

OECS  
EDUCATION DEVELOPMENT PROJECT



# CREATIVE ARTS MUSIC

A TEACHERS' GUIDE  
For  
SECONDARY SCHOOLS (FORMS 1-3/GRADES 7-9)



Funded by the Government of  
St. Vincent & the Grenadines and  
World Bank

# **CREATIVE ARTS: MUSIC**

## **Teachers' Guide for Secondary Schools Grades 7 – 9 (Forms 1-3)**



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# **Table of Contents**

|  |    |
|--|----|
| Acknowledgements   | i  |
| Message from Chief Education Officer                               | ii |
| Foreword   | iv |
| The Power of Music Education                                       | 1  |
| • Standard Guidelines for music teaching/learning                  | 2  |
| • Contextual and Functional use of the different elements of music | 4  |
| • Classification of instruments                                    | 6  |
| • The Teacher as Guide   | 14 |
| • Understanding the Creative Arts Curriculum                       | 14 |
| • Teachers' Guide for the teaching of Music                        | 15 |

## **Grade 7 /Form 1**

|   |    |
|---|----|
| Strand 1: Creating, interpreting and presenting | 16 |
| Strand 2: Participating and collaborating       | 17 |
| Stand 3: Expressing and communicating           | 18 |

## **Grade 8 /Form 2**

|   |    |
|---|----|
| Strand 1: Creating, interpreting and presenting | 20 |
| Strand 2: Participating and collaborating       | 21 |
| Stand 3: Expressing and communicating           | 22 |

## **Grade 9 /Form 3**

|   |    |
|---|----|
| Strand 1: Creating, interpreting and presenting | 24 |
| Strand 2: Participating and collaborating       | 25 |
| Stand 3: Expressing and communicating           |    |

## **Sample Lesson Plans**

|                  |    |
|------------------|----|
| Grade 7 – Form 1 | 29 |
| Grade 8 – Form 2 | 33 |
| Grade 9 – Form 3 | 37 |
| Appendix         | 40 |
| Glossary         | 41 |

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## **Message from the Chief Education Officer**

Globalization and the knowledge economy pose numerous challenges to small island developing states. St. Vincent and the Grenadines is no exception. With the transformation of entire economies and cultures, schools are expected to keep pace, and educators have to rethink and reform the education system to grapple with these challenges by increasing access and providing opportunities for the student population to acquire skills and gain knowledge for living and production.

The curriculum is a powerful instrument through which education reform is pursued. The curriculum has to provide opportunities for personalizing learning by introducing flexibility in what is taught. It has to be relevant and engaging for all pupils. The curriculum should create learning opportunities for each child by considering the range of abilities, aptitudes and diverse backgrounds of all students. The foundation skills - literacy, numeracy and ICT are also of utmost importance but initiative, creativity and problem solving must transform the way of thinking and doing.

The new curriculum and assessment framework makes provision for new approaches and the use of innovative modalities to encourage teachers to change from traditional to interactive approaches; to foster critical thinking and problem-solving while engaging teachers in proper assessment practices which will enable them to provide evidence-based-intervention strategies for all learners.

The framework also allows practitioners to hone the latent energies and abilities of students through the Design and Technology,

Physical Education and Creative Arts curricula. This, it is hoped, will provide future citizens with skills and knowledge to be employable, competitive, self-sufficient and to increase civic and democratic responsibility.

Through the use of the curriculum, from Kindergarten to Grade 9, the education received will determine the citizens' capacity to prosper and to help the economy to bloom.

The new thrust to introduce teachers' guides into schools strengthens the initiative to provide the appropriate resources to allow teachers to implement all programmes of learning. I urge teachers to make maximum use of these resources so that the nation's children will continue to benefit from the opportunities provided in all classrooms.

*Susan Dougan*

Susan Dougan  
Chief Education Officer

## FOREWORD

The phased introduction of Universal Secondary Education (USE), completed in 2005, highlighted the need for appropriate curricula to meet the varying needs and interests of the increased, more diverse student population entering secondary schools.

USE led to a further fragmentation of the current curricula as different secondary schools adopt different coping strategies to meet their diverse students' needs.

Hence for USE to be deemed effective there was an urgent need for the Government of St. Vincent and the Grenadines and in particular the Ministry of Education to provide a uniform curriculum framework for all secondary schools, thus providing more equitable access for all.

The Education Act of 1992 and the ESDP (2002-2007), sought to address these issues by providing for the development of a National Curriculum and Assessment Framework (NCAF), which provides flexibility for schools to customize the curriculum, subject to policy requirements, to best meet the needs of their students.

This National Framework, developed through a wide-ranging consultative process and participatory methodologies, led to the development of National Curriculum Programmes of Learning (POLs) and Teachers Guides in nine (9) subject areas: *Creative Arts (Dance, Art, Drama and Music), Design and Technology, Foreign Languages (French and Spanish), Health and Family Life Education, Language Arts, Mathematics, Physical Education and Sports, Science and Social Sciences.*

These Programmes of Learning seek to raise the performance and standards of teachers and students by providing Attainment Targets and basic Learning Outcomes and Achievement Indicators that ALL students are expected to achieve.

The *Attainment Targets* describe what each student should know, be able to do and the desirable attitudes they should display. The *Learning Outcomes* are derived directly from the Attainment Targets. They indicate the basic depth and breadth of what students should know, be able to do, and the desirable attitudes they should demonstrate. The *Achievement Indicators* state what the students should know, be able to do and the values and attitudes they must display in order that the teachers and students can know that a Learning Outcome has been achieved.

The Teachers' Guides are designed to enable ALL students to achieve the national goals for secondary education. They aim to illustrate the integration of teaching, learning and assessment.

Each Guide has been designed to suit the particular needs of each subject area. Furthermore, the Guides include sample lesson plans, assessment strategies, activities and the major resources/materials needed to effectively deliver the programmes. These documents should therefore serve as a guide for the development of instructional programmes to be implemented at the classroom level.

These Guides should therefore provide opportunities for the enhancement of teaching and learning at the classroom level and so contribute to the cognitive, affective and psychomotor development of the child.

The teacher, the main user of these Guides is envisaged as someone who:-

- Plans for teaching according to different learning styles and needs of his/her students
- Is flexible and creative
- Is knowledgeable of the subject he/she teaches.

The teacher of the NCAF is therefore someone who is confident in the delivery of the subject matter.

At the Ministry of Education, we are confident that these Guides will significantly enhance teaching and learning in secondary schools and eventually contribute towards the achievement of school graduates who are:

- Literate and numerate in all domains
- Capable of sound moral and ethical judgments
- Confident and emotionally secure
- Capable of working independently and cooperatively
- Lifelong learners
- Hardworking with positive work ethics
- Knowledgeable and appreciative of their creative and artistic expressions

It is our hope that principals and teachers continue to play their roles in ensuring that these Guides are used for the enhanced development of the Nation's children as we work together to produce better citizens in St. Vincent and the Grenadines.

*D. Bacchus*

**Deborah Bacchus (Mrs.)**  
**Senior Education Officer - Curriculum**

# **THE POWER OF MUSIC EDUCATION**

Study after study has proven that music education dramatically increases early brain development and improves students' overall academic performance. The following are samples of the research that is currently available:

## **Enhances Higher Brain Function**

Music lessons have been shown to improve a child's performance in school. A research team exploring the link between music and intelligence reports that music training, specifically piano instruction, is superior to computer instruction in dramatically enhancing children's abstract reasoning skills, which are necessary for learning Maths and Science.

## **Improving Reading and Math Performance**

A research team studying first graders from two Rhode Island Elementary Schools found that students who participate in an "enriched, sequential, skill building music program" dramatically increase their reading and math performance

## **Provides Important Experiences**

Music activities provide children with important experiences that can help them develop physical co-ordination, timing, memory, visual, aural and language skills. When they work to increase their command of music and exercise musical skills in the company of others, they gain important experience with self pace learning, mental concentration and a heightened personal and social awareness.

## **Develops Quick and Decisive Thinking**

During musical performance, children must constantly turn their thoughts into action. Thought structures continually have to be updated and adjusted. The combination of constant vigilance and forethought coupled with ever-changing physical responses is an educational experience of unique value.

## **Build Teamwork Skills**

Ninety-five percent of respondents to a 1997 Gallup survey agreed that playing in school band is a good way to develop teamwork skills.

## **Enhancement Cooperation**

The social climate of music instruction is marked by cooperation, whereas in most other subject co-operation is lacking or replaced by competition. Only by working together can students play a musical performance. They learn that co-operation is a means to an end, which can be applied to other goals.

## **Prepares Children for the Future**

The U.S. Department of Labour issued a report in 1991 urging schools to teach for the future workplace. The skills they recommend (working in teams, communication, self esteem, creative thinking, imagination, and invention) are exactly those learned in the music and arts education programmes in school.

## **Standard Guidelines for Music teaching / learning**

1. Singing a varied repertoire individually and with others
2. Performing a varied repertoire on instruments individually and with others
3. Reading and notating music
4. Composing and arranging music with specific guidelines
5. Listening, analyzing and describing music
6. Evaluating music and musical performances
7. Improvising melodies, variations and accompaniments
8. Understanding the relationship between music, the other arts, and the disciplines outside the arts
9. Understanding music in relationship to history and culture
10. Understanding that there are numerous opportunities in the field of music, and music related business

**In order for the effective teaching and learning of musical concepts, the following elements of music must be grasp by the student.**

***Rhythm*** - the beat or steady pulse of music. Duration which is the length of each sound or silence is also an important feature of rhythmic structure. The duration of sounds are represented by symbols called notes. Silences are represented by symbols called rests.

***Pitch***- represents the perceived fundamental frequency (which is heard as high /low sounds) of a note. It is these variety of sounds which gives music its polyphonic nature. Pitch can be graphically represented on a system of five lines and four spaces called a staff, where each of these individual lines and spaces represents a specific frequency.

***Timbre*** – this is the individual tonal color of each musical instrument. For example, brass instruments (trumpets, trombone etc) are bright and brilliant, while wooden instruments (clarinets, oboe etc) are mellow and dark when played.

***Tempo*** – the relative speed at which a musical piece is played. Therefore a piece will be either played slow or fast. Tempo in music is often indicated at the beginning of the piece or left to the consideration of the performer.

***Dynamics*** - the loudness or softness of the music. Sometimes this is called the volume. Music can change volume gradually, and going from loud to soft or from soft to loud. Dynamic level can also suddenly move from loud to soft or soft to loud.

***Form***- the structural outline of the piece or sections which are found in a piece or song? (AB or Verse Chorus)

***Texture*** – refers to a "structure of interwoven fibers." In music, texture refers to the way multiple voices (or instruments) interact in a composition. One may also think of texture as a description of musical hierarchy: which voice is most prominent?

## Contextual and functional use of the different elements of music

### 1. Composing

Composing should be looked at as the mental or physical putting together of various musical elements (identified above) to create a new piece

Ideas for composing often come from a stimulus. Stimuli can take many forms- a poem, a story, pictures, words musical concepts (e.g. melodies, rhythms), instruments selected by a teacher, an object chosen by either teacher or student, and pieces of music. The stimulus gives the composer a starting point.

The stimulus should help the student to focus, and should be such that it allows for the generation of musical thought and action. It should not be too narrow or binding.

Group discussion of a composition should be encouraged and it is a way in which children learn to listen, evaluate their work and appreciate the efforts of others. It is through this type of activity that we broaden musical interests and help students to become tolerant of the artistic expression of others.

The teacher must participate, as enabler and facilitator but the teacher must also be musically competent and ready to provide constructive criticism and be able to point out possible routes to improvement. This has to be done without dogma and with the understanding that students should be encouraged to come up with their own ideas, and be given the confidence to try them out. The notion of **wrong** or **right** should be removed from the composing class.

Teachers should try to use the same assessment criteria used in the CXC examinations regardless of whether it is a short piece for course work or otherwise. It will help both the teacher and pupil to develop an understanding of the musical principles on which this activity is based.

### **Notating Compositions**

Music notation or musical notation is any system which represents aurally perceived music through the use of written symbols.

We notate our compositions so that they can be retrieved. Modern music notation originated in European classical music and is now used by musicians of many different genres throughout the world. The system uses a five-line staff. Pitch is shown by placement of notes on the staff (sometimes modified by accidentals), and duration is shown with different note values and additional symbols such as dots and ties. Notation is read from left to right, which makes setting music for right-to-left scripts difficult.

For compositions that are not amenable to standard notation we can make up graphs or rely on electronic equipment to record and store our pieces. Composition is not to be used as a theoretical exercise in which the primary aim is to teach our students the theory of notation. Remember to teach sound before symbol.

## 2. Listening and Appraising

The student will be expected to develop listening and appraisal skills as specified by the CXC examination body 2002, which as follow:

- i) Provide students with a direct experience of music through listening and appraising, performing and composing
- ii) Encourage students to express their understanding of the particular aesthetic intentions of musical styles and idioms
- iii) Provide students with knowledge and understanding of the history and sociology of different types of music
- iv) Provide opportunities for independent learning through the development of manipulative, aural and notational skills
- v) Encourage students to interact with one another in a courteous exchange of ideas about different musical idioms and to develop an acceptance of diverse musical expressions
- vi) Provide opportunities through which students can develop creativity, critical thinking and problem-solving skills
- vii) Enable students to identify short-term and long-term musical goals and to work with discipline and confidence towards the achievement of excellence
- viii) Provide opportunities for students to engage in music as an educative activity, valuing the working process as much as the end product

# CLASSIFICATION OF INSTRUMENTS

Instruments are classified under five groupings. These groupings are based upon how sounds are being produced on the instruments and are as follows:

- **Aerophones** are wind instruments. Vibrating air produces the sounds on these wind instruments.
- **Chordophones** are string instruments. Vibrating strings along a board produce the sounds on these instruments. The strings are struck, plucked or bowed.
- **Electrophones** are electronic instruments. Sounds and amplification are produced using electronic circuitries.
- **Idiophones** are self-sounding instruments. Vibrations are produced when these instruments are struck, shook, plucked, or rubbed.
- **Membranophones** are instruments that have stretched skins or membranes. The vibrating membranes produce sounds by being struck or rubbed.

| <b>Listed examples of the different categories of instruments</b> |                            |                             |                          |                              |
|---|----------------------------|-----------------------------|--------------------------|------------------------------|
| <i><b>Aerophones</b></i>  | <i><b>Chordophones</b></i> | <i><b>Electrophones</b></i> | <i><b>Idiophones</b></i> | <i><b>Membranophones</b></i> |
| Recorder  | Piano                      | Electric keyboards          | Steel drum               | Conga drum                   |
| Flute   | Harp                       | Electric basses             | Claves                   | Bongos                       |
| Trumpet   | Mandolin                   | Elec. guitars               | Castanets                | Bass drum                    |
| Trombone  | Ukulele                    | Synthesizers                | Triangle                 | Boom Drums                   |
| Clarinet  | Fiddle                     |                             | Cymbals                  | Snare                        |
| Bagpipe   | Viola                      |                             | Woodblocks               | Tambourine                   |
| Harmonica   | Violin                     |                             | Rhythm sticks            |                              |
| Oboe  | Double Bass                |                             | Bells                    |                              |
|   | Cello                      |                             | Maracas                  |                              |
|   | Acoustic Guitar            |                             | Shakers                  |                              |

## CLASSROOM INSTRUMENTS

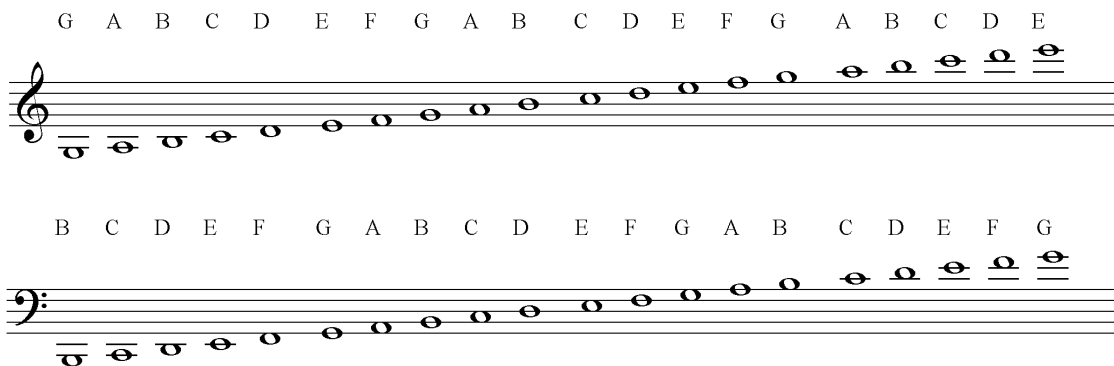
Classroom instruments are instruments *used in the classroom* during the teaching and learning of music or any other aspect of the creative arts.

For this purpose we will be classifying classroom instruments into two groups.

The two groups are *pitched* and *unpitched*.

| <i>Pitched instruments</i> | <i>Unpitched instruments (Percussive)</i> |
|----------------------------|---|
| Acoustic Guitar            | Hand Drum (Conga, djembe)                 |
| Portable Keyboard          | Woodblocks                                |
| Pianica/Melodica           | Triangle                                  |
| Recorder                   | Maracas /Shaker (shac- shac)              |
|                            | Tambourine                                |
|                            | Rhythm Sticks                             |

*Pitched instruments* produce definite identifiable pitches or sounds (A, B, C, D, E, F, and G), which are fixed to staves by clefs.



Although formal training is required to play pitched instruments competently, both student and teachers can have fun with these instruments in the classroom. In the Primary schools, the usage of the melodica and recorder is recommended as the pitched instruments that students should use.

For the secondary schools, the students who play the guitar and keyboard should be included as part of the program.

## Unpitched Classroom Instruments (Percussion)

Unpitched instrument are sometimes referred to as percussion instruments

A **percussion instrument** is any object which produces a sound by being struck, shook, rubbed, scraped, or by any other action which causes the object to vibrate.

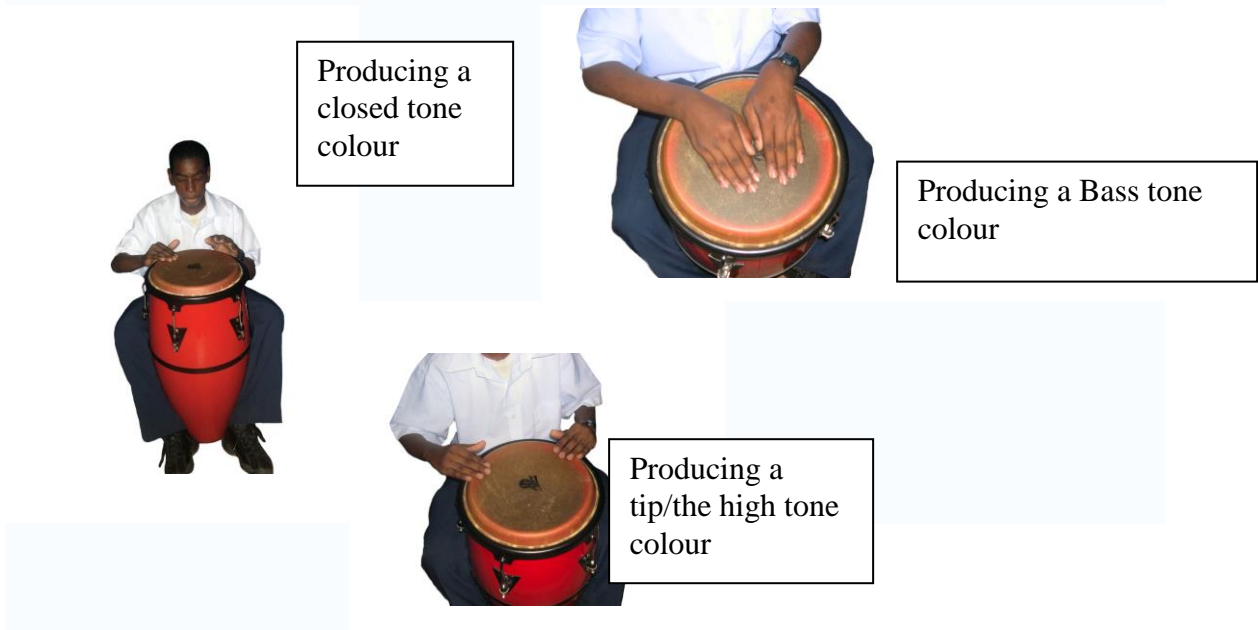
Notation for unpitched instrument is written on a percussion stave. Any of the five lines and four spaces will be used to illustrate the different tonal areas to be played on the percussion.

### Example of unpitched classroom instruments

#### The Hand Drums

Hand drums are *membranophones*. Their shells or cylindrical shaped frames are covered by a skin head or membrane, which when struck, vibrates. The drum head or skin is held to the frame with metal rings, rope, nuts and bolts, and other stabilizing gadgets.

The other open end of the drum has to be left open so as to allow the resonating vibrations to be released, thus producing a clear sound. If the drum is placed on the ground, it must be tilted or slanted when played.



Hand drums may come in many shapes, sizes, and forms and are played using different hand (palm) and finger techniques.

These techniques are based on the different sounds that the percussionist wants to create when playing.

In other words, different *tonal areas* on the drums produce *different sounds* when played by open, closed, and cupped palms or by the fingers.

A person who plays percussion instruments is called a percussionist.



Conga



Djembe



Tambourines



### The Conga Drum

The conga is a Cuban drum of African origin. It is a tall, narrow, barrel shaped, single-headed drum.

The conga drum comes as a pair (high and low), but for the classroom, it is used as a single drum.

For playing purposes, the drum must be slanted or placed on a stand so that the resonating vibrations can be released, so as to produce a clear sound (timbre).

The conga drum produces five distinctive tone colours.

These are the Bass tone, Open tone, Close tone, the Tip or High tone, and the slap.

Types of music in which conga drums are used: Afro-Caribbean, Rumba, Salsa, American Pop, and Gospel.



A Pair of congas

## The Djembe (Jem Bay)

The Djembe pronounced Jem-Bay is of West African origins and is shaped like a large goblet.



As stated before the playing technique of different hand drums are different, so is the tone colour (sound) of the djembe and the congas.

The Djembe produces a higher and a more piercing tone (sound) than the conga drum.

The primary tones produced are generally referred to as bass, tone and slap.

According to Wikipedia, the free online encyclopedia, Djembes are commonly about 12" (30 cm) in diameter and 24" (60 cm) in height, varying a few inches. They can also be found at many smaller sizes, from 5" (13 cm) up to 18" (46 cm) in diameter. As a result of the goblet shape, the density of the wood, the internal carvings, and the skin, there is a wide range of tones that can be produced by the djembe. Djembe drums are mainly used to accompany dancers doing African dances and in drum circles.

## The Tambourine



With drumhead (stretched membrane)



without drumhead

The tambourine is also a member of the membranophone family, though there are some tambourines without drum heads or membranes.

Frames are mostly made from wood or plastic with small metal zils that make the jingling tone colour.

This percussion instrument comes in many different shapes and sizes, but the most common shape is the circular.

The tambourine can be played in many different ways.

1. Mounted on a stand and played with sticks
2. Held in one or both hands and shook to the rhythm and tempo
3. Held in one hand and shook and beaten on the other hand
4. Shook and beaten on the leg or hips.

Types of genres in which the tambourine is used include: Gospel, Pop, Rock and Roll, and Classical.

The woodblock, triangle, maracas, claves and shaker are also percussion instruments, but they belong to the *idiophone* family.

### The Wood Block



A Wood block with  
beater

The wood block is a small block/piece of wood that is beaten with a piece of stick to produce its unpitched percussive tone colour. Some wood blocks have a hollow dug out in the middle. The dug out middle (cavity) forms a resonating chamber. Wood blocks are mainly rectangular and come in many different sizes and designs.

The wood block may be the oldest percussion instrument to man.

### The Maracas



A pair of maracas

The Maracas are of prehistoric Moroccan origin. They are sometimes called shakers or shac-shacs and come as a pair, one tuned high and one low.

The hollow shell is filled with seeds or dried beans which create the shaking sound.

Maracas are made from wood, plastic or leather. Sometimes the calabash and dried coconut shells are used as the shells for the maracas.

Maracas are not just shook ordinarily. They have to be played in tempo and with rhythmic patterns.

Types of genres in which maracas are used: Latin, Pop, Classical – Many different events and functions.



Triangle with  
string and beater

## The Triangle

This triangular shaped piece of metal is another member of the idiophone family.

Of the three angles, one is left open, meaning the metal is not joined at this end.

The triangle is held with one hand and played suspended on a piece of string or wire.

The holding material is either held with the fingers or is hooked over the the hand so that the fingers can touch one of the sides. This touching of the side of the triangle is to dampen, stop, or mutes the sound (vibration) of the instrument. This is a playing technique. The high ringing tone colour of the triangle is produced when the instrument is struck by its metal beater.

Types of genres in which the triangle is used include Latin, Pop, Rock, and Afro-Caribbean.

## **THE TEACHER AS GUIDE**

In order to attain all the learning outcomes across the three strands of the Creative Arts Curriculum, classroom activities must employ strategies that will have the students participating in *listening, performing, and composing*.

These experiences will develop different skills as the knowledge of the activities deepens.

**The listening experience** – This is an integral part in the teaching/learning process. Understanding the concept means students must be given the experiences of hearing the concepts in action.

**The performing experience** – This entails presenting or doing a specific task that has been set out in a group or individually.

**The composing experience** – this entails using a certain level of knowledge and competence to create or manipulate sounds into a new piece.

To perform and compose mean that students would have developed a certain level of *knowledge* and *skill* during the experiences.

Those who excel above their peers should be given the opportunity to join the school choir, perform at morning assemblies or concerts, and represent the school at different events.

# UNDERSTANDING THE CREATIVE ARTS CURRICULUM

The overall Creative Arts Curriculum is divided into three stages.

|                    |                   |
|--------------------|-------------------|
| <i>Stage One</i>   | Grade K – Grade 2 |
| <i>Stage Two</i>   | Grade 3 – Grade 6 |
| <i>Stage Three</i> | Form 1 – Form 3   |

These stages are also set for the other subject areas.

The Creative Arts Curriculum is subdivided into three strands. These strands are the focal points of the teaching/learning experiences of the creative arts.

|                     |  |
|---------------------|--|
| <i>STRAND One</i>   | Creating, Interpreting and Presenting  |
| <i>STRAND Two</i>   | <i>Participating and Collaborating</i> |
| <i>STRAND Three</i> | <i>Expressing and Communicating</i>    |

These Strands are the same for each stage.

The *ATTAINMENT TARGET* is the overall general objective for each *strand*.

The *ACHIEVEMENT INDICATORS* are the specific objectives for each *Learning Outcome*.

The *LEARNING OUTCOME (LO)* is the general objective of each discipline in the Creative Arts.

LO 1 is Music      LO 2 is Dance      LO 3 is Art and Craft      LO 4 is Drama

# TEACHERS' GUIDE FOR THE TEACHING OF MUSIC

## GRADE 7/FORM 1

### STRAND 1: CREATING, INTERPRETING AND PRESENTING

#### LEARNING OUTCOME:

Create, interpret and perform rhythmic and melodic scales and patterns using classroom instruments

#### ACHIEVEMENT INDICATORS:

1. Identify and play semitones and tones
2. Construct and play the scales of G Major and F Major
3. Recap simple duple, triple and quadruple time
4. Produce high, low, long, short, loud and soft sounds on instruments
5. Play simple rhythmic and melodic patterns by ear and by reading

**MATERIALS:** Keyboard/piano diagrams, pitched classroom instruments

#### CONCEPTS TO BE TAUGHT:

|                  |               |                  |             |              |
|------------------|---------------|------------------|-------------|--------------|
| Accompaniment    | A piece       | Ascending Scale  | Bar/measure | Bar line     |
| Descending Scale | Ensemble      | Double Bar line  | Duple       | Flat         |
| Interval         | Key Signature | Melodic Pattern  | Natural     |              |
| Natural Semitone | Quadruple     | Rhythmic pattern | Scale       | Simple Duple |
| Simple quadruple | Simple Triple | Scale degree     | Semitone    | Sharp        |
| Style/genre      | Tetrachord    | Tone             |             |              |

#### ACTIVITIES:

##### 1. IDENTIFYING SEMITONES AND TONES

- a. Introduce the letter names that represent the musical pitches – A, B, C, D, E, F, G
- b. Represent the pitch names on the keyboard diagram
- c. Show the semitones to the black keys and the natural semitones
- d. Introduce and define the terms interval, semitone and tone
- e. Conceptualize the terms raise is to sharpen, lower is to flatten and restore is to neutralize (natural)
- f. Practice writing sharps, flats and naturals on the staff (lines and spaces)
- g. Give exercises to identify tones and semitones and to form semitone intervals by using sharps, flats or naturals

## **2. CONSTRUCT AND PLAY SCALES OF D AND B FLAT MAJOR**

- a.* Outline the letter name structure of the scale of C Major which has no sharp or flat
- b.* Show the structure of the intervals between each note
- c.* Divide the scale into tetrachords and explain the fundamentals of using the formula for forming the succeeding scales/keys in fourths (FLATS) and fifths (SHARPS)
- d.* Explain, step by step, the construction of the scale of G and F Major
- e.* Let students follow the step by step approach to construct the scales of D and B flat Major
- f.* Identify the fingering configurations on the recorder and play each scale

## **3. PRODUCING HIGH-LOW, LONG-SHORT, LOUD-SOFT SOUNDS ON THE RECORDER/MELODICA**

- a.* Let students play the scales using long and short sounds (Semibreves and crotchets)
- b.* Perform scales loud and soft using long and short sounds
- c.* Perform scales ascending (Low to High) and descending (High to Low)

## **4. PLAYING SIMPLE RYTHMIS AND MELODIC PATTERNS BY EAR AND READING**

- a.* Clap simple patterns and let students perform these pattern on their recorders using given pitches
- b.* Play simple rhythmic and melodic patterns and let students notate, using a given pitch
- c.* Let students interpret and perform simple eight bar pieces on their instruments

### **STRAND 2:**

#### **PARTICIPATING AND COLLABORATING**

#### **LEARNING OUTCOME:**

Participate in personal and group activities that illustrate the essential Elements of the RSM Grade two equivalents

**ACHIEVEMENT INDICATORS:**

1. Perform part playing in groups
2. Compose rhythmic and melodic pieces individually and in groups using simple duple, triple and quadruple time
3. Perform in ensemble using different styles, for example reggae, calypso, soca, RnB

**MATERIALS: CD Player, Classroom Instruments****ACTIVITIES:****1. PERFORMING PART PLAYING IN GROUPS**

- a.* Present a simple two part piece – Let students copy each part separately
- b.* Divide the class into two groups; give each group the opportunity to play the lead, then the second part

**2. COMPOSING SIMPLE RHYTHMIC & MELODIC PIECES  
INDIVIDUALLY AND GROUPS**

- a.* Give students exercises to compose simple rhythmic and melodic eight bar pieces individually and in groups
- b.* These pieces should be performed individually and in groups

**3. PERFORMING IN ENSEMBLE USING DIFFERENT STYLES**

- a.* Listen to what students perform and accompany their performances using different styles
- b.* Assist students in composing around a progression of chords in different styles

**STRAND: 3****EXPRESSING AND COMMUNICATING**

**LEARNING OUTCOME: Interpret and analyse different musical concepts through listening, composing and performing**

**ACHIEVEMENT INDICATORS:**

1. Respond in various ways to musical elements
2. Listen and identify musical elements
3. State the characteristics of different musical elements and genres
4. Identify a variety of musical instruments used in different musical genres

**MATERIALS:** CD player, Charts of instruments of the orchestra and other instruments

**CONCEPTS TO BE TAUGHT:**

|                               |          |                   |             |
|-------------------------------|----------|-------------------|-------------|
| Classification of instruments | Dynamics | Elements of music | Form        |
| Pitch                         | Rhythm   | Tempo             | Texture     |
|                               |          |                   | Tone colour |

**ACTIVITIES:**

**1. RESPONDING IN VARIOUS WAYS TO MUSICAL ELEMENTS**

- a. Have students listen to pieces and identify specific elements in the pieces. Examples: Raise hands to indicate the thickening of texture or orally name the different instrument tone colour/timbre used, or put fingers on lips to show the lowering in dynamics.

**2. LISTEN AND IDENTIFY MUSICAL ELEMENTS**

- a. Establish the atmosphere for attentive listening
- b. Outline the objectives for listening to pieces
- c. Identify the elements you are targeting and discuss
- d. Make a list of characteristics identified

**3. STATE THE CHARACTERISTICS OF DIFFERENT MUSICAL ELEMENTS AND GENRES**

- a. Make listing during listening, performing, composing and discussion

**4. IDENTIFYING MUSICAL INSTRUMENTS USED IN DIFFERENT MUSICAL GENRES**

- a. Create a classification of instruments through listening and discussion of different genres of music

***FOLLOW UP:***

Give more exercises to build dexterity on their instruments  
Increase intervals gradually  
Start drawing melodic contours

***EVALUATION:***

Practical and written exercises

***INTEGRATION:***

Maths – Fractions

## **GRADE 8/FORM 2**

### ***STRAND 1: CREATING, INTERPRETING AND PRESENTING***

#### ***LEARNING OUTCOME:***

Create, interpret and perform 4 to 8 measures of rhythmic and melodic exercises, using classroom instruments recorders, pianicas, xylophones, drums and voice

#### ***ACHIEVEMENT INDICATORS:***

1. Construct and play scales of A and E flat Major
2. Read and perform simple notation in simple duple, triple, and quadruple time
3. Compare simple rhythmic patterns using simple duple, triple, and quadruple time
4. Identify different musical signs, symbols, and terms

#### ***MATERIALS:***

Keyboard, piano/keyboard diagrams, recorder, pianicas

#### ***CONCEPTS TO BE TAUGHT:***

Scale of A Major

Scale of E flat Major

Intervals

Key Signatures of A and E flat Major

Musical terms – Moderato, Adagio, Andante

Musical Signs – Repeat, D.C, D.S

Scale degree

#### ***ACTIVITIES:***

##### **1. CONSTRUCT AND PLAY SCALES OF A AND E FLAT MAJOR**

- a. Revise the scale of C Major showing the tetrachords and scale degrees
- b. Follow the structural out line and develop the succeeding scales of G and D Major ascending and descending with and without key signature
- c. Let students use the working examples and construct scale of A Major ascending and descending, with and without key signature
- d. Let students use Semibreves, minims, and crotchets to construct scales
- e. Pay attention to the placements of sharps and notes on the staff
- f. Outline the structure of constructing scales with flats – i.e. Cycle of fourths and flatten the fourth degree of the scale

- g. Work examples constructing F and B flat Major – Let students use examples to construct the scale of E flat Major ascending and descending, with and without key signature using Semibreves, minims, crotchets, and letter names

## **2. READ AND PERFORM SIMPLE NOTATION IN SIMPLE DUPE, TRIPLE, AND QUADRUPLE TIME**

- a. Present simple pieces with given key and time signatures
- b. Perform pieces individually, in groups and as whole class

## **3. COMPARE SIMPLE RHYTHMIC PATTERNS USING SIMPLE DUPE, TRIPLE, AND QUADRUPLE TIME**

- a. Establish the difference in beats per measure – Duple = 2 beats, Triple = 3 beats, Quadruple = 4 beats per measure.
- b. Give grouping of notes and rest and let students write appropriate time signatures
- c. Give time signatures and let students place bar lines appropriately
- d. Give time signatures and bar lines and let students fill bars with appropriate notes and rests.

## **4. IDENTIFY DIFFERENT MUSICAL SIGNS, SYMBOLS, AND TERMS**

- a. Let students list the signs, symbols, and terms used in any piece
- b. Name any new sign/symbols introduced and state its use – Give students the opportunities to use the new sign, symbol, or term in their own examples

### **STRAND 2: PARTICIPATING AND COLLABORATING**

#### **LEARNING OUTCOME:**

**Participate in personal and group activities that illustrate some of the essential of rudiments of music Grade 3 equivalent**

#### **ACHIEVEMENT INDICATORS:**

1. Perform part playing in groups
2. Compose rhythmic and melodic pieces using simple duple, triple and quadruple time, individually and in groups
3. Perform in ensemble using different musical styles e.g. reggae, calypso, soca, RnB
4. Perform scales individually and in groups

***MATERIALS:***

Classroom instruments, CD player, Keyboard/Acoustic guitar

***CONCEPTS TO BE TAUGHT:***

Ensemble                      Solo                      Part/Part playing                      Duo/Duet                      Trio

***ACTIVITIES:***

**1. PERFORMING PART PLAYING IN GROUPS**

- a. Divide students in various groupings to perform two part pieces (Twos, threes, fours..... Half class etc.) Name the groupings – Trio, quartet, quintet, sextet..... Etc)
- b. Give students the opportunities to perform both lead and second part

**2. COMPOSING RHYTHMIC AND MELODIC PIECES USING SIMPLE TIME SIGNATURES, INDIVIDUALLY AND IN GROUPS**

- a. Give students two, four and eight bar rhythmic patterns to compose melodic pieces, using given ranges
- b. Let students use given time signatures and compose pieces using specified playing ranges

**3. PERFORM IN ENSEMBLES USING DIFFERENT MUSICAL STYLES**

- a. Use different styles – Reggae, Gospel, Calypso to accompany students' performances in different groupings
- b. Let students also use the percussion classroom instruments in the accompaniment

**4. PERFORM SCALES INDIVIDUALLY AND IN GROUPS**

- a. Let students perform scales ascending and descending on their recorders or pianicas, individually and in groupings
- b. Perform scales using various rhythmic durations (example - Semibreves, Minims, Crotchets) and tempi

### **STRAND 3: EXPRESSING AND COMMUNICATING**

#### **LEARNING OUTCOME:**

Collect, classify and analyse different genres of Music in various formats for example portfolios

#### **ACHIEVEMENT INDICATORS:**

1. Identify at least three main characteristics of various music genres
2. Classify the styles of pieces
3. Orally analyse pieces
4. Discuss the impact of different genres on culture

#### **MATERIALS:**

Binding File, CD player

#### **CONCEPTS TO BE TAUGHT:**

Artiste                  Promoter                  Culture                  The characteristics of different genres of music

#### **ACTIVITIES:**

#### **1. IDENTIFYING THE MAIN CHARACTERISTICS OF VARIOUS GENRES OF MUSIC**

- a. Play different examples of the specified genre you are looking at
- b. During listening, identify and list the characteristics that are similar
- c. Research and present what other educators have done

#### **2. CLASSIFY THE STYLES OF MUSIC**

- a. Listen to a list of songs and group them under a classified list
- b. Let students create a repertoire of songs under each classified genre
- c. Create a repertoire of songs under the following genres: Gospel, Folk, Calypso, R&B, Reggae, Dance Hall

#### **3. ORALLY ANALYSE PIECES**

- a. Listen and identify different genres, then discuss the characteristics of the pieces
- b. Let students list similarities and differences while comparing two or more genres

#### **4. DISCUSS THE IMPACT OF DIFFERENT GENRES ON CULTURES**

- a. Discuss the different festivals in S.V.G and the economic benefits that they bring to artistes, promoters, and the economy
- b. Research and discuss what other are doing
- c. Discuss and list some of the major Caribbean artistes in different genres

### **GRADE 9/FORM 3**

#### ***STRAND 1: CREATING, INTERPRETING AND PRESENTING***

##### ***LEARNING OUTCOME:***

Create, interpret and perform 8 to 16 measure rhythmic and melodic exercises using recorders, pianicas, xylophone, drums and voice

##### ***ACHIEVEMENT INDICATORS:***

1. Read and perform simple notation in compound duple, compound triple, and compound quadruple time
2. Compose simple rhythmic patterns using compound duple, compound triple and compound quadruple time
3. Identify different musical signs, symbols and terms
4. Construct and play the A Minor scale
5. Construct and play the scales A Major and E Flat Major
6. Analyze and compare simple pieces written in all Major keys known up to at this points, as well as pieces written in A minor

##### ***MATERIALS:***

Keyboard diagram, classroom instruments, Keyboard/Guitar

##### ***CONCEPTS TO BE TAUGHT:***

|                           |                      |                       |
|---------------------------|----------------------|-----------------------|
| Compound Time             | The scale of A Minor | The scales of E Major |
| The scale of A Flat Major | Natural minor        | Harmonic minor        |
| Melodic minor             |                      |                       |

##### ***ACTIVITIES:***

#### **1. READ AND PERFORM SIMPLE NOTATION IN COMPOUND TIME**

- a. Present and explain the compound time concepts using written exercises
- b. Present exercises using the three different compound time for analysis

**2. COMPOSE SIMPLE RHYTHMIC PATTERNS USING COMPOUND DUPE, TRIPLE AND QUADRUPLE TIME**

- a. Give exercises to compose rhythmic patterns off and on the staff – patterns composed on the staff must be done in playing key and range.

**3. IDENTIFY DIFFERENT MUSICAL SIGNS, SYMBOLS AND TERMS ESSENTIAL FOR THE RSM GRADE 3 LEVEL**

- a. Present and explain the concepts of the new RSM Grade 3 essentials
- b. Give students exercises to write and explain the concepts

**4. CONSTRUCT AND PLAY THE A MINOR SCALE**

- a. Outline the structural characteristics of the minor scale
- b. List and explain the three types – Harmonic, Melodic and Natural
- c. Let students use the knowledge to construct each scale
- d. Observe students work, then construct the A minor scales as class exercises on and off the staff.
- e. Play the A minor scales ascending and descending

**5. CONSTRUCT AND PLAY SCALES E AND A FLAT MAJOR**

- a. Revise the method of constructing scales with sharps and flats – Cycle of fourths and fifths
- b. Let students construct scales ascending and descending, with and without key signatures

**STRAND 2: PARTICIPATING AND COLLABORATING**

***LEARNING OUTCOME:***

Participate in individual and group activities that illustrate the essential Rudiments of Music

***ACHIEVEMENT INDICATORS:***

- 1. Perform in part-playing as a contribution to a duet, trio, quarter or ensemble
- 2. Compose rhythmic and melodic pieces using compound duple, compound triple and compound quadruple time individually and in groups
- 3. Perform in ensemble using different musical styles, for example, Reggae, Calypso, Soca, R&B
- 4. Perform the scales individually and in groups
- 5. Research and present the impact different festivals have on economy
- 6. Present findings on the different types of career in music

***MATERIALS:***

CD player, Keyboard/Guitar

***CONCEPTS TO BE TAUGHT:***

Compound time

***ACTIVITIES:***

**1. PERFORM PART PLAYING IN GROUPS**

- a. Let student perform in various groupings
- b. Let each student have the experience to play the lead and second part

**2. COMPOSE RHYTHMIC AND MELODIC PIECES USING COMPOUND TIMES**

- a. Let students compose 4 and 8 bar compound time patterns on and off the staff – Patterns composed on the staff must be at specified keys and a playable range

**3. PERFORM IN ENSEMBLES USING DIFFERENT MUSICAL STYLES**

- a. Use different musical styles to accompany students in different grouping
- b. Let students use percussion instruments to aid in accompaniment

**4. PERFORM THE SCALES INDIVIDUALLY AND IN GROUPS**

- a. Firstly, let students practice each scale as whole class
- b. Perform scales individually, in time, one after the other
- c. Let students perform in rows or columns, or half class

**5. RESEARCH AND PRESENT THE IMPACT THAT DIFFERENT FESTIVAL HAVE ON ECONOMY DEVELOPMENT**

- a. Outline the topic and have an indepth whole class discussion
- b. List important concepts from discussion
- c. Let students prepare and present the topic as a written exposition

**6. PRESENT FINDINGS ON THE DIFFERENT TYPES OF CAREER IN MUSIC**

- a. Place students in four groups to do the research and presentations
- b. Create list during class presentation

### **STRAND 3: EXPRESSING AND COMMUNICATING**

#### **LEARNING OUTCOME:**

Collect and compare the characteristics of different music genres

#### **ACHIEVEMENT INDICATORS:**

1. Identify differences and similarities of various music genres
2. Orally analyse pieces
3. Discuss how characteristics of different genres are shared among different cultures
4. Compare the impact of different music genres on a people and their society
5. Discuss the different components of a well established music industry

#### **MATERIALS:**

CD Player

#### **CONCEPTS TO BE TAUGHT:**

|                |            |  |
|----------------|------------|--|
| Piracy         | Contract   | Roles of persons in the Music Industry |
| Getting Signed | Cross-over |  |

#### **ACTIVITIES:**

##### **1. IDENTIFY DIFFERENCES AND SIMILARITIES OF VARIOUS MUSIC GENRES**

- a. Listen, discuss, classify and list the findings (Similarities and differences) of the genres presented
- b. Make a general class listing on the topic

##### **2. ORALLY ANALYSE PIECES**

- a. Outline objectives and present pieces to be analyse
- b. Let students make individual oral analysis
- c. Guide students through reasoning

##### **3. DISCUSS HOW CHARACTERISTICS OF DIFFERENT GENRES ARE SHARED AMONG DIFFERENT PEOPLE**

- a. Put students in group and direct them to relevant literature via the internet (email)
- b. Discuss the literature

**4. COMPARE THE IMPACT OF DIFFERENT MUSIC GENRES ON A PEOPLE AND THEIR SOCIETY**

- a. Give the topic as a research project, Specifying the Genres to be researched
- b. Make general class listing during class presentations

**5. DISCUSS THE DIFFERENT COMPONENTS OF A WELL ESTABLISHED MUSIC INDUSTRY**

- a. Prepare a handout for class
- b. Use handout to guide class discussion

## SAMPLE LESSON PLANS

### GRADE 7 - FORM ONE

**THEME: IDENTIFYING SEMITONES AND TONES ( 3 Sessions)**

**OBJECTIVES:** Student should be able to:

1. Identify semitones on the piano/keyboard.
2. Identify semitones on the treble staff.
3. Use a sharp or flat to form a semitone interval.
4. Compose a simple a four bar piece, using varying intervals.
5. Differentiate between ascending and descending intervals.

**PREVIOUS KNOWLEDGE:**

Students know the letter names that represent pitch (ABCDEFGG).

Students can identify the different types of notes.

Students know that the keyboard of a piano is made up of white and black keys.

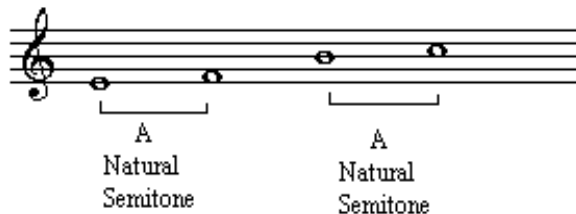
**MATERIALS:**

Keyboard, keyboard diagram, staff

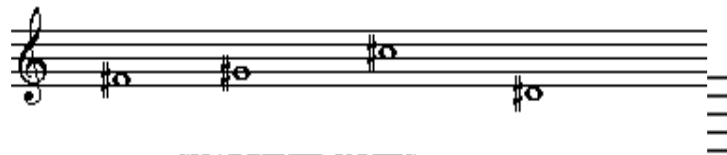
**CONTENT:**

A Semitone is the smallest interval between two notes in Western music.

Therefore two semitones are equivalent to one tone.



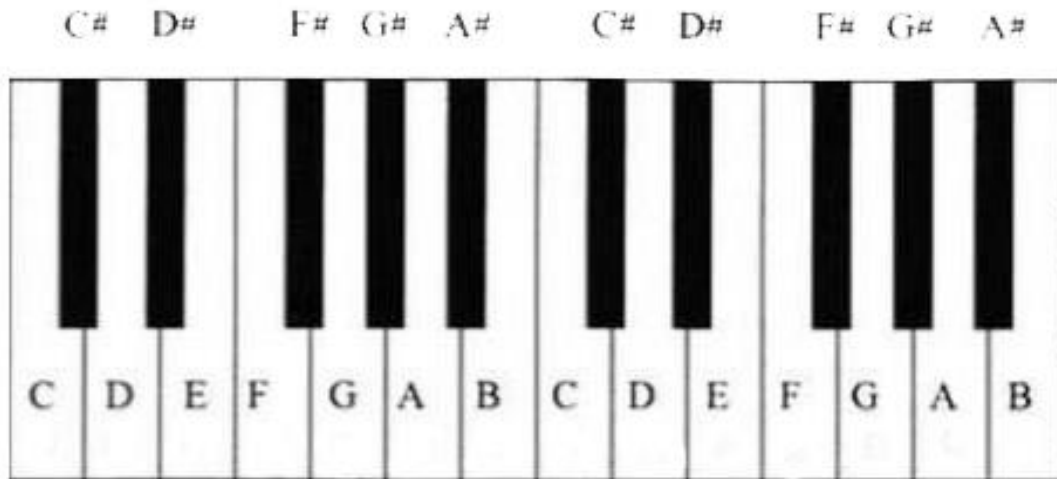
A sharp raises a note a semitone higher while a flat lowers a note a semitone lower. A natural restores a note to its natural state.



SHARPENED NOTES

## FLATTENED NOTES

The white keys on a piano are all natural keys. The black keys are sharps/flats.



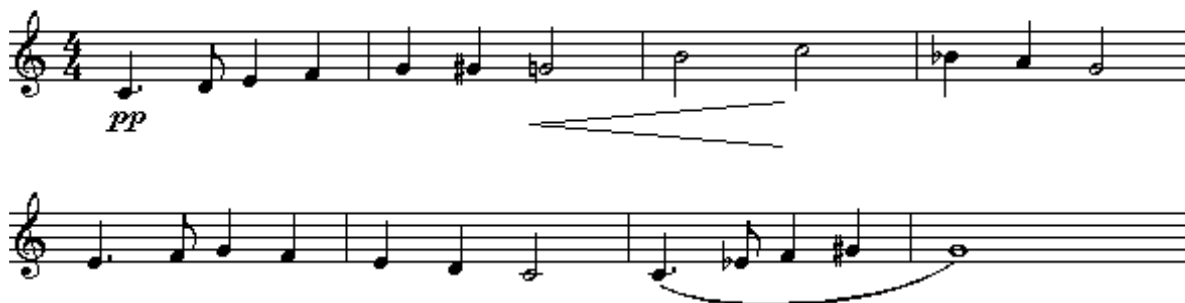
→ ASCENDING



→ DESCENDING



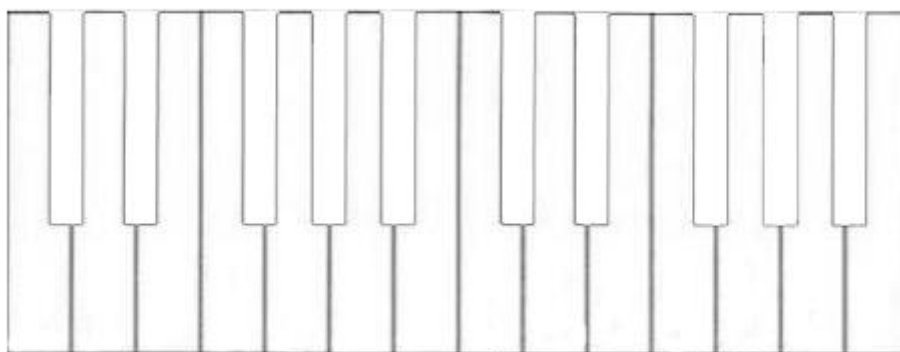
## CIRCLE THE SEMITONES



### ACTIVITIES:

#### *STRAND 1*

1. Introduce the letter names that represent the musical pitches.
2. Show the distance between each note with brackets. This introduces the term *interval*.
3. Interchange the terms semitone and half step, and tone and step. Students can associate fractions with half and whole step etc.
4. Identify semitones in given pieces.
5. Identify pitches on the staff and shade them on the keyboard, black or white.



6. Give exercises writing sharps, flats and naturals on the staff. Pay attention to placement.

## **ACTIVITIES:**

### ***STRAND 2***

1. Perform intervallic exercises on the recorder and differentiate the intervals
2. Compose four bar pieces in simple duple, triple and quadruple.
6. Take one of the composed pieces and label the intervals

### ***STRAND 3***

1. Listen to at least three pieces and identify the areas where the intervals are greater than a step
2. Identify whether the intervals are ascending or descending
3. Identify the genre and instruments used

## **INTEGRATION:**

Creative Arts:

Other Subject: Mathematics - Fractions

## **FOLLOW UP:**

Introduce greater intervals – Do not introduce the terms major, minor, perfect, etc. Just flow with the size of the interval. (E.g. One tone, two and a half tones etc.)

Start drawing and describing melodic contours

## **EVALUATION:**

Oral and written exercises

## GRADE 8 – FORM 2

### THEME: CONSTRUCTING THE SCALE OF A MAJOR (8 Sessions)

**OBJECTIVES:** Students should be able to:

1. Construct the scale of A Major ascending without key signature.
2. Construct the scale of A Major descending without key signature.
3. Construct the scale of A Major ascending and descending with key signature.
4. Identify the direction of played scales ascending or descending.
5. Perform the A Major scale, ascending and descending on the soprano recorder.
6. Compose a simple eight bar piece in a Reggae style.
7. Perform at least two compositions as an ensemble.

**MATERIALS:** Staff and keyboard diagram world map

### PREVIOUS KNOWLEDGE:

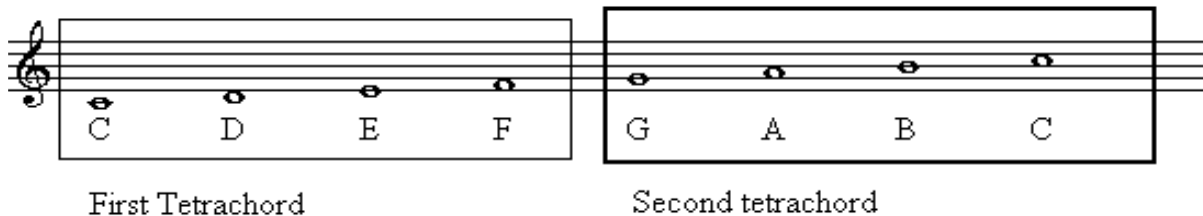
Students would have constructed the scales of C and G Major in Grade 7/Form One.

### CONTENT:

A scale is made up of two halves called TETRACHORDS.

The second tetra chord is the beginning of the next scale in key signature, in succession

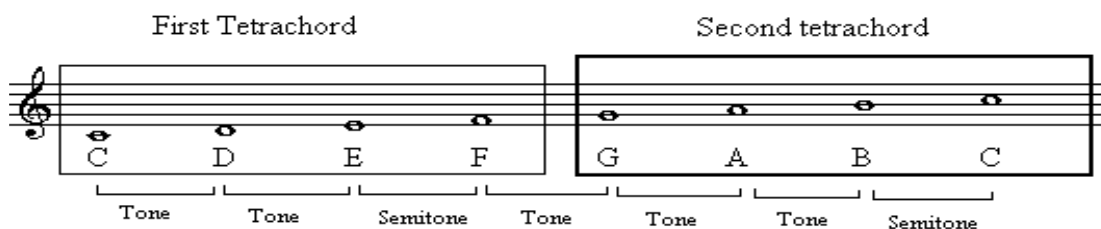
For example:



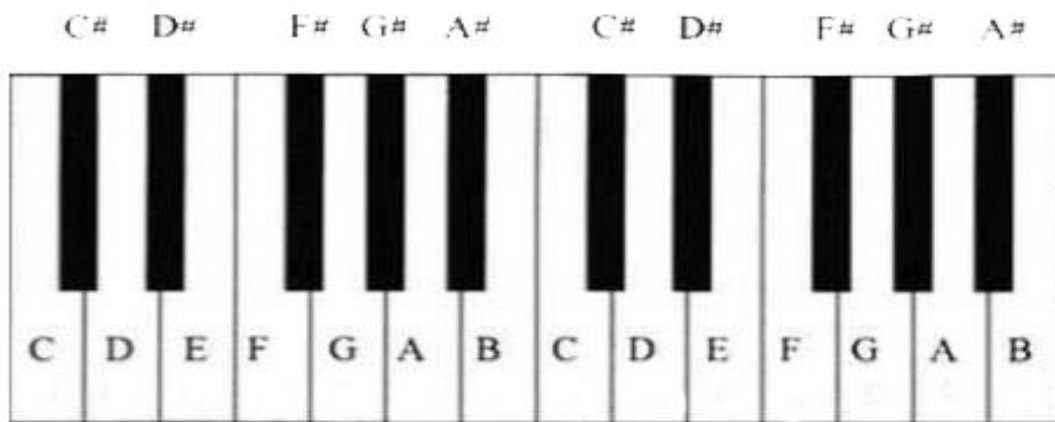
The second tetra chord marks the next scale, thus key signature to follow. Therefore the next scale and key signature to follow is G Major.

The structure of a Major Scale is built on the interval outlined:

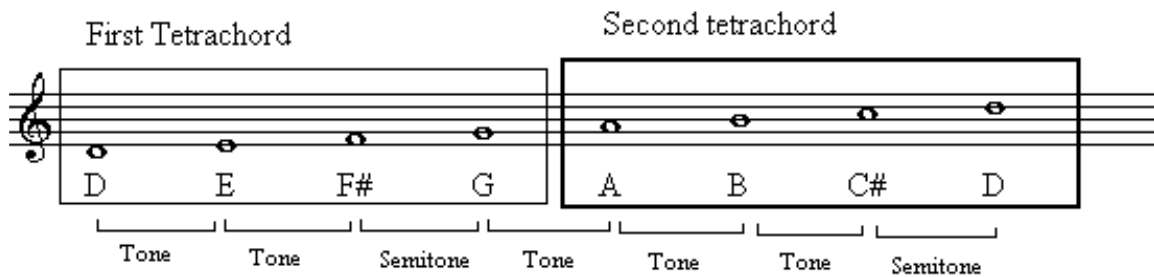
**Tone, tone semitone, tone, tone, tone, semitone**



Use keyboard to show the structure of the scale



## D MAJOR ASCENDING WITHOUT KEY SIGNATURE



The second tetrachord of D Major is the beginning of A Major.

The structure of A Major:

A to B = Tone/step

B to C# = Tone/step

C# to D = semitone/half step/half tone

D to E = Tone/step

E to F# = Tone/step

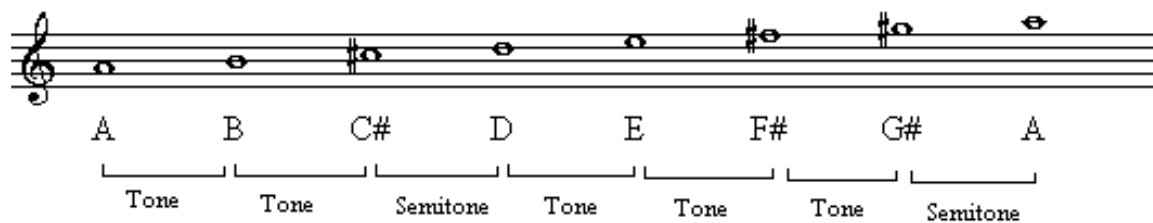
F# to G# = Tone/step

G# to A = Semitone/half step/half tone

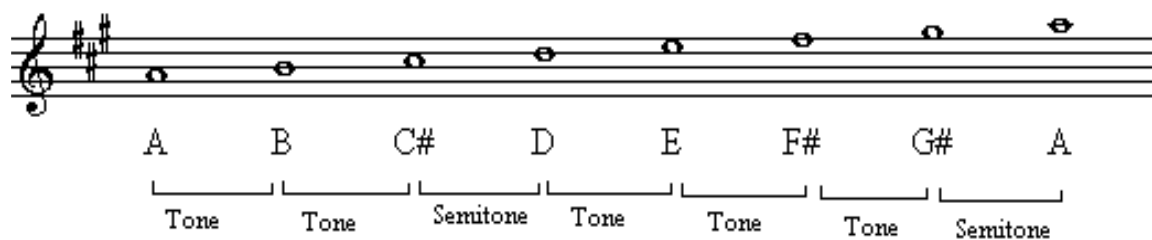
The seventh note in the succeeding scale is raised by a semitone/half step to maintain the structure of the scale.

This seventh note is also the third note in the second tetra chord.

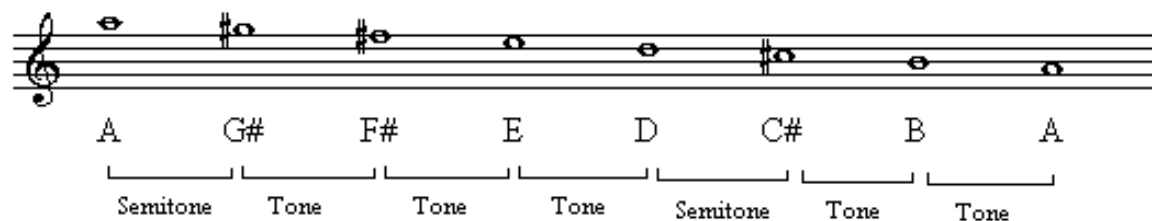
### A MAJOR ASCENDING WITHOUT KEY SIGNATURE



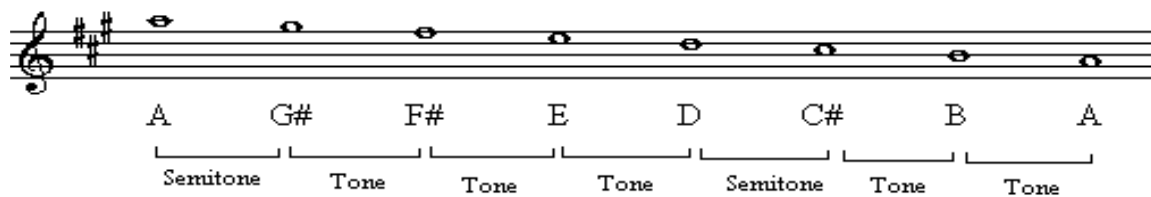
### A MAJOR ASCENDING WITH KEY SIGNATURE



### A MAJOR DESCENDING WITHOUT KEY SIGNATURE



### A MAJOR DESCENDING WITH KEY SIGNATURE



## **ACTIVITIES:**

### ***STRAND 1:***

1. Revise the scale of C major showing the tetrachords.
2. Follow the structure and order to arrive at A Major.
3. Look at the order of the accumulation of sharps and write them as the key signature
4. Let students construct scales of A Major using Semibreve, minim and crotchets in their manuscripts.
5. Assist students writing the sharps on the stave.
6. Pay attention to the placement of the notes on the staves.

### ***STRAND 2:***

1. Perform scales ascending or descending and let students identify the direction
2. Ask students to perform scales in given direction
3. Subdivide the class in four groups and let students compose eight bar pieces individually
4. Let each group have its turn to perform all individual pieces.
5. Select two pieces from each group to be the group piece for the ensemble.
6. Teacher should play reggae accompaniment on keyboard or guitar. Students will play recorders and other percussion instruments
7. Arrange the piece so as to bring out concepts form, texture, intro, etc.

### ***STRAND 3:***

1. Listen to at least three excerpts of Reggae
2. Identify the main characteristics
3. Research and discuss the development and the impact of Reggae on the Jamaican economy and the world. List some of the most influential players

## **INTEGRATION:**

Social Studies, Geography, History

## **FOLLOW UP:**

1. Start looking at **transposition**.

## **EVALUATION:**

Oral and written exercises

## GRADE 9 - FORM THREE

### THEME: TOGETHER IN COMPOUND DUPLÉ (6 Sessions)

#### OBJECTIVES: students should be able to:

1. Perform the piece, 'Together,' in a ensemble, using classroom instruments
2. Compose words for the melody Together
3. Compose a two part eight bar compound piece

#### MATERIALS:

Classroom instruments

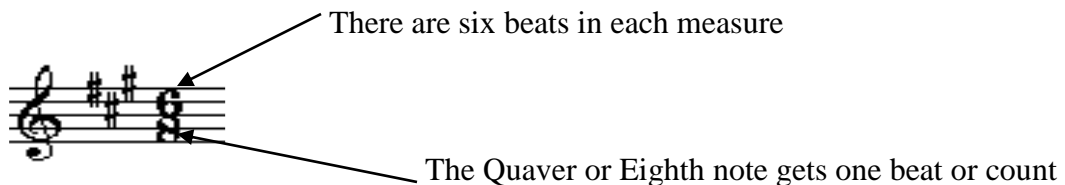
#### PREVIOUS KNOWLEDGE:

Students played in ensembles before  
Students can interpret a simple score

#### CONTENT:

Compound Duple is simply two compound beats per measure.

Compound duple can also be interpreted as playing six beats in the measure. In other words the quaver gets the beat, the crotchet gets two and the dotted crotchet gets three.



The Melody is harmonized according to the harmonic structure (chord).

## TOGETHER

Soprano Recorder

*Adagio*

Composed: Junior Sutherland

© 2008 Jr Music

The musical score is written for Soprano Recorder in A Major (two sharps) and 6/8 time. It is marked 'Adagio'. The piece consists of four staves of music. Above the notes, the letters A, D, and E indicate fingerings for the notes. The melody is played in the right hand, and the accompaniment is played in the left hand. The piece ends with a double bar line.

## ACTIVITIES:

### *STRAND 1:*

1. Introduce the term Compound Duple
2. Explain the term and how to count it
3. Play the scale of A Major as an entire class exercise. This is to refresh fingerings.
4. Perform the first four bars with the entire class; first the lead then the second part
5. Divide class in four groups and allowing twenty minutes to interpret and play the piece together using only tuned instruments.

**STRAND 2:**

1. Let each group have a turn to perform
2. Let the entire class perform the piece. Those who play lead play lead etc.
3. Switch around players, so those who played the second part will now have an opportunity to perform the lead
4. Return students in groups and let them compose words for 'Together'.
5. Let students compose two parts - eight bar pieces in compound duple, triple, or quadruple.

**STRAND 3:**

1. Listen to a variety of pieces with different meter in simple and compound time.
2. Identify the similarities and differences
3. Play a Ragga Soca four bar loop (4/4 time signature)
4. Let the loop repeat four times (16 bars)
5. Let students compose chorus hooks on the 'Riddim.'

**INTEGRATION:**


Dance

**EVALUATION:**

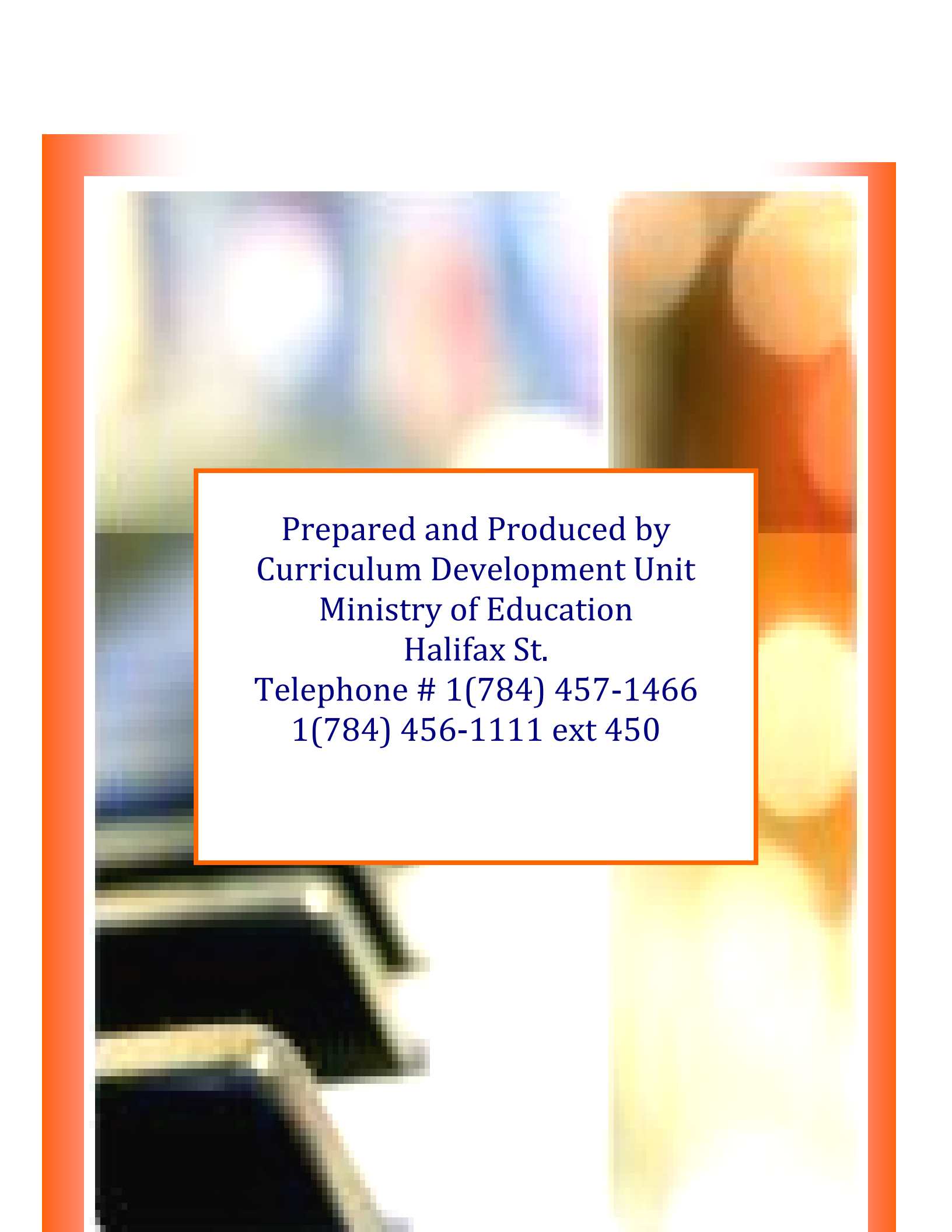
Oral and written exercises, class research and presentation

# GLOSSARY

|                       |  |
|-----------------------|--|
| A Scale               | A series of notes in succession, starting and ending on the same letter name an octave higher or lower   |
| Amplitude or Dynamics | Loudness and softness  |
| An Ensemble           | A combination of performers particularly playing different individual parts  |
| An octave             | A series of eight notes occupying the interval between (including) two notes. E.g. C – C, G – G, etc.  |
| Bar/measure           | The segment of music between two bar-lines 4/4 illustrates four beats is a measure, thus every four beats is separated by a vertical line (bar-line) |
| Composition           | A piece that is created by a composer  |
| Crotchet              | A symbol representing a note to be played for one beat   |
| Excerpts              | Short extracts from musical pieces   |
| Flat                  | A sign ( $\flat$ ) that lowers a pitch by a semitone   |
| Form                  | The structure or design of a musical composition, piece or a work.   |
| Genre                 | categorizing of music according to its style or type   |
| Interval              | The distance between two pitches   |
| Key Signature         | One or more sharps or flats that is written at the beginning of a piece  |
| Loop                  | The continuous repetition of a musical piece   |
| Melodic contour       | A curved line that is illustrated by the rise and fall of the pitches in the melody  |
| Melodic pattern       | A series of events that can be used in any given scale or key  |

|                    |   |
|--------------------|---|
| Melody             | The horizontal succession of organized pitches  |
| Minim              | A symbol (  ) representing a note to be held for two beats |
| Natural            | Restores a sharpened or flattened note to its original pitch  |
| Part Playing       | Playing a voice or part of the composition E.g. Bass part, tenor, alto or lead and second part  |
| Pitch              | Highness and lowness of a sound   |
| Duration           | Length of a sound or silence  |
| Rhythmic pattern   | A series of notes and or rests that is grouped according to the time signature  |
| Scale              | A series of notes in an octave, which is used as the basis of a composition. There are many different types of scales.                      |
| Score              | The written representation of a piece, which consists of all the performance directions as intended by the composer                         |
| Semibreve          | A symbol representing a note to be held for four beats or counts  |
| Semitone/Half step | The smallest interval E.g. E – F, and G – G#  |
| Sharp              | A sign (#) that raises the pitch of a note by a semitone  |
| Simple duple       | The primary division is into two beats  |
| Simple quadruple   | The primary division is into four beats   |
| Simple triple      | The primary division is into three beats  |
| Tetrachord         | A scale-pattern in which four adjacent notes are grouped  |
| Timbre/Tone Colour | These terms are used interchangeably.<br>Tone quality or tone color of an instrument.   |

|                |   |
|----------------|---|
| Time signature | Two numbers, one above the other, placed after the key signature. The top number states the number of beats in a measure, while the bottom states which note gets the beat. |
| Tone/step      | An interval of two semitones (Major Second)   |
| Transposition  | The changing of the key/pitch of a piece.<br>Moving a pitch from G to C etc.  |



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