



# Western Music

## Teachers' Guide

### Grade 9

(Implemented from 2018)

**Department of Aesthetic Education**  
National Institute of Education  
Maharagama  
Sri Lanka  
[www.nie.lk](http://www.nie.lk)

# Western Music

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Grade 9

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## **Message from Director General**

With the primary objective of realizing the National Educational Goals recommended by the National Education Commission, the then prevalent content based curriculum was modernized, and the first phase of the new competency based curriculum was introduced to the eight year curriculum cycle of the primary and secondary education in Sri Lanka in the year 2007.

The second phase of the curriculum cycle thus initiated was introduced to the education system in the year 2015 as a result of a curriculum rationalization process based on research findings and various proposals made by stake holders.

Within this rationalization process the concepts of vertical and horizontal integration have been employed in order to build up competencies of students, from foundation level to higher levels, and to avoid repetition of subject content in various subjects respectively and furthermore, to develop a curriculum that is implementable and student friendly.

The new Teachers' Guides have been introduced with the aim of providing the teachers with necessary guidance for planning lessons, engaging students effectively in the learning teaching process, and to make Teachers' Guides will help teachers to be more effective within the classroom. Further, the present Teachers' Guides have given the necessary freedom for the teachers to select quality inputs and activities in order to improve student competencies. Since the Teachers' Guides do not place greater emphasis on the subject content prescribed for the relevant grades, it is very much necessary to use these guides along with the text books compiled by the Educational Publications Department if, Guides are to be made more effective.

The primary objective of this rationalized new curriculum, the new Teachers' Guides, and the new prescribed texts is to transform the student population into a human resource replete with the skills and competencies required for the world of work, through embarking upon a pattern of education which is more student centered and activity based.

I wish to make use of this opportunity to thank and express my appreciation to the members of the Council and the Academic Affairs Board of the NIE the resource persons who contributed to the compiling of these Teachers' Guides and other parties for their dedication in this matter.

Dr. (Mrs.) Jayanthi Gunasekara

Director General

National Institute of Education

Maharagama



## **Message from Ven. Deputy Director General**

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

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 has possessed 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.

Ven. Dr. Mambulgoda Sumanarathana Thero  
Deputy Director General  
Faculty of Languages, Humanities and Social Sciences  
National Institute of Education  
Maharagama

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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 the academic year to three terms and the methodology to be used are indicated in the TG.
- 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 carries impact of it lifetime.
- 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 9 Syllabus topics for the term

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## 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.
- II 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

# 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 – Western 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 Outcomes   | Periods   |    |
|--|---|--|---|---|----|
| 1.0 Appreciates values, and reproduces creatively, sounds in the environment | 1.1 Listens, identifies & describes Programme music (I,IIa,VI)        | <b>Environmental Music</b><br>1.1.1 Programme music based on the environment               | <ul style="list-style-type: none"> <li>Listens &amp; appreciates programme music</li> <li>Describes what programme music is &amp; how environmental effects are depicted in the music. ie Prokofiev - Peter and the Wolf</li> </ul> | 03  |    |
|  | 2.0 Exhibits, values and respects the cultural heritage of Sri Lanka. | 2.1 Identifies and converts Oriental notation to Western and vice versa (I, IIb, IIIab, V) | <b>Sri Lankan Music</b><br>2.1.1 Conversion of Oriental notation to Western notation  | <ul style="list-style-type: none"> <li>Identifies, names &amp; converts Oriental notation to Western notation and vice versa</li> </ul> | 03 |
|  |   | 2.2 Describes folk music of Sri Lanka & other countries (I, IIa, V)                        | <b>Folk Music</b><br>2.2.1 Folk music (2 songs from each country) (Britain, America & Ireland & India)  | <ul style="list-style-type: none"> <li>Describes &amp; sings folk songs of Sri Lanka , Britain, Ireland, &amp; America</li> </ul>       | 04 |
|  | 2.3 Describes light songs (I, IIa, V)                                 | 2.3.1 Light songs of Sri Lanka   | <ul style="list-style-type: none"> <li>Describes, identifies &amp; sings light songs on hearing</li> </ul>  | 02  |    |



| Competencies  | Competency Levels  | Subject Content  | Learning Outcome   | Periods |
|---|--|--|--|---------|
| 3.0 Identifies the types and styles and the characteristics of the different periods in the history of music. | 3.1 Defines & describes the Romantic period & the composers named (I, IIa) | <p><b>History of Music</b></p> <p>3.1.1 The Romantic period (Schubert, Schumann, Chopin, Liszt, Tchaikovsky, Verdi)</p> <p>3.1.2 Brief description of the life stories of the composers mentioned</p> <p>3.1.3 Compositions of the composers named</p> | <ul style="list-style-type: none"> <li>• Describes the Romantic period &amp; the life history of the listed composers.</li> <li>• Names &amp; identifies the compositions of each composers (Compositions are listed in the TIM )</li> </ul> | 08      |
|   | 3.2 Describes Concerto, Suite Overture & Ballet (I, IIa)                   | <p><b>Types &amp; Styles</b></p> <p>3.2.1 Ballet, Concerto &amp; Overture naming at least 2 examples (Composers &amp; composition)</p>   | <ul style="list-style-type: none"> <li>• Describes &amp; identifies a Concerto &amp; an Overture</li> <li>• Describes a Ballet</li> <li>• Compositions &amp; composers of the above</li> </ul>   | 03      |
| 4.0 Performs music on Recorder and Piano using proper technique   | 4.1 Performs on the Recorder within the specified range (IIab, V)          | <p><b>Recorder</b></p> <p>4.1.1 Simple melodies ranging from M.C to 4th space E in the treble including B flat play major scales C,D,F</p>   | <ul style="list-style-type: none"> <li>• Uses the correct technique &amp; plays the recorder within the specified range</li> </ul>   | 06      |

| Competencies   | Competency Levels   | Subject Content   | Learning Outcome   | Periods |
|--|---|---|--|---------|
|  | 4.2 Plays melodies on the Piano.<br>(IIab,V)  | <b>Piano</b><br>4.2.1 Simple melodies on the piano ranging from 2nd space C in Bass to 3rd space C in Treble<br><br>Play hands together. Using Simple time signatures and Compound Duple Time | <ul style="list-style-type: none"> <li>• Uses the correct technique &amp; plays the keyboard within the specified range</li> </ul>   | 08      |
| 5.0 Exhibits awareness of the structure, sound production and tone quality of musical instruments. | 5.1 Defines & describes the woodwind instruments of the orchestra<br>a) On seeing<br>b) On hearing<br><br>(I, IIab) | <b>Orchestra</b><br>5.1.1 Instruments of the Woodwind section of the Orchestra  | <ul style="list-style-type: none"> <li>• Defines &amp; describes the Woodwind instruments of the Orchestra</li> <li>• Identifies the tone quality of the Piccolo, Flute, Clarinet, Oboe, Bassoon, Cor Anglais</li> </ul> | 04      |
|  | 5.2 Defines & Describes the mechanisms of the Piano<br><br>(I, IIb)   | 5.2.1 The mechanism of the Piano  | <ul style="list-style-type: none"> <li>• Defines &amp; describes the mechanism of the Piano</li> </ul>   | 03      |

| Competencies | Competency Levels   | Subject Content  | Learning Outcome   | Periods |
|--------------|---|--|--|---------|
| XIX.         | 6.1 Identifies, Writes & performs using notes upto three leger lines above & below the stave (I,IIb,V)      | <b>Notation</b><br>6.1.1 Notes up to three leger lines above & below the staves of Treble & Bass clefs<br>6.1.2 Transposing a melody an octave higher/lower using different clefs. | <ul style="list-style-type: none"> <li>Identifies the notes written on leger lines on a score</li> <li>Writes notes using 3 leger lines above and below</li> <li>Plays short melodies having notes on leger lines</li> </ul>   | 02      |
|              | 6.2 Defines & describes all simple time signatures & compound duple time including the duplet (I, IIab, IV) | <b>Rhythm</b><br>6.2.1 All simple time signatures (beats 2, 3 & 4)<br>6.2.2 Compound duple time signatures including the Duplet  | <ul style="list-style-type: none"> <li>Writes, reads &amp; reacts to music in the specified time signatures</li> <li>Writes rhythmic patterns</li> <li>Completes the given bars of music with correct grouping of notes &amp; rests</li> <li>Writes simple melodies</li> </ul> | 04      |
|              | 6.3 Defines & describes Ornaments in music (I, IIab, V)   | <b>Ornaments</b><br>6.3.1 Appoggiatura<br>Acciaccatura<br>Mordent (upper & lower)  | <ul style="list-style-type: none"> <li>Identifies the ornaments on seeing and hearing</li> <li>Writes the ornaments (on crotchet note only)</li> </ul>   | 04      |
|              | 6.4 . Defines & describes minor scale Harmonic form up to five sharps & five flats                          | <b>Scales</b><br>6.4.1 The harmonic minor scales up to five sharps & five flats  | <ul style="list-style-type: none"> <li>Writes prescribed scales with key signatures and without key signatures</li> </ul>  | 04      |

| Competencies  | Competency Levels | Subject Content  | Learning Outcome   | Periods |
|---|-------------------|--|--|---------|
|   |                   | <b>Intervals</b><br>6.5.1 Concordant & Discordant intervals<br>(Major & minor 2nd & 7th only)  | <ul style="list-style-type: none"> <li>Describes, writes &amp; names the concordant &amp; discordant intervals</li> </ul>  | 03      |
|   |                   | <b>Triads</b><br>6.6.1 Primary triads of Major & minor keys in root position & inversions<br>(5 sharps & 5 flats)  | <ul style="list-style-type: none"> <li>Plays &amp; writes primary triads</li> <li>Accompanys simple melodies using triads</li> </ul>   | 05      |
|   |                   | <b>Form in Music</b><br>6.7.1 Simple Rondo Form<br><br><b>Terms &amp; Signs</b><br>6.8.1 Dynamics, tempo articulation (legato & staccato) and mood Lento, Largo, Cantabile Accellerando, Rallentando Ritardando Pizzicato & Arco | <ul style="list-style-type: none"> <li>Describes &amp; identifies simple Rondo Form</li> <li>Analyses music written in simple Rondo Form</li> <li>Defines &amp; describes terms &amp; signs</li> <li>Applies the use of terms &amp; signs learnt including those of grades 6, 7 &amp; 8</li> </ul> | 07      |
| 7.0 Interprets what is heard, creates and reacts to music |                   | <b>React to Music</b><br>7.1.1 Listening to a few bars of music & responding to it by clapping, tapping or singing   | <ul style="list-style-type: none"> <li>Identifies various rhythms on hearing and seeing in a musical score</li> </ul>  | 06      |

| Competencies | Competency Levels  | Subject Content   | Learning Outcomes   | Periods |
|--------------|--|---|---|---------|
|              | 7.1 Describes and responds to music.                     | 7.1.2 Identify the time by listening to a few bars played and state and beat the time accordingly<br>7.1.3 Clap a few bars of a melody reading from a music score   |   | 05      |
|              | 7.2 Notates a melody on hearing and compose a melody (V) | <b>Writing &amp; Composins</b><br>7.2.1 Writing Rhythmic patterns of known & unknown melodies<br>7.2.2 Composing a melody of bars   | <ul style="list-style-type: none"> <li>Composies a 4 bar melody using primary Triads (with passing notes &amp; auxilliary notes)</li> <li>Indicates in the bass part the triads used for the melody (root position )</li> </ul> | 05      |
|              | 8.1 Sings from a score using correct technique (V)       | <b>Sight Singing</b><br>8.1.1 Sing the 2nd, 3rd, 4th , 5th & 8th after the key note is sounded.<br>8.1.2 Sings scales<br>C,D,B flat & E flat (Girls)<br>A, B, Bb & C (Boys)<br><b>Vocal Exercises &amp; singing</b><br>8.1.3 Songs -Popular songs | <ul style="list-style-type: none"> <li>Sings specified intervals</li> <li>Sings the specified scales</li> <li>Sight sings a few bars looking at a score</li> <li>Sings a song from the given list</li> </ul>                    | 06      |
|              |  |   |   | 90      |

|                         |  |
|-------------------------|--|
| <b>Competency</b>       | <b>1.0</b> - Appreciates, values and reproduces creatively the sounds in the Environment   |
| <b>Competency Level</b> | <b>1.1</b> - Listens, identifies and describes Programme Music   |
| <b>Activity</b>         | <b>1.1.1</b> - <b>Programme Music based on the Environment</b>   |
| <b>Time</b>             | - 03 Periods   |
| <b>Quality Input</b>    | - Recorded music of Prokofiev's 'Peter and the Wolf'. Themes of each character written on manuscript paper   |
| <b>Learning Outcome</b> | <ul style="list-style-type: none"> <li>• Describes Programme Music</li> <li>• Listens to a composition in Programme Music</li> <li>• Identifies the various instruments used in the compositions to depict the different characters</li> <li>• Enjoys listening to a story told with music and appreciates music of the modern period</li> <li>• Appreciates the use of instruments and music for the characters and describing the events in the story of Peter and the Wolf</li> <li>• Plays the themes from Peter and the Wolf</li> </ul> |

### **Guide to Lesson Plan**

#### **Step 1**

- Students listen to a recording of Prokofiev's Peter and the wolf
- The themes of the different characters are photocopied and given to each student.
- Students listen to the recording again following the music
- This is repeated several times
- Students while listening to the narrator write the names of the instrument against the given themes and also the name of each character.

#### **Step 2**

- Teacher explains that music describing an incident or happening in nature is called Programme Music, and that the idea first started with Franz Liszt in the Romantic Period
- Students draw a picture of the events that happened in the story and pastes a copy of the themes with the names of the characters in their note books

**Step 3**

- Students write a brief note on the composer e.g.. Date of birth and death, nationality and a few important facts about his musical life.

Students are given or told to find a picture of Sergie Prokofiev

**Step 4**

- Students find out or the teacher gives them a few more names of Programme Music and their composers
- E.g.. Vivaldi's Four Seasons  
1812 Overture Tchaikovsky  
Carnival of Animals Saint-Saens'
- Students are given an assignment to find details of the stories of each of the compositions mentioned above

**Instructions for Assessment and Evaluation**

- Describe Programme Music
- Recognize the music of The Four Seasons ,William Tell Overture, Pastoral Symphony on hearing
- Name composers of Programme Music
- Name other compositions of Programme Music

|                         |   |
|-------------------------|---|
| <b>Competency</b>       | <b>2.0</b> - Exhibits value and respects the cultural heritage of Sri Lanka                       |
| <b>Competency Level</b> | <b>2.1</b> - Identifies and converts Oriental notation to Western notation and vice - versa       |
| <b>Activity</b>         | <b>2.1.1</b> - <b>Enjoy performing melodies in Oriental music</b>                                 |
| <b>Time</b>             | - 03 periods  |
| <b>Learning Outcome</b> | - Identifies Oriental notation<br>Converts Oriental notation to Western notation and vice – versa |
| <b>Quality Input</b>    | - Charts, Whiteboard, Piano.  |

**Guide to Lesson Plan**

**Step I**

- Conducts a short discussion taking the following points into account. A brief historical background of oriental Notation which has been derived from the Indian Ragadhari Music
- The Oriental notes are written using letters as follows

|    |    |    |    |    |     |    |
|----|----|----|----|----|-----|----|
| ස  | රි | ග  | ම  | ප  | ධ   | නි |
| ஸ  | ரி | க  | ம  | ப  | த   | நி |
| Sa | Ri | Ga | Ma | Pa | Dha | Ni |

- Harmonium has 3 octaves and the distinct categories are named as follows

|                      |   |  |
|----------------------|---|--|
| <b>An Octave</b>     | – | <b>Sapthakaya</b> (සප්තකය)   |
| <b>Lower Octave</b>  | – | <b>Mandra Sapthakaya</b> (මන්ද සප්තකය)<br>Indicated by a dot below the note<br>ඌ   |
| <b>Middle Octave</b> | – | <b>Madya Sapthakaya</b> (මධ්‍ය සප්තකය)<br>Notes written in the normal manner<br>ස  |
| <b>Higher Octave</b> | – | <b>Uchcha Sapthakaya</b> (උච්ච සප්තකය)<br>Indicated with a dot above the note<br>ඍ |





### Note Values

A Crotchet is indicated with an oriental note = ඝ

A Minim is indicated with an oriental and 1 dashes = ඝ -

A Dotted Minim is indicated with an oriental note and 2 dash  
= ඝ - -

A Semibreve is indicated with an oriental note and 3 dashes  
= ඝ - - -

Quaver notes are grouped = 

A Sharp is called **Thievra** (ඕවු) and indicated by a stroke above the note



In Oriental music only Ma is made Thievra

A Flat is called **Komala** (කෝමල) and is indicated by a dash below the note



Only Ri Ga Dha Ni can be flattened  
D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

### Step III

- Give students short simple melodies to be converted to Western notation.
- Conclude the lesson discussing the following points

- Out of the 7 notes **SA** and **PA** are fixed notes which are known as **Achala Swara** (අචල ස්වර) they can not be raised or lowered using accidentals.
- Ri Ga Dha Ni can be lowered using flats and Ma sharp using a sharp are called “**Chala Swara**” (චල ස්වර)
- A beat is called **Mathra** (මාත්‍රා)
- A bar line is called **Vibaga** (විභාග)



**Competency** 2.2 - Exhibits values and respects the cultural heritage of Sri Lanka

**Competency Level** 2.2 - Describes the folk music of Sri Lanka.

**Activity** 2.2.1 - **Sings Folk Songs**

**Time** - 04 periods

**Quality Input** · Lyrics and music of folk songs and light songs. white board .

### **Learning Outcome**

- Sings folk songs respecting and valuing the cultural heritage of the country

### **Guide to Lesson Plan**

#### **Step I**

- Have the words of the folk song to be taught written on the white board
- Let the students read the words, listen to the melody and sing the song.

A short discussion based on the following should be made.

- a) What are folk songs?
- b) How are they categorized?
- c) Songs belonging to different categories such as *mehe gee*, *keli gee*, *daru nalavili gee*
- d) The purpose of singing folk songs
- e) Who initiated them and how they are used today

#### **Step II**

- Divide the class in to 2 groups. Group 1 sings *mehe gee* and group 2 sings *keli gee* alternatively .  
(Printed copies of the words are distributed to each group.)
- Students sing songs which they are familiar with
- Allow them to comment on the type of songs how where and why they are sung
- Student sing the selected songs in groups
- Allow students to listen to light songs
- Make them sing songs they already know
- Give equal opportunities to students to sing suitable light songs which they are familiar with

### **Step III**

- Group the class accordingly  
Distribute copies of light songs to the respective groups
- Identify the students who are already familiar with the given songs
- Allocate enough time for them to practice
- Allow them to perform
- If there are students who could accompany the singing, on an instrument encourage them to do so
- Let the students enjoy the singing
- Allow students to express their views on light songs and the singing of such songs

### **Step IV**

-

A short recap done taking the following points into account

- a) What are folk songs
- b) The purpose of singing folk songs
- c) The different features found in folk songs, and how they originated, who were responsible etc.

Annexure 1

**Categories of Folk Songs**

1. Mehe Gee
2. Keli Gee

**Mehe Gee**

Folk songs sung while engaged in a specific task such as Boating, Mining, Harvesting, Watch – hut, Carters etc.

|  |   |  |
|--|---|--|
| <p><b>Paru Kavi</b><br/>Boatmen’s song</p>   | <p>- මලේ මලේ තැඹිලිය වැන්න පොල්<br/>රලේ රලේ මුහුදින් දමන දිය<br/>බලේ බලේ රාසිං දෙවියන්ගේ<br/>ගලේ කොටුව බැන්දයි තිරිකුණා</p> | <p>මලේ<br/>රලේ<br/>බලේ<br/>මලේ</p>             |
| <p><b>Pathal Kavi</b><br/>Miners song</p>    | <p>- ඉන්නේ සුම’බරයි මහ කලු ගලක්<br/>කන්නේ කරවලයි රට භාලේ<br/>බොන්නේ බොර දියයි පුරුවෝ කළ<br/>යන්නේ කවදාද මව’පියන්</p>        | <p>යට<br/>බතට<br/>පවට<br/>දකින්නට</p>          |
| <p><b>Goyam Kavi</b><br/>Harvesting song</p> | <p>රන්දූකැතිගෙන හිති සැරසෙන<br/>රත්රන් පටි ඉන වට දිලිසෙන<br/>ඊවිදුටු පිහිබිඳු ලෙස පහවෙන<br/>දුම්බර කෙතෙ අපි ගොයම් කපන</p>   | <p>වා<br/>වා<br/>වා<br/>වා</p>                 |
| <p><b>Pal Kavi</b><br/>Watch hut song</p>    | <p>අයියෝ දෙවියනේ මට වූ<br/>පැලේ පැදුර සොරු අරගෙන<br/>ගෙදර ගියොත් මා නොතබති<br/>පැදුර දුන්කෙනෙකි මගෙ නෑ</p>                  | <p>වියෝයා<br/>ගියෝයා<br/>ලියෝයා<br/>සියෝයා</p> |
| <p><b>Gal Kavi</b><br/>Carter’s song</p>     | <p>තන්ඩලේ දෙන්නා දෙපලේ<br/>කටු කැලේ ගාල නොලිහා වද<br/>හපුතලේ කන්ද දැකලා බඩ<br/>පවිකල ගොනෝ ඇදපන් හපුතල්</p>                  | <p>දක්කනවා<br/>දෙනවා<br/>දනවා<br/>යනවා</p>     |

## Keli Gee

### Keli Gee

Folk songs sung while at play in the villages people were engaged in different types of games such as Lee keli, onchili varam, Mehewara ge, pancha keli, kulu netum, kalagedi netum etc.

#### Onchili Waram - ඔංචිලි වාරම'

Swing song

ඔන්චිලි චිලි චිල්ල මලේ  
චැල්ල දිගට හෙල්ලි කරලේ  
කඩන්න බැරි කටු අකුලේ  
කඩා දියන් මගේ මලේ

#### Stick dancing ලී කෙළි කවි

- |                            |     |
|----------------------------|-----|
| එක පඳුරෙන් ලී සයක් කපා     | ගෙන |
| එක උස ඇති සඳෙනෙක් තෝරා     | ගෙන |
| ගුරුන් අතට දී ලී බෙදවා     | ගෙන |
| අපිත් කෙළිමු ලී දෙපිල සැදී | ගෙන |
  
- |                    |          |
|--------------------|----------|
| බෝ අත්තට වැඳ සිරස  | නමන්නේ   |
| ආපස්සට වැඳ මුහ     | පෙරපන්නේ |
| ඒ පැත්තේ අය අප     | හඳුනන්නේ |
| බෝ පත්තිනි මට අවසර | දෙන්නේ   |

|                             |  |
|-----------------------------|--|
| <b>Competency</b>           | <b>2.0</b> - Exhibits values and respects the cultural heritage of Sri Lanka |
| <b>Competency Level</b>     | <b>2.3</b> - Describes light songs   |
| <b>Activity</b>             | <b>2.3.1</b> - <b>Light Songs of Sri Lanka</b>                               |
| <b>Time</b>                 | - 02 Periods   |
| <b>Quality Input</b>        | - Lyrics and music of light songs white – board, key board                   |
| <b>Learning Outcome</b>     | - Describes light songs Identifies and sings light songs on hearing          |
| <b>Guide to Lesson Plan</b> | -  |

### Step I

- Have the words ( lyrics ) of the light songs that are to be sung written on the white – board
- Let the students read the lyrics and listen to the melody and sing the song.
- **A short discussion based on the following should be made**
  - a) What are light songs?
  - b) How are they categorized - Gramophone era and after , and the present day.
  - c) Light songs and the singers of the different periods,
  - d) The purposes of singing light songs
  - d) How light songs originated and how they are used today.

### Step II

- Divide the class in to 3 groups and give copies of the light songs of different periods to all students.
- Students sing songs which they are familiar with
- Allow them to comment on the type of songs, How, where and why they are sung.
- Student groups sing the selected songs
- Allows Students to listen to a recording of light songs
- Give equal opportunities for students to sing individually the songs heard.

### Step III

- Distribute copies of light songs of the present day to the groups
- Identify students who are already familiar with the given songs
- Give others enough time to practice
- Allow them to perform
- If there are students who could accompany the singing encourage them to do so
- Students express their views on light songs and the singing of light songs and enjoy performing them

#### **A Short Recap done taking the following points into account**

a) What are 'light songs'?

b) The period of their inception

c) The people responsible for writing 'light songs'?

d) Types of songs and melodies selected

e) The early singers of 'light songs'?

f) The purpose of singing 'light songs'?

g) The special features found in these songs

#### **Instructions for Assessment and Evaluation**

- 1) Students list light songs
- 2) Make a collection of songs mentioned in annexure 1
- 3) Sing the songs
- 4) Perform them on any instrument of choice
- 5) Sing in groups
  - i) අක්කේ අක්කේ අර බලන්නකෝ
  - ii) ආන්න මේ රැ යාමේ
  - iii) ටිකිරි මැණිකේ ඇඹුල ගෙනල්ලා
  - iv) ඔලු පිපිලා
  - v) ඇසේ මධුර පීචනයේ ගීතා
  - v) ගමේ ගොඩේ සිදාදියේ



|                         |              |   |
|-------------------------|--------------|---|
| <b>Competency</b>       | <b>3.0</b>   | - Identifies the types the styles and the characteristics of the different periods in the history of music  |
| <b>Competency Level</b> | <b>3.1</b>   | - Defines and describes the Romantic period and the composers named Schubert, Schumann, Chopin, Liszt, Tchaikovsky, Verdi ).                        |
| <b>Activity</b>         | <b>3.1.1</b> | - <b>The Romantic Period.</b>   |
| <b>Time</b>             |              | - 02 Periods  |
| <b>Quality Input</b>    |              | <ul style="list-style-type: none"> <li>• Pictures of composers</li> <li>• Charts on works of composers</li> <li>• CD of the listed music</li> </ul> |

### Teaching Learning Process –

- Step I-** Students listen to music of the Romantic Period
- Ex . Schubert – Serenade
- Hungarian Dance – Brahms
- Revolution Etude – Chopin
- Step II -** Conduct a discussion based on the following
- Music before the Romantic period
  - The need to move away from the classical period
  - How they express intimate feelings of joy , sorrow ,peace or excitement in their works.
  - The effect of the music has on individuals
  - The development of concerto and symphony
  - The orchestra increased enormously.
  - Keen interest in programme music
- Step III –**
- Students identifies the characteristics of the Romantic and the difference between Classical and Romantic periods
  - Write down the characteristics of the Romantic period
  - Prepare a list of composers belonging to the Romantic period ( Schubert , Schumann , Chopin , Liszt , Tchaikovsky , Verdi )

**Instructions for Assessment and Evaluation-**

- Identifying the music of Romantic period on hearing
- Naming the composers of the Romantic period
- Identifying special features of Romantic periods
- Identifying the differences between classical and Romantic music

**Probable Questions –**

- Write two differences between Romantic and classical music
- Write the characteristics of the Romantic period
- Divide the above composers according to their nationalities

**Competency** 3.0 - Identifies the types the styles and the characteristics of the different periods in the history of music

**Competency Level** 3.1 .2 - Brief descriptions of the life stories of the composers mentioned ( Schubert, Schumann, Chopin, Liszt, Tchaikovsky, Verdi ).

**Activity** 3.1.2 - **Life stories of the Romantic period.**

**Time** - 03 Periods

**Quality Input**

- Pictures of composers
- Charts on works of composers
- CD of the listed music

**Learning out comes –**

- Writes an account on the life history of the relevant composer
- Names and identifies the nationalities and the years of birth of the composer
- Learns the background of the composers
- Learns the different types of music written by them

**Teaching Learning Process –**

**Step I –** Display the pictures of composers  
( Schubert , Schumann , Chopin ,Liszt , Tchaikovsky , Verdi )

**Step II –** Conduct a discussion based on the following

- The famous composers of the Romantic period
- How they started learning music from childhood
- Their first compositions and the first performances
- How they express their feelings of joy , sorrow , excitement in music
- Their different positions they held in their society .
- The types of music written by them ex. Lied , Ballet , Instrumental Piano , Opera

**Step III-**

- Group the students accordingly
- Distribute the worksheets with the descriptions and the pictures of the relevant composers
- Ask them to read the descriptions and answer the questions given in the annexure

- Students make a summary of each composer and present to the class

**Step IV –**

- Teacher elaborates the lesson by getting the students to copy the history of the composers and by reading out the summaries done by the students

**Instructions for assessment and evaluation –**

- Identifying special features of different composers
- Names the nationalities and the years of birth
- Names the compositions of the relevant composers
- Names music written by them and their type

**Annexure –**

**Frederic Chopin ( 1810 – 1849 )**



Frederic Chopin was born in a small town near Warsaw , Poland , in 1810 . His father , a teacher was French and his mother was Polish. When he was six years old he began studying Piano and he played a Concerto in public at the age of eight. Chopin developed a passionate love for Poland even though he lived most of his adult life in Paris, France. When he left Poland , he took with him a goblet filled with the soil of his beloved native land.

He attended the Warsaw Conservatory of music. In 1829 , he began a concert tour to London by way of Vienna, Munich and Paris. At this time, the Russians invaded Warsaw , making it difficult for Chopin to return to Poland. Chopin remained in Paris the rest of his life Chopin preferred to perform for small gatherings of friends and society people in private homes. He was exhausted when he returned to Paris and died there in 1849. The soil from Poland that he had kept with him was sprinkled over his grave.

Chopin helped to make the Piano a successful solo instrument. Most of his delicate, poetic compositions were written for solo piano. His beautiful melodies sang with his feeling of love , sadness and longing. His lively , happy Mazurkas and Polonaises ( folk dances ) expressed his love for his native land.

His works – 54 Mazurkas , Military Polonaise , Minute Waltz , Raindrop prelude , Revolution Etude

**Questions –**

1. Write the nationality and the year of Birth of Chopin .....
2. At what age did he play a Concerto in public ?.....
3. Why was it difficult for Chopin to return to Poland .....
4. Which countries did he tour ?.....
5. How did Chopin express his love for his native land .....
6. What are ‘ Mazurkas and Polonaises’ .....
7. Explain the contribution done by Chopin .....

## Robert Schumann (German 1810 – 1856 . )



Robert Schumann was born in Germany in 1810 , the same year Chopin was born . When he was 6 years old , Robert began piano lessons . After graduating from grammar school , he went on to study law at the university. Schumann was more interested in music than in law and eventually gave up law completely. At 18 , he went to Leipzig where he studied . At 22 , he permanently injured his hand after which Schumann devoted himself to composition and literary work. He started a magazine , New journal for music . He became well known as a critic , editor and a great spokesman for the Romantic period.

In 1840 , Schumann married Clara Wieck , an outstanding Pianist and daughter of his former Piano teacher, and his wife was a great inspiration. During the early years of his marriage he began to write songs. Many were touching . Songs expressing his great love for Clara and children . ( They had eight children )

In 1843 , he was named teacher of piano , composition and score reading at the new Leipzig Conservatory . In 1844 Schumann accompanied Clara on a successful concert tour of Russia where she performed many of his compositions. In 1850 they moved to Dusseldorf where Schumann became town musical director.

By 1854, his mental health had failed and he tried to drown himself in the Rhine River . He was rescued and taken to a private asylum where he died two years later.

His well known works - Album for the young ( The happy farmer , Soldiers march , Melody )  
- Scenes from childhood

### Fill in the blanks.

1. Robert Schumann was born in \_\_\_\_\_ in \_\_\_\_\_.
2. He started to learn the Piano at the age of \_\_\_\_\_.
3. \_\_\_\_\_ was his first Piano teacher.
4. When he was \_\_\_\_\_ years , he permanently injured his hand working with a device.
5. He started a magazine \_\_\_\_\_ in which he wrote \_\_\_\_\_ and \_\_\_\_\_.
6. In 1844 Robert and Clara made a concert tour of \_\_\_\_\_ where Clara played many of Robert Schumann's compositions.
7. The well-known compositions of Schumann are
  1. \_\_\_\_\_ -
  2. \_\_\_\_\_

## Franz Schubert (Austrian 1797 - 1828)



Schubert was born in 1797, Vienna, Austria, the son of a school master . Even as a child, he had astounding musical gifts. At 11 , Schubert became a choir boy in the court chapel and won a scholarship to the imperial seminary, where he played first Violin and occasionally conducted the orchestra. Shubert so loved music that he once sold his schoolbooks to buy a ticket for a performance of Beethoven 's Opera , Fidelio. His love of poetry led him to the art song . Then he composed his first great song , 'Gretchen at the spinning wheel'. The next year he composed 143 songs ,including 'The Erl king 'When he was 19 , he composed 179 works including 02 symphonies , an opera and a mass.

When he was 21, Schubert gave up teaching at school to devote himself entirely to music. He associated with a group of Viennese poets and artists who admired his compositions. Schubert often lived with friends because he did not have money to rent a room of his own. Then he spent his afternoon in cafes , drinking coffee , playing billiards , reading news papers and talking with friends. He accompanied the songs and played his delightful waltzes while friends danced. Most of his works were composed for performances in the homes of Vienna s cultivated middle class .Unlike Beethoven , Schubert did not mingle with the aristocracy. Schubert was 31 ,he died of Syphilis in 1828, The career of Schubert ,the earliest master of the Romantic art song ,was unlike that of any great composer before him.He never held an official position as music director or organist, and he was neither a conductor nor a virtuoso.

### Answer the following questions .

- 1.Name the city where Schubert was born ? \_\_\_\_\_
- 2.Name the first song composed by Schubert ? \_\_\_\_\_
3. At what age he died ? \_\_\_\_\_
- 4.Name 2 works which were not performed during his life time \_\_\_\_\_
- 5.Name a composer who was never held any official position as a director , organist , conductor or a virtuoso. \_\_\_\_\_
6. Name some of his compositions  
i. \_\_\_\_\_ ii. \_\_\_\_\_ iii. \_\_\_\_\_

### **Franz Liszt ( Hungarian 1811 – 1886)**



Franz Liszt was born in Hungary in 1811. Liszt's father Adam Liszt wanted his son to learn music and began teaching Franz. When he was six years old. He progressed so quickly that he performed a public concert when he was 9. Liszt's family moves to Vienna, Austria. So that he could have better teachers. Liszt gave recitals in Vienna. A story says that Beethoven went up and kissed the young Liszt forehead and praised him. In Paris, Liszt became friends with Chopin.

Chopin was so impressed with Liszt's playing and encouraged Liszt to become a serious composer. Liszt would eventually compose over 1000 works for the Piano. From 1839-1848, Liszt gave concerts in the great European cities and was recognized as the greatest Pianist of his day. In 1866, the Pope conferred on Liszt the title of lay priest. He is considered one of the greatest composers of the Romantic Period.

#### **Fill in the blanks with suitable words.**

1. Franz Liszt was born in \_\_\_\_\_. ( Hungary, Poland )
2. Liszt performed in a \_\_\_\_\_ ( public concert, in Churches ) when he was 9.
3. In Paris, Liszt became friends with \_\_\_\_\_. ( Chopin, Beethoven )
4. \_\_\_\_\_ and \_\_\_\_\_ were composed by Franz Liszt.
5. \_\_\_\_\_ is considered as one of the best Pianists of the Romantic Period.

### **Giuseppe Verdi (Italian: 1813 - 1901)**



Italian composer born in 1813. At the age of 10, he went to Busseto to study music. He served as church organist for nine years. Verdi was an ardent nationalist who got elected to the first Italian parliament. He composed the Grand march from 'Aida' an Opera. Commissioned to commemorate the opening of the Suez canal. He wrote many operas and the famous song 'O my country so beautiful and lost' A national liberation hymn sung by all Italian Patriots.

His works

Operas - Othello, Aida

1. Give the nationality and birth year of the Verdi \_\_\_\_\_
2. Name the work he composed which was used to the opening of the Suez canal \_\_\_\_\_
3. Name two operas by Verdi i. \_\_\_\_\_ ii. \_\_\_\_\_

**Peter Tchaikovsky ( Russian 1840 - 1893)**



This Russian Composer outstanding for his orchestral , including Concertoes and Ballet scores ,wrote in distinctive Russian style . He was one of the internationally famous and popular composers, due to the reason that he always wrote tuneful melodies and he used orchestral sounds in a variety of exciting ways.His first Ballet “ the Swan lake ”was acclaimed a great composition. It was based on a Legend.He composed a few more Ballets .

Ballet - Swan lake  
Dance of the Sugar Plum Fairy  
Sleeping Beauty  
Orchestral - 1812 Overture

Fill in the blanks.

1. Tchaikovsky was a \_\_\_\_\_ composer born in \_\_\_\_\_.
2. Name the Programme music piece based on the Russian Revolution. \_\_\_\_\_



**Competency** 3.0 - Identifies the types the styles and the characteristics of the different periods in the history of music

**Competency Level** 3.1.3 - Compositions of the composers named Schubert, Schumann, Chopin, Liszt, Tchaikovsky, Verdi

**Activity** 3.1.3 - **Enjoy Romantic Music**

**Time** - 02 Periods

**Quality Input** - Recorded music , Notation of music , Piano , Key board , Recorder

**Learning Outcome –**

- Identifies the recommended works on hearing
- Enjoys and appreciates listening to music
- Identifies the style of the relevant composer
- Able to play the themes of the recommended works

**Guide to Lesson plan –**

**Step I** – Distribute the music of

**Melody The happy farmer The solders march-**

(the four pieces from Album for the young by Robert Schumann\_

Melody –



The Happy Farmer –



Solders March-



## Step II-

- Teacher plays the melodies/ play a CD / containing the three pieces taken from Album for the young
- While the music is being played, the students follow the music score
- Identify the marks of expression , dynamics , marks of expression and phrasing
- When students get familiar with the melodies ask them to read the first phrase of the pieces on Recorder ,Piano or key board.
- Identify that most of the pieces have descriptive titles suggesting a story or poems.

## Step III-

- Distribute the music of Chopin s Rain drop Prelude
- Play a CD /tape with the recorded music of Raindrop prelude and let them listen to it.
- It will be played again taking following points into consideration
  - Is it for a single instrument or several ?
  - What does ‘sostenuto’ mean ? what technique is used to sustain the notes
  - Can you hear the ‘ Rain drop ‘ note in the first bar which is continued through out the piece ( The repeated quaver in the left hand ( A FLAT ) is repeated throughout the piece and sounds like a rain drop )
  - Try to create a mental picture of rain drops falling
  - Identify the
    - a. Repetitions
    - b. The form of the piece
    - c. The Coda finishes the piece

**Step iv -**

-Distribute the music of the Erl king

-Play a CD / Tape with the recorded music of the Erl king

25

Erl kin g

26

hat mir ein

- Play a CD /tape with the recorded music of the Erl king and let them listen to it.

**Discussion based on the following.**

- A lied is a song for one singer and Piano. The Piano part is not just a background accompaniment.
- In many of Schubert's lieder, voice and Piano are treated as equal partners.
- The Erl king is a Lied by Schubert based on a poem by Goethe a German poet.
- It tells the story of a father carrying his dying child on death. The boy dies at the end.

**It will be played again taking the following points**

- Observe the four characters of the story.( the father , Son, The Erl king, Narrator )
- Each character sings in a different voice.
- The repeated triplets sound like the horses galloping hooves.

|                          |               |  |
|--------------------------|---------------|--|
| <b>Competency</b>        | <b>3.0</b>    | - Identifies the types and styles and the characteristics of the different periods in the history of music   |
| <b>Competency Level</b>  | <b>3.2</b>    | - Describes Concerto, Overture and Ballet  |
| <b>Activity</b>          | <b>3.2. 1</b> | <b>Concertos, Overtures ,Ballets and Suite</b>   |
| <b>Time</b>              |               | - 02 Periods   |
| <b>Quality Input</b>     |               | - Recorded music of Concertos and overtures and a video recording of a Ballet, Music of a suite  |
| <b>Learning Outcomes</b> |               | <ul style="list-style-type: none"> <li>• Describes Concerto, Overture and Ballet</li> <li>• Identifies a Concerto and an Overture on hearing</li> <li>• Names Composers of Concertos, Overtures and Ballets and their Compositions</li> <li>• Watches a DVD of a Ballet</li> <li>• Listens to the Watert Music Suite</li> <li>• Appreciates music of different Types and Styles in the History of Music</li> </ul> |

### **Guide to Lesson Plan**

- Step 1**
- Students watch the Vedios of
  - Trumpet Concerto by W. A .Mozart
  - Swan Lake Ballet by Tchaikovsky
  - Dances of the Suite
  - Leonora Overture by L V Beethoven

While DVD is being played ,students learn about the Concertoe , Ballet , Overture and Suite by considering the following points.

Concerto - An Instrumental composition ,most often in 3 movements in which one or sometimes two instruments play an important solo part with the orchestra. That the part played by the solo instrument is called ‘Cadenza’ which is special written for the soloist. The soloist plays the Cadenza without the Orchestra, to demonstrate his technique and skill .

### Step 3

- A Ballet is a theatrical representation of some story by means of a series of dances with Orchestral accompaniment
- Ballet was born in the European courts of Louis XIV in the 17<sup>th</sup> Century
- Tchaikovsky 's 'Nutcracker Suite was written for a ballet which tells a story about a little girl named Clara who has a dream on Christmas Eve
- Tchaikovsky's Sleeping Beauty and Swan Lake

### Step 4

- Students listen to Suite No2 for small orchestra by Igor Stravinsky

The teacher explain that a suite is a set of dances written in the same key

- Students are given an assignment to find details of the stories of each of the compositions mentioned above

### Instructions for Assessment and Evaluation

- Describes Concerto and names a composition
- Describes Overture and names a Composition.
- Describes Ballet and names a Composition
- Recognizes a Concerto on hearing
- Recognizes the music of a popular ballet

|   |  |   |
|---|--|---|
| <b>Competency</b>   | <b>4.0</b> - Performs music on Recorder and Piano using proper techniques  |   |
| <b>Competency Level</b>   | <b>4.1</b> - Performs the recorder within the prescribed range   |   |
| <b>Activity</b>   | <b>4.1.2</b> - <table border="1" style="margin-left: 20px;"><tr><td><b>‘Lets learn to play the notes MC, F and higher E and B<sup>b</sup> play simple melodies’</b></td></tr></table>  | <b>‘Lets learn to play the notes MC, F and higher E and B<sup>b</sup> play simple melodies’</b> |
| <b>‘Lets learn to play the notes MC, F and higher E and B<sup>b</sup> play simple melodies’</b> |  |   |
| <b>Time</b>   | - 05 periods   |   |
| <b>Quality input</b>  | - Recorder, Piano , music sheets, blackboard   |   |
| <b>Learning outcome –</b>   | <ul style="list-style-type: none"> <li>• Learning to play pinched notes (thumbing )</li> <li>• Learning to play MC, F B<sup>b</sup> and higher E</li> <li>• Learning to play the notes legato and staccato</li> <li>• Play the scales C major and D major</li> <li>• Play simple melodies within the prescribed range</li> </ul> |   |

## Guide to Lesson Plan

### Step 1

- Students perform a few tunes learnt in the previous Grade
- Students observe the fingering chart of the new notes on the blackboard
- Students finger the notes one by one without blowing
- Students learn the technique of playing pinched notes, (Play lower E and slowly bend your left thumb so that the nail slides down into the thumb hole, leaving a slight gap )
- Students learn to play staccato notes (instead of saying ‘tu’ say ‘ tut’)
- Students play a few exercises to practice the new notes, and learn staccato and legato playing( annexure 1)

### Step 2

- The major scales of C and D are displayed on the blackboard
- Students practice the scales concentrating on getting the correct pitch of each note
- Students play the scales legato and staccato
- Students play the scales with and without accompaniment

### Step 3

- Students are given the music of “A German Tune” (Annexure 2)
- Students study the music, clap the 6 rhythm with the teacher  
8
- Students observe the tied notes and practice the difficult bars separately

eg.  counting as 1  Add half of the 2nd pulse to the 

- They clap the rhythmic pattern and play the music phrase by phrase using the listen and play method
- Attention is drawn to the breathing points

### Step 4

- Students are given time to practice
- Students perform without accompaniment
- Students perform together with piano accompaniment
- The Teacher gives an accurate feedback

### Instructions for Assessment and Evaluation

- Demonstrate the fingering of the notes MC, F and E
- Playing the C major and D major scale at the correct pitch legato and staccato
- Fingering the pinched notes correctly and playing in accurate pitch
- Performing “A German Tune” with confidence
- Fluency of performance

Annexure 1

Exercise 1

C Am G C

Exercise 2

C Am G C

Exercise 3

F B $\flat$  F C F

Exercise 4

C G C G

Exercise 5

C F C G C

Exercise 6

F B $\flat$  F B $\flat$  F B $\flat$  C F

Exercise 7

B $\flat$  B $\flat$  B $\flat$  F B $\flat$

Exercise 8

B $\flat$  B $\flat$  E $\flat$  F B $\flat$

Exercise 9

G A A G G



### A German Tune

The musical score for "A German Tune" is written in 6/8 time and consists of four staves. The melody is primarily composed of eighth and quarter notes, with some dotted rhythms. Chord annotations are placed above the notes to indicate the harmonic structure. The key signature is one flat (B-flat), and the time signature is 6/8. The score concludes with a double bar line.

Chord annotations for the first staff: C, F, C, G, C, G, C.

Chord annotations for the second staff: F, C, F, C, G, C.

Chord annotations for the third staff: G, D, G, D, G<sup>7</sup>.

Chord annotations for the fourth staff: C, F, Em, Dm, C, G<sup>7</sup>, C.

**Competency-** 4.0 - Performs music on Recorder and Piano using the proper techniques

**Competency Level** 4.2 - Play simple melodies on the Piano

**Activity** 4.2.1 - Lets learn to play the notes C –C ( 2<sup>nd</sup> space in the Bass to 3<sup>rd</sup> space C in the Treble ) and play simple melodies in 3, 4, time signatures  
4 4

**Time** - 08 periods

**Quality input** - Piano , dummy keyboard, music sheets, blackboard

**Learning outcome –**

- Learning the notes of the keyboard
- Performs exercises with correct hand position and fingering
- Plays simple melodies
- Experiences playing the piano with both hands

### **Guide to Lesson Plan**

#### **Step 1 -**

- Students play a few tunes learned in the previous Grade
- Students observe the exercises of the new notes displayed on the blackboard (annexure 1)
- The students read the ‘letter names’ of the notes in each exercise
- They clap the rhythm
- Students finger the dummy keyboard as the exercises are played on the piano
- Students play the exercises on the piano
- Students play the scale of C Major one octave ( Separately and together)  
RH starting on MC ascending and descending  
LH starting on MC descending and ascending

#### **Step 2 –**

- Students are given a copy of ‘ Timber man’
- Students identify the position of the notes on the keyboard
- They clap the rhythm, counting the beats

- Students finger the dummy keyboard reading out the names of the notes in the music
- The students practice the music bar by bar
- They play the music on the piano

### **Step 3**

- The Teacher draws their attention to the fingering
- Students practice in groups, one playing the piano while the others finger the dummy keyboard
- They take turns to play the piano

### **Step 4**

- Teacher draws the attention of students to marks of expression and other instructions in the music
- Students are given time to practice
- Students perform individually and together
- The Teacher gives an accurate feedback

### **Instructions for Assessment and Evaluation**

- Identifies the names of the notes on the keyboard
- Recognizes the letter names of the notes in the given music
- Clapping the rhythms
- Playing the exercises
- Playing ‘Timber man ‘ on the piano

Exercise 1

First system of musical notation for Exercise 1. It consists of a grand staff with a treble clef and a bass clef, both in common time (C). The first measure contains a half note G4 in the treble and a half note G3 in the bass. The second measure contains a half note A4 in the treble and a half note A3 in the bass. The third measure contains a half note B4 in the treble and a half note B3 in the bass. The fourth measure contains a half note C5 in the treble and a half note C4 in the bass.

Second system of musical notation for Exercise 1. It consists of a grand staff with a treble clef and a bass clef, both in common time (C). The first measure contains a half note D5 in the treble and a half note D4 in the bass. The second measure contains a half note E5 in the treble and a half note E4 in the bass. The third measure contains a half note F5 in the treble and a half note F4 in the bass. The fourth measure contains a half note G5 in the treble and a half note G4 in the bass. The fifth measure contains a half note A5 in the treble and a half note A4 in the bass. The system ends with a double bar line.

Exercise 2

First system of musical notation for Exercise 2. It consists of a grand staff with a treble clef and a bass clef, both in common time (C). The first measure contains a half note G4 in the treble and a half note G3 in the bass. The second measure contains a half note A4 in the treble and a half note A3 in the bass. The third measure contains a half note B4 in the treble and a half note B3 in the bass. The fourth measure contains a half note C5 in the treble and a half note C4 in the bass.

Second system of musical notation for Exercise 2. It consists of a grand staff with a treble clef and a bass clef, both in common time (C). The first measure contains a half note D5 in the treble and a half note D4 in the bass. The second measure contains a half note E5 in the treble and a half note E4 in the bass. The third measure contains a half note F5 in the treble and a half note F4 in the bass. The fourth measure contains a half note G5 in the treble and a half note G4 in the bass. The fifth measure contains a half note A5 in the treble and a half note A4 in the bass.

Third system of musical notation for Exercise 2. It consists of a grand staff with a treble clef and a bass clef, both in common time (C). The first measure contains a quarter note G4 in the treble and a quarter note G3 in the bass. The second measure contains a quarter note A4 in the treble and a quarter note A3 in the bass. The third measure contains a quarter note B4 in the treble and a quarter note B3 in the bass. The fourth measure contains a quarter note C5 in the treble and a quarter note C4 in the bass. The fifth measure contains a quarter note D5 in the treble and a quarter note D4 in the bass. The system ends with a double bar line.

Exercise 3

Exercise 3 consists of three systems of piano accompaniment and one system of vocal line. The piano accompaniment is written in treble and bass clefs. The first system shows a steady eighth-note accompaniment in both hands. The second system introduces a melodic line in the treble clef while the bass clef continues with eighth notes. The third system continues the melodic line in the treble clef, ending with a whole note chord in both hands. The vocal line is a single staff with a treble clef, containing a sequence of whole notes across the system.

Exercise 4

Exercise 4 consists of two systems of piano accompaniment. The first system is in 3/4 time, with a treble clef staff containing a melodic line of eighth notes and a bass clef staff containing a simple accompaniment of quarter notes. The second system continues the melodic line in the treble clef, ending with a whole note chord in both hands.

# Timber Man

First system of musical notation. Treble clef, 4/4 time signature. The piece begins with a forte (*f*) dynamic. The right hand starts with a quarter note G4 (finger 4), followed by quarter notes A4 (finger 1), B4 (finger 1), and C5 (finger 1). The left hand has a whole rest in the first measure, then a quarter note G3 (finger 3), followed by quarter notes A3 (finger 3), B3 (finger 3), and C4 (finger 5) in the second measure. The third measure has a whole rest in both hands. The fourth measure has a quarter note G3 (finger 3), followed by quarter notes A3 (finger 3), B3 (finger 3), and C4 (finger 3).

Second system of musical notation. Treble clef, 4/4 time signature. The right hand starts with a quarter note G4 (finger 4), followed by quarter notes A4 (finger 4), B4 (finger 4), and C5 (finger 1). The left hand has a whole rest in the first measure, then a quarter note G3 (finger 3), followed by quarter notes A3 (finger 3), B3 (finger 3), and C4 (finger 4) in the second measure. The third measure has a quarter note G3 (finger 4), followed by quarter notes A3 (finger 4), B3 (finger 4), and C4 (finger 1). The fourth measure has a quarter note G3 (finger 4), followed by quarter notes A3 (finger 4), B3 (finger 4), and C4 (finger 4). The system ends with a double bar line and the word "Fine".

Third system of musical notation. Treble clef, 4/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand starts with a quarter note G4 (finger 4), followed by quarter notes A4 (finger 4), B4 (finger 4), and C5 (finger 4). The left hand has a whole rest in the first measure, then a whole rest in the second measure. The third measure has a quarter note G3 (finger 2), followed by quarter notes A3 (finger 4), B3 (finger 4), and C4 (finger 4). The fourth measure has a quarter note G3 (finger 4), followed by quarter notes A3 (finger 4), B3 (finger 4), and C4 (finger 4).

Fourth system of musical notation. Treble clef, 4/4 time signature. The right hand starts with a quarter note G4 (finger 4), followed by quarter notes A4 (finger 1), B4 (finger 1), and C5 (finger 1). The left hand has a whole rest in the first measure, then a whole rest in the second measure. The third measure has a whole rest in both hands. The fourth measure has a quarter note G3 (finger 1), followed by quarter notes A3 (finger 1), B3 (finger 1), and C4 (finger 1). The system ends with a double bar line and the instruction "D.C. al Fine".

|                         |              |   |
|-------------------------|--------------|---|
| <b>Competency</b>       | <b>5.0</b>   | - Exhibits awareness of structure, sound production and tone quality of musical instruments   |
| <b>Competency Level</b> | <b>5.1</b>   | - Defines and describes the woodwind instruments of the orchestra<br>a) On seeing<br>a) On hearing  |
| <b>Activity</b>         | <b>5.1.1</b> | <b>Identifies the tone quality of the Piccolo, Flute, Clarinet, Oboe, Bassoon, Double Bassoon and Cor- Anglais</b>  |
| <b>Time</b>             |              | - 03 periods  |
| <b>Quality Input</b>    |              | - CD/ DVD player, Pictures of instruments (woodwind)  |
| <b>Learning Outcome</b> |              | <ul style="list-style-type: none"> <li>• Distinguishes the tonality of the woodwind instruments</li> <li>• Identifies the different categories of woodwind instruments such as reed less and with reeds</li> <li>• Describes in words the mechanism and sound production of the various woodwind instruments</li> </ul> |

### Guide to Lesson Plan

#### Step I

- Play a CD of Prokofiev's ' Peter and the wolf'

The students listen carefully and make their observations

They identify the woodwind instruments from the other instruments

The flute gives a trill depicting a bird

The Bassoon produces a deep bass tone which can make comical sounds

#### Step II

- Get the students to identify the different woodwind instruments which imitate the various characters of the story
- Explain that woodwind instruments are tuned to one common pitch the Oboe sounding note A for tuning other instruments

#### Step III

- Explain the sub divisions of the woodwind as
  - i. Reed less - Piccolo, Flute
  - ii. Single Reed - Clarinet
  - iii. Double Reed Oboe, Cor-Anglais, Bassoon and Double Bassoon
- The highest and lowest pitched instruments
- The range of notes each instrument could perform
- Other names given to instruments  
Oboe (Haut - Bois)

Cor-Anglais (English Horn)  
Bassoon (Fagotto) (Contra fagotto)

Give short descriptions of each woodwind instrument

## Annexure 1

### i. Reed less

#### **Piccolo**

Smallest and highest pitched instrument. It is a transposing instrument. Piccolo is half the size of the flute (13 inches) and plays an octave higher than the written notes

#### **Flute**

Held horizontally, about 26 inches long the sound is produced by blowing across a hole.

### ii. Single Reed

#### **Clarinet**

The only orchestral instrument using a single reed. Sounds a Major 2<sup>nd</sup> lower than the written notes. Has a warm mellow tone Clarinet in B flat is the most commonly used.

### iii. Double Reed

#### **Oboe**

Is made of wood a non transposing instrument. It has the privilege of sounding the tuning note A to tune the other orchestral instruments of the orchestra

#### **Cor- Anglais**

This is a transposing instrument, sounds a 5<sup>th</sup> lower than the written notes

#### **Bassoon**

This instrument is low in pitch. It is sometimes referred to as the clown of the orchestra because of its low comical sounding notes. It is 8 feet long bent in two for convenience. Player uses a neck sling.

#### **Double Bassoon**

The largest and the lowest sounding instruments. It is a transposing instrument sound an octave lower than the written notes. 16 feet long bent four times for easy handling. Uses a neck sling.

## Instructions for Assessment and Evaluation



- Categorizes the woodwind instruments.
- Name the instruments that belong to the woodwind group
- Name the instruments separately under the reed less, single reed, double reed categories
- Name the transposing and non transposing instruments
- Which instrument sounds the tuning note to the orchestra
- Which instrument is known as the “Clown of the Orchestra”
- Which instrument imitates the call of a bird

|                         |  |
|-------------------------|--|
| <b>Competency</b>       | <b>5.0</b> - Exhibits awareness of structure, sound production and tone quality of musical instruments                       |
| <b>Competency Level</b> | <b>5.2</b> - Awareness on the historical development of the instrument   |
| <b>Activity</b>         | <b>5.2.1</b> - <span style="border: 2px solid black; padding: 2px;">Observe the action and the mechanism of the piano</span> |
| <b>Time</b>             | - 03 periods   |
| <b>Quality Input</b>    | - Upright piano  |
| <b>Learning Outcome</b> | - Defines and describes the structure of the piano<br>- Understands the working of the pedals                                |

### Guide to Lesson Plan

#### Step I

- Get the students close to the piano
- Explain about the wooden structure of the piano
- Open the piano so that the students are able to see the action
- Allow them to observe it very carefully while being played
- Press the keys one by one and let them watch how they work
- Allow the students to explore how sound is produced on a piano
- Allow them to watch how the pedals work and the difference of tone quality which is obtained with the use of the 2 main pedals

Conduct a discussion taking the following points into account

- The piano comprises a keyboard, action, hammers, dampers, strings & pedals.
- The keyboard consists of a compass of  $7\frac{1}{4}$  octaves or 88 keys
- When a key is pressed the hammer immediately moves forward and strikes the strings and at the same time a felt pad which covers the string moves away allowing the string to vibrate freely and rebounds quickly when the key is released
-

## Step II

- Take the students back to the piano and demonstrate how the sound is produced.
- Demonstrate the function of the pedals.
- Once again explain the mechanism of the piano.

## Step III

-

### **Conclude the lesson discussing the following points**

- The person who invented the piano / his nationality
- The year / century and the period in which it was invented
- The purpose of inventing it
- How and why the pedals are used

### **Instructions for Assessment and Evaluation**

1. Give a brief descriptive note on the piano and its mechanism
2. Who invented the piano ?.
3. What was his nationality ?.
4. In which year was it invented ?.
5. What are the instruments that were used before the piano was invented ?.
6. Why is it called “ pianoforte “ ?.
7. Write a short account on the “ action “ of the piano

## THE PEDALS OF THE PIANO

The modern Upright piano is equipped with three pedals. The pedal on the right is called the DAMPER PEDAL because when pressed down it raises up all dampers off the strings, thereby permitting all strings which have been struck to continue vibrating. In other words, prolonging the TONE of strings affected.

The pedal on the left is known as the SOFT PEDAL. It gives a softer and lighter tone. ( Although it functions differently on Uprights than on Grand . ) It is usually indicated in music by the words “ una corda “.

The middle pedal is called the SOSTENUTO PEDAL. It sustains only such keys as are held down at the moment the pedal is applied. In many upright pianos the MIDDLE Pedals is constructed so that it may be used as a PRACTICE PEDAL. When used, a strip of felt is lowered between the hammers and the strings, thus deadening the sound and also the quality of tone.

### Three Pedals



Una corda or Soft pedal

Sostenuto Pedal

Damper Pedal

Left Pedal

Middle Pedal

Right Pedal

**Competency**            **6.0** - Applies theoretical and practical knowledge of the rudiments of music

**Competency Level**   **6.1** - Identifies writes and performs using notes up to three Leger lines above and below the stave

**Activity**                **6.1.1** - **Notes up to three Leger lines above and below the staves of**  
**6.1.2**   **Treble and Bass clef**

**Time**                    - 02 periods

**Quality Input**        - Charts, piano, cards of different notes ( annexure )

**Learning Outcomes**

- Defines and describes Leger lines
- Identifies the notes written on Leger lines.
- Writes notes using 3 Leger lines above and below the staves.
- Plays short melodies having notes with Leger lines.

**Guide to Lesson Plan**  
**Step I**

- 
- Group the class according to the number of students
- The teacher distributes a few sets of cards prepared before hand ( annexure )
- Gives the necessary instructions

**Step II**

- Let the students study what is in the cards.
- Each group arranges these cards in the right order and names them.

**Step III**

- Teacher explains what Leger lines are and why they are used.

**Step IV**

- Students copy a note on “ Leger lines” and become familiar with the position of these notes on a keyboard instrument .
- Students respond to questions asked by the teacher on the position of notes.

**Step V**

- Get the students to transpose a melody one octave higher or lower in to different clefs.

### Instructions for Assessment and Evaluation

1. The note on the 2<sup>nd</sup> Leger line below the staff of the treble clef is

.....

2. The note on the 3<sup>rd</sup> Leger line above the staff of the bass clef is

.....

3. N



.....

4. Write the following notes



|                      |                                      |                               |                              |                                 |
|----------------------|--------------------------------------|-------------------------------|------------------------------|---------------------------------|
| B below<br>the staff | C double<br>sharp below<br>the staff | D sharp<br>above the<br>staff | E flat<br>above the<br>staff | G Natural<br>below the<br>staff |
|----------------------|--------------------------------------|-------------------------------|------------------------------|---------------------------------|

# Annexure 1

**Group 1**

**Group 2**

**Group 3**

**Group 4**

Notes below the staff

Notes above the staff

Notes below the staff: A, B, C, D, E, MC, D, E, F, G

Notes above the staff: F, G, A, B, MC, A, B, C, D, E

|                         |  |
|-------------------------|--|
| <b>Competency</b>       | <b>6.0</b> - Applies theoretical and practical knowledge of the rudiments of music   |
| <b>Competency level</b> | <b>6.2</b> - Defines and describes all simple time signatures  |
| <b>Activity</b>         | <b>6.2.1</b> - <b>All simple time signatures</b>   |
| <b>Time</b>             | - 02 periods   |
| <b>Quality Input</b>    | - Piano, black board, white board, manuscript paper, cards with different rhythm patterns  |
| <b>Learning Outcome</b> | <ul style="list-style-type: none"> <li>• Writes, reads and responds to music in the specified time signatures</li> <li>• Writes rhythmic patterns</li> <li>• Completes the given bars of music with correct grouping of notes and rests</li> </ul> |

**Guide to Lesson plan**

**Step I**

- Group the class according to the number of students
- Distributes the cards with different rhythm patterns among the students [ Annexure 1 ]
- Gives instructions as to choosing the correct rhythm pattern which is relevant to what is being played by the teacher
- Students choose the relevant cards and clap the rhythm accordingly.

**Annexure 1**

The image displays four musical staves, each representing a different rhythmic pattern. The first staff is in 2/4 time and contains four measures: a quarter note followed by two eighth notes, a dotted quarter note followed by an eighth note, a quarter note followed by two eighth notes, and a half note. The second staff is also in 2/4 time and contains four measures: a quarter note followed by two eighth notes, a quarter note followed by two eighth notes, a dotted quarter note followed by an eighth note, and a half note. The third staff is in 3/4 time and contains four measures: a quarter note followed by two eighth notes, a dotted quarter note followed by an eighth note, a quarter note followed by two eighth notes, and a half note. The fourth staff is in 3/4 time and contains four measures: a quarter note followed by two eighth notes, a quarter note followed by two eighth notes, a quarter note followed by two eighth notes, and a half note.



## Step II

- Play some songs that students are familiar with  
Eg : This old man  
Rantikiri sina
- Instruct the students to listen to them and identify the rhythm.
- Beat time .
- Conduct a short discussion with the following points.
  - a) Rhythm can be duple, triple, or quadruple.
  - b) The two figures of the time signature give the number of beats and the kind of the beat in a bar of music
- Give a short note on simple time signature to the students
- Work out theoretical exercises on rhythms in their manuscript books

## Instructions for Assessment and Evaluation

1. Write out different rhythm patterns according to the given time signature
2. Play short melodies of different rhythms
3. Beat time
4. React to music played
5. Fixing time signatures to the given rhythm patterns
6. Grouping of notes according to the given time signature



|                         |  |
|-------------------------|--|
| <b>Competency</b>       | <b>6.0</b> - Applies theoretical and practical knowledge of the rudiments of music                         |
| <b>Competency Level</b> | <b>6.2</b> - Defines and describes all Simple Time Signatures and Compound Duple time including the Duplet |
| <b>Activity</b>         | <b>6.2.2</b> - <b>All Simple Time Signatures, Compound Duple Time and the Duplet</b>                       |
| <b>Time</b>             | - 03 Periods   |
| <b>Quality Input</b>    | - Black / white board, Manuscript paper, flash cards with different rhythm patterns                        |

### **Learning Outcome**

- Describes Simple and Compound Time
- Understands the difference between dotted and un dotted beats
- Understands the grouping of notes and rests in Simple and Compound Time
- Reads and writes rhythmic patterns in Simple and Compound time
- Responds by clapping and beating time to rhythms in Simple and Compound time

### **Guide to Lesson Plan**

#### **Step 1**

- Students are given the music of 'Oh Dear What can the matter be'
- They sing and clap the melody
- The class is divided into 2 groups
- One group will clap the melody while the others clap the beat and vice versa
- All clap the beats while the melody is played on the Piano
- Students realize that each beat is divided into 3 Quavers or pulses

## Step 2

- The teacher distributes the music of ‘ Over the River and through the Woods’
- They note the Time Signature and check each bar, for the number of pulses
- The teacher explains that the time Signature is not according to the number of beats as in Simple Time but according to the number of pulses
- The Bass line in the music clearly shows the two dotted crotchet beats
- The students study each bar and note the different groupings of the two dotted crotchet beats
- They copy the different grouping into their note books
- They make their own rhythms using the different groupings
- Each student claps the rhythm they have created to the whole class
- They exchange and clap the other rhythms
- They beat time, while the teacher plays the rhythms they created

## Step 3

- Students copy a brief note on Compound Duple time.



- Students are given exercises to fill bars with rests with an explanation of the rules
- Students are given written exercises 1 Adding bar lines, 2 adding time signs, etc.

#### Step 4

- The teacher introduces the Duplet and explains that a Duplet is a group of 2 notes played in the time of three of the same kind, which occurs in Compound time only



#### Instructions for Assessment and Evaluation

- Describes Compound and Simple time
- Groups Note and rests in Simple and Compound Time
- Adds time signatures and bar lines to given rhythms
- Describes a Duplet
- Claps and beats time

**Competency** 6.0 - Applies theoretical and practical knowledge of the rudiments of music

**Competency level** 6.3 - Applies theoretical and practical knowledge of the rudiments of music

**Activity** 6.3.1- **Appoggiatura, upper and lower mordents, repeat marks**

**Time** - 04 periods

**Quality Input** Cards with different ornaments appoggiatura, upper mordent, lower mordent

- Learning Outcome**
- Observes the different signs on the cards displayed
  - Follows the music with signs of ornaments when it is played
  - Takes note of the changes heard
  - Notes down the number of additional notes heard /played

**Guide to Lesson Plan** :-

Conduct a short discussion taking the following points into account

**Step I**

- What is an ornament ?.
- Why are they used in music ?.
- The effect observed with and with out the use of ornaments
- The types of ornaments
- The symbols used to indicate different ornaments

**Step II**

- Divide the class into three groups  
Distribute among the three groups music which contains the appoggiatura mordent and lower mordent
- Teacher demonstrates the music on the piano
- Each group identifies the ornaments played
- Conduct a short discussion based on the above ornaments
  
- Each group presents what they had identified

- Conducts discussion taking in to consideration the following points
- Students discuss individually or in groups, their findings.

**Step III**

- Each group presents what they had identified. Conduct a discussion taking in to consideration the following points.

**Step III**

- If the Appoggiatura or the leaning note is attached to a note divisible by two, it takes half the value of the principal note  
If attached to a note divisible by three, it takes the value of two thirds of the principal note
- The upper mordent consists of the principal note, note above, and the principal note. vice - versa of the mordent
- The lower mordent consists of the principal note, note below, and the principal note


**Instructions for Assessment and Evaluation**

1. Write the ornament in full, as they should be played



c).....

This is also known as the leaning note

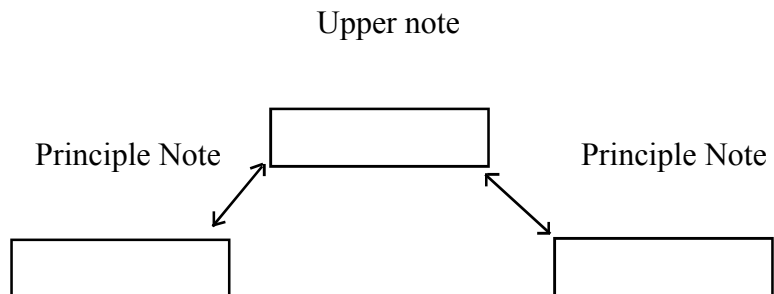


Attached to a note divisible by 2 it takes half the value of the principal note



### The Upper Mordent

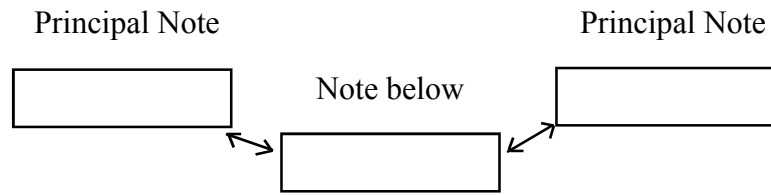
The upper mordent is written as it consists of three notes



### The Lower Mordent



The lower mordent is written as. It consists of three notes and the stock working is as same as the upper mordent, but plays the note below instead of the note above



**Repeat Signs**

1. Repetition of a bar or part of a bar is indicated by the following signs / , % , //,



- Teacher plays the H. minor scale. Students get familiar with the sound of the scale and observe how it differs from the sound of the major scale

### Conclusion

- Every major key has a relative minor, the key signature is common to both scales
- In the harmonic minor scale the 7<sup>th</sup> note is raised, both in the ascending and descending order.
- Every major key has a tonic minor which begins on the same tonic as the major but with a different key signature.

### Instructions for Assessment and Evaluation

(1) Write the following scales as required

Eg :- (i) B harmonic minor ascending with key signature in minims.

1

(ii) Identify the scale you hear as major or H. minor.

| Major | Harmonic minor |
|-------|----------------|
|       |                |
|       |                |
|       |                |
|       |                |

|                         |   |
|-------------------------|---|
| <b>Competency</b>       | <b>6.0</b> - Applies theoretical and practical knowledge of the rudiments of music  |
| <b>Competency Level</b> | <b>6.5</b> - Identifies and writes Concordant and Discordant Intervals  |
| <b>Activity</b>         | <b>6.5.1</b> - <b>Concordant and Discordant Intervals</b>   |
| <b>Time</b>             | - 03 Periods  |
| <b>Quality Input</b>    | - Black / White board, manuscript paper   |
| <b>Learning Outcome</b> | <ul style="list-style-type: none"> <li>• Describes Concordant and Discordant intervals</li> <li>• Identifies on seeing and hearing Concordant and Discordant intervals</li> <li>• Writes Concordant and Discordant intervals</li> </ul> |

### Guide to Lesson Plan

#### Step 1

- Students with the teacher revise the intervals learnt in the previous Grade
- The Perfect Intervals are played melodically and harmonically on the Piano
- Students listen to the Intervals and sings the two notes
- Students are asked to hum the two notes when the Interval is played Harmonically
- Students are asked to find examples of known melodies that begin with Perfect Intervals
- Eg. The 1<sup>st</sup> two notes of ‘Ash Grove’ - Perfect 4<sup>th</sup>  
1<sup>st</sup> Bar of ‘TwinkleTwinkle Little Star ‘ - Perfect 5<sup>th</sup>  
8<sup>th</sup> and 9<sup>th</sup> Bars of Brahms ‘Lullaby’ - Perfect 8<sup>th</sup>

#### Step 2

- Teacher explains that Perfect Intervals are called Perfect Concords. The Concords leave a finished satisfied effect on the ear. They are independent.
- Concords may be Perfect or Imperfect
- All Perfect 4<sup>th</sup> s, 5<sup>th</sup> s, 8<sup>th</sup> s and the Unison are Perfect Concords
- All Major and Minor 3<sup>rd</sup> s and 6<sup>th</sup> s are Imperfect Concords

**Step 3**

- Students listen and sing the Major and Minor 2<sup>nd</sup> s and s 7<sup>th</sup> s
- Students hum the two notes when they are played Harmonically
- The teacher explains that all Major and Minor 2<sup>nd</sup>s and 7<sup>th</sup> s are discords. The Discords leave an unfinished, unsatisfactory effect on the ear they are dependant

**Step 4**

- Students write and name Intervals given as an exercise
- They categorize the Intervals as Concordant or Discordant

**Instructions for Assessment and Evaluation**

- Describes Concordant and Discordant Intervals
- Gives examples
- Recognizes the Intervals on hearing

**Competency**            6.0 - Applies theoretical and practical knowledge of the rudiments of music

**Competency level**    6.6 - Identifies, writes and plays the primary triads in major and minor keys specified, in root – position and inversions

**Activity**                6.6.1 - **Primary triads of major and minor keys up to 5 sharps and 5 flats in root position and inversions**

**Time**                    - 05 periods

**Quality Input**            White board / marker pen

Black board / chalk, key board

**Learning Outcome**

- Plays and writes primary triads in major and minor keys ( up to 5 sharps and 5 flats)
- Accompanies simple melodies using triads

### Guide to Lesson Plan

#### Step I

- Students revise their knowledge on major triads in root position learnt in Grade 08

E.g. :            (i) What is a triad ?

(ii) What are the three notes that form a triad ?

(iii) What are the notes a major triad consists of?

(iv) What are the notes a minor triad consists of ?

- The students revise their knowledge on root position triads

(i) root at the bottom

(ii) 3<sup>rd</sup> at middle

(iii) and 5<sup>th</sup> at the top

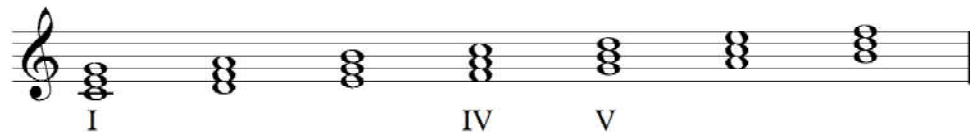


#### Step II

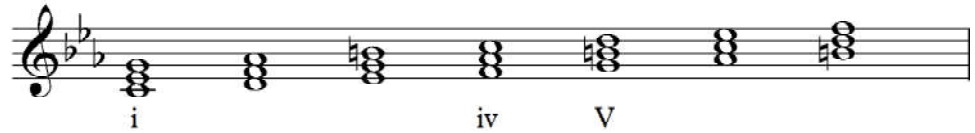
- Students are introduced to primary triads.

i, iv and v triads in either major or minor keys are called primary triads

C Major



C minor



Step III

- Students are introduced to 1<sup>st</sup> inversion and 2<sup>nd</sup> inversion triads.

The 3<sup>rd</sup> at the bottom  
the root moves up  
5<sup>th</sup> in the middle

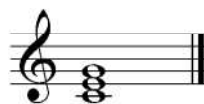


root -  $\begin{matrix} 5 \\ 3 \end{matrix}$   
this contains  
3<sup>rd</sup> and 5<sup>th</sup>



1<sup>st</sup> inversion  $\begin{matrix} 6 \text{ or } 6 \\ 3 \end{matrix}$   
this contains  
3<sup>rd</sup> and a 6<sup>th</sup>

The 5<sup>th</sup> at –the bottom.



Root position



2<sup>nd</sup> inversion  $\begin{matrix} 6 \\ 4 \end{matrix}$   
this contains  
a 4<sup>th</sup> and a 6<sup>th</sup>  
from the bass

Step IV

- Teacher gets students to work out exercises writing primary triads in 1<sup>st</sup> inversion and 2<sup>nd</sup> inversion in major and minor keys
- Students play chords in the bass using the left hand on their key boards / or dummy keyboards, while the teacher plays a simple nursery rhyme / simple song on the key board or recorder


## Instructions for Assessment and Evaluation

- Identify and describe primary triads
- Write 1<sup>st</sup> inversion and 2<sup>nd</sup> inversion triads in major and minor keys
- Identify the triad as major or minor on hearing and seeing it on a score
- Students play simple melodies using triads


### Probable Questions

1. Write these triads with key signatures

|                      |                       |                          |                       |
|----------------------|-----------------------|--------------------------|-----------------------|
| <b>C major</b>       | <b>G minor</b>        | <b>F major</b>           | <b>B minor</b>        |
| <b>Tonic triad</b>   | <b>Dominant triad</b> | <b>Subdominant triad</b> | <b>Dominant triad</b> |
| <b>Root position</b> | <b>2nd inversion</b>  | <b>1st inversion</b>     | <b>2nd inversion</b>  |



2. Describe these triads



Key .....

Scale degree .....

position .....



**Competency**            **6.0** - Applies theoretical and practical knowledge of the rudiments of music

**Competency Level**   **6.7** - Describes Rondo Form

**Activity**                **6.7.1.** - **Simple Rondo Form**

**Time**                    - 02 periods

**Quality Input**        - Key board instrument / Taped music  
music score of a rondo

**Learning Outcome**

- Defines and describes Rondo form
- Identifies the form on hearing
- Identifies the form on seeing the music of a Rondo

**Guide to Lesson Plan**

**Step 1**

- Teacher plays a basic melody followed by the full piece in Rondo form
- Students identify the differences in the sections
- The students realize that the theme is repeated many times
- The students identify the episodes in between the appearance of the theme

**Step II**

- Conduct a discussion based on the following points  
Another name for Rondo form ?  
The difference in the Episodes ?
- The number of times the theme or main melodies appear

**Step III**

- Get students to record the observations of the music heard in their exercise book and write a note on Rondo form ( Annexure )

**Evaluation and Assessment :-**

- 1) Short written test on Rondo form.
- 2) Describe Rondo form.
- 3) How many times does the theme appear in the music heard
- 4) Write 2 examples for Rondo form
- 5) Write 2 Rondo patterns

## Annexure

### Rondo form

Many classical movements are in Rondo form. A Rondo has a tuneful main theme (A) which returns several times in alternation with other themes. Another name for the Rondo is Episodically form

The common Rondo patterns are ABACA and ABACABA

The main theme is usually lively, pleasing and simple to remember and the listener can easily recognize its return.

The Rondo is found as an independent piece or as a movement of a sonata, string quartet or symphony.

- A1 - Principal theme in tonic
- B - Episode 1 usually in a key on the sharp side of the tonic
- A2 - Principal theme in tonic
- C - Episode 2 – frequently in a key on the flat side
- A1 - Principal theme  
Complete in tonic with coda

Episodes in Rondo form almost always use in strong contrast to the principal theme.

Examples :- Fur Elise  
Beethoven's sonata in G op 14 no 2  
Rondo in C op 51 No 1  
Humoresque .

|                          |  |
|--------------------------|--|
| <b>Competency</b>        | <b>6.0</b> - Applies theoretical and practical knowledge of the rudiments of music   |
| <b>Competency Level</b>  | <b>6.8</b> - Describes and identifies terms and signs on seeing and hearing  |
| <b>Activity</b>          | <b>6.8.1.</b> - <b>Performs music expressively; dynamics tempo, articulation and mood</b>  |
| <b>Time</b>              | - 02 periods   |
| <b>Quality Input</b>     | - Piano, extract of music  |
| <b>Learning outcome</b>  | <ul style="list-style-type: none"> <li>• Describes the terms</li> <li>• Identifies Terms on seeing and hearing</li> <li>• Uses terms appropriately when performing</li> </ul>  |
| <b>Guide Lesson Plan</b> |  |
| <b>Step I</b>            | <ul style="list-style-type: none"> <li>• Students are given extracts of music (annexure 1)<br/>Attention is drawn to the Italian terms and signs<br/>Teacher plays the music, students follow the score</li> </ul>   |
| <b>Step II</b>           | <ul style="list-style-type: none"> <li>• Students copy the following Italian terms with their English meanings</li> </ul>  |
| <b>Step III</b>          | <ul style="list-style-type: none"> <li>• Students answer the questionnaire<br/>What was the speed of the music( fast/slow)?<br/>Which bar was the loudest?<br/>Was the music loud/soft at the beginning?<br/>In which bar or bars did the music get gradually louder?<br/>Was the music played ( smoothly / detached)?<br/>If there was a change in speed, how did it change (suddenly or gradually)?<br/>How were the notes played (normally/ accented)?</li> </ul> |

- Step III**
- Students copy the following Italian terms with their English meanings

| Italian Term | English Meaning          |
|--------------|--------------------------|
| Lento        | slow                     |
| Largo        | broad, slow grand        |
| Cantabile    | in a singing style       |
| Pizzicato    | plucked                  |
| Arco         | with the bow             |
| Rallentando  | getting gradually slower |
| Accelerando  | getting gradually faster |
| Ritadando    | retarding the speed      |

- Step III**
- Students are given or they select their own music extracts and add dynamics, speed and other marks appropriately.

- Step IV**
- Students perform their own phrases or the teacher plays each of the students works.
  - Students are asked to comment (good/bad) (appropriate/ not appropriate)

### **Instructions for Assessment and Evaluation**

- Describe the dynamic marks
- Give the English meaning of the Italian terms
- Listen and identify the terms used
- Add appropriate dynamic marks to given extracts of music
- Identify and name terms and signs in a musical score

|                         |  |
|-------------------------|--|
| <b>Competency</b>       | <b>7.0</b> - Identifies and interprets what is heard; creates and responds to music  |
| <b>Competency Level</b> | <b>7.1</b> - Describes and responds to music listening   |
| <b>Activity</b>         | <b>7.1.1</b> - <b>Clapping, tapping and singing</b>  |
| <b>Time</b>             | - 02 periods   |
| <b>Quality Input</b>    | - Piano, percussion, instruments   |
| <b>Learning Outcome</b> | - <ul style="list-style-type: none"> <li>• Develops musical memory</li> <li>• Listens and claps a rhythm correctly</li> <li>• Listens to and sings a melody heard accurately</li> <li>• Develops vocal techniques to sing what is heard</li> <li>• Develops the art of listening and reproduces, responds appropriately</li> </ul> |

### Guide to Lesson Plan

#### Step I

- Teacher discusses with the students that they are doing a practical lesson and that short melodies will be played and that the students are expected to clap the rhythm and sing to them
- A short melody of few bars will be played on the piano by the teacher twice
- When the same melody is played again the students sing it



#### Step II

- The students clap the rhythm
- They play the melody and sing the melody

#### Step III

- The students should pay attention to the following:
  - The rhythm of the melody
  - Carefully listen to the melody and identify the accents
  - Note the pattern of notes whether. It goes up or down in steps or leaps
  - Note the pitch of notes and try to pitch accurately
  - Keep to the same tempo when singing

#### Step IV

- Repeat the above exercise on aural training with other exercises. Example are given before.



#### Instructions for Assessment and Evaluation

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

**Competency** 7.0 - Identifies and interprets what is heard; creates and responds to music

**Competency Level** 7.1 - Describes and responds to music by listening

**Activity** 7.1.2 - **Beating time to a melody played in simple and compound time**

**Time** - 02 periods

**Quality Input**

- Piano
- Short melodies in simple duple, simple triple and compound duple time
- Pictures of conducting and orchestral performance
- A power point presentation of the above

**Learning Outcome**

- Listens to the accents in music and decides in the time in which the music is written
- Beats time according to the correct rhythm
- Develops musical memory

Responds to music

Develops correct posture when beating time

### **Guide to Lesson Plan**

**Step I**

- It possible a power point presentation of a conductor could be shown

The ways of beating time is illustrated on a chart

**Step II**

- Students try the various movements of conducting as given in the chart
- Teacher plays little melodies and the students beat time accordingly as two and three beats

**Step III**

- Teacher explains that when listening to music, one should concentrate on the accents
- Students watch a video of an orchestra and note the silent communication between the members of the orchestra and the conductor
- The teacher explains the pattern of the conductors hands

#### **Step IV**

- More advanced melodies are played by the teacher to elaborate how one should analyse the rhythmic structure of music
- Teacher explains 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 strong beat
- Identifying the correct time signature
- Ability to continue beating time even after the music has stopped
- Having a good posture when beating time



**Competency** 7.0 - Identifies and interprets what is heard; creates and responds to music

**Competency Level** 7.1 - **Clap the rhythm reading from a score**

**Activity** 7.1.3 - Read and clap

**Time** - 02 periods

**Quality Input** - Cards containing different rhythm patterns  
Percussion instruments if available

**Learning Outcome**

- Claps the rhythm shown in the cards
- Identifies the various signatures and read the given rhythm
- Maintains correct tempo while performing

**Guide to Lesson Plan**  
**Step I**

- Display different rhythm patterns written on a monotone on the board
- Let the students read and clap the rhythm accordingly
- Help them to identify the different rhythm patterns according to the respective time signatures

**Step II**

- Explain that some rhythmic patterns begin on a strong beat and some on a weak beat
- Students should be able to define and describe each rhythmic pattern

**Step III**

- Let the students read and play the rhythmic pattern on a percussion instrument if available
- Write various rhythmic patterns on cards and let the student play.
- Sight read the notation of a common song and clap the rhythm. Explain as given below

(1)



(2)



### Instructions for Assessment and Evaluation

- Interpreting the rhythms given on charts correctly
- Recording the rhythm as simple duple, triple, quadruple or compound duple time
- Recognizing the rhythm of common songs and clap the rhythm
- Understanding the time values, clapping with sight accent or the first beat
- Read and perform any rhythmic pattern with confidence

**Competency** 7.0 - Identifies and interprets what is heard; creates and responds to music

**Competency Level** 7.2 - Notates a melody on hearing and composes

**Activity** 7.2.1 - **Writing rhythmic patterns of known and unknown melodies**

**Time** - 02 periods

**Quality Input** - Words and music of known and unknown songs

**Learning Outcome** - Identifies and describes the melodies  
Writes rhythmic patterns of known melodies  
Writes rhythmic patterns of unknown melodies

**Guide to Lesson plan**  
**Step I**

- When students enter the class room, the ..... rhymes “Baa baa black sheep” and “I am a little Teapot “ played by the teacher on the piano
- Words of the two nursery rhymes should be written on the board
- Students are instructed by the teacher as to clap to the beat of the two songs

**Step II**

- Students read the words several times and make the accent above the syllable of the words  
> > >
- Baa Baa black sheep, have you any wool
- Students recite the words while clapping to the beat the accent is clapped loudly while the other softly
- State the time signature as  $\frac{2}{4}$  and let the students mark the bar lines.
- Teacher illustrates on the board how the notes are written according to the time signature

**Step III**

- Baa Baa black sheep, Have you any wool
- Students check that the rhythm they are familiar with is the same as what they have written

**Step IV**

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

**Competency** 7.0 - Identifies and interprets what is heard; creates and responds to music

**Competency Level** 7.2 - Notates a melody on hearing and composes a melody

**Activity** 7.2.2 - **Composing a melody of four bars**

**Time** - 03 periods

**Quality Input** - White board, Marking pen

**Learning Outcome**

- Composing a 4 bar melody
- Learning to use primary triads
- To write the Roman numerals of the primary triads used to compose the melody
- Identifies what passing notes and auxiliary notes are

### Guide to Lesson plan

#### Step I

- Display a couple of 4 bars melodies on the board
- Let the Students observe what melodies are

#### Step II

- Written according to different time signatures
- A rhythm pattern as to which the melody is written explain that when composing melodies it is good to start and end the melody on the tonic as it helps to establish the key
- Students are instructed to write the melody within the span of an octave from the lowest to the highest note

#### Step III

- Let the students understand that a good melody should move in a mixture at steps going up or down the scale
- Often leaps of thirds suggesting broken chords and repeated notes could be used
- a simple melody of 4 bars is demonstrated on board by the teacher



### **Instructions for Assessment and Evaluation**

- Writing 4 bar melodies correctly
- Beginning and ending in tonic
- Writing melodies according to the time signature

|                         |   |              |   |
|-------------------------|---|--------------|---|
| <b>Competency</b>       | – | <b>8.0</b>   | Presents satisfactory performances using Vocal techniques |
| <b>Competency Level</b> | – | <b>8.1</b>   | Sight sings from a score using correct techniques         |
| <b>Activity</b>         | – | <b>8.1.1</b> | <b>‘Let us learn Sol-fa system’ - sight singing</b>       |
| <b>Time</b>             | – |              | 02 periods  |
| <b>Quality Input</b>    | – |              | Piano , Printed notation                                  |
| <b>Learning Outcome</b> | – |              |   |

- Sight sing notes
- Follow the notes in a score
- Sight sing notes from Sol-fa names

**Guide to Lesson Plan**

- Revise the previous lessons on sight singing
- Instruct them how to learn the Sol-fa system as follows
  - a. Sing C major scale using Solfah names



- b. Show them the hand motions that go along with Solfah system



- c. Sing the melodies using the first 3 notes of a Major scale



d. Sing the melodies using the first five notes of a Major scale

Doh Ray Me soh Soh Me      Soh Fah Me Doh Doh Soh

50  
Doh Ray Me Soh Me Doh      Doh Ray Me      Soh Me Doh

e. Instruct how to jump across intervals

f. Practice more exercises using Solfa names as follows:

### Instructions for Assessment and Evaluation

- Sing in correct pitch
- Sight sing the notes with Sol-fa names
- Correct rhythm
- Quality of tone



**Competency – 8.0** Ability to present satisfactory performances using Vocal techniques

**Competency Level – 8.1** Sings scales

**Activity - 8.1.2** **Vocal exercises & Singing scales**  
**C , D,B Flat ( Girls ) A , B , B flat & C ( Boys)**

**Time –** 02 periods

**Quality Input** – Piano , Printed notation ,

**Learning Outcome –**

- Develops tone quality
- Sings with expression and technical accuracy
- Develops breath control
- Pitches notes correctly and sings in tune

### **Guide to Lesson Plan**

- Step 1**
- Instruct students to stand in a circle
  - Revise the previous lessons on Vocal exercises
  - Explain the importance of warming up exercises

- Step 11**
- Give instructions on how to practice the warming up exercises –

Warming up exercises ( Practice 04 steps in order )

1. Stand up , shoulders back , and hands on your stomach. Let your stomach muscles relax.
  2. Breathe in through your nose and fill up your abdomen first, ( should feel and see it expand) then your ribs , and all the way up to your chin
  3. Hold this breath and count to 10
  4. Now exhale slowly.
- Instruct students to start Vocal exercises after warming up exercises-

**Step 111**

- Next, teacher plays the following scales in the keys of C , D, B flat , E flat ( Girls ) , A, B flat & C ( Boys )

- Ask the students to sing these scales along with the Piano

- Ask the students to follow the music and sing the scales below.

1. In other keys mentioned above

**Instructions for Assessment and Evaluation**

- Singing in correct pitch
- Quality of tone
- Correct breath control
- Accuracy of practice

**Annexure I –**

Warming up exercises ( Practice 04 steps in order )

1.



2.



3.

Exercise 3 consists of two staves of music. The first staff is in E-flat major, starting with a whole note E-flat, followed by quarter notes F, G, A, B-flat, and ending with a whole note E-flat. The second staff is in E-flat minor, starting with a whole note E-flat, followed by quarter notes F, G, A, B-flat, and ending with a whole note E-flat. Both staves include repeat signs and first/second endings. Below the first staff, the lyrics are: "1. Let us si - - ng. 2. To the e - - nd." Below the second staff, the lyrics are: "1. Let us si - - ng. 2. To the e - - nd."

**Competency** 8.0 - Ability to present satisfactory performing using Vocal technique

**Competency Level** 8.1 - Singing popular songs

**Activity** 8.1.3- **Let us enjoy ourselves singing pop songs**

**Time -** 02 periods

**Quality in put** - Piano , Printed notation , Recorded music

**Learning Out come**

- Sings pop songs with correct technique
- Describe what popular songs are
- Enjoy singing Pop songs
- Recognizes the singer the songs while listening

### **Guide to Lesson Plan**

**Step 1**

- Students listen to the following music/songs
  - Yesterday
  - Top of the world
  - Country Roads
  - I Have a Dream
  - You Raise Me Up

**Step 11**

- Conduct a discussion as follows
  - The most international popular groups in the world
    - Why it is Poppular
    - Origin of Popular music
  - Most popular pop groups / singers and their songs
  - The instruments used in Popular groups

### **Step 111**

- Distribute the music score of a popular ex .Yesterday , I Have a Dream
- Discuss with them the elements in the music notation such as structure , key changes , transposition , Repetitions
- All sing the songs to the Piano accompaniment

- Instruct students to collect music and lyrics of world popular songs
- Students enjoy a session of singing pop songs of other countries
- Instruct students to make a profile with a collection of pop songs of Sri Lanka and other countries

### **Instructions for Assessment and Evaluation**

- Identifying Pop songs while listening
- Sing accurately with expression
- Describe Popular music
- Enjoy Popular music

**Examples of songs** – Country roads , Pack up your troubles , Tipperary , I have a dream ,  
 You raise me up , Yesterday , Heal the world , Top of the world , What a  
 wonderful world , When Im 64, Raindrops & Daffodils ,  
 Rodolf the red nosed rainer , Let it be ,