



Western Music

Additional Reading Book

Grade 6

(Implemented from 2015)

Department of Aesthetic Education
National Institute of Education
Maharagama
Sri Lanka
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ISBN

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Message from the Director General

The National Institute of Education adopts different strategies to enhance the quality development of education as relevant to different subjects: the provision of supplementary readers is one such. Accordingly, in order to put the grade 6 -13 Western Music Prescribed Syllabus and the Teacher's Guides effectively into action in the class room, the National Institute of Education has produced three supplementary readings.

It is our belief that by providing reading material and exercises through supplementary reading both the teacher and the student will be able to study the content of the subject with care.

I request both teachers and students to make good use of the supplementary readers provided for you and so enhance your teaching - learning experience.

I express my appreciation to the Resource Persons of our Institute, and the external Resource persons for their contribution which has made it possible for these supplementary Readers to be in your hand. I offer my thanks as well to every one of you.

Dr. Jayanthi Gunasekara

Director General

National Institute of Education

Message from Deputy Director General

Learning is always associated with reaching a high level of achievement, one's experience has to be very wide. The possession of a high level of achievement across a wide range gives great happiness, for which one must have exposure to a multitude of things, incidents, events, places and persons.

The NIE (National Institute of Education) is happy it has been able to compile supplementary readers that could provide such a wealth of learning experience to the user. I thank every one who has worked with dedication towards end.

There is no doubt that the student in using these books, in seeking access to other learning resources, as indicated will reach a very high level of achievement. The attention of both parent and student should be directed to this end. We also expect that the attention of all would be directed towards improving these supplementary readers further and request you to help or inform us of any such relevant factor(s) that occur to your mind. I earnestly hope that it will enhance the knowledge of the child reach the highest goal and help him/her to build a proud Nation.

Ven. Dr. Mabulgoda Sumanarathna Thero

Deputy Director General

Faculty of Languages, Humanities and Social Sciences

Introduction

The students of Western music are aware of the Syllabus, Teachers' Guides, or the Teachers Instructional Manual, and have not had the opportunity of having a book for their own use until now.

This is the first time a Western Music Resource book has been written with the student in mind. Having a supplementary book in hand, the student of grade 6 will have easy access to information to develop and gain knowledge, and enhance their source of learning effectively and fruitfully.

This book has 4 main purposes

1. To help students to learn the fundamentals of music
2. To provide specific and practical suggestions for music skills to children.
3. To continue the development of music skills, singing, playing instruments, listening to music, experimenting with music notation.
4. To help students to develop confidence and positive attitudes towards learning music, some books further a particular method for teaching music, this book provides an eclectic approach (borrowing freely from various sources) rather than a single methodology.

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Content

	Page
Message from the Director General	i
Message from the Deputy Director General	ī
Introduction	īīī
Review Committee	īv
Content	v
Chapter 1	
Sounds of Nature and Man Made Sounds	1
Chapter 2	
Sri Lankan Drums	5
Learning to Play the Getaberaya	6
Chapter 3	
Music of the past and present	7
March and Waltz	11
Chapter 4	
Learning to play the Recorder	17
Playing A, B, C, D, & E on the Piano /Keyboard	24
Chapter 5	
Exploring the Tone Colour in Music	28
Sections of the Symphony Orchestra	28
Care for the instruments Recorder and Melodica	31
High and Low Sounds	32
Chapter 6	
Learning the Keyboard	33
Signs and Symbols	36
Great Staff	39
Signs & Symbols on the Staff	42
Names of Notes - Treble Clef	44
Names of Notes - Bass Clef	46
Time Names of Notes & Rests	48
Experiencing Rhythm	52
C Major Scale	58
Singing Intervals	62
Mood of Music	63
Chapter 7	
Respond to various Rhythm	65
Make your own instruments	67
Performing in a Percussion Band	72

Chapter 8	
National Anthem	74
Class Room Singing	76
Singing with Expression	79
Music for Teacher	90
References	86

Chapter 1

Sounds of Nature and Man Made Sounds

Nature Walk

Music is made of sound.

Sound is created by nature
or by man.



Sounds of Nature

- Birds are the nature's musicians
- Some bird calls are sweeter than others
- Rustling of leaves
- Sound of the breeze
- Gentle flow of the water
- Babbling of the river
- Rowling of the waves of the sea
- Crying of the seagulls
- Raining on the roof
- Cry of animals





Man - made sounds

- Building construction sounds
hammering, drilling, scrapping
shouting at work places
- Vendors trying to sell their goods
- Music played loud to attract people
- Traffic that causes unwanted sounds
tooting the horn, applying brakes,
- Children shouting/ playing
- Music heard in public performances

Sound differ from place to place

Some are heard at a particular Time

They can be pleasant or unpleasant

Try to imitate the sounds of certain places or occasions

Activity 1

Place /Time	What sound can you hear?	What makes the sound?
<p>..Home...</p> <p>..Morning,</p>	<p>1. cock-ku-kuu-koo</p> <p>2.</p> <p>3.</p>	<p>1. The cocks</p> <p>2.</p> <p>3.</p>
<p>.....</p> <p>.....</p>	<p>1.</p> <p>2.</p> <p>3.</p>	<p>1.</p> <p>2.</p> <p>3.</p>
<p>.....</p> <p>.....</p>	<p>1.</p> <p>2.</p> <p>3.</p>	<p>1.</p> <p>2.</p> <p>3.</p>
<p>.....</p> <p>.....</p>	<p>1.</p> <p>2.</p> <p>3.</p>	<p>1.</p> <p>2.</p> <p>3.</p>
<p>What can you identify after the discussion in your class?</p>		
Empty space for student response		

Let us take a walk

Prepare yourself before you set off.

What do you hope to take with you ?

Let us list them.

- A note book and pencil/pen
- A bottle of drinking water
- If possible small equipment to record any particular sounds, bird songs, cry of other animals, shouting of children, vehicles on the road or any other sound
- If possible any equipment to take some pictures
- Remember to wear a comfortable pair of shoes and a hat for it might be very sunny

-Begin your walk with the other members of your group

- Listen to and note down the sounds you hear around you

- Back in the classroom, each group should present their findings descriptively using audio visual recordings or imitate the sounds they heard to the others.

There are many compositions highlighting sounds of trains, rain, thunder, machinery etc.

Listen to them and create your own composition related to the sounds heard in the environment

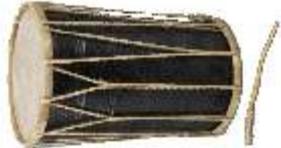
Example - ‘ Kandyan Express’ composed by Nimal Mendis, which depicts the motion of an express train.

Chapter 2

Sri Lankan Drums



Write in the blank space after watching the performance of Sri Lankan Drums

	Name & Shape	Tone	Description
1.	 Getaberaya		
2.	 Yakberaya		
3.	 		
4.	 Thammattama		
5.	 Udekkiya		
6.	 Rabana		
7.	 Bummediya		

Learning to Play the Gataberaya

Provide an opportunity to view the Geta beraya

1. Observe the playing style of the Gataberaya
2. Listen to the sound of the two sides of the Gataberaya
3. Try your hand at playing the bera



Write what you know and feel about the Gataberaya

Chapter 3

Music of the past and present

Clothes



Then

Clothes



Now

In the pictures displayed above we see the dress patterns of the past and the present era.



Write down the differences you see?

Past	Present

In music too, we have the compositions written by the great masters which is different to the music produced by the present composers.



Let's listen to the two compositions and compare them

A

Air on G String



J.S. Bach
(1685 - 1750)
German Composer

B

Pink Panther



Henry Mancini
(1924 - 1994)
American Composer



Listen to the two compositions and circle the word under each song to describe the features given in the first coloum of the table

		Air on the G String	Pink Panther
1.	Speed of music	Fast/slow/medium	Fast/slow/medium
2.	BeatRegular/Irregular	Regular/ Irregular	Regular/ Irregular
3.	Expression Less/ more	Less / more	Less / more
4.	Tempo – Accent	On the beat/ off beat	On the beat / off beat
5.	Mood	Happy / peaceful, sad, jolly / calm	Happy, peaceful / sad, jolly / calm

Lets sing the two songs and compare them.

< The Past day song >

The Blue Bells of Scotland

Oh where, and oh where is my_ high-land lad-die gone? Oh where, and oh

6 wher is my_ high-land lad-die gone? He's gone to fight the French for King

11 George up-on the throne. and it's oh in my heart I ___ wish him safe at home.



< Lets sing the Present day Song>

Let's Get Together

Richard M. Sherman &
Robert B. Sherman

Moderate Rock tempo

1. Let's get to-ge-ther, Yea, yea, yea! Why don't you and I com - bine? Let's get to-ge-ther,
 2. Let's get to-ge-ther Yea, yea, yea! Think of all that we could share. Let's get to-ge-ther

What do you say? We could have a swing-in' time. We'd be a cra - - zy team. Why don't we
 ev - e - ry day, ev - 'ry way and ev - 'ry - where. And tho' we have-n't got a lot, We could be

ma - ke the scene to - ge ther. Oh! Oh, I real-ly think you're swell uh-
 shar-in' all we got to - ge ther.

huh, we real-ly ring the bell. Ooh - ee! and if you stick with me, Noth-in' could be grea-ter. Say,

hey, al-li - ga - tor! Let's get to-ge-ther, Yea, yea, yea! Two is twice as nice as one. Let's get to-ge-ther

right a - way, We'll be hav - in' twice the fun, and you can al - ways count on

me, a groo-vy two-some we will be. Let's get to - ge ther. Yea, yea, yea!



Compare the following two song

Features	The Blue Bells of Scotland	Let's Get Together
1. Speed of music	Slow / Medium / fast	Slow / Medium / fast
2. Expression		

More Songs

There are songs sung by our mothers and grandmothers which are still sung as old favorites.

- Grand Father's Clock
- Ash grove
- Loch Lomond
- Home on the range
- Rudolph the red nose

Some of the present day songs generally referred to as songs of the present ex: Pop music, DJ music.

- Let's get together
- When I'm 64
- I've got rhythm
- Pink panther
- Yesterday by Beatles

March and Waltz



Quick march



Slow march

- How many Western bands are there in your school ?
- Are they having Melodicas, Brass instruments, or oriental instruments?
- Are you a member of the school band ?

March

Music for a procession or parade must necessarily be in duple or Quadruple time

Music has been written for slow marching and quick marching consisting of 2 beat and 4 beat rhythms.

Examples-

- Handel's Scipio march
- Funeral march
- Schubert's Military march
- Colonel Bogey march

◆ An American by the name of **J. P. Sousa** has written over 200 marches for marching parades.

Marching bands

Music for marches are usually provided by a marching band .A Marching band is a group in which various instruments perform for the purpose of entertainment.

School bands

Many schools specially schools in Sri Lanka, have a marching band which provide music for school functions. A school marching band may contain from 25 – 35 students. Most bands have some kind of uniform that include the school name, school colours and the school crest.

A school band consists of wind instruments, Percussion instruments or even keyboard instruments. (melodicas)

Activity:

1. Students form a circle.
2. March around to the music of Colonel Bogey march followed by slow marching to the music of Scipio.

Waltz



A Waltz is a dance in triple time.

It was the most popular dance of the 19th century. The beauty of the Waltz lies in its motion, as partners glide across the floor in time with the music. There are many composers who wrote waltzes.

Examples-

- Waltz of the flowers,
 - Fairy wedding waltz,
 - Beautiful blue Danube waltz
- ◆ Waltzes have been written as solo pieces for piano by composers like Chopin and Brahms
 - ◆ Waltzes for dancing have been written by the Viennese composer Johann Strauss .

Activity:

In a big circle do the movements as follows to the music played or recorded

- React to the music by clapping or tapping
- Beat time to the music
- Stand in pairs and swing to the music
- Start a few steps of the Waltz - Long, short, short; Long, short, short

Ref – Waltz dancing for beginners . Demo of waltz dancing, steps basic waltz

Radetzky March

Strauss

Measures 1-5 of the Radetzky March. The music is in 4/4 time and D major. The first system shows measures 1 through 5. The piano part begins with a *p* (piano) dynamic. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

Measures 6-10 of the Radetzky March. The second system shows measures 6 through 10. The piano part begins with a *f* (forte) dynamic. The melody continues with eighth and quarter notes, and the left hand accompaniment remains consistent.

Measures 11-16 of the Radetzky March. The third system shows measures 11 through 16. The piano part begins with a *mf* (mezzo-forte) dynamic. The melody features a mix of eighth and quarter notes, with some rests in the right hand.

Measures 17-21 of the Radetzky March. The fourth system shows measures 17 through 21. The piano part continues with a steady accompaniment of quarter notes in the left hand and eighth/quarter notes in the right hand.

Measures 22-26 of the Radetzky March. The fifth system shows measures 22 through 26. The piano part continues with a steady accompaniment of quarter notes in the left hand and eighth/quarter notes in the right hand.

2

27

musical score for measures 27-31. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, starting on G4 and moving up to B4. The bass clef contains a harmonic accompaniment of chords. Dynamics include *cres.* (crescendo) at the start, *f* (forte) in measure 29, and *dim* (diminuendo) at the end of the system.

32

musical score for measures 32-36. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, starting on G4 and moving up to B4. The bass clef contains a harmonic accompaniment of chords. Dynamics include *f* (forte) in measure 34.

37

musical score for measures 37-41. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, starting on G4 and moving up to B4. The bass clef contains a harmonic accompaniment of chords. Dynamics include *f* (forte) in measure 39.

42

musical score for measures 42-44. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, starting on G4 and moving up to B4. The bass clef contains a harmonic accompaniment of chords.

45

musical score for measures 45-48. The system consists of a treble and bass clef. The treble clef contains a melodic line with quarter and eighth notes, starting on G4 and moving up to B4. The bass clef contains a harmonic accompaniment of chords. The system ends with a double bar line.

Over the waves

Rosas

Tempo di Valse

Musical notation for measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Tempo di Valse'. The first measure starts with a piano (*p.*) dynamic. The melody in the right hand features a series of eighth notes and a half note, while the left hand provides a steady accompaniment of eighth notes and chords.

9

Musical notation for measures 9-16. The melody continues with eighth notes and a half note. The left hand accompaniment remains consistent with eighth notes and chords.

17

Musical notation for measures 17-24. The melody continues with eighth notes and a half note. The left hand accompaniment remains consistent with eighth notes and chords. A crescendo (*cres.*) is indicated at the beginning of this section.

25

Musical notation for measures 25-32. The melody continues with eighth notes and a half note. The left hand accompaniment remains consistent with eighth notes and chords. A fortissimo (*ff*) dynamic is indicated at the beginning of this section.

33

Musical notation for measures 33-40. The tempo is marked 'Energico'. The melody continues with eighth notes and a half note. The left hand accompaniment remains consistent with eighth notes and chords. A fortissimo (*f*) dynamic is indicated at the beginning of this section.

41

p

This system of music covers measures 41 through 48. It is written in a key signature of one sharp (F#) and a common time signature. The right-hand part (treble clef) features a melodic line with eighth and quarter notes, including a half note with a fermata in measure 45. The left-hand part (bass clef) provides a steady accompaniment of eighth-note chords. A dynamic marking of *p* (piano) is placed at the beginning of the system.

49

This system of music covers measures 49 through 56. The right-hand part continues the melodic development with quarter and eighth notes, featuring a half note with a fermata in measure 53. The left-hand part maintains the accompaniment of eighth-note chords. The system concludes with a double bar line.

57

This system of music covers measures 57 through 64. The right-hand part continues the melodic line, ending with a half note and a fermata in measure 63. The left-hand part continues with eighth-note chords. The system concludes with a double bar line.

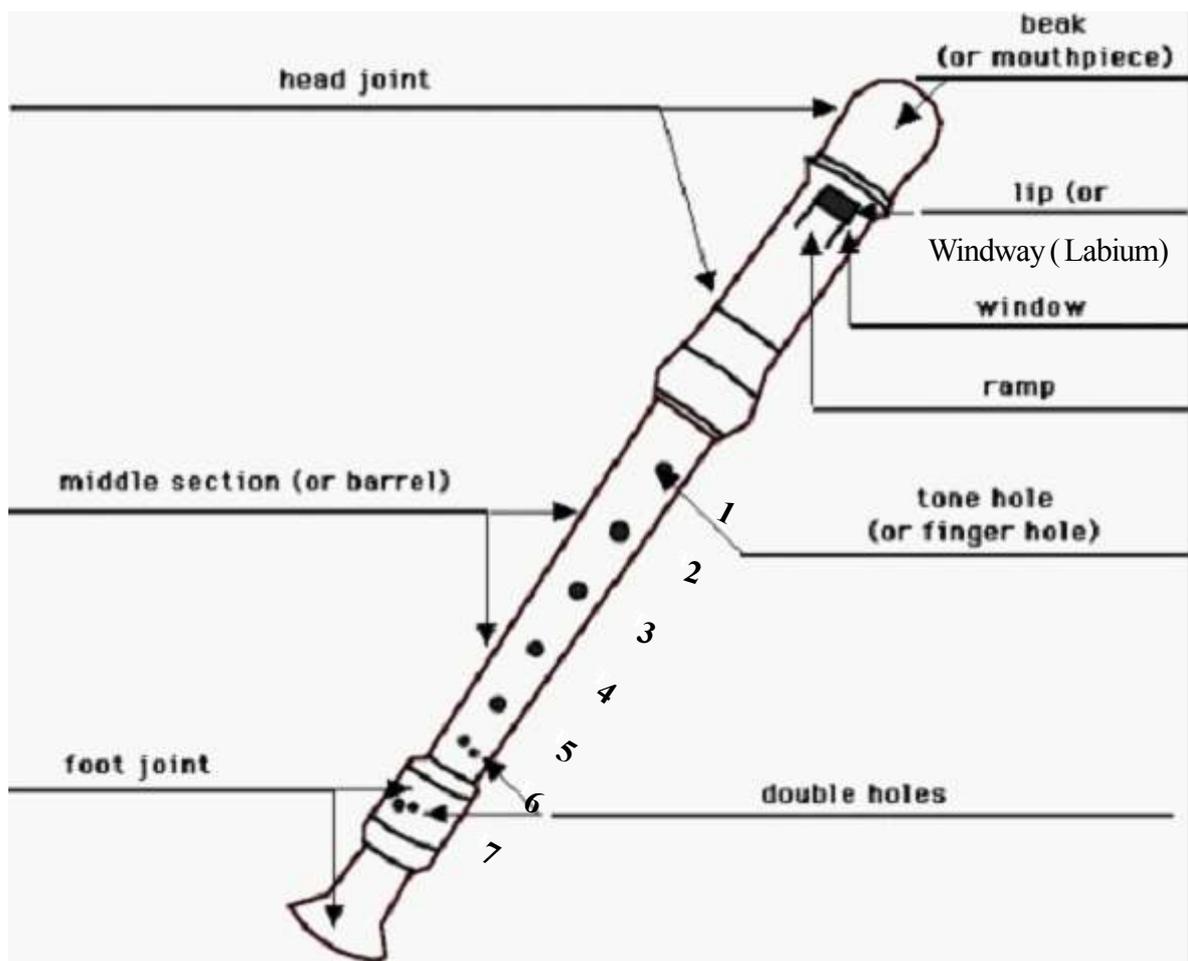
Chapter 4

Learning to play the Recorder



The Girl in the picture is playing an Instrument. This is a Recorder, a wind instrument. The Recorder is a very ancient instrument.

Let's play the Soprano or the Descant Recorder. This is the smallest one of the Recorders



< Holding the Instrument & Posture >

1. Left Hand



- 1 - Hold the left hand relaxed in front of the chest with the palm facing the body.
- The right hand should gently support the recorder from below.
- To begin fingering, use the left hand thumb (0) and fore finger. (1)

2. Right Hand



- 2 - Next add the right-hand thumb between and behind the holes of the right-hand fore finger (4) and second finger (5) for support.
- The right - hand thumb is important for support.

2. Left Hand, Right Hand & Mouth



3. Holding the instrument with both hands, move it toward the mouth.
- The mouthpiece should not be placed deep into the mouth, but should be slopped lightly between the lips.
- It is important to support the recorder properly when playing but be careful not to grip it tightly.

Exercises on B A G for Recorder

I

B G B G A A G B B G
 1 0 3 2 1 0 1 0 3 2 1 0 2 1 0 2 1 0 3 2 1 0 1 0 1 0 3 2 1 0

II

B G B G A B A G B B
 1 0 3 2 1 0 1 0 3 2 1 0 2 1 0 1 0 2 1 0 3 2 1 0 1 0 1 0

B G B G A B A G B G
 1 0 3 2 1 0 1 0 3 2 1 0 2 1 0 1 0 2 1 0 3 2 1 0 1 0 3 2 1 0

III

G B B B G B B B A A A B A G B B G
 3 2 1 0 1 0 1 0 1 0 3 2 1 0 2 1 0 2 1 0 1 0 2 1 0 3 2 1 0 1 0 1 0 3 2 1 0

IV

G G A B B A B A B B G G A B B A B A G
 3 2 1 0 3 2 1 0 2 1 0 1 0 1 0 2 1 0 2 1 0 1 0 1 0 3 2 1 0 3 2 1 0 2 1 0 1 0 2 1 0 3 2 1 0

Accompaniment for the Teacher

(Exercises on B A G for Recorder)

I

Recorder: Treble clef, 4/4 time. Notes: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half), F4 (half), E4 (quarter), D4 (quarter). First ending: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Second ending: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). A 'V' marking is above the first ending.

Piano: Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). First ending: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter). Second ending: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter). A 'V' marking is above the first ending.

II

Recorder: Treble clef, 4/4 time. Notes: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half), F4 (half), E4 (quarter), D4 (quarter). A 'V' marking is above the first ending.

Piano: Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). First ending: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter). Second ending: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter). A 'V' marking is above the first ending.

III

Recorder: Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). First ending: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Second ending: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). A 'V' marking is above the first ending.

Piano: Bass clef, 3/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). First ending: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter). Second ending: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter). A 'V' marking is above the first ending.

IV

Recorder: Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). A 'V' marking is above the first ending.

Piano: Bass clef, 3/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). First ending: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter). Second ending: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter). A 'V' marking is above the first ending.

V

Recorder: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). First ending: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Second ending: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). A 'V' marking is above the first ending.

Piano: Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). First ending: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter). Second ending: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter). A 'V' marking is above the first ending.

Tunes for the Recorder

Peas Pudding Hot

Recorder

Piano

Detailed description: This musical score is for the piece 'Peas Pudding Hot'. It is written for Recorder and Piano. The Recorder part is in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Piano part is in the bass clef with the same key signature and time signature. The Recorder melody consists of eighth and quarter notes, with a repeat sign and two endings. The Piano accompaniment consists of a simple bass line of quarter and eighth notes.

Mary had a Little Lamb

Recorder

Piano

Detailed description: This musical score is for the piece 'Mary had a Little Lamb'. It is written for Recorder and Piano. The Recorder part is in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Piano part is in the bass clef with the same key signature and time signature. The Recorder melody consists of quarter and eighth notes. The Piano accompaniment consists of a simple bass line of quarter notes.

Waltz

Recorder

Piano

Detailed description: This musical score is for the piece 'Waltz'. It is written for Recorder and Piano. The Recorder part is in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Piano part is in the bass clef with the same key signature and time signature. The Recorder melody consists of quarter and eighth notes, with a repeat sign and two endings. The Piano accompaniment consists of a simple bass line of quarter notes.

I love Little Pussy

Recorder

Piano

Detailed description: This musical score is for the piece 'I love Little Pussy'. It is written for Recorder and Piano. The Recorder part is in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Piano part is in the bass clef with the same key signature and time signature. The Recorder melody consists of quarter and eighth notes. The Piano accompaniment consists of a simple bass line of quarter notes.

Ring - a - Ring - a - Roses

Recorder

Piano

Detailed description: This musical score is for the piece 'Ring - a - Ring - a - Roses'. It is written for Recorder and Piano. The Recorder part is in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Piano part is in the bass clef with the same key signature and time signature. The Recorder melody consists of quarter and eighth notes. The Piano accompaniment consists of a simple bass line of quarter notes.

Recorder

Piano

Detailed description: This is the second part of the musical score for 'Ring - a - Ring - a - Roses'. It continues the Recorder and Piano parts from the previous block, showing the final measures of the piece.



Mary had a Little Lamb

Musical notation for the first line of the song in 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are: Ma - ry had a lit - tle lamb lit - tle lamb, lit - tle lamb.

Musical notation for the second line of the song in 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are: Ma - ry had a lit - tle lamb, it's fleece was white as snow.

Waltz

Musical notation for a waltz in 3/4 time. The first line contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second line contains a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. The piece ends with a first ending (1.) and a second ending (2.) marked with repeat signs.

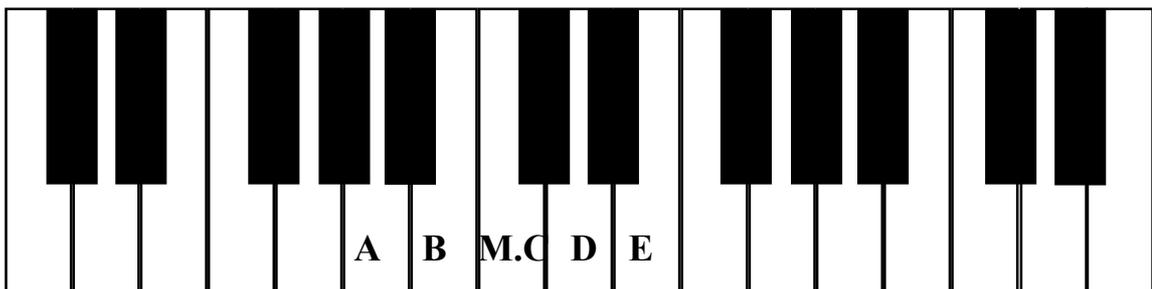
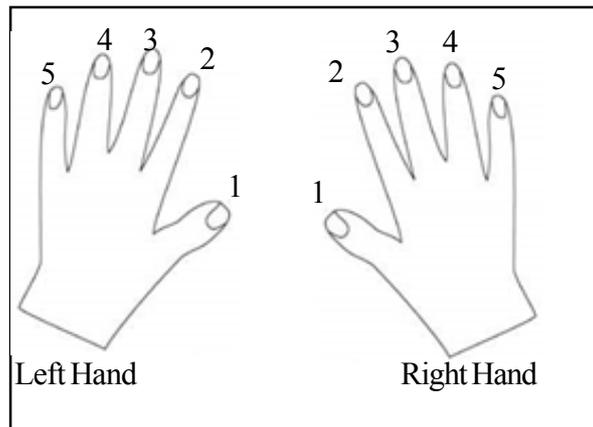


Playing A, B, C, D, & E on the Piano /Keyboard

Correct -posture when playing Piano / Keyboard



- Position yourself at the center of the piano/ keyboard
- Sit on the bench with your back straight and feet flat on the floor
- Elbow should be bent and slightly higher than the keys
- your fingers should be curved
(Pretend you are holdig a ball in your hand)
- Play with the tips of your fingers. (Keep finger nails short)



Play the following exercises several times using the 2nd and 3rd fingers of the R.H. and L.H. Count aloud 1234, accenting or stressing the 1st beat of every bar.

Play the following exercises several times using the thumb and 2nd finger. Count aloud 1234, accenting or stressing the first beat of every bar. Listen and try to connect one sound to the other.

	- A Crotchet is held for 1 beat
	- A Minim is held for 2 beats

Play the following exercises three times using the fingerings marked.

1. Count the beats 1 2 3 4 according to the time value of notes
2. Read out the letter names of the notes as you play
3. Sing the words and play the notes

A

E A E A E A E A E E A
up down up, down up down, up down up down up up down.

B

D B D B D D B B D B D B B D
See saw see saw up and down. See saw see saw down and up

C

A E A E A B C E A E A E D C
Here we go up to the sky, Here we go down to the ground.

D

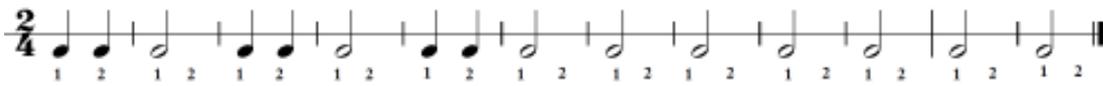
Ding dong ding dong bells will say, time for girls and boys to play

Exercises for the Piano





Duple Time - Two beats in a bar
 Upper figure means two beats
 Lower figure means each beat is a Crotchet



Step-ing up A B C Step-ing down C B A then a skip





Triple Time - Three beats in a bar
 Upper figure means three beats
 Lower figure means each beat is a Crotchet

Chapter 5

Exploring the Tone Colour in Music

Sections of the Symphony Orchestra



Listen to the performance of the Young Persons Guide to the Orchestra and observe the following, while listening to the music.

- i) The Conductor
- ii) The String players
- iii) The Wind players
- iv) The Percussion sections

The picture shows an orchestral performance. An orchestra is a combination of instruments made of the following:

- Strings
- Woodwind
- Brasswind
- Percussion.

The different sounds of the instruments blend together to make beautiful music.

The conductor leads the players.

The musicians play as a team and make music



The Conductor

He is the person who stands at the front of the orchestra moving his arms giving instructions.

He helps the orchestra to keep together and control their speed and how loudly or quietly they should play.

He sometimes has a stick known as the **baton**.



The String Family

The Violin, Viola, Violoncello, and the Double Bass are the four instruments of the string family.

They all look the same but are of different sizes.

They can all be played with a bow or plucked with the fingers.

The String section is the largest section of the orchestra.



The Woodwind Family

The Flute, Clarinet, Oboe and bassoon are the four main instruments of the woodwind family.

They all make their sound by being blown. These are all blown in different ways and make different sounds.

These instruments all look different



The Brass Family

The Trumpet, French Horn, Trombone and Tuba are the four main instruments of the brass family and this is the strongest section of the orchestra.

The sound is produced by blowing down a cup-shaped mouthpiece.



The Percussion Family

This is the rhythm section of the orchestra.

The percussion family is very large.

Any instrument that can produce sound by being hit, struck or shaken is called percussion.

Some of the instruments are in a definite pitch and the others just play the beat.

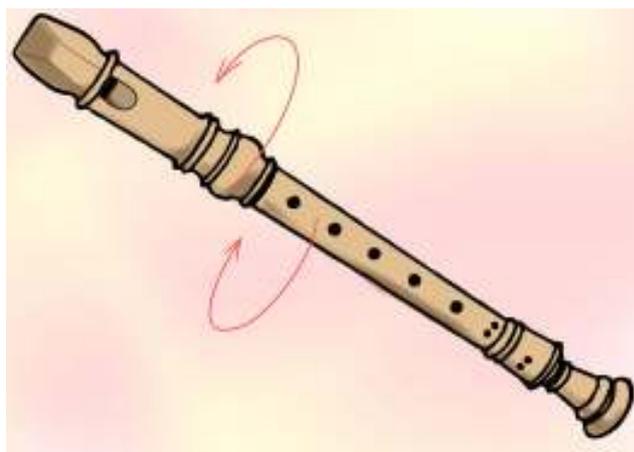
- ◆ Do you like to play in an Orchestra?
- ◆ Come join the National Youth Orchestra.

Care for the instruments Recorder and Melodica

The word 'care' is used in connection with almost everything we use in our daily life, care for ourselves, care for the environment, care for the things we use. So it is natural that we have to care for the instruments we use.

How to care of yor instruments

Common factors



- Assemble carefully and correctly, turn to the correct side



- After use they should be cleansed specially the mouth pieces



- The instruments should be stored in a safe place with the correct temperature not too cold, not too hot

High and Low Sounds

Identify the pitch of a note as high or low on hearing

Look at the notes given below and sing with movements whilst the teacher plays it on the key board.

(a)



(b)



You will feel how the pitch keeps gradually moving higher at (a) and at (b), the pitch gradually moves lower.

Aural Exercises

1. Teacher plays the notes and students should listen and respond. (See page 95 for music)

Listen to the following notes and state whether the 2nd note is higher or lower than the 1st note .

	Higher	Lower		Higher	Lower
1.			2.		
3.			4.		
5.			6.		
7.			8.		
9.			10.		

2. Teacher plays the melodies. (See page 95 for music)

Students should listen and state whether the note that ends the melody is higher/ lower / same than the first note of the melody.

	Higher	Lower	Same note
1.			
2.			
3.			
4.			

Chapter 6

Learning the Keyboard

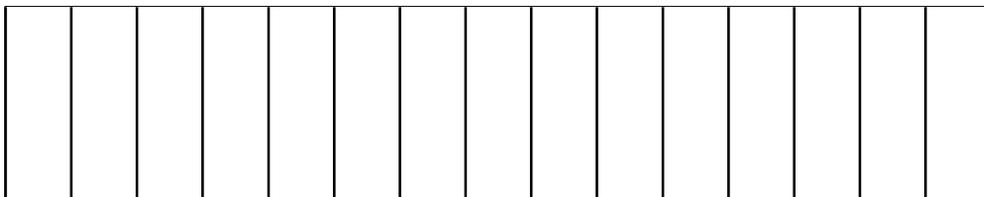
- Music is made up of **Sounds**.
 - These sounds are divided basically into **twelve** different notes in Western Music
 - The easiest way to identify these notes is by seeing them on a keyboard and noticing that there are **seven white keys** and **five black keys**

Let us make a dummy Keyboard (A keyboard that does not produce sound)

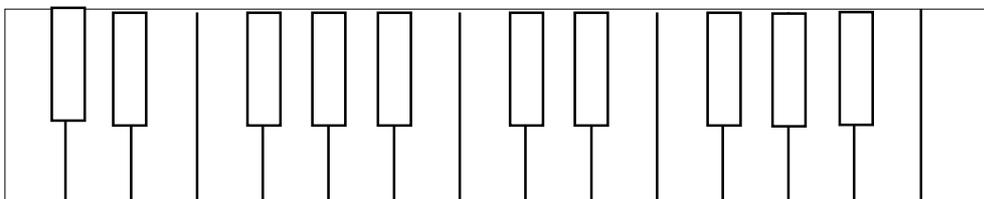
Required Materials

- a strip of cardboard or bristle board,
- a ruler
- a black felt pen.

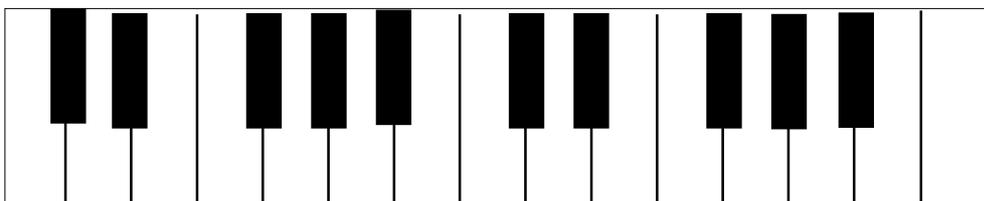
Step 1 - Using the ruler draw 16 equally spaced vertical lines as follows, as they appear on a real keyboard.



Step 2 - Group the black notes in twos and threes

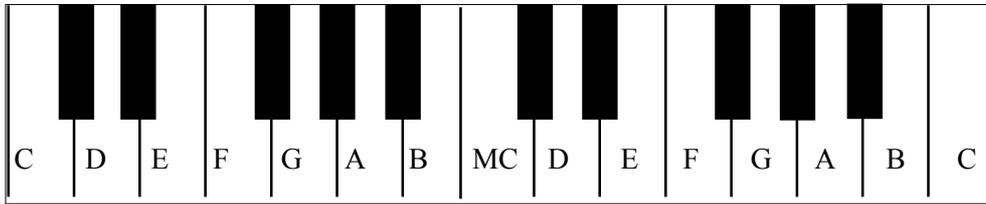


- Colour them in black

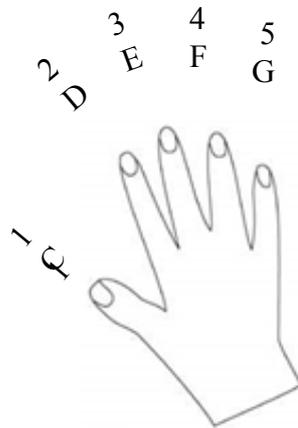


Step 3 Let us name the keys

These keys are named by the first seven letters of the alphabet.
A B C D E F G -This is called the musical alphabet



Step 4 - Let's play with the right hand from M.C to G

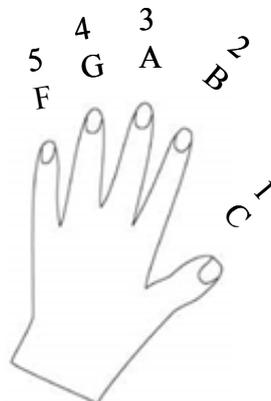


Play Together

C	D	E	F	G	F	E	D	C
1	2	3	4	5	4	3	2	1

Right Hand

- Let's play with the left hand from M.C to F

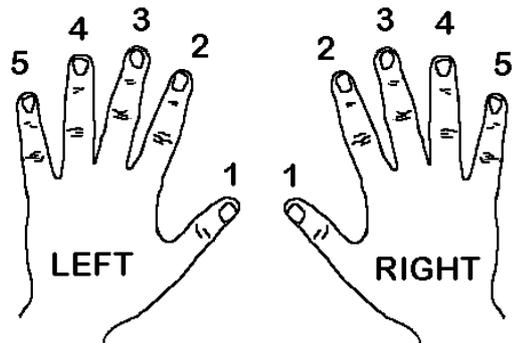


Play Together

C	B	A	G	F	G	A	B	C
1	2	3	4	5	4	3	2	1

Left Hand

Step 5 - Let's play with both hands together

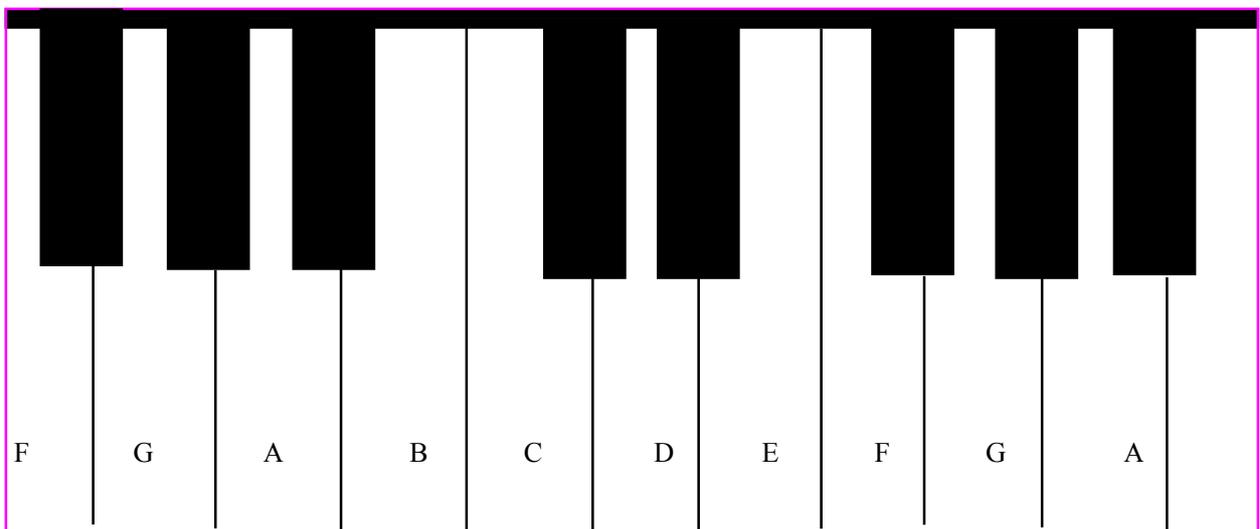


 Play Together with the teacher

R.H.-	C	D	E	F	G	F	E	D	C
	1	2	3	4	5	4	3	2	1
L.H.-	C	B	A	G	F	G	A	B	C
	1	2	3	4	5	4	3	2	1

Application -  Let's play with the right hand.

G	E	E	_		F	D	D	_		C	D	E	F		G	G	G
5	3	3	_		4	2	2	_		1	2	3	4		5	5	5



Signs and Symbols

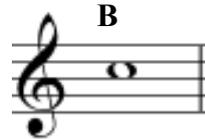
- **Music** is an art of combining sounds into patterns pleasing to the ear, called ‘melody’
- These melodies are basically written in the form of **Music Notation** using **signs** and **symbols in Western Music**
- These signs and symbols describe mainly **pitch, rhythm & tempo.**
 - * **Pitch** - How high and low sound is
 - * **Rhythm** - the recurring pattern of sound
 - * **Tempo** - The speed , fast or slow



Listen to the sound and identify the difference in Pitch, Rhythm and Tempo

Pitch

- Which is higher? - Which is lower?



Rhythm

- Which is lighter? - Which is heavier?



Tempo

- Which is faster? - Which is slower?



Music sounds are written on paper using the following signs and symbols. and it is named as a

Music Score (notation)

Sounds are written as **NOTES**

CLEFS give identity to the lines & spaces of a staff

Notes are written on a **STAVE** or **STAFF**

TIME SIGNATURE Denotes the number of beats in a bar

RESTS denotes silence

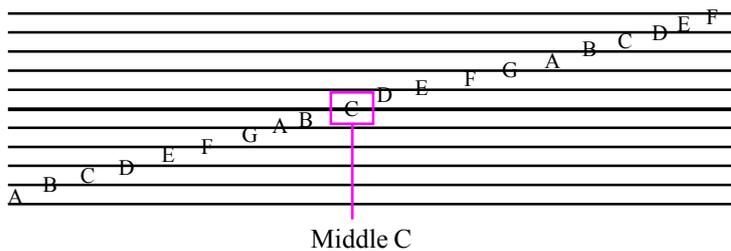
KEY SIGNATURE Defines the key of the music

BAR LINES divide the music in to bars

DOUBLE BAR LINE indicates the end of a piece of music

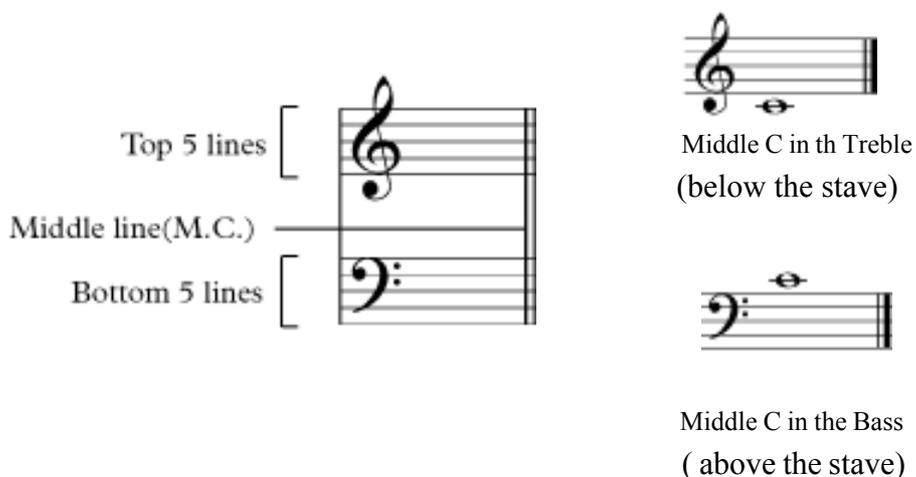
Great Staff

- A staff with 11 lines is called the **Great staff** which is used to notate music.
- Notes of the seven letter named A,B, C, D, E, F, and G are written on & in between the lines of the Great Staff.
- Middle C is the 6th line found in the centre of the great staff.

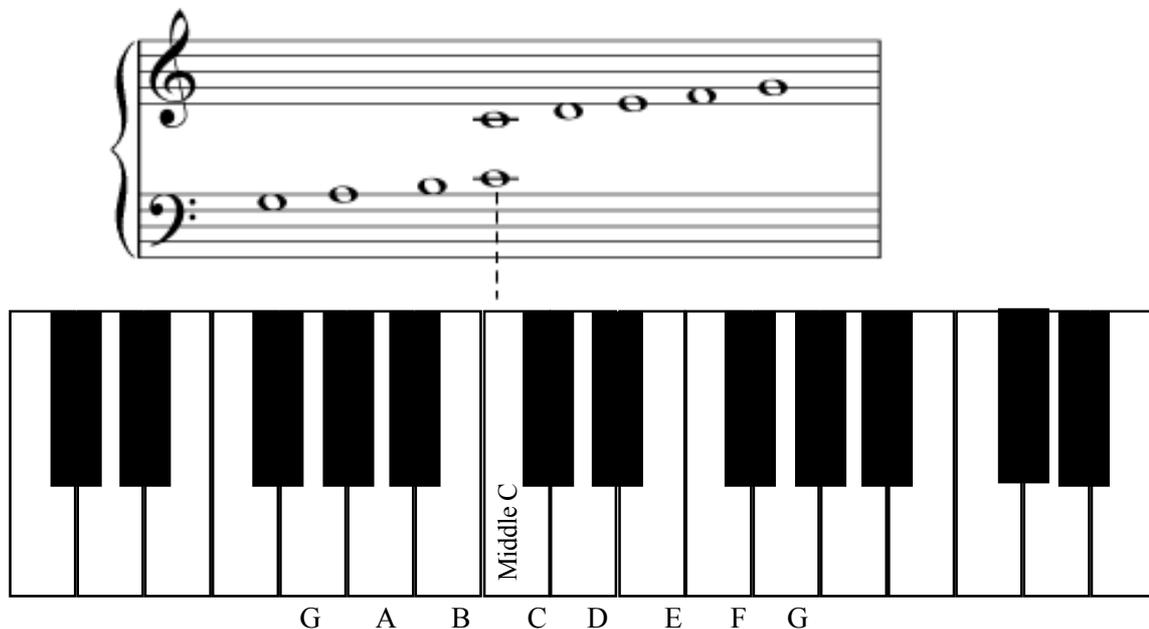


- * For easy reading the Middle C line was removed separating the Great staff into two staves (5 lines in each staff)
- * To identify the five lines a **Clef** is displayed at the beginning of the staff. There are two commonly used clefs

- The top 5 lines of the Great Staff is covered by the **Treble Clef**
- The bottom 5 lines of the Grate staff is covered by the **Bass Clef**
- The line exactly in the middle which appear below the Treble staff and above the Bass staff is the **Middle C line**

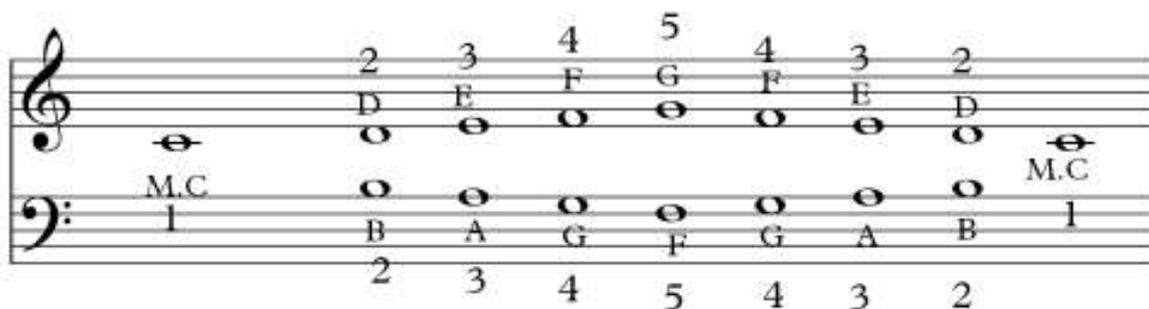


The following illustration shows how the notes appear on the great staff or how they relate to keyboard



* The note middle C appears below the staff of the Treble and above the staff of the Bass

Play the notes on the keyboard using the given fingering



Questions :

1. Draw a Great Staff.

2. Write the middle C three times in the treble clef.



3. Write middle C three times in the Bass clef.



Underline the correct answer

4. How many lines are there in the Great staff?

- 1) 10 2) 11 3) 8 4) 5

5. Where do you write the Middle C in the Bass clef?

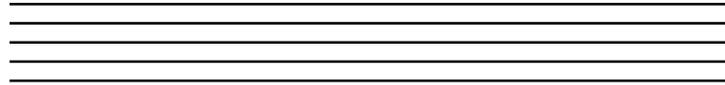
- 1) Above the stave 2) Below the stave
3) In a space 4) On a line

6. Where do you write the middle C in the Treble clef?

- 1) Below the stave 2) Above the stave
3) In a space 4) On a line

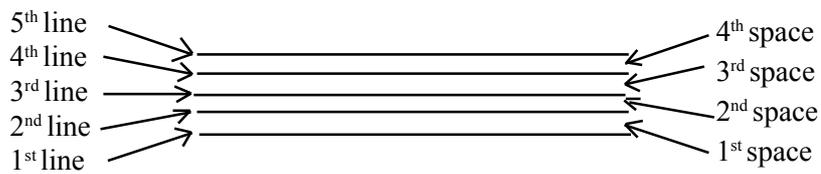
Signs & Symbols on the Staff

1. **Stave or Staff** Musical notes are oval shaped symbols written on a system of five equally spaced horizontal lines called a **Stave**

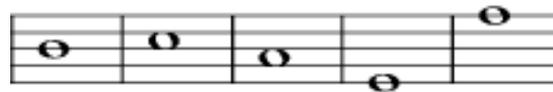


Staff is another name for the Stave

The lines and spaces are counted from bottom upwards



Music notation (notes is written on lines and in the spaces

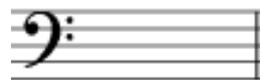


2. **Clef** The sign of a **CLEF** placed at the beginning of the stave gives the notes their letter names.

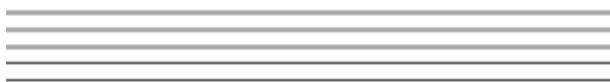
The **Treble clef** also called the **G clef.**
The Treble clef is used for higher pitched notes than the Bass clef and generally played with the right hand.



The **Bass clef** also called the **F clef.**
The Bass clef is used for lower pitched notes than the Treble clef and generally played with the left hand.



Write the Treble Clef in the given stave beginning on the 2nd line G , therefore named as G clef



Write the Bass Clef in the given stave beginning on the 4th line F , therefore named as F clef

2 dots are placed in the 3rd & 4th spaces after the clef



Questions :

1. Fill in the blanks with suitable words given below within the bracket

(five, G clef, lines and spaces, stave, staff, F clef)

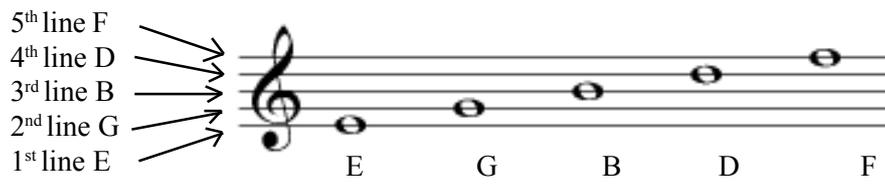
1. The stave is made up of _____ parallel lines.
2. Music notes are written on _____ and _____
3. The Treble clef is also known as _____ clef.
4. The Bass clef is also known as _____ clef.
5. We write music notes on a _____
6. Another name for a stave is _____

2. i. Draw two staves

ii. Draw a G clef and a F clef on the staves

Names of Notes - Treble Clef

- The letter names of the notes on the lines of Treble clef or G clef



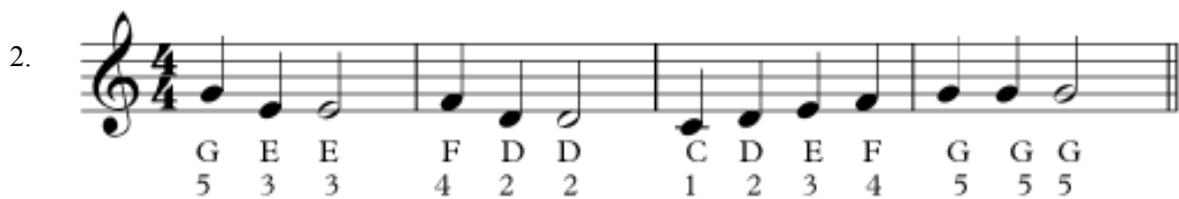
- The letter names of the notes in the spaces of Treble clef



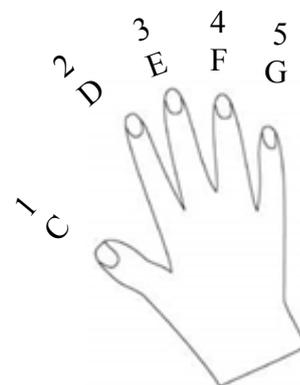
- The letter names of all the notes in the lines and spaces of the Treble clef



Play the notes with keyboard



Right Hand

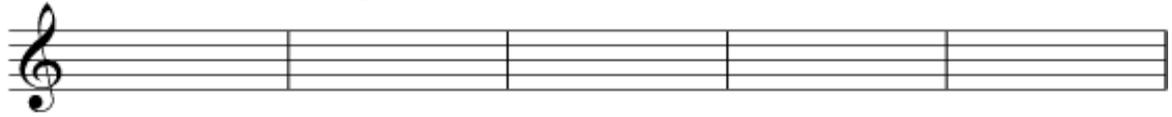


Answer the following Questions :

- i. Write the letter names below the given notes.



- ii. Write these notes on the given staff.



E on a line C in a space B on a line A in a space G on a line

- iii. Write the letter names below the given notes and sing the words.



Ha ha ha You and me lit - tle brown jug how I love thee

- iv. Write notes on the stave, to spell out the required words.



D E A F F E E D A G E D B E G G E D

- v. Work out the missing words in the following story by naming the notes below
Write the words in the spaces provided.



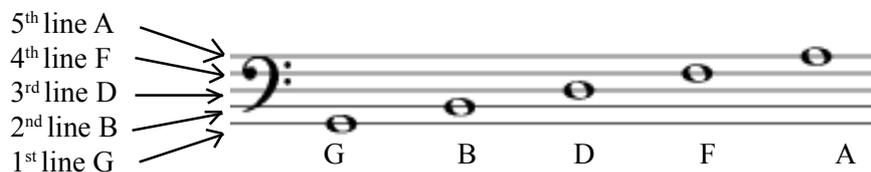
One morning Sahan did not feel well at all. The colour in his cheeks had 1.....
and he had 2..... 3 stomach ache. “ I wish I were 4.....” he groaned.

Sahan 5..... his 6..... to fetch the doctor.

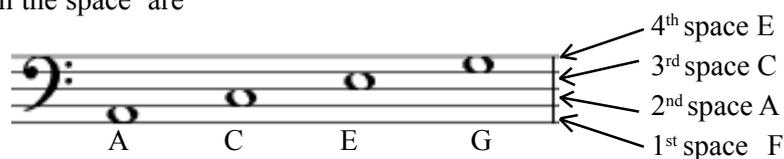
After what seemed an 7..... the Doctor arrived and examined the boy keeping
his 8..... on the 9..... of the 10....., the doctor
explained that Sahan was suffering from food poisoning.

Names of Notes - Bass Clef

The letter names of the notes on the lines of Bass clef or F clef are



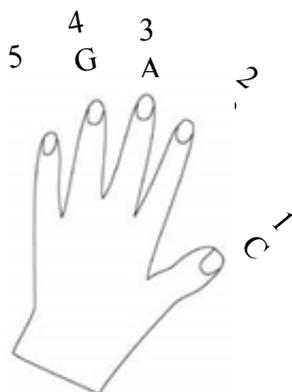
The letter names of the notes in the space are



The letter names of the notes of the lines and spaces on the Bass clef or F clef.



 Play these notes on a keyboard.



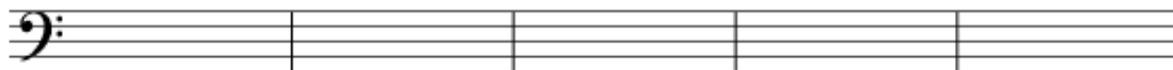
Answer the following Questions :

i Write the letter names below the notes



.....

ii Write these notes on the given staff



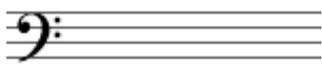
F on a line E in a space B on a line G in a space G on a line

iii Write the Bass clef and name the notes to find the hidden word.

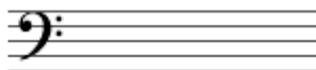


.....

iv Write the note G
in two different pitches



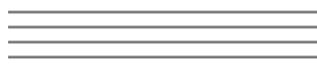
Write the note A
in two different pitches



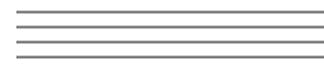
v. Add the Bass clef and Write the notes as stated



A G E



D E E D



C A G E

Time Names of Notes & Rests

(Value Names of Musical Notation)

In written music the length of a sound or silence is shown by its shape relation to the other note and rests.

The value of a SOUND is indicated by the appearance, or shape of the NOTES.

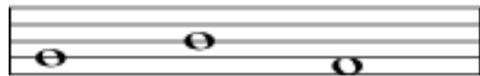
And Rests indicate SILENCE.



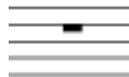
A **SEMIBREVE** is a white oval shaped note.

It is also called a **WHOLE NOTE**

It is held for FOUR COUNTS



Semibreve Rest



Exercises

Lets write Whole Notes.

Write Semibreve notes on the given staff and the number of beats counted as shown in the example



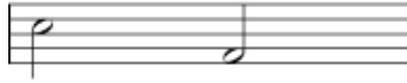
3rd Space 1st Line 4th Space 5th Line 2nd Space 3rd Line

Write a Smibreve rest in the given space

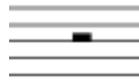


By adding a STEM to the Semibreve, it becomes a **MINIM**

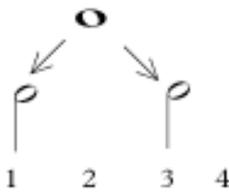
It is also called a **HALF NOTE**
It is held for TWO COUNTS



MINIM REST



Two Minims make a Semibreve or A Semibreve has TWO Minims



Adding stems need care

If a note is above the 3rd line the stem goes down, from the left of the note

If a note is below the 3rd line the stem goes up, from the right of the note

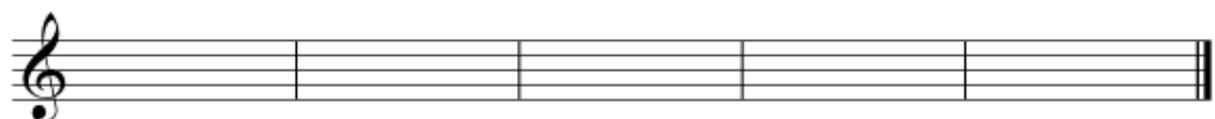
The stem of the note written on the 3rd line may go up or down,



Write Minim notes on the given stave and the number of beats counted as shown in the example.



Write a Minim rest in the given space



By making the Minim (note head) dark it becomes a **CROTCHET**

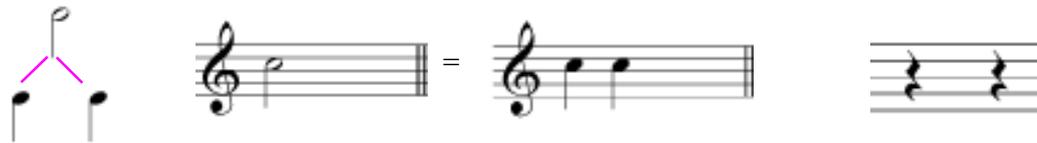


It is also called a **QUARTER NOTE**, and held for **ONE COUNT**



2 Crotchets make a Minim or a Minim has two Crotchets

CROTCHET REST



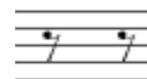
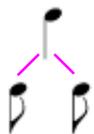
By adding a **TAIL** to the Crotchet, it becomes a **QUAVER**.



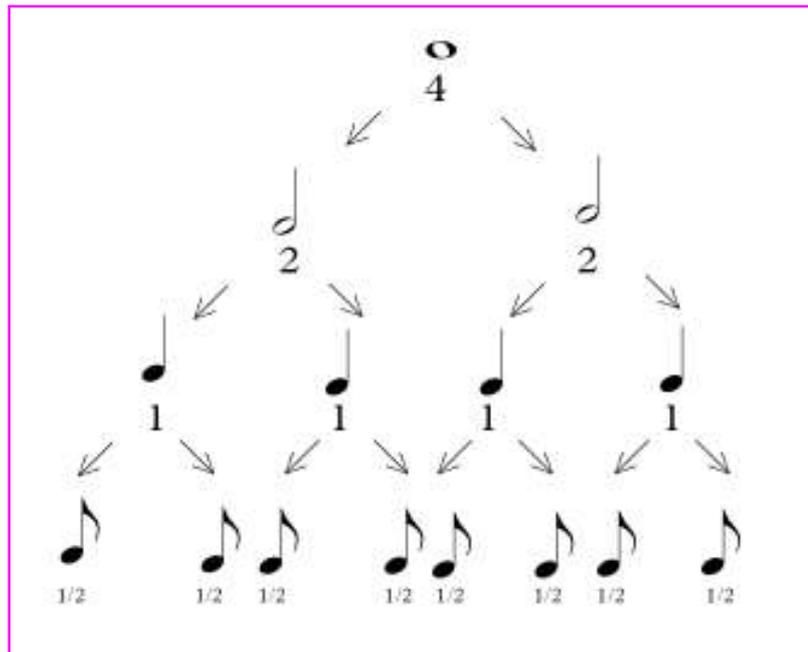
The tail is always on the right side of the stem



Two quavers make a crotchet or a crotchet equals two quavers.



< Compare the length and duration of the note values >



< Let us tap the rhythm >

Two musical staves in 4/4 time. The first staff shows a sequence of notes: a whole note, two half notes, and a quarter note followed by an eighth note. The second staff shows a sequence of notes: a quarter note, a half note, a quarter note, and a quarter note followed by an eighth note.



A Write a suitable note in each box to complete the bar

Musical staff in 4/4 time with four empty boxes for notes: $\frac{4}{4}$ | | | | | ||

Musical staff in 3/4 time with five empty boxes for notes: $\frac{3}{4}$ | | | | | ||

B Write a suitable note in each box to complete the bar

Musical staff in 2/4 time with four empty boxes for notes: $\frac{2}{4}$ | | | | ||

Musical staff in 3/4 time with five empty boxes for notes: $\frac{3}{4}$ | | | | | ||

Experiencing Rhythm

DUPLE RHYTHM OR TWO BEAT TIME

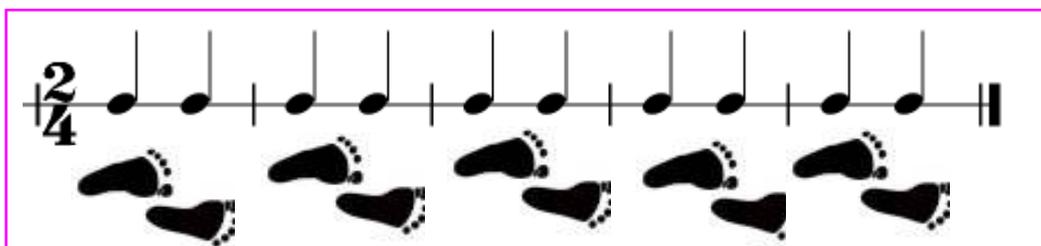
While you watched a marching parade by the forces on Independence Day how did the music go?

Left- right - Left- right - Left- right - Left- right

The marching squads in your school on your sports day go the same way.

A movement in rhythm of 1-2 time or two beat time is said to be in DUPLE TIME

We can write this rhythm as follows:



Lets Sing and step !

Line 1 $\frac{2}{4}$ Twin - kle Twin - kle lit - tle star

Line 2 How I won - der what you are,

Line 3 Up a - bove the world so high,

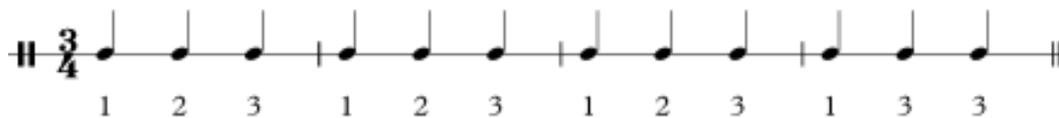
Line 4 Like a dia - a - mo-nd in the sky.

< Change to other movements >

- A 1 - Clap 2 - Stamp your foot
- B Do other movements suitable for this rhythm

TRIPLE RHYTHM OR THREE BEAT TIME

Music in Triple rhythm is written as follows:



Lets sing and respond

Lavender's Blue

< Respond to the rhythm >

A 1 - Clap 2 - Tap 3. Snap the fingers

B Do the other movements suitable for this rhythm

Listen and state the time

1 This Old Man

4

2. Oranges and Lemons

4

BAR LINES

Single vertical line separate the music

to have Two, Three or Four beats in each BAR

The following is an easy method of counting the beats.

	- ta - a - a - a
	- ta - a, ta - a
	- tum tum tum tum
	- titi titi titi titi

Lets sing this song in Duple Rhythm, This Old Man

tum tum ta - a	tum tum ta - a	tum tum tum tum	tum tum ta - a
			
This old man,	he played one,	he played nick nack	on my drum,
tum tum ti ti	tum ti ti ti ta - a	tum tum tum tum tum tum	ta - a
			
nick nack	pad-dy whack	give a dog a bone,	this old man came roll-ing home.

Lets sing this song in Triple Rhythm, Orenge and Lemons

ti ti tum tum	tum tum ti ti	tum tum tum	tum tum tum
			
O - ran-ges and	le - mons say the	bells of St.	Cle - mens, You
tum tum tum	tum tum ti ti	tum tum tum	tum ta - a
			
owe me five	far - things say the	bells of St.	Mar - tins.

TIME SIGNATURE

The time signature shows the kind of beats and the number of beats in a bar of music. It is written in two figures near the clef.



- The **top figure** gives the **number of beats**

- The **bottom figure** gives the **kind of beats**.

2/4 is for two crotchet beats in a bar.

3/4 is for three crotchet beats in a bar.

- Single lines called bar lines divide the music in to bars according to the number of beats shown by the time signature.

- Double bar lines are found at the end of a piece of music.

EXERCISES

1. Describe the time signatures

a) 2/4 _____ b) 3/4 _____

2. Add bar lines to these tunes.



3. What do bar lines do? _____

4. Play the following music on a keyboard.



C Major Scale

🎵 Let's sing !



Pitch names C D E F G A B C B A G F E D C
Solfa names Doh Ray Me Fah Soh La Te Doh Te Lah Soh fah Me Ray Doh

Tick () the correct answer

How did the sound move from one note to the other ?

in steps

in skips

in leaps

The pitch moved

Upwards

Downwards

Upwards & Downwards

This is called a scale.

Do you know what a scale is ?

A scale is a succession of eight notes bearing letter names in alphabetical order.
The last note has the same letter name as the first.

The distance of 8 notes - From M.C - C
is called an OCTAVE

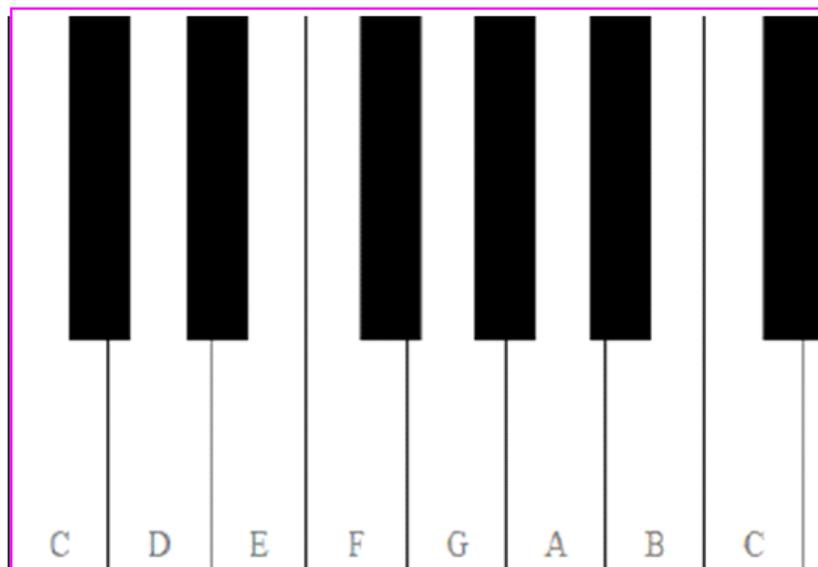


The words of this song has the Solfa names. Let's Sing!

Do - Re - Mi

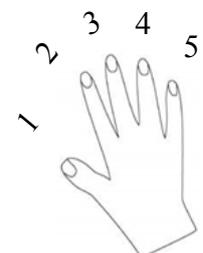
11 Doh, a deer, a fe-male deer, Ray, a drop of gol-den sun, Me, a name I
 21 call my self, Fah, a long, long way to run, Soh, a nec-dle pull-ing thread,
 30 Lah, a note to fo-llo Soh, Te, a drink with jam and bread, That will bring us
 37 back to Doh. Doh, Ray, Me, Fah, Soh, Lah, Te, Doh, Doh, Te, Lah, Soh, Fah, Me, Ray,
 49 Doh, Soh, Doh. Doh, Me, Me, Me, Soh, Soh, Re, Fah, Fah, Lah, Te, Te, When you
 56 know the notes to sing, You
 can sing most a - ny - thing!

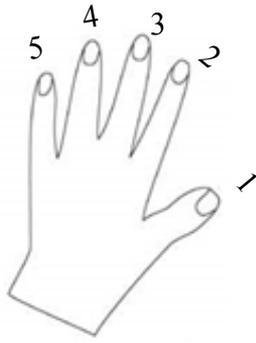
Lets play C Major on the Keyboard (The dummy keyboard)



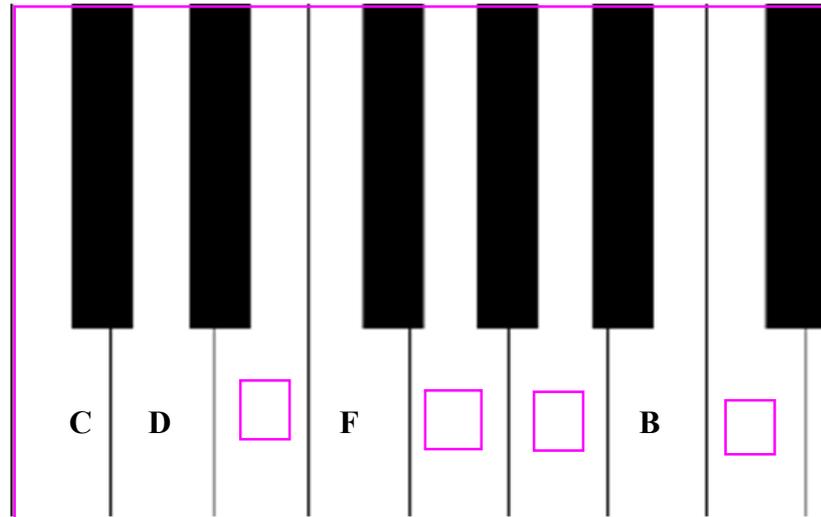
Right Hand
fingering

Doh	Ray	Me	Fah	Soh	Lah	Te	Doh
1	2	3	1	2	3	4	5





Write the correct letter in the box to form C major in the Bass clef



Doh Ray Soh Doh

Left Hand Fingering

5 3 2 4 5 1 2 3

Play this scale with the left hand



Activity 1



1. Fill up the missing notes in the scale given below.
2. Name the notes in the scale



3. Play the C major scale descending from middle C moving to the left using the fingers of the left hand.



Exercises

1) Write the proper clef before each note



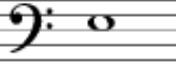
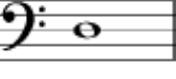
A musical staff with six measures. Each measure contains a single note. Below each note is a letter label: B, F, D, G, B, A.

					
B	F	D	G	B	A

2) Name the notes



A musical staff with six measures. The first, third, and fifth measures use a treble clef, while the second, fourth, and sixth measures use a bass clef. Each measure contains a single note.

					
---	---	---	--	---	---

Singing Intervals

An Interval is the distance or the gap between two notes

The notes move up or down to another note and forms the pattern of a melody.

Now sing this melody and feel how the notes move.

Mi-chael row the boat a shore hal-le-lu-jah

Sing and count the number of notes from the bottom note to the top note Including the top and bottom notes.

There are three letter names from C to E - the distance is a 3rd

C	D	E
1	2	3

There are five letter names from C to G - the distance is a 5th

C	D	E	F	G
1	2	3	4	5

Exercise 1

a.) Sing the given intervals fill the gaps with note heads (as given in the example) and name them.

Interval Number -----

4

Interval Number -----

b) Sing a 3rd or a 5th higher after the given note is played.

3rd higher 5th higher 5th higher 3rd higher

Mood of Music

Music can make one feel sad or happy

Compare the tunes at (a) and (b)

(a)



(b)



The tune at (a) sounds happy while the tune at (b) sounds somewhat sad.

Here is another traditional tune used as examples of sad or happy mood

(c)



(d)



Music can be 'coloured' by playing it loud or soft. Play the tunes at (a) and (c) loud and the tunes at (b) and (d) soft

Music can be played 'detached' or 'smoothly' for special effects

The notes with the dots below them are played detached or staccato

The notes with the curved line below are played smoothly and connectedly, or legato



If you are not able to play the musical illustrations the teacher or an adult student can be of help to demonstrate them.

Chapter 7

Respond to various Rhythm

If you happen to hear some good music with a good rhythm, how would you react? Without your knowledge you will be

- Snapping your fingers
- Tapping your feet
- Your body will be swinging
- You will be walking in such a way to keeping time to the music.

Music can do wonders!



Listen to the following music and react.

A - Redesky March (Johann Strauss)

B - Lullaby (Schubert)



- What was it in the music that made you react differently on hearing these pieces?



- Write the name of the piece of music you like the most.

Why you preferred it.

Compare your answer with the answers of your class mates.

Rhythm is what makes music move and flow.

A rhythm has a steady beat

All music is written in a particular time. The time of the music may be Duple, Triple or Quadruple

- Duple time having 2 beats
- Triple time having 3 beats
- Quadruple time having 4 beats

 Listen to the music and state the time of the piece

Name of Song	Duple	Triple
1. Where are you going to		
2. Mary had a little Lamb		
3. Here we go looby loo		
4. Ran tikiri sina		
5. Repasz Band		
6. Bobby Shaftoe		

Make your own instruments

Man has invented various musical instruments.
When played, some instruments can produce a **definite pitch** and some produce an **indefinite pitch**.

But at occasions where you will not have these instruments, you could improvise them using various items available in your surroundings.

Let's make your own indefinite pitched percussion instrument (The easiest instrument category that can be made.)

< Before making >

Let's discuss with your friends.

- How percussion instruments produce sound?

- Striking or beating with sticks
- Shaking
- Clashing two objects
- scraping

- What are the things that you can change in to improvised instruments?

- Empty bottles
- Tins
- cardboard, plastic or bamboo cylinders

.....
.....
.....

Now let us make some instruments:

SHAKERS

Easiest ones are the shakers.

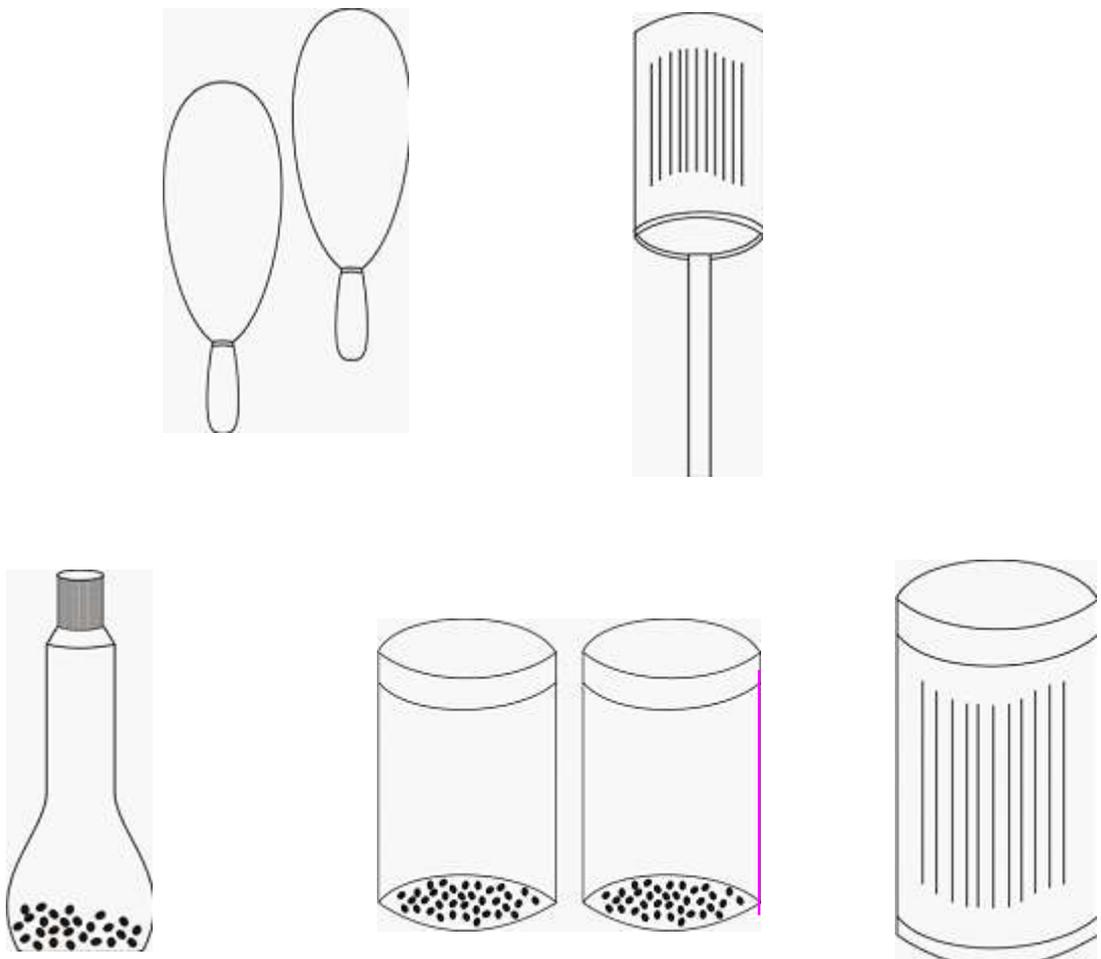
Required material:

- various types and sizes of empty bottles
- dry coconut shell
- various varieties of grain etc.

find out how the same grain in different types of containers would produce different sounds or different grains in identical container would produce different sounds.

As a container dry coconut shells also could be used with grains inside and a handle fixed to it. This will serve as maracas.

Figure 1



BELLS/JINGLES

Metal bottle tops can be made use of for this purpose. The lining should be removed and a hole in the centre should be made. Then these tops could be threaded together by a wire, or nailed to a wooden handle.

Nos. 1 and 2

A wooden piece with about 3 or 4 tops nailed together

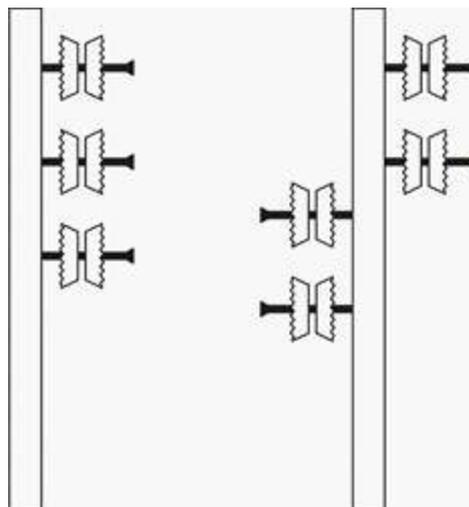
No. 3

Few tops are threaded by a wire and a wooden handle is fixed.

No.4

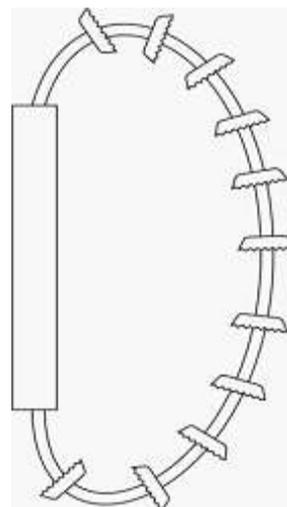
A round hardboard or cardboard to which bottle tops or sledge bells are fixed by a ring. As a ring, curtain rings can be used. This can be painted and coloured streamers can be tied on to it.

Figure 2

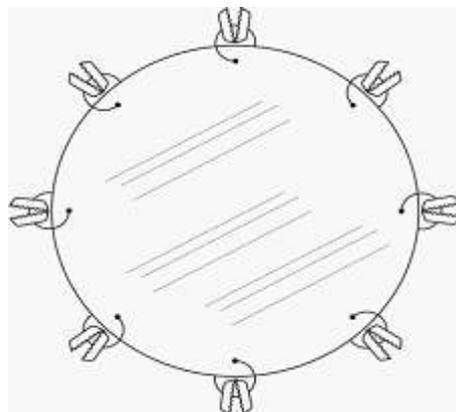


1

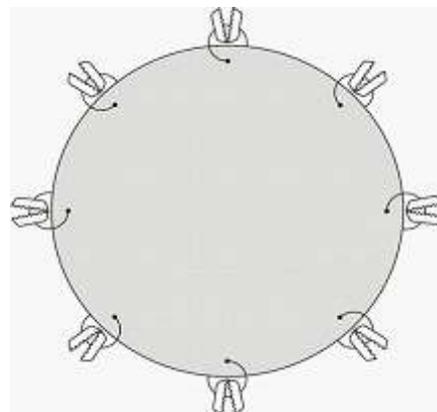
2



3



4



5

SCRAPERS – GUIRO

For this purpose a bamboo can be used where notches are cut out in $\frac{3}{4}$ inch distance. A metal or wooden stick when dragged along it gives a scrappy sound. For this purpose you can use an empty 'sun quick' bottle. It has the same type of groves.

Figure 3



SAND BLOCKS

Cover two wooden blocks with sand paper, glued or pinned down. Handles could be improvised.

RHYTHM STICKS

For this purpose, a good variety of wood should be selected. 18" long and 1" diameter. They are struck together to keep the rhythm going or to beat time

Figure 4



DRUMS

Generally drums are imitated on various utensils, tins, a table tops etc. According to various sizes it gives various sounds. If in a large cylindrical tin, both sides are removed and replaced by rubber sewn together, it will serve as a drum. When sewing, to make it strong and to prevent the rubber tearing, it should be sewn like in Figure 5 no.1. then proceed on to no. 2.

Charts, posters, maps etc.. are packed in cardboard tubes with plastic caps on either side. Remove the caps, cover one side by a piece of rubber and leave the other side open. This gives a good drum effect. As a rubber a car tube or even a rubber bath cap can be used. Larger the tube the more effective it will be.

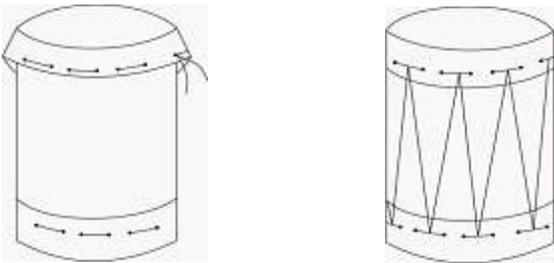


Figure 5

1.

2.

SKIFFLE BASS – STRING BASS

This will be sounding somewhat like a double bass. The sound varies according to the tension. This is made out of a tea-chest with one side open.

- Step 1** The open side of the box should face the floor.
- Step 2** Take a broom stick or something similar and send half a nail into one end of it. On the other end make a groove so that the string will be in its place. (Figure 5 no.1)
- Step 3** Make a hole in the beading in one corner of the box to fit the head of the nail.
- Step 4** Make a small hole in the centre of the box and pass a cotton string of about 1/8" tick and 3 yards long through this hole from under. To prevent it slipping, put in a few knots and have something hard like hard board or metal between the knot and the box.
- Step 5** Now place the head of the nail in the hole in the corner of the box, and hold the stick firm. Take the string through the groove and then wrap it firmly and evenly round the stick so that it will make a good padding to hold on to. (no. 2 and 3)
- Step 6** When playing, the knee should be placed on the edge of the box, to hold it firm to the ground.
- Step 7** Pluck the string with the fingers. The nearer the box, the lower the tone.

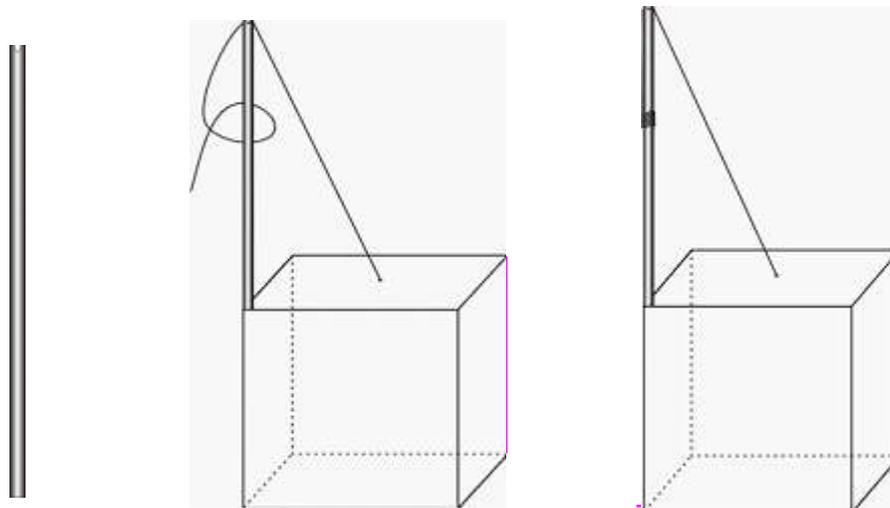


Figure 6 1.

2.

3.

Performing in a Percussion Band

What excitement it would be to perform in a percussion band!

Join the class band with an instrument that is in your school or made by yourself !!

Let's create music combining various sounds together.



Step 1 - The teacher will play the music.

Begin when you are given the sign by your leader.

Group A will play on the 1st beat and Group B will play on the 2nd beat

“London Bridge”

Musical notation for "London Bridge" in 2/4 time. It features two staves: Group A and Group B. Group A plays a sequence of quarter notes on the first beat of each measure, while Group B plays quarter notes on the second beat. The piece consists of eight measures.



Step 2 “Lavenders Blue”

Musical notation for "Lavenders Blue" in 3/4 time, first system. It features three staves: Group A, Group B, and Group C. Group A plays quarter notes on the first beat of each measure, while Groups B and C play quarter notes on the second and third beats respectively. The piece consists of four measures.

Musical notation for "Lavenders Blue" in 3/4 time, second system. It features three staves: Group A, Group B, and Group C. Group A plays quarter notes on the first beat of each measure, while Groups B and C play quarter notes on the second and third beats respectively. The piece consists of four measures, ending with a double bar line.

Listen to Country Gardens played live or recorded.
Here is another way to read the rhythm of the notation.

The teacher will explain how to use this 'Unconventional notation'.
Practice slowly with your classmates and play with the music .

	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Triangle									·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·	·/·
Cymbals	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
Tambourine																																
Castanets																																
Bass Drum																																
Shakers																																
Bells																																
Glockenspiel	C	E	G		C	E			G	B	D		G	B	D		C	E	G		F	A	C		F				C			
Xylophone	C	E	G		C	E			G	B	D		G	B	D		C	E	G		F	A	C		F				C			
Melodica Melody Instrument Chord	C				C				G				G				C				F				F				C			

Let's think of the dynamics for this music. Are you going to play the whole piece loud or soft.
Now we will play it with expression.



How did you feel about when performing in the Percussion Band?
What did you learn from this lesson?



Chapter 8

National Anthem

What is a National Anthem?

- It is a patriotic song officially adopted by a country to express devotion and national identity
- Every country in the world has its own National Anthem



What is our National Anthem?

- 'Sri Lanka Matha' is our country's National Anthem
- The lyrics and music were written by Ananda Samarakoon
- The National Anthem was sung for the first time on Feb. 04th 1948 at the first independence day celebration
- It is sung in Sinhala language and also in Tamil language

When singing the National Anthem.....

We feel proud of our mother land
So we stand at attention and show
our devotion and respect for it

When is the National Anthem sung or played?

- At National ceremonies, whenever the National flag is hoisted
- When His Excellency the President of The Democratic Socialist Republic of Sri Lanka is present at ceremonial occasions
- On independence day
- At schools' morning assembly
- When Radio and Television stations open and close the programmes

Our Anthem praises the country's

- beauty
- richness of our natural resources
- depicts the country's glory

Activity

1. Name three school events where the National Anthem is sung or played.

-
-
-

2. Sing the National Anthem.

Sri Lanka National Anthem

Ananda Samarakoon

Sri Lan - ka Ma - tha, A - pa Sri Lan - ka, Na - mo, na - mo, na - mo, na - mo Ma -

12
tha! Sun - da - ra si - ri ba - ri - ni, Su - rān - di a - thi so - ba ma - na Lan - ka,
Na - va jee - va - na de - mi - ne ni - thi - na a - pa pu - bu - du ka - ran ma - tha.

22
Dhan - ya dha - na - ya ne - ka ma - pa - la - thu - ru pi - ri, ja - ya bhoo - mi - ya ram - ya.
Gnan - ya veer - ya va - da - va - mi - na rā - ge - na ya - nu mā - na ja - ya bhoo - mi ka - ra.

30
A - pa - ha - ta sā - pa - si - ri se - tha sa - da - na, jee - wa - na - ye Ma - tha, Pi - li - ga - nu
E - ka ma - va - ku - ge da - ru ka - la bā - vi - na, ya - mu ya - mu vee no - pa - ma, Pre - ma va

39
mā - na a - pa bhak - thi poo - ja, Na - mo, na - mo Ma - tha, A - pa Sri Lan - ka, Na
da - mu sā - ma bhe - da du - ra - ru da,

49
Fine
mo, na - mo, na - mo, na - mo Ma - tha! O - ba - ve a - pa vid - ya, o - ba - ma - ya

60
a - pa sath - ya, O - ba - ve a - pa shak - thi, a - pa ha - da thu - la bhak - thi,

71
O - ba a - pa a - lo - ke, a - pa - ge a - nu - pra - ne,

79
D.S. al Fine
O - ba a - pa jee - wa - na ve, a - pa muk - thi - ya o - ba - ve.

1. A frog went a-courtin' and he did ride, M-hm, M-hm.

A frog went a-courtin' and he did ride,
Sword and pistol by his side, M-hm, M-hm

2. He rode up to Miss Mousie's door, M-hm, M-hm,

He rode up to Miss Mousie's door,
Where he'd often been before, M-hm, M-hm.

3. He said, "Miss Mouse, are you within?" M-hm, M-hm,

He said, "Miss Mouse, are you within?"

"Yes, kind sir, I sit and spin." M-hm, M-hm.

4. He took Miss Mouse upon his knee, M-hm, M-hm,

He took Miss Mouse upon his knee
Said "Miss Mouse, will you marry me?" M-hm, M-hm.

5. "Without my Uncle Rat's consent, M-hm, M-hm,

Without my Uncle Rat's consent
I wouldn't marry the President." M-hm, M-hm.

6. Uncle Rat, he laughed and shook his fat sides, M-hm, M-hm,

Uncle Rat, he laughed and shook his fat sides
To think his niece would be a bride, M-hm, M-hm.

7. Then Uncle Rat rode off to town, M-hm, M-hm,

Then Uncle Rat rode off to town
To buy his niece a wedding gown, M-hm, M-hm.

8. "Oh, where will the wedding supper be?" M-hm, M-hm,

"Oh where will the wedding supper be?"

"Way down yonder in the hollow tree." M-hm, M-hm.

10. The first to come was the little white moth, M-hm, M-hm,

The first to come was the little white moth
She spread out the tablecloth, M-hm, M-hm.

11. The next to come was the bumblebee, M-hm, M-hm,

The next to come was the bumblebee
Played the fiddle upon his knee, M-hm, M-hm.

12. The next to come was a little flea, M-hm, M-hm,

The next to come was a little flea
Danced a jig with the bumblebee, M-hm, M-hm.

13. The next to come was Missus Cow, M-hm, M-hm,

The next to come was Missus Cow
Tried to dance but didn't know how, M-hm, M-hm.

14. Now Mister Frog was dressed in green, M-hm, M-hm,

Now Mister Frog was dressed in green
Sweet Miss Mouse looked like a queen, M-hm, M-hm.

15. In slowly walked the Parson Rook, M-hm, M-hm,

In slowly walked the Parson Rook
Under his arm he carried a book, M-hm, M-hm.

16. They all gathered round the lucky pair, M-hm, M-hm,

They all gathered round the lucky pair
Singing, dancing everywhere, M-hm, M-hm.

17. Then Frog and Mouse went off to France, M-hm, M-hm,

Then Frog and Mouse went off to France

That's the end of my romance, M-hm, M-hm.



Here we go looby loo

G G G

Here we go loo-by loo - Here we go loo by lie

5 G G G G

Here we go loo by loo - All on a sat-ur-day night

1. Here we go looby loo

Here we go looby light
Here we go looby loo
All on a Saturday night
You put your right hand in
You take your right hand out
You give your hand
a shake, shake, shake
And turn yourself about

2. Here we go looby loo

Here we go looby light
Here we go looby loo
All on a Saturday night
You put your left hand in
You take your left hand out
You give your left hand
a shake, shake, shake
And turn yourself about

3. Here we go looby loo

Here we go looby light
Here we go looby loo
All on a Saturday night
You put your right foot in
You take your right foot out
You give your right foot a
shake, shake, shake
And turn yourself about



4. Here we go looby loo
 Here we go looby light
 Here we go looby loo
 All on a Saturday night
 You put your left foot in
 You take your left foot out
 You give your left foot a shake, shake, shake
 And turn yourself about

5. Here we go looby loo
 Here we go looby light
 Here we go looby loo
 All on a Saturday night
 You put your whole self in
 You take your whole self out
 You give your whole self a shake, shake, shake
 And turn yourself about

The Circus

E.O.Senton

D A7 D A7 D G D

The cir-cus is com-ing to town, The cir-cus is com-ing to town, The an-i-mals gal-lop in

6 G D Bm A7 E7 A Em A7 D

three by three, A won-der-ful sight it is to see when the cir-cus comes to town,.

2. The circus is coming to town,
 The circus is coming to town.
 The men on the bicycles cycle past,
 They pedal them slow and they pedal them fast.
 When the circus comes to town.

3. The circus is coming to town,
 The circus is coming to town.
 The elephants march with a rum-tum-tum,
 They lift up their feet to the beat of the drum,
 When the circus comes to town.

4. The circus is coming to town,
 The circus is coming to town.
 The monkey is playing see-saw with the clown.
 The one goes up and the other goes down,
 When the circus comes to town.



Singing with Expression

As explained in lessons 31,32 & 33 a song too should be performed in the mood, observing the dynamics marks (loud & soft) and other makes of expression stated or marked in the particular song

Mother of mine

Start softly bar when you get to bar 11 get loud and gradually get softer from bar 13 and get very soft at bar 16. Start loud at bar 17 and when you get to bare 29 gradually get softer till bar 32.

Ran Tikiri Sina

Star loud at bar 1 and sing softly at bare 3 at bar 5 get moderately soft. At bar 9 start getting gradually loud and at bar 11 start getting gradually soft. At bar 17 once again start getting gradually louder and in the middle of bar 18 get gradually softer and end softly

Mother of mine

Mother-of mine, you gave to me, all of my life to do as I please,
I owe every thing. I have to you mother sw - eets moth er... of mine
Moth-er you gave me happ - i - ness much more than words can say _____
I thank the Lord that he may bless you eve - ry night every day

Chord progressions: Dm, Gm, 5 Am, Dm, Gm, Dm, A, 15 Dm, Gm, C, F, 20 Dm, Gm, Dm, Gm, 30 Dm, A

Ran Tikiri Sina

Interlude

Interlude

Measures 1-4: *f* *p*

chorus

chorus

Measures 5-8: *mp*

Ran ti - ki ri - si na - muwa. muwa. pa - la

Measures 9-12: *mp*

lan wee ath al - la - ge na es del wuu - waa

Measures 13-16: *mp*

1. De the be - di laa - e - thta du wa laa

Measures 17-20: *mp*

no - pe nee - ya - na wa - da su - du na - n gie

Measures 21-24: *mp*

2. Ini - man ne - ga laa las - sana_ hoya_ laa -

Measures 25-28: *mp*

gama_ nak_ yana_ wada_ sudu_ mall - i lee -

If you're Happy

First system of musical notation for 'If you're Happy'. It consists of a treble and bass clef staff in 4/4 time with a key signature of one sharp (F#). The lyrics are: 'If you're happy_ and you know it, clap your hands___ If you're'.

Second system of musical notation for 'If you're Happy', starting with a measure rest of 3. The lyrics are: 'happy_ and you know it, clap your hands, If you're happy and you know it, then you'll'.

Third system of musical notation for 'If you're Happy', starting with a measure rest of 6. The lyrics are: 'sure-ly want to show it, If you're happy and you know it, clap your hands'.

Mother of mine

Musical notation for 'Mother of mine' in 3/4 time with a key signature of two flats (Bb). The lyrics and guitar chords are as follows:

Mother-of mine, you gave to me, all of my life to do as I please,
 I owe every thing_ I have to you mother sw - eets moth er_ of mine
 Moth-er you gave me happ - i - ness much more than words can say____
 I thank the Lord that he may bless you eve - ry night every day_____

Guitar chords: Dm, Gm, Am, Dm, Gm, Dm, A, Dm, Gm, C, F, Dm, Gm, Dm, A.

BIMBO

Moderato

Jim Reeves

G C D G G C

Bim-bo is a lit-tle boy whos got a mill-ian friends and ev-ery time he pass-es by they

7 D G D A⁷ D

all in-vite them in hell clap his hands and sing and dance and talk his ba-by

12 D D A⁷ D D

talk with a hole in his pants and his knees stich-ing out he-just big enough to walk

Chorus

17 G G D D

Bin - Bin - go where you gonna go e o Bim - bo Bim - bo what - cha gon - na do - e o

21 G C C Am

Bim - bo Bim - bo does your mum - my know that your

24 D D⁷ G

going down the road to see a lit - tle girl e o

Pin sidu wanne

G G C D
 Pin si du wann - ne ane - ba - la la mu n ne -
 D G D G
 ma ge ku da ni wa sa ka da bi ma no da man ne -
 G G D C G
 l. wa ne pu ra so - ya go sin ko - o - tu ka da la -
 C D G D C G
 -ku da ku da ke ba li thu din me hi ge ne vill a
 G D D C
 ga se mu dun ath tha u - din ko - o tu tha ba la
 C D G
 u de pa tan da - wa sa pu ra kuu du tha na laa

Ran Tikiri Sina

Interlude

Chorus

Ran ti - ki ri - si na - muwa muwa pa - la

lan wee ath al - la - ge na es del wuu - waa

1. De the be - di laa - e - thta du wa laa

no - pe nee - ya - na wa - da su - du na - n gie

2. Ini - man ne - ga laa las - sana hoya laa -

gama nak yana wada sudu mall - i lee -

She'll be coming round the mountain

G

1. She'll be com - ing round the mountain when she comes

she'll be com - ing round the moun-tain when she comes,

she'll be com - ing round the moun tain com - ing round the

mountain com-ing round the mountain when she comes

G G D

G G⁷ C

G D⁷ G

Skip to my loo

1. choose your part-ners skip to my loo - choose your part-ners skip to my loo
2. I lost my part-ner skip to my loo I lost my part-ner skip to my loo

choose your part-ners skip to my loo my darl - ing
I lost my part-ner skip to my loo my darl - ing

5

THE RAIN

BETTY MISHEIKER

Allegretto

Pit -ter pat - ter pitt - er pat - ter
Pit- ter pat- ter pit- ter pat- ter

4

pit - ter pat ter pit -ter pat - ter do you like to lis - ten to the
pit- ter pat ter pitt ter pat ter let me sing a lit - le song to

6

rain, splish! splash! plink! plonk! splish! splash! plink! plonk!
you splish! splash! plink! plonk! splish! splash! plink! plonk!

9

1. | 2.

you will hear me sing - ing my ref - rain - do, - -
that's the fin - est thing that I can do

12

danc-ing on the rooftops danc-ing on the ground send ing lit - tle riv - ers

15

run-ning round and round oh I make a big noise, when I come down hard,

18

wat-er ing your gar - den and wash-ing down your yard. Pit-ter pat-ter pit-ter patt-er

21

pit-ter pat-ter pit-er pat-er hear me knock-ing on your win-dow pane,

24

splish! spalsh! plink! plonk splash! plink! plonk oh Im such a bu-sy lit-le rain,

28

Oh Im such a bu - sy ,bu - sy bu - sy lit - tle rain ,

The Blue bells of Scotland

moderato

OLD SCOTCH AIR

1. O where and o— where is your Highland lad - die gone? o

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are written below the notes.

6 where and o where is your— High-land ladd - dle gone? he's

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are written below the notes.

10 gone to fight the foe for king— George up - on the throne, And it's

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are written below the notes.

14 oh in my heart how I— wish him safe at home

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are written below the notes.

Music For Teacher

National Anthem

Annanda Samarakeon
Arr. by Priyani Fernando

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5, and continues with quarter notes D5, E5, F5, G5, A5, and B5. The bass line starts with a half note G3, followed by quarter notes A3 and B3, then a half note C4, and continues with quarter notes D4, E4, F4, G4, A4, and B4.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody in the treble clef continues with a quarter note C5, followed by quarter notes D5, E5, and F5, then a half note G5, and continues with quarter notes A5, B5, and C6. The bass line continues with quarter notes D4, E4, F4, G4, A4, and B4, then a half note C4, and continues with quarter notes D4, E4, F4, G4, A4, and B4.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody in the treble clef continues with a quarter note C6, followed by quarter notes B5, A5, G5, F5, E5, and D5, then a half note C5, and continues with quarter notes B4, A4, G4, F4, E4, and D4. The bass line continues with quarter notes D4, E4, F4, G4, A4, and B4, then a half note C4, and continues with quarter notes D4, E4, F4, G4, A4, and B4.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody in the treble clef continues with a quarter note C5, followed by quarter notes B4, A4, G4, F4, E4, and D4, then a half note C4, and continues with quarter notes B3, A3, G3, F3, E3, and D3. The bass line continues with quarter notes D4, E4, F4, G4, A4, and B4, then a half note C4, and continues with quarter notes D4, E4, F4, G4, A4, and B4.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody in the treble clef continues with a quarter note C5, followed by quarter notes B4, A4, G4, F4, E4, and D4, then a half note C4, and continues with quarter notes B3, A3, G3, F3, E3, and D3. The bass line continues with quarter notes D4, E4, F4, G4, A4, and B4, then a half note C4, and continues with quarter notes D4, E4, F4, G4, A4, and B4.

The sixth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody in the treble clef continues with a quarter note C5, followed by quarter notes B4, A4, G4, F4, E4, and D4, then a half note C4, and continues with quarter notes B3, A3, G3, F3, E3, and D3. The bass line continues with quarter notes D4, E4, F4, G4, A4, and B4, then a half note C4, and continues with quarter notes D4, E4, F4, G4, A4, and B4.

55

Musical score for measures 55-62. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand consists of eighth and quarter notes, with a half-note rest in measure 58. The bass line provides a steady accompaniment of quarter notes.

63

Musical score for measures 63-70. The melody in the right hand continues with eighth and quarter notes, featuring a half-note rest in measure 66. The bass line remains consistent with quarter notes.

71

Musical score for measures 71-78. The melody in the right hand continues with eighth and quarter notes, with a half-note rest in measure 74. The bass line remains consistent with quarter notes.

79

D.S. al Fine

Musical score for measures 79-86. The melody in the right hand continues with eighth and quarter notes, ending with a half-note rest in measure 84. The bass line remains consistent with quarter notes. The piece concludes with a double bar line.

For Teacher

Respond to various Rhythm (Page No. 66)

Play the following pieces to the students to react appropriately

Bobby Shaftoe



Where are you going to



Baila

Babi Accige Bicycle Eka



March

Repasz Band (March and Two step)

Chas C. Sweeley

Intro

Musical notation for the Intro section, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The melody is simple and rhythmic, with a final measure containing rests.

March

First system of musical notation for the March section, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The melody is more complex, with a final measure containing a fermata.

Second system of musical notation for the March section, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The melody continues with a fermata in the final measure.

Third system of musical notation for the March section, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The melody continues with a fermata in the final measure.

Fourth system of musical notation for the March section, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The melody concludes with a final cadence.

Teacher's Accompaniment

Performing in the Percussion Band (Page No. 72)

Step 1

London Bridge

Musical score for 'London Bridge' in 2/4 time. It features three staves: Group A, Group B, and a piano accompaniment. Group A and Group B play a rhythmic pattern of quarter notes with stems pointing up. The piano accompaniment plays a melody of eighth notes.

Lavender's Blue

Musical score for 'Lavender's Blue' in 3/4 time. It features three percussion groups (A, B, C) and a piano accompaniment. Group A plays a melody with accents. Group B plays a steady quarter-note accompaniment. Group C plays a steady quarter-note accompaniment. The piano accompaniment provides harmonic support with chords and a melody. Chords are labeled as D, D/F#, G, G, Bm, Em, D/A, A, and D.

For Teacher

High and Low Sounds (Page No. 32)

Aural Exercises

1. Teacher plays the following and student should listen and respond

Listen to the following notes. and state which of the two is the highest / lowest.

10 musical staves, numbered 1 to 10, each containing two notes for comparison. The notes are as follows:

Staff	Note 1	Note 2
1	G4	F4
2	F3	G3
3	B3	A3
4	F3	G3
5	G4	F4
6	F3	G3
7	G4	F4
8	F3	G3
9	G4	F4
10	F3	G3

2. Teacher plays the melodies given below.

Students should listen and state whether the note that ends the melody is higher/ lower / same than the first note of the melody.

Four musical staves, each containing a melody. The melodies are as follows:

Staff	Time Signature	Notes
1	3/4	G4, A4, B4, A4, G4, F4, E4
2	2/2	D4, E4, F4, G4, A4, B4, C5
3	4/4	G4, A4, B4, C5, B4, A4, G4, F4, E4, D4
4	3/8	G4, A4, B4, C5, B4, A4, G4, F4, E4, D4

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