadagam - Shantha Johnge W eediye Kade

Step 2 While listening to the music, students discuss the differences between Nurthi and Nadagam in different rhythms and instruments

Step 3 - Teacher explains the history of Nadagam and Nurthi showing pictures

Step 4 - Teacher gives a summarised description on Nurthi and Nadagam

Step 5 - To elaborate the lesson teacher gives some exercises

Instructions for Assessment and Evaluation

- Explaining the history of Nurthi and Nadagam
- Defining and describing the differences of these two
- Naming the distinctive features of Nurthi and Nadagam
- Naming musical instruments used in Nurthi and Nadagam
- Observing different characters associated to the dramas and naming them

Probable Questions

1. Complete the following table

		Nurthi	Nadagam
1	The non rhythmical part is called		
2	The Instruments used are		
3	The Special drums used		
4	Is considered as the first composer		

2. Name the specific features of Nurthi and Nadagam

	Nurthi	Nadagam

Competency - 2.0 Ability to Exhibit, value and respect for the cultural heritage of Sri Lanka

Competency Level - 2.2 Identifies on hearing a Nadagam and Nurthi

Activity - 2.2.1. Recognizing Nadagam and Nurthi song

Time - 01 period.

Quality Input -
• Taped music or CD
• Pictures of Maddalaya and Thabla

Learning Outcomes-

- Identifies popular Sinhala Nurthi and Nadagam
- Discusses the value of these as an indigenous art
- Experiences the joy of music in Nurthi and Nadagam

Lesson Plan

- Step 1** • Let the students listen to music of Nadagam and Nurthi drama
- Step 2** • Recognize the differences in these two types of songs and discuss the particular musical instruments used in them
- Step 3** • Encourage students to listen to recorded Nurthi and Nadagam songs and make them identify and name the musical instruments used
- Step 4** • Elaborate the lesson, the teacher provides more listening exercises

Instructions for Assessment and Evaluation

- Identifying Nurthi and Nadagam music **separately**
- Naming instruments used for Nurthi and Nadagam music
 - Developing the skill of listening
- **Performing** Nurthi and Nadagam music
 - Presentation

Probable Questions

1. Listen to these songs and mark whether it is Nurthi or Nadagam

	Nurthi	Nadagam
1		
2		
3		
4		

2. Listen and identify the instrument played and write its name

- Competency** - 2.0 Ability to exhibit, value and respect for the cultural heritage of Sri Lanka
- Competency Level** - 2.3 Plays or sings Nadagam and Nurthi
- Activity** - 2.3.1 Performing Nadagam and Nurthi songs
- Time** - 1 period.
- Quality Input** - • Words of songs , piano or any keyboard
- Learning Outcomes** - • Experiences Nurthi and Nadagam music
• Learns songs of Nadagam and Nurthi
• Performs Sri Lankan Music

Lesson Plan -

- Step 1** - Teacher gives words of Nurthi and Nadagam songs select any song
Nadagam - "Saritha Jm Ge Veediye Kade"
"Ale Ena Ma Ge Rana Wan"
"Ganera Treethi Konthathinure"
Nurthi - "Swaha Padha"
"Wasana Dneki"
"Peyya Maranjithe"
- Step 2** - Teacher accompanies students' singing
e.g. Using different rhythms and instruments
- Step 3** - Divide the class into two groups and let them select any song
- Step 4** - Students sing and demonstrate Nurthi and Nadagam

Instructions for Assessment and Evaluation

- Performing with appropriate rhythmic movements
- Using facial expressions
- Performing with correct gestures according to the meaning
- Singing correct words
- Presentation

Probable Questions

Group activity:

Select any Nurthi or Nadagam song and perform

Competency	- 3.0	Ability to identify the types, styles and the characteristics of the different periods in the history of music
Competency level	- 3.1	Learns about the composers of the Romantic and late Romantic periods in music
Activity	- 3.1.1	Learning about the composers of the Romantic and Late Romantic Periods of music
Time	-	03 periods
Quality Input	-	<ul style="list-style-type: none"> • Pictures of Mendelssohn, Wagner, Brahms, Debussy and Ravel with their names pronunciation of the names and nationality • world map
Learning outcomes		<ul style="list-style-type: none"> • Talks about the composers • Writes an account on the life history of the composers • Listens and identifies to music of the Romantic and late Romantic periods
		<ul style="list-style-type: none"> • Names and identify the countries of birth of the composers

Lesson Plan

- Step 1** - Students identify the pictures of Mendelssohn, Wagner, Brahms, Debussy and Ravel displayed on the board
- Step 2** - Students read the names of the composers using correct pronunciation. Label the birth countries of the composers on the world map
- Step 3** - Teacher explains that the music of these composers are well known, loved and listened to by the music lovers world wide
- Step 4** - Based on the information gathered the students write a brief note on each of the composers

Instructions for Assessment and Evaluation

- Identifying the period of the composer
- Naming the nationality and the year of birth
- Naming the compositions of the composers
- Listening and identifying the works of the composers
- Identifying special features of the music of the period

Probable Questions

- (a)
- Name the nationality of each composer.
 - In which year was Debussy born?
 - Who wrote incidental music to 'Midsummer Night's Dream'?
 - Who built a theatre to perform his own operas?
- (b) The students listen to compositions stated below and answer a questionnaire based on the composer and their works
- | | | |
|-------------|---|--------------------------------|
| Mendelssohn | - | Song without Words op. 19 no.1 |
| Wagner | - | Siegfried Idyll |
| Brahms | - | Hungarian Dance no.3 |
| Debussy | - | Clair de Lune |
| Ravel | - | Bolero |

Competency – 3.0 Ability to identify the types and styles and the characteristics of the different periods in the history of music

Competency Level – 3.2 Describes and identifies the types and styles

Activity –3.2.1 Describing Types and Styles

Time – 04 periods

Quality input – Recorded music of 6th symphony by Beethove videos of an opera and oratorio

Opera - Lohengrin

Oratorio - Elijah

Lieder - Who is Sylvia?

CD player

Learning Outcomes –

- Describes a Symphony ,Opera and Oratorio
- Identifies the recommended works on hear
- Enjoys listening to music
- Defines and describe types and styles in music
- Categorizes music different types and styles

Lesson Plan

Step 1 Students listen to the symphony and learn the following :

- It is a large work -A Sonata for orchestra
- It has several movements(Usually 3 to 4 movements)

1st movement – Fast in Sonata form

2nd movement – Slow in A B A form, sometimes in Theme and variation form

3rd movement – Dance , usually a Minuet and Trio or a Scherzo and Trio

4th movement – Fast, usually a Rondo

Step 2 Students watch an opera and an oratorio

Explain the difference between the two

Opera – Is a drama set to music, sung with instrumental accompaniment that usually includes arias, choruses, recitatives, and performed with scenery and costume.

Oratorio -A musical composition for voices and instruments that has a religious theme, often telling a sacred story but not using costumes, scenery,or dramatic staging.

- Step 3** - Students listen to a lied and learn that it is sung, it is short and that it has
- A beautiful expressive melody
 - Students discuss the features of a lied and teacher explains what a Lied (plural Lieder) is.
 - It is a German art song
 - Schubert wrote over 600 of them
 - Most of them are short with beautiful expressive melodies
- Step 4** - Teacher elaborates the lesson by giving a note to be copied by the students.

Instructions for Assessment and Evaluation

- Learning the definition of a symphony
- Comparing Operas and Oratorios
- Defining the lied
- Naming examples of works
- Identifying the works on hearing

Probable Questions

- What is a symphony?
- What is common in an Opera and an Oratorio?
- Which composer is closely associated with the Lieder?
- Listen to the music and name its type.

Annexure

Symphonies – Beethoven

Choral symphony

Pastoral symphony

Haydn

Clock symphony

Drumroll symphony

Farewell symphony

Mozart

Jupiter symphony

Oratorios

Handel

Messiah

Haydn

Creation

Operas

Wagner

Flying Dutchman

Lohegrin

Mozart

Magic flute

The Marriage of Figaro

Competency	- 4.0 Ability to perform music on Recorder and Piano using proper technique
Competency Level	- 4.1 Plays melodies and sight read melodies in Simple and Compound time on the recorder
Activity	- 4.1.1 Playing "Sandman" on the Recorder
Time	- 3 periods.
Quality Input	- <ul style="list-style-type: none"> • Recorder / Piano. • CD player
Learning Outcome	- <ul style="list-style-type: none"> • Sight reads and play melodies on the Recorder with the correct technique • Develops breath control • Develops musical interpretation and memory • Develops self confidence • Performs in ensembles /group performance

Lesson Plan

- Step 1** -
- Students listen to recorder music played on a CD player as they walk into the classroom
 - Copies of music are distributed among all the students
 - Students spend a few minutes studying the music, taking note of the rhythm and the breathing pattern
- Step 2** -
- Students organize themselves into groups and attempt to sight read and clap the rhythm
 - A leader (One who is fluent in playing the instrument) may play one or two bars and the rest follow using the 'listen and play' method
 - They practice together a few times
- Step 3** -
- Each group performs for the teacher
 - The teacher listens and observes the breathing points, and comments if there are any weak areas to be corrected
- Step 4** -
- The whole class performs with the teacher 's accompaniment
 - They play again observing dynamics and all marks of expression

Instructions for Assessment and Evaluation

- Playing in correct pitch
- Phrasing and breathing correctly
- Observing dynamics and expression marks
- Performing fluently
- Overall presentation

Competency – 4.0 Ability to perform music on Recorder and Piano using proper technique

Competency Level –4.2 Plays melodies and sight read

Activity –4.2.1 Performing the works of the Great Masters

Time – 3 periods.

Quality Input –

- Recorder, Piano, Dummy keyboard, Organ
- CD player

Learning Outcome -

- Plays simplified versions of the popular works of the Great Masters
 - Sight reads and play with both hands music on the piano
- Develops the coordination of hand and eye
 - Develops musical interpretation and memory
- Derives satisfaction from achievement

Lesson Plan

Step 1 –

- Students listen to the original version of Mozart's "Air" from Sonata no 11 on a CD player as they walk into the class room
- Copies of the simplified versions of the music are distributed among all the students
- Students spend a few minutes studying the music

Step 2 –

- The teacher plays the music while the students follow the music score
- The teacher plays two bars, the students clap the rhythm
- Similarly they clap all the bars after the teacher plays, two bars at a time

Step 3 -

- Group the students and allow them to practice the rhythm by tapping or clapping
- They finger the melody on the dummy keyboard while the teacher plays the melody
- Students take turns to perform on the piano, while the rest finger the keyboard

Step 4–

- The teacher instructs the students to practice on a real keyboard, as all of them will not be able to perform in class due to time restrictions
- The teacher explains all marks of expression, speed marks and the mood in which it should be played

Instructions for Assessment and Evaluation

- Playing correct notes
- Playing in time
 - Observing dynamics and expression marks
- Fluency of performance
- Overall presentation

AIR

MOZART

Andante

(From Sonata No.11)

Arr. by George Coulter

Musical score for 'AIR' by Mozart, arranged by George Coulter. The score is in G major and 6/8 time, marked 'Andante'. It consists of two systems of piano accompaniment. The first system has a treble clef with a triplet of eighth notes and a bass clef with a piano (p) dynamic marking. The second system continues the piece with similar notation and phrasing.

LIEBESTRAUM

(LOVE'S DREAM)

LISZT

Larghetto, con espress.

Arr. by George Coulter

Musical score for 'LIEBESTRAUM' by Liszt, arranged by George Coulter. The score is in G major and 3/4 time, marked 'Larghetto, con espress.'. It consists of five systems of piano accompaniment. The first system has a treble clef with a half rest and a bass clef with a piano (p) dynamic marking and a 'Ped.' (pedal) marking. The subsequent systems continue the piece with various chordal textures and phrasing, including more 'Ped.' markings.

Competency – 4.0 Ability to perform music on Recorder and Piano using proper technique

Competency Level –4.3 Plays triads in all positions

Activity –4.2.1 Playing Triads

Time – 2 periods.

Quality Input –

- Melodica , Recorder , Piano, Dummy keyboard, Organ
- CD player

Learning Outcome -

- Plays triads in root position
- Sight reads music

Lesson Plan

Step 1 – • Teacher plays the music of “Lightly Row” or any other simple song and get the students to listen

- Copies of music are distributed among all the students
- Students spend a few minutes studying the music

Step 2 – • The teacher plays the music while the students follow the music score

- The students play the melody line on a Recorder or the Melodica while the teacher accompanies them with appropriate Triads on the piano
- The students practice only the Triads given in the Bass clef

Step 3 - • Group the students and allow them to practice playing the melody with the triad accompaniment

Step 4 - • The teacher explains all marks of expression, speed marks and the mood in which it should be played

- The whole class performs with the teacher accompanying them with expression

Instructions for Assessment and Evaluation

- Playing correct notes
- Playing in time
- Playing correct chords
- Fluency of performance
- Overall presentation

Competency	- 5.0	Ability to exhibit awareness of the structure, sound production and tone quality of musical instruments
Competency Level	- 5.1	Names the instruments of the Brass wind section of the orchestra
Activity	- 5.1.1	The Brass wind instruments
Time	-	1 period.
Quality Input	-	<p>DVD player</p> <p>Picture of Brass instruments</p> <p>Any Brass instrument for demonstrations</p>

Learning outcome:

- Names the instruments of the Brass section of the orchestra
- Be familiar with the types of ensembles and solo performances where Brass instruments are used in the community
- Identifies the difference in tone between Brass wind instruments and other instruments
- Develops an interest in appreciation of orchestral music
- Influences the students to learn to play a Brass wind instrument

Lesson Plan

Step 1

- When students enter the class-room ,a recording of a Brass quintet (e.g. Bohemian Rhapsody) will be played.
- Play it again and focus the students attention on the music and ask a few questions
 - Do you know the name of this piece of music?
- All these instruments belong to the same family . Can you name the instruments?
 - Depending on the students' responses, the teacher will give an introduction on the Brass instruments.

Step 2

- The teacher will introduce the lesson with a Power Point presentation or cards
- Show the seating position of the Brass section of an Orchestra, Concert Band and formation position in a Brass Marching Band.
- Name the instruments of the section
 - While introducing the instruments, students should complete the worksheet.
- Name other instances where Brass instruments are used.

Step 3 Provide opportunities for the students to listen and enjoy various favorite musical compositions performed by Brass Ensembles and Orchestras.

Instructions for Assessment and Evaluation

- Naming the instruments of the Brass section of the orchestra
- Naming other types of ensembles and solo-performances where Brass instruments are used in the community .
- Describing the instruments briefly .
- Identifying the difference in tone of Brass wind instruments and other sections of the orchestra
- Presentation

Probable Questions

- (a)
- Make small cards **with pictures of each instrument**
 - Let the student pick the card at random and describe the instrument briefly
- (b) Fill in the blanks with the **appropriate** answer
1. The number of valves in a trumpet
 2. An instrument having a slide
 3. A pear shaped metal or wooden object that is inserted in to the bell
 4. The highest sounding Brass instrument
 5. A military instrument
 6. Another name for the French Horn
 7. The lowest pitched Brass instrument

Competency – 5.0 Ability to exhibit awareness of the structure, sound production and tone quality of musical instruments

Competency Level - 5.2 Describes the tone production of each instrument

Activity – **5.2.1** Learning how sound is produced in the Brass wind instruments”

Time - 2 periods

Quality Input - • DVD player
• Pictures and one Brass instrument for class demonstration

Learning Outcomes – • Describes the general process of sound production of the instrument of the Brass Section of the Orchestra
• Explains how an instrument is tuned
• Knows the daily care and an appreciation of orchestral /band music
• Develops an understanding of Brass wind instruments and learning to play with the correct technique

Lesson Plan

Step 1 Begin with the following questions

- Name the main instruments that belong to the Brass section of the orchestra.
- Are these instruments only played in orchestras?
- How is the sounds produced on these brass instruments?
- How do they produce different pitch notes?

Let's explore how sound is produced in Brass instruments. (Referring to the picture of the instruments)

Students should notice the common features of the instruments.

- The tube of the instrument is coiled (differing in length)
- At one end- the bell
- At the other end-the mouthpiece

The following is a description in Brass playing according to “The Cambridge Companion to Brass Instruments”

“The player’s manipulation of his lip tension when blowing air, interacts with the air column of the tube, which in turn interacts with the air that comes out at the bell, or the end of the instrument. When the bell catches the sound, it will strengthen and radiate it throughout the room”

(Teacher uses a video demonstration or a live performance of any instrument by a senior student)

Demonstrate playing the instruments while the teacher explains .

- Brass musical instruments make sound like any other wind instrument by the **basic vibration of air.**
- By **tightening** or **loosening** the lips, it is possible to produce a few different pitch notes
- More different pitch notes are produced selecting the valves that change the length of tube of the instrument.
- The trombone changes the length by an adjustable **slide.**
- **Longer the length -lower the sound;** thus, bigger the instrument, lower the sound.

Step 2 Teacher stresses the importance of playing in tune in ensemble.

All these should be demonstrated for the student to identify if an instrument is tuned or not.

- As all instruments playing together must perform at the same pitch, it is important that each individual instrument to be adjusted to one common pitch.
- All brass instruments can be tuned according to the player 's preference.
- They all have a tuning slide, and pulling this slide out makes the instrument flatter , while pushing the slide in will make the instrument sharper .

Step 3 Is it important to maintain these instruments?

State the basic cleaning and maintenance tips of these instruments.

- Oil the valves each time you play, or at least three times per week,
- When finished playing ,remove any excess moisture from the inside of the instrument by opening the spit valves and blowing through the instrument.
- Carefully wipe the outside of the instrument with a polishing cloth to remove oils or perspiration caused by your hands
- A good practice to follow is to always push the tuning slides closed when you have finished playing. (This prevents the air from drying out the grease.)
- Brass instruments should be flushed out once a month with lukewarm water and a mild soap to clean out any accumulation of dirt and to prevent corrosion.
- Check all slides to see that they move freely and lubricate them with slide grease if ~~need~~.
- Before applying a fresh coat of slide grease or oil, always clean off old cream/oil, dirt and foreign substances.

Instructions for Assessment and Evaluation

Assess the students level of achivement based on the following guide lines.

- Describing sound production of the Brass instruments.
- Explaining how Brass instruments are tuned.
- Giving tips for maintance of instruments
- Identify an instrument played out of tune.
- Presentation.

Probable Questions

A) Fill in the blanks using the words given below:

(V ibration, / size /muth piece /length /slide)

- make sound in Brass musical instruments like any other instrument.
- They produce sound through a metal.....
- The mouthpiece is similar on most brass instruments, usually varying only in.....
- The trombone changes the lengh by an adjustable.....
- The brass instruments can be tuned by adjusting the.....

B) Wtite three important general Brass instrument care tips.

Competency - **5.0** Ability to exhibit awareness of the structure, sound production and tone quality of musical instruments.

Competency Level - **5.3** Identify sounds of the various Brass instruments

Activity - **5.3.1** Identifying Brass wind Bands

Time - 2 periods

Quality Input -
• CD/DVD player
• Hand-out for students

Learning Outcomes –

- Distinguishes the tonality of the Brass instruments from other sections of the orchestra on hearing
- Identifies the difference in the mechanism of the trombone and the other Brass instruments in sound production
- Identifies the difference in tone between the instruments of the Brass section
- Develops auditory perception

Lesson Plan

Step 1 -Play a CD of the different section of the Orchestra and the main instruments of the Brass Section

Make the students listen carefully and make them aware of the following :

The sound of the Trumpet can be described as lively, bright, and majestic

The tone of the French Horn has a thicker, warmer tone

The sound of the Trombone– Stronger and deeper tone than a Horn

And the Tuba, always the Bass.....

Draw their attention to the general instrument range when compared with the voice range as to Soprano, Alto, Tenor and Bass

Step 2 -Play the same music pieces again in a different order and get the students to identify the instruments on listening

Instructions for Assessment and Evaluation

- Distinguishing the tonality of the Brass instruments from the other sections of the Orchestra on hearing
- Identifying the difference in tone between the instruments of the Brass Section
- Describing the tones of the Brass instruments
- Explaining the range of the sound as soprano /Alto/Tenor/Bass
- Presentation

Probable Questions

Listen and identify the different instrument played in the following :

	String Quartet	Woodwind Concerto	Brass Concerto	Percussion instruments
1				
2				
3				
4				

Listen and identify the solo instrument players in the following concertos

	Trumpet Concerto	Trombone Concerto	French Horn Concerto	Tuba Concerto
1				
2				
3				
4				

State the clef in which the music is written for the given Brass instruments

	Trumpet	Trombone	French Horn	Tuba
1				
2				
3				
4				

- The test should be repeated changing the order of the music

Suitable musical examples are available on youtube. A few of such websites are given for your guidance.

<http://www.youtube.com/watch?v=f9ZqcpMRLis> -Vivaldi Concerto for Strings in A major RV 159

<http://www.youtube.com/watch?v=gxYclCxPBDI> -J.S.Bach: German Brass Concerto in D

<http://www.youtube.com/watch?v=i1orsU9GvV4> - Andrew Beall - Affirmation for Solo Percussion and Orchestra

<http://www.youtube.com/watch?v=ASB6hFUat4g>- Haydn trumpet concerto 3rd movement

<http://www.youtube.com/watch?v=eMkuxhqByHY> - Rimsky Korsakov – Trombone Concerto

Competency	- 5.0	Ability to exhibit awareness of the structure, sound production and tone quality of musical instruments
Competency Level	- 5.4	Nares the instruments that form a drum kit
Activity	- 5.4.1	Playing many rhythms
Time	-	1 periods
Quality in put	-	<ul style="list-style-type: none"> • A picture of a drum kit • Video/Audio of drum kit performance

Learning outcomes –

- **Categorizes** the instruments as percussion instruments
- Identifies and name the instruments that belong to the drum kit
- Demonstrates a simple rhythm on an improvised drum kit
- Identifies the instances where the drum kit is used

Lesson Plan

Step I

- Teacher plays an audio of a Drum solo performance (Suitable musical example are available on YouTube)
- Make the students to identify the performance on hearing

Step 2 – Teacher may write a few questions on the board to engage the students in the activity

1. How many instruments can you hear?
2. Can you guess the instruments?
3. How many players are performing?
4. Where have you seen instruments been played?
5. Is it a popular instrument?

Step 3

- Now display a diagram of a drum kit on the board
- Discusses the answers given by the students
- Display the diagram with the names all displayed
- Ask the students to name the main parts of the Drum kit
- Teacher displays a diagram with the parts named

Instructions for Assessment and Evaluation

- Identifying the instrument on seeing
- Naming the parts of the Drum Kit
- Performing on an improvised Drum Kit
- Presentation



- The Drum Kit, drum set or trap set is a collection of drums and other instruments set up to be played by a single player
- The Drum Kit is very much American and the most visible and widely used instrument in the percussion family

Competency	-5.0	Ability to exhibit awareness of the structure, sound production and tone quality of music instruments
Competency Level	-5.5	Appreciates and describe a live concert or view a video of an Orchestral Concert
Activity	-5.5.1	Enjoying a Western Classical Music Concert
Time	-	01 Period
Quality in put	-	• Video DVD of a Orchestral concert
Learning out come	-	- Develops an appreciation towards classical music - Stirs the imagination, creativity, emotions and feelings through classical music - Makes the students familiar with the music of the great composers. - Influences the students level of musicianship

Lesson Plan

Step I

- Organize to take the students for a classical music concert or watch a video of a classical music concert (Concert of the symphony Orchestra of Sri Lanka or The National Youth Orchestra)
- Guide the student to make this experience an educational event
- Provide them a questionnaire to be completed

Before the concert

- What can you see from where you are sitting?
- How do you know when the concert is about to begin?
- Which member of the Orchestra comes in last and what does he do?
- Which musician helps to tune the Orchestra?
 - When does the conductor come on stage?

During the concert

- What does the conductor do during the concert?
- Are the string players using their bows in the same way?
- When should the audience applaud?
- How does the conductor indicate the audience should applaud?
- How do the musicians applaud?
- What are the musicians wearing?
- What movements does the conductor use at the concert?
- Can you tell if the music is slow or fast by watching the conductor?
- Think about how the music makes you feel. Do different styles of music make you feel differently?
- Which musicians stand for most of the performance?

After the concert

- Who is the first person to leave the stage after the performance?
- Who is the second person to leave the stage after the performance?
- How should the audience show appreciation for the performance?
- What was the best part of the performance for you?
- Can you say one thing you noticed about the performance?
- Is there something you would like to know about?

Instructions for Assessment and Evaluation

- Based on the data collected evaluating the level of students appreciation and observations.
- Giving a speech or writing a review of the concert

Competency	-5.0	Ability to exhibit awareness of the structure, sound production and tone quality of musical instruments
Competency Level	-5.6	Explains the convention observed at an orchestral concert
Activity	-5.6.1	Observing etiquette at a western classical music concert"
Time	-	02 periods.
Quality in put	-	• Video DVD of a Orchestral concert
Learning Outcomes	•	Demonstrates an understanding of appropriate audience behavior at a western orchestral concert
	•	Makes the students appreciate a concert of this nature
	•	Influences the students level of musicianship

Lesson Plan

- Step 1**
- Students describe the places where they were members of an audience
 - To make a list of concerts and other events they have been to
 - Write it down on the board
 - Students list out their observations of the behavior of the audience
 - For example: State the audience behavior at the following events
 - A badminton tournament
 - A rock concert
 - A school concert

Step 2

Student responses will indicate an understanding of the appropriate audience behavior as an audience member in a variety of settings

Now discuss the audience behavior referring to their experiences at an orchestral concert

Explain why we need to behave in a particular way at an orchestral concert

You may state that

- ◆ There is an accepted and a polite way of behavior of the audience while enjoying or performing a live musical performance
- ◆ Good concert etiquette shows respect
 - For the conductor
 - For the performers
 - To the other members of the audience
 - For the music that is being performed

State the following as accepted behavior as a member of the audience

Step 3

- Sit quietly until the concert begins, but you may speak softly
- You should not distract the performers by speaking or making any noise during the performance
- You should applaud only after each full piece of music has been completed
- It is best if you could stay for the entire concert. But if you need to leave during a concert, do so only at the end of a group performance
- Mobile phones should be turned off, and avoid taking photographs during performances as it distracts the performers as well as the audience
- Classical concertgoers tend to dress formally, reflecting the more traditional atmosphere of the concert hall.
- Once applause begins after the completion of a composition, the soloist (s) and the Conductor may leave the stage for a few moments and then return to the stage. This is called a curtain call and may happen repeatedly if the applause continues.
- The audience should not rush to leave the performance when it is over. This is a time for the audience to thank the conductor and the musicians for their hard work.
- If audience enthusiasm remains, after much applause, the performers may return to the stage and resume performance positions, thereby signalling to the audience that they will be performing an **encore** (an extra piece that is not mentioned in the printed program) or bonus performance. This may continue through several encores if the performers are feeling energetic and the audience excited, but will generally not last more than an extra half an hour.

Instructions for Assessment and Evaluation

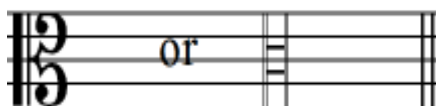
- Demonstrate understanding of varying responses of the audience at various functions
- Compare the difference of a classical music concert and other concerts
- Interest displayed by the students for classical music

Competency	- 6.0	Ability to apply theoretical and practical knowledge of the rudiments of music
Competency Level	- 6.1	Describes Alto and Tenor Clefs
Activity	- 6.1.1	Learning the "Alto and Tenor clefs – C clefs"
Time	-	2 period
Quality Input	-	Charts on Music written in open score and short score
Learning Outcomes	-	<ul style="list-style-type: none"> • Writes Alto and Tenor clefs • Names the notes in the C clefs • Writes the key signatures in the C clefs • Identifies instruments that use the C clefs

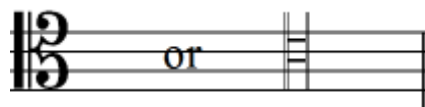
Lesson Plan

Step 1

- Provide the students with an extract of music written in open score
- Let the students identify the clefs they already know
- Introduce the alto and Tenor clefs

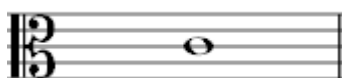


Alto Clef

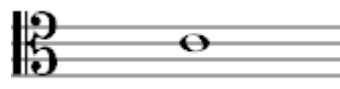


Tenor Clef

- In Alto clef the note middle C is found on the 3rd Line and the note middle C of the Tenor clef is found on the 4th Line



Middle C



Middle C

Explain writing music for four parts on separate staves using different clefs is known as "Open score"

- When writing music in "Open score"
- They are known as "C clefs"



Open score



short score

Draw attention to the stems of close score

- Soprano part is written using the Treble Clef (stem up)
- Alto part is written using the Alto clef (stem down)
- Tenor part is written using the Tenor clef (stem up)
- Bass part is written using the Bass clef (stem down)

Discuss the difference in writing key signatures in the Treble and Bass clefs with Alto and Tenor clefs



Order of sharps

Order of flats



Order of sharps

Order of flats

Instructions for Assessment and Evaluation

Assess the students' level of achievement based on the following guidelines.

- Identifying the C clefs on seeing
- Writing and naming the notes according to the given clefs
- Writing scales in the given clefs using key signatures
- Identifying instruments that use the C clefs
- Transposing music from one clef to another

Probable Questions

Name the following notes



Competency – 6.0 Ability to apply theoretical and practical knowledge of the rudiments of music

Competency Level – 6.2 Transposes melodies

Activity – 6.2.1 Changing the pitch of the music

Time – 02 periods.

Quality in put – Piano, any transposing instrument such as Trumpet (if possible),
Orchestral score

- Learning Outcomes**
- Understands transposition.
 - Identifies the value and the use of transposition
 - Transposes a melody from one clef to another
 - Reads an orchestral scores
 - Develops a knowledge of the range of different musical instruments

Lesson Plan

Step 1

- Teacher plays a simple melody in C major
- Plays the same melody an octave higher
- Play the melody again in the original position
- Plays the same melody a major 3rd higher
- In the same manner , play a major 2nd and a major 3rd below
- Finally move to the minor 2nd and 3rd above and below
- By playing a melody on a Transposing instrument and on a piano let the students be able to compare and contrast the difference between the original key and the transposed melody

Step 2

Discuss with the students taking the following points into account

- Listen to the original melody
- Listen to what they heard next. Whether it was high or low
- As you have learnt transposing an octave higher or Lower , now try to identify the interval of transposition

Step 3

- Students (if they are in the school band, using their brass instruments play a melody , which can also be played on the piano)
 - The other students listen and understand the difference
 - Identify and compare the two sounds

Instructions for Assessment and Evaluation

- Naming notes correctly
- Writing time names accurately
- Inserting correct key Signatures
 - Using the correct clef
- Writing all marks of expression and accidentals accurately

Competency	- 6.0 Ability to apply theoretical and practical knowledge of the rudiments of music
Competency Level	-6.3 Describe, ornaments, recognize on seeing in a musical score and on hearing
Activity	- 6.3.1 Using Ornaments to decorate music
Time	- 02 periods.
Quality Input	Piano, blackboard and manuscript paper
Learning Outcomes	<ul style="list-style-type: none"> • Recognizes the signs of the ornaments in a musical score • Recognizes and identify the ornaments on hearing • Describes a Turn and an Inverted Turn • Sings or plays on a recorder the four notes of the Turn and the Inverted turn

Lesson Plan

- Step 1-**
- Students recall the ornaments learnt in the earlier grades
 - The teacher groups them and distributes a worksheet with ornaments previously learnt along with the new ones
 - They name and identify the Mordant and the Appoggiatura leaving out the unfamiliar ornaments
- Step 2-**
- The teacher plays all the ornaments on the piano and get the students to listen and recognize the known ones
- Step 3-**
- Students present their findings to the teacher
 - The teacher describes the Turn and Inverted Turn emphasizing the following :
 - a) The Turn consists of four notes,
 - b) The Turn starts on the note above and not on the Principal note
 - c) The Turn ends of the principal note
 - d) The four note of the Turn are, Note above Principal note, followed by the Principal note, Note below the Principal note and ends on the Principal note
- Step 4-**
- The teacher elaborates by playing the Turn and Inverted Turn on the Piano
 - The students sing and play on the recorder the 4 notes of the two ornaments
 - The teacher points out the different arrangements of the notes in each ornament
 - They also sing and play on the recorder the 4 notes the upper Mordent and the lower Mordent
 - The students answer a paper on ornaments (practical)

Instructions for Assessment and Evaluation

- Identifying correctly the signs of the ornaments
- Describing briefly the Turn and the Inverted Turn
 - Recognizing the Mordent and the Lower Mordent on hearing
- Recognizing the Turn and Inverted Turn on hearing

Probable Questions

1. Teacher plays the following ornaments.

For the teacher

written
 Played.....
 written
 Played.....

Student's work sheet

Identify the ornament and underline the correct answer.

(1)

1. a) Mordant b) Appoggiatura c) Turn
2. a) Inverted turn b) Mordant c) Appoggiatura
3. a) Lower mordant b) Inverted turn c) Mordant
4. a) Appoggiatura b) Lower mordant c) Inverted turn
5. a) Mordant b) Turn c) Lower mordant
- 6 a) Appoggiatura b) Inverted Turn c) Lower mordant

Competency -6.0 Ability to apply Theoretical and Practical knowledge of Rudiments of music

Competency Level - 6.3 Writes the symbols and work out the ornaments in full

Activity - 6.3.2 Decorating Music with Ornaments - 2

Time 2 periods.

Quality Input - Piano, blackboard and manuscript paper

Learning Outcomes

- Writes the signs for a Turn and Inverted Turn
- Recognizes and identify the ornaments written in a score
- Writes in full the Turn and Inverted Turn as it would be played
- Sings or plays on a recorder the four notes of the Turn and Inverted Turn

Lesson Plan

Step 1-

- The Turn and the Inverted Turn, worked out in full is displayed on the blackboard
- The students sit in groups and explore the arrangement of the notes
- The teacher asks them questions as follows
 - How many notes are there in the Turn?
 - Name the principal note
 - How many principal notes are there?
 - Does the Turn start on the principal note?
 - Does the Turn start on the note below the principal note?
 - Does the Turn start on the note above the principal note?
- The students discuss among themselves and answer the questions
- The teacher summarizes as follows:.
 - The Turn consists of four notes
 - It starts on the note above the principal note
 - Followed by the principal note, the note below the principal note and ends on the principal note

Step 2-

- The students observe the notes of the Inverted Turn and write their observation to the same questions as above
 - The teacher summarizes as follows:
 - An Inverted Turn consists of four notes
 - Begins on the note below the principal note, followed by the Principal note, Note below the Principal note and ends on the Principal note

Step 3 -

- The teacher further elaborates that by adding an accidental above or below the Turn and explain that the accidental affects the note above or the note below and not the principal note.
- The teacher explains that the last note gets $\frac{3}{4}$ the value of the principal note, while the first three notes get $\frac{1}{4}$ the value of the principal note
- And four notes of the Turn should equal the value of the principal note

Step 4 -

The students answer exercises on all ornaments learnt

Instructions for Assessment and Evaluation

- Recognizing the signs of the ornaments
- Working out the Turn as it would be played
- Working out the Inverted Turn as it would be played

Probable Questions

1.

Matching Activity

A

1. Lower Mordant

2. Turn

3. Appoggiatura

4. Inverted Turn

5. Upper Mordant

B



2.

Write the following ornaments exactly as they should be played

Competency -6.0 Ability to apply Theoretical and Practical knowledge of the Rudiments of music

Competency Level -6.4 Works out more advanced exercises based on time and note values

Activity -6.4.1 Checking the list on Rudiments

Time - 02 periods.

Quality Input Piano, blackboard and manuscript paper

Learning Outcomes

- Completes the bars of music by adding a rest /s
- Inserts barlines according to the time signature
- Writes a given music in half or double the value
- Converts compound time to simple time and vice versa

Lesson Plan

Step I -

- Revise the lesson on time values of notes and rests
- Inserting barlines
- Writing music in double and half the value
- Converting compound time to simple time and vice versa

Step II - **Sample Exercises are given below**

Exercise 1

1. Fill in with correctly grouped rests to complete the bars .

The image shows two musical staves. The first staff contains four measures with time signatures 2/4, 4/4, 6/8, and 2/2. The second staff contains four measures with time signatures 3/4, 3/8, and two measures with a common time signature 'C'. Asterisks are placed above the first note of each measure to indicate where rests should be added to complete the bars.

2. According to the time signature add bar lines to the music given below .

3. Rewrite the music given below as required :

- (a) Double the value of the notes
- (b) Half the value of the notes
- (c) Insert the new key signature

3.2 Rewrite the music extract No. (2) Convert the music to Compound time

No. (3) Convert the music to Simple time

1.



2.



3.



.Instructions for Assessment and Evaluation

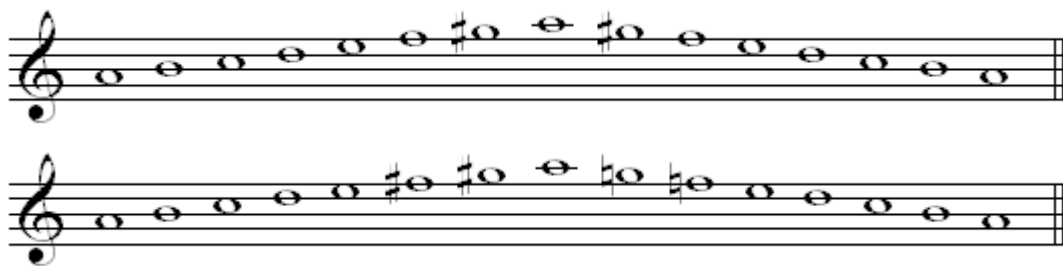
- Correct grouping of rests according to the time signature
- Inserting bar lines according to the time signature
- Rewriting music in half the value or double the value of the given notes
- Rewriting the music extract as required in simple or compound time
- Defining, describing and demonstrating various rhythms according to the time signature

Competency	- 6.0	Ability to apply theoretical and practical aspects of the Rudiments of music.
Competency Level	- 6.5	Recognizes the Melodic Minor scale on hearing and to write Melodic minor scale (Up to 3 sharps and 3 flats)
Activity	- 6.5.1	Recognizing Melodic Minor scales
Time	-	02 periods.
Quality Input	-	Musical instrument, blackboard and chalk

- Learning Outcomes**
- Recognizes the Melodic Minor scale on hearing
 - Recognizes the Melodic Minor scale on seeing
 - Writes the scale with and without key signature
 - Compares the Melodic Minor scale with the Harmonic Minor scale

Lesson Plan

Step 1 - Students study the illustration of the two forms of the Minor scale displayed on the board



Step 2 - Teacher plays both scales while students listen following the notation

Step 3 - Students present their findings

Discuss with students the differences between the two scales

Introduce the name of the new scale as Melodic minor

Step 4 - Students listen to more scales and become familiar with the tonality of the two forms of the Minor scale - (The Harmonic Form and the Melodic Form)

Step 5 - Summarizes the lesson by giving a note

Melodic Minor Scale

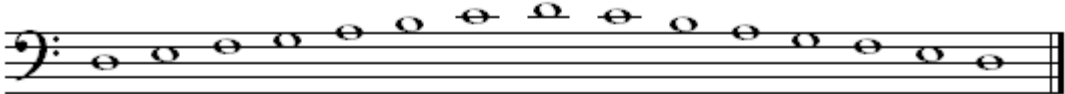
- Raise the 6th and 7th degrees of the scale in ascending and lower them both in descending
- Semitones lie between 2-3, 7-8 ascending; 6-5, 3-2 descending

Instructions for Assessment and Evaluation

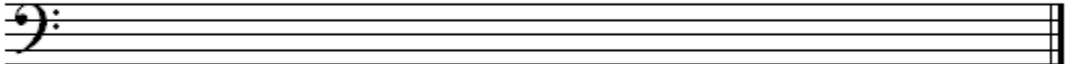
- Describing the melodic Minor scale
 - Recognizing the scale on hearing
- Writing the scale using accidentals
- Writing the scale with key signature

Probable Questions

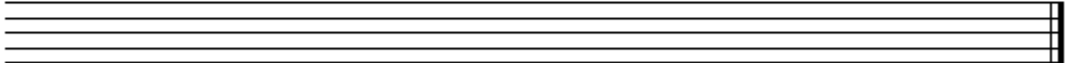
a. Add accidentals to make the given scale belong to D Melodic Minor



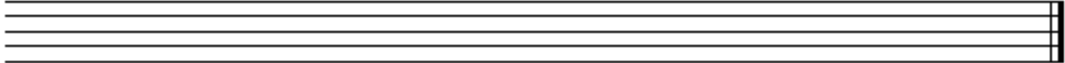
b. Write the Melodic Minor scale of G ascending and descending using key signature . Mark semitones.



c. Using Treble clef , write the ascending form of B melodic Minor scale with key signature in crotchets



d. Using Bass clef write the descending form of the Melodic minor scale of C without key signature in minims



Competency	-6.0	Ability to apply theoretical and practical knowledge of the Rudiments of music
Competency Level	-6.6	Describes, recognizes and writes the Intervals and write the intervals and their Inversions
Activity	-6.6.1	Learning Intervals and their Inversions
Time	-	02 periods.
Quality in put	-	Notations of Intervals
Learning Outcomes		<ul style="list-style-type: none"> • Describes the relationship of the original interval and the inverted interval • Recognizes an Interval in a musical score • Writes Intervals and their Inversions • Describes and explain Intervals and Inversions

Lesson Plan

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Step 1- Discuss the intervals already learnt as Major ,Minor and Perfect

Step 2- Discuss the relationship of the original Interval and the Inverted Interval

An Interval is inverted by putting the bottom pitch above the top one or vice versa

For example, the interval from C -G inverts to G - C and the numerical name is always changed.

Step 3- Conduct a short discussion as follows illustrating examples on the blackboard

- An interval of a 2nd when inverted becomes a 7th
- An interval of a 3rd when inverted becomes a 6th
- An interval of a 4th when inverted becomes a 5th
- An interval of a 5th when inverted becomes a 4th
- An interval of a 6th when inverted becomes a 3rd
- An interval of a 7th when inverted becomes a 2nd
- An interval of an 8th when inverted becomes a unison

Major interval becomes a Minor

Minor interval becomes a Major

Perfect remains a Perfect

Step 4- Group the students and give them worksheets on Intervals and Inversions

Instructions for Assessment and Evaluation

- Naming Intervals
 - Naming the Inversion
- Writing the inversion of a given Interval
 - Recognizing the relationship between Intervals and their Inversions

Probable Questions

1.

Name the following Intervals.

Write the Inversion in the given empty bar and name them



2. Label what each interval becomes when it is inverted

- 1. Perfect 4th becomes _____
- 2. Major 7th becomes _____
- 3. Minor 3rd becomes _____
- 4. Major 6th becomes _____
- 5. Minor 2nd becomes _____

Competency – 6.0 Ability to apply theoretical and practical knowledge of the Rudiment to music

Competency Level –6.7 Identifies Intervals on hearing

Activity – 6.7.1 Recognizing Intervals on hearing

Time – 2 periods.

Quality Input – Keyboard instrument
Musical scores with written Intervals

Learning Outcomes

- Recognizes intervals on hearing
- Develops auditory perception
- Develops concentration
- Listens attentively

Lesson Plan

Step 1- Divide the class into three groups

Step 2- Distribute a musical score with different intervals as example given below



Step 3- Instruct students to study the intervals and follow the music when it is played

To sing the interval and identify aurally when the interval is played on the piano

Instructions for Assessment and Evaluation

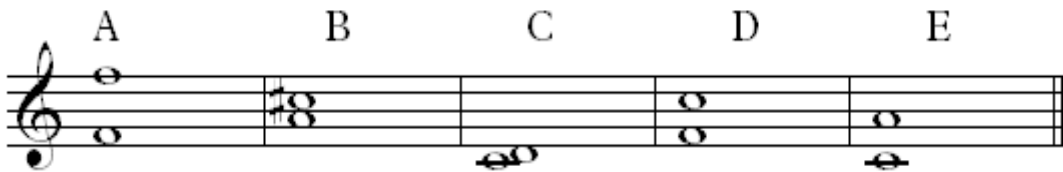
- Identifying intervals correctly on hearing
 - Singing the interval pitching correctly
- Writing the upper note when the lower note of an interval is played and named
 - Group coordination

Probable Questions

Listen to the following intervals and put a tick (✓) in the correct box.

No.	Maj. 3 rd	Per. 5 th	Min. 6 th	Maj. 7 th	Per. 8 ^{ve}
1.					
2.					
3.					
4.					
5.					

2. Identify the Interval and complete the table below



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

3. Listen to the Interval and write a note above the given note to form correct Interval from the scale of C Major



Competency – 6.0 Ability to apply theoretical and practical knowledge of the Rudiments of music

Competency Level – 6.8 Recognizes and write triads in root position in all keys

Activity – 6.8.1 Recognizing Major and Minor Triads in root position

Time – 01 period.

Quality Input – Key board and worksheets

- Learning Outcomes**
- Builds Triads in root position
 - Builds Major and Minor triads
 - Identifies the intervals that make up the Triads
 - Recognizes and identify the notes that make up Major and Minor Triads in a musical score

Lesson Plan

Step 1 - Revise the basic theory learnt in previous grades

- What is a Triad?
- Give a few exercises based on Triads
- Build basic Triads according to the given notes

5th			B \flat		
3rd		F			B \flat
Root	C \sharp		F		

Step 2 - Explain that the Triad is a three-note chord that is divided in to two Superimposed 3rds.

Major Triad is a combination of a Major 3rd and a Minor 3rd or Major 3rd and Perfect 5th

Major Triad - Root position

Minor Triad is a combination of a Minor 3rd and a Major 3rd or Minor 3rd and Perfect 5th

Minor Triad - Root position

Step 3 - Students write Tonic Triads of all the Major scales and Minor scales

Tonic triad of Major scale is always **Major**

Tonic triad of a Minor scale is always **Minor**

Instructions for Assessment and Evaluation

- Building a Major triad on a given root
- Building a Minor triad on a given root
- Naming Major and Minor triads
- Naming the intervals that make a Major and Minor triad
- Identifying a Major or Minor Triad in a musical score

probable Questions

1. The root of the Major triads are given below. Build the Triads above the given note

The image shows two rows of musical notation, each with five staves labeled a. through e. Each staff contains a single note on a specific line or space of the staff, representing the root of a triad. The staves alternate between treble and bass clefs. Row 1: a. (treble clef, G4), b. (bass clef, F3), c. (treble clef, E4), d. (bass clef, D3), e. (treble clef, C4). Row 2: a. (treble clef, G4), b. (bass clef, E3), c. (treble clef, F#4), d. (bass clef, D3), e. (treble clef, C4).

Competency –6.0 Ability to apply theoretical and practical knowledge of the Rudiments of music

Competency Level – 6.8 Recognizes and writes Triads in root position in all keys

Activity – 6.8.2 Identifying Major and Minor Triads

Time – 02 periods.

Quality Input – Keyboard instrument, Music score

Learning Outcomes

- Identifies Major and Minor triads on hearing
- Identifies Major and Minor triads on seeing in a musical score
- Identifies a Major and Minor passage of music on hearing
- Recognizes modulation through a Major key to a Minor key and vice versa

Lesson Plan

Step 1-

- Teacher plays simple melodies with Major triad accompaniment
- Plays simple melodies with Minor triad accompaniment
- Students identify the difference of tonality between Major and Minor triads

Step 2-

- Teacher revises how a triad is built with the combination of intervals

Step 3 –

- Students play the Major and Minor triads on a keyboard or may finger on a dummy keyboard while the teacher plays the Triads
- Sing triads to make the students be familiar with the tonality

Instructions for Assessment and Evaluation

- Identifying Major triads
- Identifying Minor triads
- Identifying modulations from Major to Minor
- Identifying modulations from Minor to Major
- Identifying a piece of music as Minor or Major

Probable Questions

1. State the following triads as Major or Minor

	Major	Minor
1.		
2.		
3.		
4.		
5.		

2. Identify the tonality of the melodies played

	Major	Minor	Major to Minor	Minor to Major
1.				
2.				
3.				
4.				

Competency	-6.0 Ability to apply theoretical and practical knowledge of the Rudiments in music
Competency Level	-6.9 Describes Variation Form
Activity	-6.9.1 Arranging a melody with Variations
Time	- 01 period.
Quality Input	- Charts, Piano, music scores, CD players .
Learning Outcomes	<ul style="list-style-type: none"> • Describes what Variation form is • Identifies Variation form by listening to music • Understands how to vary the theme with musical devices • Composes a melody, adding variation

Lesson Plan

Step 1 - • Teacher plays a basic melody, followed by a simple variation

- Students identify the differences
- Help the students realize that the theme is being repeated with a change each time
- Draw comparison to a dish of fish prepared in different sauces that impart a different flavor and appearance to the dish and say music has corresponding variety

• Ask the students if they could suggest further variation, either rhythmic or melodic.

Step 2 Conduct a discussion based on as following points

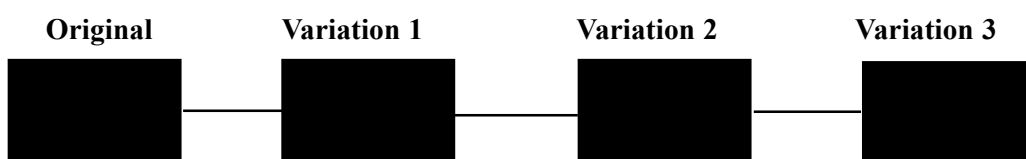
- There is another name for the main musical idea of a piece

• Variations could take place in Texture, Rhythm, Harmony and Dynamics

- A compositions in variation form is played for the listening pleasure of the student
 - Mozart's Sonata in A K331
 - Handel's "Harmonious Blacksmith"

Step 3

- Ask the students if they could suggest further variation, either rhythmic or melodic
- Assess the students' responses
- Draw a flow chart of a piece in Theme and Variation form using the boxes given below



Step 3 Conduct a discussion as follows:

- Most chord or instrumental pieces are build with a combination of four different voices
- They are soprano, Alto, Tenor and Bass–(Four part harmony)
- In arranging a triad for four part harmony, one note of the triad has to be “doubled”



- A chord could be arranged in several ways.
 - a) With three notes in the treble and one in the Bass
 - b) In four parts with the soprano and Alto voices in the treble clef and the Tenor and Bass in the Bass clef

Instructions for Assessment and Evaluation

- Writing triads
- Finding chord indications
- finding the note at the top
- Identifying Triads
- Active participation

Probable questions

- Divide the class in to groups
- Distribute copies of example given
 - Instruct them to find the note which is doubled in the triads provided
- Ask them to write the chord indications with Roman numerical and find the note which is written at the top of the triad.
- Ask group leaders to paste the papers on the whiteboard and explain what they have explored.
 - Instruct students how to arrange chords as three notes in the Treble and one in the Bass

I IV V I I IV V I

Competency -6.0 Ability to apply theoretical and practical knowledge of the Rudiments in music

Competency Level -6.10 Describes identify and write cadences

Activity -6.10.2 Writing Four parts chords as in a close score

Time - 02 periods.

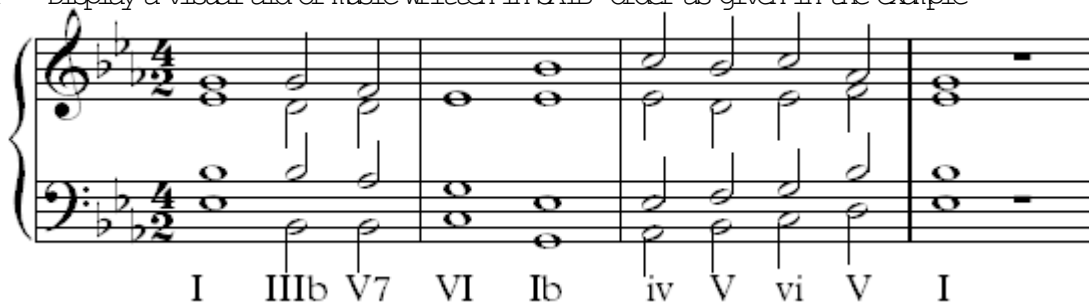
Quality Input - Charts, visual aids given, Piano

Learning Outcomes

- Arranges a chord as soprano, Alto, Tenor and Bass
- Arranges a chord according to the compasses of SATB
- Arranges a chord according to the rules
- Converts a triad into a chord
- Understands what four part harmony is

Lesson Plan

Step 1 - Display a visual aid of music written in SATB order as given in the example



I IIIb V7 VI Ib iv V vi V I

- Teacher plays each part separately (S,A,T,B) and get the students to listen
- Teacher plays the music in the visual aid and get the students to listen
- Compare the previous lesson on arranging triads and the music given in the visual aid

Step 2 Discuss with students as follows:



- In harmony, chords are arranged for 04 voices or parts as Soprano, Alto, Tenor and Bass (SATB)
- In arranging a triad for 04 voices one note has to be doubled or to appear in 02 parts. The best note to be doubled is the root

Step 3 - Divide the class into groups

- Distribute copies of music write in SATB style and another copy as given in the example

A

- Instruct them to find the note which is doubled in the music provided
- Ask them to write chord indications at **A** and write the notes in SATB style
- Students discuss their answers with each other

Instructions for Assessment and Evaluation

- Identifying chord indications
- Arranging notes
- Writing chord indications
- Following the ruler
- Arranging the notes according to a rhythm pattern

Probable questions

- a) Add Alto and Tenor parts to the following. Double the root in every chord and give the root indication of each chord

- b) Add Alto Tenor and Bass parts to the following melody

c) Using crotchets write out four part chords for SATB using the chords shown by the Roman numerals, double the root in each case

D major **G Minor** **C# Minor** **E Minor**

The image shows four musical staves, each representing a chord. Each staff consists of a treble clef and a bass clef. The chords are: D major (D, F#, A, D), G Minor (G, Bb, D, G), C# Minor (C#, E, G, C#), and E Minor (E, G, B, E). The notes are written as crotchets (quarter notes).

Competency	- 6.0	Apply theoretical and practical knowledge of the Rudiments of music
Competency Level	- 6.1.1	Describe identify and Cadences
Activity	- 6.1.1.1	Arrange Cadences in four parts
Time	-	02 period
Quality Input	-	Music scores, Piano
Learning Outcomes		<ul style="list-style-type: none"> • Arrange chords as Cadences • Arrange chords according to rules • Identify Cadences as Perfect and Imperfect • Describe a cadence

Guide to Lesson Plan

e.g.

Step 1

- Teacher reads a paragraphs from a story book pausing at commas and full stops
- Teacher explains that music too like language, has punctuation marks that gives shape to musical phrase
- Teacher plays two phrases which end with a Perfect and Imperfect Cadences

Conduct a discussion

- These are points of rest indicated by chords
- They are used at the end of musical phrases or sentences
- These phrase ending are called Cadences
- Teacher plays another two phrases which ends with Perfect and Imperfect Cadences
- Students should be able to identify the difference

- Step 2**
- There are four cadences. namely Perfect, Imperfect, Plagal and Interrupted
 - Each chord is indicated by Roman figures according to the degrees on which the Cadence occurs.
 - Cadences which end in the tonic give out a 'final' feeling and they are the Perfect Cadence and the Plagal Cadence
 - Summarise the rules when writing a Cadence
 - Students practice working out Perfect and Imperfect Cadences in all keys, with or without key signature

Up to 3 sharps and 3 flats in major and minor keys

Instructions for Assessment and Evaluation

- Arranging the chords of the Cadence
- Identifying cadences on a music score
- Identifying Cadences on hearing
- Following the correct rules in forming Cadences

Probable Questions

1. Listen and identify the following Cadences.
2. Write the following cadences
 - a) Perfect Cadence in D minor
 - b) Imperfect Cadence in A major
 - c) Perfect Cadence in E flat major
 - e) Imperfect Cadence in C minor
 - f) Perfect Cadence in B flat major
3. Identify the Cadences on seeing on a music scores. (Find simple music pieces)

Competency –6.0 Ability to apply theoretical and practical aspects of the Rudiments of music

Competency Level – 6.12 Describes and identifies terms and signs of dynamics tempo and articulation

Activity – 6.12.1 Performing music expressively

Time – 2 periods.

Quality Input – Recorded music ,piano

Learning Outcomes–

- (a) Describes the terms
- (b) Identifies them on seeing in a music score
- (c) Identifies them on hearing
- (d) Uses them appropriately when composing melodies

Lesson Plan

Step 1 – Students study the terms and their meanings displayed on the blackboard

- Alla – in the style of
- Marcia – March
- Dolce – Sweetly
- Vivace – Lively
- Rubato – Robbed time
- Presto – Very fast
- Leggiero – Lightly

Step 2- Students are given an opportunity to explore the meaning of each term while listening to music played live or recorded.

Examples:

- Mozart – Alla Turca
Turkish March from Sonata K 331– This piece will also demonstrate Alla Marcia,Vivace, Leggiero)
- Chopin – Piano piece to demonstrate Rubato
- Mozart – Romance from Concerto in D minor –to demonstrate Dolce
- Chopin – Minute waltz – to demonstrate Presto

Step 3 - Encourage students to present their findings by stating the term suitable for each piece of music

–Play simplified versions of music pieces to demonstrate the given terms.

Step 4 – Summarize the activity as follows: What is the use of these terms?

Where are the correct pronunciation of the term

- Students copy the terms and their meanings

Instructions for Assessment and Evaluation

- Describing the terms
- Identifying the terms on hearing
- Identifying the terms on seeing on a music score
- Pronouncing the words correctly
- Using the Terms when composing

Competency - 6.0 Ability to apply theoretical and practical aspects of the Rudiments of music

Competency Level - 6.13 Writes irregular note groups

Activity - 6.13.1 Learning irregular note groups

Time - 02 periods

Quality Input - Blackboard, Keyboard

Learning outcome -

- Describes what an "irregular" note group is
- Identifies a Duplet and a Triplet on seeing in a music score
- Identifies the irregular note groups on hearing
- Composes music using Duplets and Triplets
- performs Duplets and Triplets

Lesson Plan

Step 1 - Students study the illustrations displayed on the blackboard

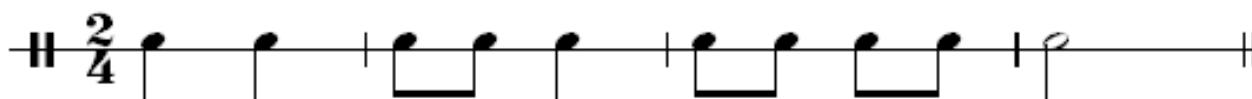
(a)

(b)

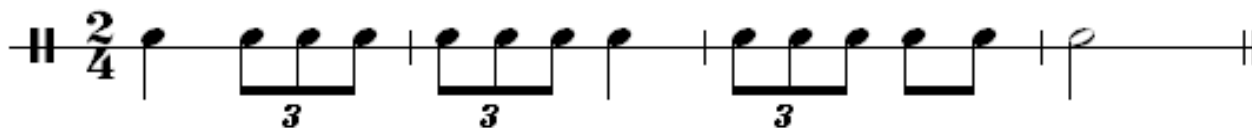
Step 2 - Students get into teams, discuss and explore the note groups and present their findings to the other teams

- Step 3**
- a) demonstrate and explain to the students that the 3 note group in simple time and the 2 note group in compound time are "irregular" note groups
 - b) Students engage in responding to irregular note groups - with the teacher

Students clap



Teacher claps



Students clap



Teacher claps



Step 4 a) Teacher elaborates the lesson by clapping the regular beats while students clap the irregular beat.

b) Students copy a note in their books on "Irregular note groups"

* A triplet is a group of 3 notes played in the time of 2 of the same kind. It occurs in simple time

* A duplet is a group of 2 notes played in the time of 3 of the same kind. It occurs in compound time

Instructions for Assessment and Evaluation

- Describing irregular note groups
- Identifying the duplet and triplet on seeing in it on the music score
- Using the duplet and triplet appropriately in working out exercises
- Demonstrating the rhythm of Duplets and Triplets
- Performance in groups using various rhythms in simple and compound time with irregular note groups

Probable Questions

1. Write a rhythm of four bars to illustrate the Duplet and Triplet.
2. Clap or tap the rhythm.
3. Complete the bar with a Duplet or a Triplet according to the given time signature.

Competency – 7.0 Ability to interpret what is heard, create and react to music (Rhythmics)

Competency Level –7.1 Writes rhythmic patterns of familiar common songs

Activity – 7.1.1 Writing rhythmic patterns

Time – 02 periods

Quality Input – Words and music of a familiar songs
Cassettes/CD of familiar songs

- Learning Outcomes**
- Writes rhythm patterns to any song heard
 - Defines and describe beat
 - Defines and describe rhythm
 - Reproduces the rhythm on a percussion instrument
 - Sings and claps the beat and rhythm

Lesson plan

Step 1 - Students enter the classroom marching to the tune of Yankee Doodle

- Words of the first part of the song should be written on the board

**Yankee Doodle came to town, riding on a pony
Stuck a feather on his cap and called it macaroni.**

Step 2 -Students experience how to clap to the beat and march to the same song

Step 3 -

- Students read the words several times and marks the accent above the syllable of the words

> > > >

Yankee Doodle came to town, riding on a pony

- Students draw short lines under each syllable as follows:

> > > >

Yankee Doodle | came to town, | riding on a | pony

□ | □ | □ | - □ □ □ □

- State the time signature as 2/4 and let the students mark the bar lines
- Convert the lines into notes according to the time signature

Yan-kee doo-dle | came to town, | ri ding on a | po - ny ||

- Students check if the rhythm they are familiar with is the same as what they have written

Step 4 - Students write rhythms of other songs

Instructions for Assessment and Evaluation

- Writing rhythms to familiar songs correctly
- Fit in rhythms to unknown songs
- Writing syllables to given words
- Sing, understanding the beat and the rhythm
- Reacting appropriately to various rhythms

Competency – 7.0 Ability to interpret what is heard, create and react to music (Eurhythmics)

Competency Level –7.2 Writes a rhythm on a monotone to the given words

Activity –7.2.1 Writing a rhythm to given words on a monotone

Time – 02 periods

Quality Input – Words of verses

- Flowers flowers fragrant and gay

Everywhere we see

Smiling with beauty each day

Blooming for you and me

- I don't want a bunny or a kitty

I don't want a parrot that talks

I don't want a bowl of little fishy

I can't take a goldfish for walks

Learning Outcomes

- Develops the ability to write rhythms to verses
- Writes rhythms making use of different time signatures
- Develops inner hearing
- Responds to various rhythms
- Understands and explain how a rhythm should be fitted to given words

Lesson Plan

Step 1 Write on the blackboard the following names.

Ramani

Rajini

Nilathi

Kamani

Gani

Milindi

Gayani

Dhamini

Ruwathi

Students add more names with the same rhythm pattern

Step 2 Get the students to copy the first verse given

Take the first line- 'flowers flowers fragrant and gay'

- Students read this line again
- Then mark the accents, proceed the same way with the other 3 lines
- Decide on a time signature
- According to the time signature draw bar lines
- As done in the previous lesson draw lines under each syllable
- Convert the lines into time notes according to the time signature

Step 3 - This process will make the students familiar in writing a rhythm on a monotone

- More exercises should be given on this lesson

Instructions for Assessment and Evaluation

- Reading the verse marking the correct punctuation
- Creating a suitable rhythm to match the meter of a specific verse
 - Respond appropriately to a given rhythm
 - Explain and demonstrate various rhythms
- Presentation

Competency – 7.0 Ability to interpret what is heard, create and react to music (Eu rhythmic)

Competency Level -7.3 Listens, claps and sings short melodies heard

Activity –7.3.1 Clapping and singing

Time – 02 Periods

Quality Input – Piano, percussion instruments

- Learning Outcomes**
- Develops musical memory
 - Listens and claps a rhythm correctly
 - Listens and sings correctly a melody heard
 - Develops vocal technique to sing what is heard
 - Develops the art of listening and reproduces/ react accordingly

Lesson Plan

Step 1 • Students sing the National Anthem and the school song paying attention to the rhythm of the anthem

- The programme for the day is discussed

Step 2 • Instructions are given that short melodies will be played and the student will have to clap the rhythm

When the same melody is played again it has to be sung

- Play the following melody twice



- The students clap the rhythm
- Play the melody twice and this time the students sing the melody

Step 3 Guide the students to pay attention to the following:

- To the flow of the melody
- Assess the rhythmic pattern of the melody and determine the points of accent
 - Gauge the interval between notes (steps or leaps)
 - Listen carefully and pitch the notes accurately
 - Avoid exaggerating the stresses
 - Avoid changing the tempo

Step 4 - Repeat this exercise on aural training with other examples



Instructions for Assessment and Evaluation

- Clapping the rhythm when a melody is played twice
- Singing a short melody after it has been played twice
- Stating the Time of the melody
- Reproducing the rhythm on a percussion instrument
- Presentation

Competency	-7.0 Ability to interpret what is heard, create and react to music. (Eurhythmics)
Competency Level	-7.4 Beats time to a melody played by the teacher
Activity	-7.4.1 Beating time in simple and compound time
Time	- 02 periods
Quality Input	Recorded music in simple duple, triple quadruple time and compound duple time <ul style="list-style-type: none"> • Picture of conducting • Orchestral performances • Piano
Learning Outcomes	<ul style="list-style-type: none"> • Concentrates and listens to the music and decides in what time the music is written • Beats time according to the correct rhythm • Develops musical memory • Responds to music • Develops correct posture

Lesson Plan

- Step 1**
- Have a picture of a conductor on the blackboard
- Step 2**
- Students try the various movements of conducting as given in the chart
 - Teacher plays little melodies and the students beat time accordingly as two, three or four beats
- Step 3**
- Teacher explains that when listening to music, one should concentrate and be disciplined
 - Student should watch videos of orchestras and understand in general the silent communication process between the conductor and the members of the orchestra
 - The teacher explains that the beat pattern can be ascertain by following the Conductor 's hand movement
- Step 4**
- More advance melodies should be played to elaborate how should analyze the rhythmic structure of music
 - Students should experience that some music begins on a strong beat and some on a weak beat .

The strong beat should be always a downward stroke

Instructions for Assessment and Evaluation

- Correct hand movement when beating time
- Whether the down movement comes on the 1st beat
- Correct decision of the time signature
- Ability to continue beating time even after the music has stopped
 - Having a good posture when beating time

Competency	- 7.0	Ability to interpret what is heard, create and react to music (Eurhythmics)
Competency Level	-7.5	Claps the rhythm reading from the score
Activity	- 7.5.1	Sight reading short phrases
Time	-	01 period
Quality Input	-	Cards containing different rhythm patterns Percussion instruments
Learning Outcomes	•	Claps a given rhythm
	•	Identifies various time signatures and read given rhy
	•	Maintains correct tempo while performing

Lesson plan

- Step 1**
- Display different rhythm patterns on a monotone on the board
 - Let the students play or clap the rhythm accordingly
 - Help them to identify the different rhythmic patterns according to the respective time signatures
- Step 2**
- - Explain that some rhythm patterns begin on a strong beat some on a weak beat
 - Students should be able to define and describe each rhythm pattern
- Step 3**
- Let the students read and play the rhythm pattern on a percussion instrument or on an improvised instrument
 - Write various rhythms on cards and let the students perform
 - Sight read the notation of a common song and tap the rhythm

Instructions for Assessment and Evaluation

- Interpreting the rhythms given on charts correctly
- Recognizing the rhythms as Simple Duple, Triple, Quadruple or Compound Duple time
- Recognizing the rhythms of common songs and tap the rhythms
- Understanding the time values, clapping with a slight accent on the first beat
- Perform any rhythmic pattern intelligently

- Competency** – **8.0** Ability to present satisfactory performances using vocal techniques
- Competency Level** – **8.1** Sight Sings from a score
- Activity** – **8.1.1** Sight Singing
- Quality in put** – Printed Phrases of music
- Learning outcome**
- Sight Sings the notes
 - Follows the notes in a score
 - Sings with the piano accompaniment
 - Develops voice production
 - Develops self confidence self esteem

Lesson Plan

Step 1 - Display a visual aid as given in the following example



- Refresh the previous lessons on sight singing built with 3 notes in a scale
- Make them understand that the melody shown in the visual aid is built from the first five degrees of a scale
- Teacher sings the notes to 'Lah' with piano accompaniment
- Students repeat
- Let the students to sing the same melody with the teacher
- Teacher sings the same melody without the piano accompaniment
- Students repeat

Step 2 Teacher sings another melody as shown



- Let the students to do the same
- Distribute papers with written exercises of sight singing to the students. Annexure 1
- Explain how the notes are arranged in the phrases
- Let all the students sight sing the exercise together with the help of the piano
- Students follow the notes and sing the exercises

Step 3

Group the students

Give one exercise to each student

Select the students with the best voices

Instructions for Assessment and Evaluation

- Singing in correct pitch
- Singing the correct notes
- Correct breath control
- Quality of tone
- Presentation

Probable Questions

1. Sing the following phrases



- Students sing in different keys

The image displays two musical staves, each consisting of a treble and a bass clef staff, representing two different keys in 4/2 time. The first key is C major, with a treble staff starting on middle C and a bass staff starting on C2. The second key is B-flat major, with a treble staff starting on B-flat and a bass staff starting on B-flat2. Both pieces consist of a single melodic line in each staff, with notes and rests spanning four measures.

Competency - 8.0 Ability to presents satisfactory performance using vocal techniques respecting other cultures

Competency Level -8.2 Sings vocal exercises

Activity - 8.2.1 Singing Vocal exercises

Time - 01 period.

Quality Input - Printed vocal exercises, piano

- Learning outcome**
- Develops voice production techniques
 - Develops self confidence
 - Develops breath control
 - Builds self esteem
 - pitch notes correctly and sings in tune

Lesson plan

- Step 1**
- Revise the previous lessons on vocal exercise
 - Ask them to stand in a circle
 - Give them some breathing exercises as follows:
 - Breath in deeply as if you are smelling a flower
keep holding the breath for a short time (1234)
when breathing out make a 'S'sound as the air is released
- Step 2**
- Instruct students to do some vocal exercises as shown in the example
Sing using solfa notes and letter notes accordingly

The image shows two systems of musical notation for a vocal exercise in 4/2 time. The first system includes a treble clef staff with notes and lyrics: 'doh ray me soh me soh doh'. Below the lyrics are the corresponding letter notes: 'F G A C A C F'. The bass clef staff shows the accompaniment. The second system shows the same musical notation without lyrics or letter notes.

Andante moderato

Tay ay Tay ay Tay ay Tay— Tay ay Tay ay

Tay ay Tay— Tay ay Tay ay Tay ay

Tay— Tay ay Tay ay Tay ay Tay—

Instructions for Assessment and Evaluation

- Singing in correct pitch
- Singing the correct notes
- Correct breath control
- Quality of tone
- Presentation

Competency	- 8.0 Present satisfactory performances using vocal techniques respecting other cultures
Competency Level	- 8.3 Sing songs from the Musicals
Activity	- 8.3.1 Singing
Time	- 5 Periods
Quality Input	- Video clips of musicals, piano, VCD player

Learning outcome	<ul style="list-style-type: none"> • Define and describe what a Musical is • describe the main features of a musical • Perform a musical in a group • Singing with correct technique
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Lesson Plan

Step 1

- Display 02 or 03 musicals by using multi media and describe what a musical is
- Describe the main features and the short history of musicals with students.
- Teacher gives the words of the songs selected
- Students read the words and try to understand the meaning of the song
- Students listen to the tune of the melody
- All sing the melody with the help of a piano accompaniment
- Repeat the song several times so that the students are able to sing confidently
- Students react to the song by clapping or doing action while singing

Step 2

- Divide the class into groups
- Give 05 minutes to each group to practise the songs and dramatize- The video clips shown may be used as a guide line
- Improvising and putting in their own actions
- Students perform

List of songs

From My fair Lady – Take me to Church on Time /Wouldn't it be lovely

From Singing Nun – Far Beyond the Star

From Sound of Music – Edelweiss

From Wizard of Oz – Singing in the Rain

Some where Over the Rainbow

From Mary Poppins – Spoonful of Sugar

Chim Chim chery

Instructions for Assessment and Evaluation

- Singing in correct pitch
- Appropriate actions for each character
- Performing as a group
 - Correct Diction
 - Presentation