

Western Music

Teacher's Instructional Manual

GRADE 7



Western Music

Grade - 7

**Syllabus and Teacher's
Instructional Manual - 2008**

(This syllabus would be implemented from 2008)



**Department of Aesthetic Education
National Institute of Education
Maharagama**

Forword

The first curriculum revision in the new millennium is implemented to address certain issues prevalent in the school system. This curriculum revision has been designed in order to overcome certain problems faced by the younger generation in the weakening of thinking, social and personal skills.

When compared to the education system in Asia, the education system in our country was in the forefront earlier but at present, those countries had surged ahead leaving Sri Lanka behind. Reasons for this drawback could be seen as to teaching what has been decided upon and in presenting what is there as it is without any innovative thinking.

To overcome these, the officers of the National Institute of Education have made an attempt to revise the curriculum with a clear vision. The aims of the new curriculum are set up with a view to develop the skills and competencies of the student population through what is already known, explore new ideas and to build up for the future. To achieve this, a drastic change in the role of the teacher is very much needed. A student centred, competency based and activity oriented approach is expected from the teachers in place of the teacher centred approach prevalent now. They would have to be prepared to face the challenge.

We strongly believe that this Teacher's Instructional Manual would be helpful for the teacher to adapt to such a role. By following the instructions given, it may enable you to become an effective teacher. It will help you with the teaching as well as evaluation work. Instruction in regard to exploration and quality inputs are presented as help for the students, which would also help the Principals in time-tabling, allocation of scarce resources and internal supervision.

However, our expectation is that the teachers would be innovative and make their own activities in teaching the children, because what is given is only a sample and also that there can be regional variations which only the practicing teachers would know best.

My thanks are due to all those who were instrumental in the preparation of this manual, which would also be of help to the educators, In-Service Advisors and officers who are involved in external supervision and monitoring.

Prof. J. W. Wickramasinghe
Director General
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Preface

According to the curriculum policy in Sri Lanka, school syllabus should be updated every eight years. Accordingly, this Syllabus and the Teachers' Instructional Guide are introduced under the Curriculum Reforms programme.

The current syllabi consist mainly of subject content under content areas. This has resulted in having a student population who knew the subject content more than anything else.

Under the new curriculum reforms, the syllabus of each subject specifies the competencies students should achieve. This would result in having students who are practically oriented and the teachers who use the syllabus should make a note of this fact.

In the Teachers' Instructional manual (TIM), a new approach is introduced to the classroom. Under this, approach, students should be encouraged to use the library, to read books, gather facts from resource persons, engage in peer learning, describe things to peers or use the Internet whenever possible, all of which can be shown as possible avenues to enhance learning.

The teacher in the classroom could use the textbooks published by the Educational Publications Department as a resource material. The teacher is expected to organize learning situations so that the students can grasp the content easily. Thus, the role of the teacher has to be changed to one enriched with new knowledge. This should attract the students more towards learning and subsequently the creation of a suitable learning atmosphere.

The Teachers' Instructional manual (TIM) is only a guide, which would facilitate the teacher to develop more activities and lessons by using what is given as models. This also would facilitate in turning out a creative teacher who would attract the students to learning.

In this new learning - teaching situation, the students will be active. It will also bring out the best in children, which should be appreciated to encourage them and also identify the problems that have to be solved by the teacher. Encourage the students to help their friends. The assessment process that goes along with the lessons would lead to a better learning situation.

The assignments and exercises given in this TIM will strengthen what the students have already learned. Take this as a good opportunity to assess the children. Give more exercises to strengthen what they have learnt.

This new learning method would help to produce a student population who could meet the challenges of the modern world.

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1.0 Introduction

The Western Music Syllabus is based on the recommendations made by the National Education Commission.

Education is a continuous process which leads a person to self realization and competence. In the complex and dynamic society of today, education provide means for acquiring information, knowledge, skills, beliefs and attitudes. The ultimate goal of education should be to mould the child to become a well balanced citizen. The suitable competencies are included into the syllabus of Western music, thus providing an opportunity for the child to achieve this goal through this subject. These competencies are introduced at different levels into each Grade.

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

The child should be made to care for and to value the environment. He/She should be encouraged to identify sounds of nature such as sound of the sea, river, rain, thunder, animals, birds and bees etc appreciating them as pleasant and unpleasant sounds. Equally important is the need for students to reach to all material they encounter as sounds within a musical frame work, as simply “ Music” before they attempt to analyze for its social, historical or cultural significance.

Music helps to develop emotional aspects of an individual. It helps in the physical and personal development and enriches his/her life. It is a discipline which contributes to develop right attitudes and make a person a responsible member of the society.

Since 1995 a student in grade six was expected to learn one of the aesthetic subjects (Oriental music, Western Music, Art or Dancing) as an intergrated one.

From 2007 under the new reforms of education and according to the competency based syllabus, a grade six student is allowed to choose a subject which he/she would prefer to learn and master.

According to the new syllabus the teaching learning process and the competency based assessments will be revised. The common competencies that have to be developed in the child has to be identified and assessed at G.C.E.O/L. The introduction of the competency based activities would change the role of the teacher from transmission to transaction.

Providing opportunities to the student to Explore under the guidance of the teacher, would lead him/her to apply this practice in his/her day to day life.

2.0 General Competencies

- 1.0 Ability to sing identifying the techniques and rudiments of music
- 2.0 Understands the structure of the instruments and learns to performs
- 3.0 Develops an ability to appreciate, analyze and describe music
- 4.0 Values and respects the cultural heritage by developing the practical aspects of folk music song and drama
- 5.0 Experience the differences of various types of music
- 6.0 Creates music
- 7.0 Identifies the different signs and symbols used in music
- 8.0 Identifies the theoretical and practical aspects of the rudiments of music
- 9.0 Presents satisfactory performances using modern devices
- 10.0 Understands the different periods of music

3.0 Competencies for Grade -7

1. Appreciates singing/speaks on various topics of music
2. Listens and performs to pre-recorded music
3. Listens and analyses the structure of music
4. Listen and identify old and new music (songs)
5. Creates music using improvised instruments
6. Creates music using other percussion instruments
7. Learns to draw the stave and clefs
8. Identifies letter names of notes
9. know the values of notes
10. Play the identified notes according to their values, on any instrument
11. Develops the initial steps in singing
12. Exhibits abilities of using various rhythms
13. Creates music using body sounds
14. Listens to various instrumental music
15. Exhibits abilities to sing with expression
16. Identify the terms, sings and marks of expression

4.0 WESTERN MUSIC COMPETENCIES

- 1.0 Ability to sing identifying the techniques and rudiments of music
 - 1.1 Develops the initial steps in singing
 - 1.2 Sings melodies belonging to different keys
 - 1.3 Exhibits abilities of using various rhythms
 - 1.4 Exhibits abilities to sing in major and minor keys
 - 1.5 Exhibits abilities to sing with expression
 - 1.6 Exhibits abilities to sing in harmony

- 2.0 Understands the structure of the instruments and learns to perform
 - 2.1 Identifies the different categories of instruments
 - 2.2 Identifies the different definite pitched instruments
 - 2.3 Identifies the various combinations of instruments
 - 2.4 Learns how sound is produced, and the qualities of various sounds
 - 2.5 Develops the basic techniques in playing

- 3.0 Develops an ability to appreciate, analyze and describe music
 - 3.1 Appreciates singing/speaks on various topics of music
 - 3.2 Listens to various instrumental music
 - 3.3 Listens and analyses the structure of music
 - 3.4 Listens to various types and styles of music
 - 3.5 Listens and analyzes bird songs
 - 3.6 Listens and appreciates sounds of nature

- 4.0 Values and respects the cultural heritage by developing the practical aspects of folk music song and drama
 - 4.1 Sings traditional songs (Keli gee)
 - 4.2 Sings other folk songs (Gami Gee)
 - 4.3 Sings Nurti and Nadagam songs
 - 4.4 Identifies and appreciates the various drums used in Sri Lanka
 - 4.5 Identifies Vannams and Prashasti, sing and appreciate them
 - 4.6 Learns the basic scales in Oriental music: Bilawal and Bhupali Ragas
 - 4.7

- 5.0 Experiences the differences of various types of music
 - 5.1 Listens and identifies old and new music (Songs)
 - 5.2 Listens and identifies to old and new instrumental music
 - 5.3 Listens and identifies compositions of different composers learning their background.

- 6.0 Creates music
 - 6.1 Creates music using improvised instruments
 - 6.2 Creates music using body sounds
 - 6.3 Creates music using other percussion instruments
 - 6.4 Creates music using recorders.
 - 6.5 Creates music using any instrument of choice

- 7.0 Identifies the different signs and symbols used in music
 - 7.1 Learns to draw the staff and clefs
 - 7.2 Identifies letter names of notes
 - 7.3 Learns the values of notes and rests
 - 7.4 Identifies tones and semitones, inflections of notes, ledger lines
 - 7.5 Identify the terms, signs and marks of expression
 - 7.6 Play the identified notes according to their values, on any instrument

- 8.0 Identifies the theoretical and practical aspects of the rudiments of music
 - 8.1 Learns to read, write and perform major scales
 - 8.2 Learns to read, write and perform minor scales
 - 8.3 Learns to read, write and perform whole tone and pentatonic scale
 - 8.4 Identifies intervals and their inversions
 - 8.5 Identifies triads and their positions
 - 8.6 Learns about chords and cadences
 - 8.7 Appreciates the use of ornaments in decorating music
 - 8.8 Learns to transpose music according to intervals or given keys
 - 8.9 Identifies the structure of music.
 - 8.10 Learns to harmonize music accordingly.

- 9.0 Presents satisfactory performances using modern devices
 - 9.1 Listens and performs to pre-recorded music
 - 9.2 Performs on electronic devices and synthesizers (individually/groups)
 - 9.3 Participates in school and public concerts
 - 9.4 Uses the computer in creating music.
 - 9.5 Identify the terms and marks of expression.

- 10.0 Understands the different periods of music.
 - 10.1 Learns about the types of music and musical instruments used during the various periods.
 - 10.2 Learns about the great Masters.
 - 10.3 Learns and identifies their compositions.
 - 10.4 Performs various compositions of the great Masters.

4.0 Grade 7- Western Music Syllabus.

Competency	Competency levels	Units	Periods	Proposed Activities for Learning Teaching Process
3.0 Develops an ability to appreciate, analyze and describe music	3.1 Appreciates singing / 3.2 Listens to various instrumental music	1. Aesthetics of music 1.1 Religious Functions	03	* Child centered discussions regarding the different Religious functions and music associated with it.
9.0 Presents satisfactory performances using modern devices	9.1 Listens and performs to pre-recorded music	2. Appreciation 2.1 Listen , sing and perform simple melodies in major keys	02	* Students listen to live or taped music. * Sing appreciate and react accordingly
3.0 Develops an ability to appreciate, analyze and describe music	3.5 Listens and analyses bird songs	3. Environmental music 3.1 Listen to bird songs and identify the birds. 3.2 Nature walk	03	* Encourage the students to listen to various bird songs. * Imitate bird songs.
3.0 Develops an ability to appreciate, analyze and describe music	3.3 Listens and analyses the structure of music	4. Form in Music 4.1 Phrases in Music 4.2 Identify long & short phrases in Music	03	* Students listen to music played and identify the phrases.
5.0 Experience the differences of various types of music	5.1 Listens and identifies old & new music(songs) 5.2 Listens & identifies old & new instrumental music	5. History of music 5.1 Distinguish classical & modern music	03	* Students listen to music played and identify the phrases
6.0 Creates music	6.3 Creates music using other percussion instruments.	6. Musical instruments and voice 6.1 percussion instruments (Definite pitch)	03	* Child centered discussions regarding definite pitched instruments. * Students perform .
7.0 Identifies the different signs and symbols used in music	7.2 Identifies letter names of notes 7.3 Learns the values of notes and rests 7.4 Identifies tones and semitones, inflection of notes	7. Rudiments 7.1 Notation Time names of notes and rests Breve to Demisemiquaver inflections of notes - sharp flat, natural, double sharp and double flat Tone and Semitone.	06	* Explain to students the signs and symbols used in music * Explain how different sounds are produced

8.0 Identifies the theoretical and practical aspects of the rudiments of music	8.1 Learns to read, write and perform major scales	7. Rudiments. 7.2 Scale Major scales of C,G,D,F, & B flat.	06	* Explain how to read, write and play the major scales
1.0 Ability to sing identifying the techniques and rudiments of music	1.3 Exhibits abilities of using various rhythms	7. Rudiments 7.2 Rhythm Simple, Duple, Triple and Quadruple rhythms and time signs	03	* Teacher plays various melodies in duple, triple and quadruple times. students listen, identify and beat time.
1.0 Ability to sing identifying the techniques and rudiments of music	1.6 Exhibits abilities to sing in harmony	7.4 Melody(a) Distinguish between two or more simultaneous melodies.(b) Singing of Rounds	02	* Get the Students to sing rounds, paying attention to the different melodies.
8.0 Identifies the theoretical and practical aspects of the rudiments of music	8.4 Identifies intervals and their inversions	8. Intervals 8.1 Harmonic and Melodic intervals 2 nd , 3 rd , 4 th , 5 th , 8 th	03	* Child centered discussion regarding intervals of normal day to day life and intervals where music is concerned.
1.0 Ability to sing identifying the techniques and rudiments of music	1.4 Exhibits abilities to sing in major and minor keys.	9. Harmony 9.1 Major and minor sounds.	02	* Students to listen to short melodies in major and minor keys and appreciate them.
3.0 Develops an ability to appreciate, analyze and describe music	3.3 Listens and analyses the structure of music.	10 Science of music 10.1 High and low sounds. 10.2 Music and Noise	02	* Play simple songs in different keys Students listen and identify. * play misused music using various tempos and keys
3.0 Develops an ability to appreciate, analyze and describe music	3.1 Appreciates Singing	11. Sri Lankan music. 11.1 Baila and Viridu	02	* Students learn the lyrics, tunes the composers and singers of Baila and Viridus.
3.0 Develops an ability to appreciate, analyze and describe music 10.0 Understands the different periods of music	3.2 Listens to various instrumental music. 10.1 Learns about the types of music.	12. Types and styles. 12.1 Minuet 12.2 Solo, Duet and Trio.	02	* Students listen to minuets composed by various composers. * Listens to Solos, Duets and Trio performances and identifies them.
1.0 Ability to sing identifying the techniques and rudiments of music 9.0 Presents satisfactory performances using modern devices	1.5 Exhibits abilities to sing / perform with expression. 9.5 Identify the terms, signs and marks of expression.	1.3 Terms and signs Tempo, Allegro, Andante Dynamics Fortissimo, Mezzo forte, Pianissimo Mezzo piano	03	* Explain the various terms, signs and marks of expression,

5.0 SUGGESTED PRACTICALS

Grade 7

Singing

1. Tramp Tramp Tramp
2. I am sailing
3. Rudolph the Red-nosed Reindeer
5. Sing a song of Six-pence

Any other song of teachers's choice

Performance

1. Clap a simple rhythm (Duple and Triple)
2. Sing a simple melody or song or pitch notes
3. Beat time - Duple and Triple rhythms
4. Play on the recorder notes from G - D
Simple melodies within the given range of notes
5. On the key board from Middle C - G
Play simple melodies within this range of notes

Viva

Talk about any topic in the syllabus

Suggested pieces for listening

Brahms	Waltz in A flat
Schubert	Trout song
Mozart	Minuet from Don Juan

6.0 Methodology of Learning Teaching Process and Allocation of Time

The aim of the learning teaching process is to encourage the students to explore what is being said/ taught. Group activities to be preferred to individual activities. This would help prepare the student to meet the demands of the society.

To achieve the learning teaching process the following methods are suggested in introducing the lesson.

1. Brain storming.
2. Discussions
3. Dialogues
4. Listen to recorded music
5. Visual Aids
6. Drama

For Explorations

1. Group discussions
2. Creative activities
3. Practical Activities
4. Research
5. Activities making use of Audio visuals
6. Excursions
7. Concerts (Organising & attending)

8.0 Quality input for Grade7

1. Piano, Organ or Glockenspiel
2. Tapes or CD s of Nursery Rhymes, Children's songs
3. Tape recorder, CD player
4. Demy paper, pencils, Platignum, Bristol board, Gum tape etc
5. White boards and marker pens
6. Visual aids
7. Words and notations of children's songs
8. Scraps, paper articles, pictures of instruments
9. Materials such as dried pods, coconut shells, empty cans and tins, seeds, bottle lids etc

9.0 School Policies and Programmes

The saying “Music for every child and every child for music” emphasizes the importance of this subject and does not limit it to the talented few. As such the Western music syllabus is so drafted to cater to the needs of the talented, less talented, privileged, less privileged or even a passive listener.

Encouraging students to do group activities in the class room such as being a member of the school choir, band, Orchestra, ensemble etc. helps to mould the character of the individual and thus making him a useful member of the society.

To achieve this goal some of the following items could be included into the school music programme depending on the resources available.

1. Competitions for choirs, bands, instrumental groups.
(inter-house, interschool)
2. Ensembles
3. Solo Performances
4. Band displays
5. Concerts
6. Dramas
7. Exhibitions
8. Societies
9. Projects
10. Excursions
11. Gaining Knowledge through computers
12. Creativity
13. Debates
14. Criticism
15. Listening
16. Experimenting
17. Improvising
18. Singing

10.0 Evaluation and Assessments Grade-7

Evaluation and assessments of the subject Western Music for Grade 7 could be done in the class room itself. Students should be evaluated according to the criteria that should be relevant to the selected activity. The talents of the individual should be identified and necessary steps should be taken to improve them by providing correct guidance.

Evaluation and assessments should be done when students are engaged in activities. They should be assessed whilst working in groups. They should be able to present and explain their findings. They should be closely observed while activities are being done and their abilities, inabilities, strong points, weaknesses could be identified, thus providing them opportunities to reach the required level. This process is referred to as Assessment.

Evaluation should be done while the students give a self explanation of what has been done expressing his/her own views and experiences. Results could be communicated while this is in process. Communication would mean when teacher uses words such as 'Good, Excellent, Satisfactory, Keep it up, can be better etc.'

The first evaluation could be done when smaller groups present their ideas to the whole class. The second evaluation could be done when presented it the second time with correction.

Five criteria could be introduced to assess and evaluate at the end of every activity. The first three criteria should be on knowledge, attitude and skills Social practices of day to day life will include 4th and 5th criteria.

Nine school based assessments should be done for the year (3 per term) Apart from these School Based Assessments the students could be evaluated at chosen points, where the teacher should be prepared with necessary items for evaluation.

Activity 1

- Competency** - 3.0 Develops an ability to appreciate, analyze and describe Music
- Competency Level** - 3.1 Appreciates singing
Speaks on various topics
3.2 Listens to various instrumental music
- Activity** - Listens to religious music
- Time** - 03 period
- Quality Input** - Platignums, Demy paper
Pictures of various religious functions

Learning Teaching Process

- Step I - 1.1.1** - Conduct short discussion taking the following points into account.

1. Different religions such as Buddhism, Christianity, Islam and Hinduism
2. Religious functions or festivals that take place
3. Where music associates with these festivals
4. Religions that use music for their functions

Step 11 - 1.1.2

- * Divide the class into 4 groups representing the 4 different religions
- * Provide demy paper and platignums to draw the different functions
- * Give instructions as to what to do

Step 111 - 1.1.3

- * Children list out songs or music that could be used for different religious functions

Step IV - 1.1.4

- * Teach them a few religious songs and get them to sing with accompaniment

Activity

- * Group the students and appoint a leader
- * Get them to collect pictures of different religious functions
- * Get each group to make a chart and evaluate
- * Students sing a song of their choice of any religion

Activity 2

Competency	-	9.0	Presents satisfactory performances using modern devices
Competency Level	-	9.1	Listens and performs to pre-recorded music
Activity	-		Let's Sing and perform simple melodies in Major keys
Time	-		02 periods
Quality Input	-		Radio, Cassette player, CD player Instruments – percussion Melody instruments – Guitar, Ukelele, Piano

Learning Teaching Process

Step I - 2.1.1

- * Get students to make a list of songs they are familiar with
- * Make a list of songs they like to sing
- * Make a list of modern equipment available at home /school for
 - Making music
 - Listening to music

Step II - 2.1.2

- * Provide words and music of a simple songs
- * First sing without accompaniment
- * Sing with accompaniment
- * Students provide accompaniment with percussion instruments

Step III - 2.1.3

- * Conduct a discussion based on the selection of the songs
 - * Discuss about the songs selected by the students
 - * Discuss the suitability of the choice of songs which the students selected
 - * Reasons for liking a particular song

Step IV - 2.1.4

- * Students sing the song “Oh Where is My Little Dog Gone?” without accompaniment
- * Teacher accompanies the song
- * Students accompany the song with percussion instruments
- * Sing with expression

Step V - 2.1.5

- * If equipment for recording is available, get the students to sing with accompaniment and record it.
- * Let the students listen to the recorded song
- * Comment on their production

Evaluation

- * Name 3 songs in Major keys
- * Recognize the song when the rhythm is clapped
- * Sing song in a major key

Where, oh where has my littel dog gone?

Wistfully

DESCANT RECORDER OR GLOCKENSPIEL

1. Where, oh where has my lit-tle dog gone? Oh,

where, oh, where can he be? With his tail cut short and his

ears cut long, Oh, where, oh, where can he be?

F C

C7 F

C7 F

Activity 3

Competency - 3.0 Develops an ability to appreciate analyze and describe music.

Competency Level - 3.5 Listens and analyses bird songs.

Activity - Let's listens to bird songs and identify the birds
Nature walk

Time - 03 periods

Quality input - Note book, Pencil, Pictures of birds.

Learning Teaching Process

Step I - 3.1.1

- * Instruct the students to collect pictures of birds.
Take the students for a nature walk around the school premises.

- * Get the students to Listen carefully to bird songs, sounds of insects and other sounds of nature during the journey

- * Students return to the class

- * Conduct a short discussion taking the following points to account.

- | |
|--|
| <ul style="list-style-type: none">* There are birds that produce pleasant sounds while some birds produce unpleasant sounds.* The other sounds heard during the journey |
|--|

Step II - 3.1.2

- * Get the students to list out birds that sing tunefully and birds that do not sing tunefully

Birds that sing tunefully	Birds that do not sing tunefully

Step III - 3.1.3

- * Ask the students to imitate the sounds of the birds
- * Identify the birds that imitate the calls of other birds and of cats
- * Conduct the lesson taking the following points, to account

<ul style="list-style-type: none">* Small and unattractive colourless birds sing sweeter than the big and attractive ones colorful ones* Insects also produce sounds with good rhythm
--

Evaluation

1. Name a bird often found singing during the festive season
2. Name a bird that makes a throaty sound
3. Name a bird that can imitate
4. Name a bird that sings tunefully many notes of different pitch?
5. Name an insect that has a clear rhythmic sound
6. Make a list of pleasant sounds and unpleasant sounds that you hear in the environment

Activity 04

- Competency** - 3.0 Develops an ability to appreciate, analyze and describe music
- Competency Level** - 3.3 Listens and analyzes the structure of music
- Activity** - Let's identify phrases
- Time** - 03 period
- Quality Input** -
- * Platignums and Demy paper
 - * Piano or keyboard
 - * Words and notation of 'Mary Had a Little Lamb' and a few other songs

Learning Teaching Process

Step I - 4.2.1

- * Provide opportunities for students to listen to a few short melodies, where phrasing could be identified
- * Have a short discussion taking the following points into account

- | |
|--|
| <ul style="list-style-type: none">* What is a phrase?* Why is phrasing necessary?* How can phrasing be related to speech such as commas, full stops etc. |
|--|

Step II - 4.2.2

- * Divide the class into 2 groups
- * One group will have the words and the other group the melody of the song
- * The children to read the notation and the words given

- | |
|--|
| <ul style="list-style-type: none">* How far could you read?* Which place did you breath first?* Where did you find the ending? |
|--|

Step III - 4.2.3

- * The teacher plays the melody and the students listen and make a gesture, to show the endings of phrases
- * Help the students to fit in the words to the given rhythm
- * Add marks of expression and encourage them to sing with expression

Evaluation and Assessment

- * The teacher plays simple melodies and the students identify the ending of phrases
- * Get the children to clap the rhythm of the melody

Annexure I

Mary had a littele lamb

Mary had a lit - tie lamb, lit - tie lamb, lit - tie lamb.

Mary had a lit - tie lamb, its fleeco was white as snow.

The musical score is written in treble and bass clefs with a key signature of one flat (Bb). The melody is simple and repetitive. Chords are indicated above the staff: F, C, F, F, C, F.



Little Jack Horner

Lit-tle Jack Hor - ner sat in the cor - ner, eat-ing a Christ - mas pie. He

put in his thumb, and pulled out a plum, and said, what a good boy... am I.

The musical score is written in treble and bass clefs with a key signature of one flat (Bb). The melody is simple and repetitive. Chords are indicated above the staff: C7, F, C7, F, Bb, C, F, Dm, Bb6, C7, F.

Pussy Cat , Pussy Cat

G Em Am D7 C Am D7 G

Pus-sy cat, pus-sy cat, where have you been? I've been to Lon-don to vis-it the Queen.

G Em Am D7 C Am D7 G

Pus-sy cat, pus-sy cat, what did you there? I frightened a lit-tle mouse un-der her chair.



Mary, Mary, Quite Contrary

G Am D G Am D

Ma-ry, Ma-ry, quite con-trar-y, how does your gar-den grow? With

C G C G G D7 G

sil-ver bells and cock-le shells, and pret-ty maids all in a row.

Activity 5

Competency - 5.0 Experience the difference of various types of Music.

Competency Level - 5.1 Listens and identifies old and new Music (songs)

5.2 Listens and identifies old and new instrumental Music

Activity - Let's Listen and distinguish the differences between classical and Modern Music.

Time - 03 periods

Quality input - Instruction paper for

Step 1 - 5.1.1

Step 2 - 5.1.2

CD'S/Tapes/Cassettes containing compositions of -

a) Classical Music - Music of Haydn, Mozart and Beethoven

b) Modern Music - Music of Modern composers.

Learning Teaching Process

Step 1 - 5.1.1

* Let the children listen to Music of Haydn , Mozart and Beethoven

Ex:- 2nd Movement of Surprise Symphony - Haydn.
1st Movement of Eine Kleine Nacht Music -Mozart
1st Movement of Moonlight Sonata -Beethoven

* The children Listen to Modern Music.

Ex:- The Entertainer by Scott Joplin.

- * Conduct a discussion taking the following to account.

- | |
|---|
| <ul style="list-style-type: none">* What is Old /New Music?* What is Classical Music?* The composers of the Classical period* What is meant by Modern Music* The composers of the Modern period* The type of instruments used in Classical Music* The type of instruments used in New Music |
|---|

Step 2 - 5.1.2

- * Pictures of Haydn, Mozart and Beethoven
- * Pictures of instruments used in Classical Music
- * Give instructions on what they are going to explore
- * Get the students to explore.

Step 3 - 5.1.3

- * Give the words of an old song to one group and a new song to the other
- * Teach them to sing it separately
- * Change the songs and let them sing
- * Criticism

* Conduct the lesson by bringing out the following points (Review)

* The difference between Classical music and modern music

* The difference in the styles of music

Evaluating and Assessing:-

1. Identify old / New Music (songs) on hearing
2. Enjoy and appreciate listening to old / New Music
3. Singing old songs
4. Singing new songs
5. Creates mental satisfaction when hearing Classical and Modern music

Intruction Paper

- Step 1** - Example of Classical Music - Eine Kleine Nacht Music (1st movement) by Mozart.
- (1) A cassette containing the above composition is played and the class is instructed to listen to it.
 - (2) Listen to the same composition again while paying attention to the following points.
 - (a) speed of music.
 - (b) style of music.
 - (c) expression of the piece.
- Step 2** - Example of Modern Music - The Entertainer by Scott Joplin.
- (1) Listen to the above piece
 - (2) Listen to the same composition whilst paying attention to the following :
 - (a) The speed of the Music.
 - (b) The style of the piece.
 - (3) Observe the style of “Eine Kleine Nacht Music” and “The Entertainer” find the similarities and differences.

The Orchestra

Old Game Song

Ad libitum or about  72

1. Oh, we can play on the big bass drum, And this is the mu - sic to it:
 2. Oh, we can play on the bu - gle horn, And this is the mu - sic to it:
 3. Oh, we can play on the dou - ble - bass, And this is the mu - sic to it:
 4. Oh, we can play on the vi - o - lin, And this is the mu - sic to it:



Boom! boom! boom! goes the big bass-drum, And that's the way we do it.
 'Tan - tan - ta - ra! goes the bu - gle - horn, And that's the way we do it.
 Zum - zum - zum, goes the dou - ble - bass, And that's the way we do it.
 Fid - dle-dee - dee, goes the vi - o - lin, And that's the way we do it.

5. Too-too-too! goes the slide trombone.
6. Pink-a-pink-a-pank goes the old banjo.
7. (*Whistle*) goes the piccolo.
8. Chink-chink-chink goes the tambourine.
9. Fink-tink-tink goes the glockenspiel.
10. Um-pah-pah goes the big bass horn.
11. Zoo-zoo-zoo goes the saxophone.

Explanation : Sing the 1st verse through without observing the repeat mark in 6th measure. Proceed with verse 2, repeating measures 5 & 6, with the words of the 1st verse and ending with 7th & 8th measures. Sing the rest of the verses in the same way, repeating each time at the 6th measure, all the preceding words in measures 5 & 6, and ending with measures 7 & 8.

The Entertainer

INTRO.

Not fast

The first system of the piano introduction consists of two staves. The right-hand staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a series of eighth-note chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed below the first measure. The system concludes with a repeat sign.

The second system continues the piano introduction. The right-hand staff features a melody of eighth notes, while the left hand provides a steady bass line. A dynamic marking of *p* (piano) is placed below the first measure, and a *f* (forte) marking appears later in the system. The system ends with a repeat sign.

The third system continues the piano introduction. The right-hand staff features a melody of eighth notes, while the left hand provides a steady bass line. A dynamic marking of *p* (piano) is placed below the first measure, and a *f* (forte) marking appears later in the system. The system ends with a repeat sign.

The fourth system continues the piano introduction. The right-hand staff features a melody of eighth notes, while the left hand provides a steady bass line. A dynamic marking of *p* (piano) is placed below the first measure, and a *f* (forte) marking appears later in the system. The system ends with a repeat sign.

First system of a musical score. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a steady eighth-note accompaniment. The system concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2'.

Repeat 8va

Second system of the musical score, marked with a forte *f* dynamic. The right hand continues with a sixteenth-note texture, while the left hand provides a consistent eighth-note accompaniment.

Third system of the musical score, maintaining the sixteenth-note right hand and eighth-note left hand accompaniment.

Fourth system of the musical score, marked with a piano *p* dynamic. The right hand's sixteenth-note pattern and the left hand's eighth-note accompaniment continue.

Fifth system of the musical score, also marked with a piano *p* dynamic. It features first and second ending brackets labeled '1' and '2' respectively, mirroring the structure of the first system.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat, and dynamic markings such as *p* (piano) and *f* (forte). The music features complex textures with dense chords and intricate melodic lines in both hands. The first system begins with a piano (*p*) dynamic and includes a forte (*f*) section. The second system also starts with piano (*p*) and includes a forte (*f*) section. The third system continues with a forte (*f*) section. The fourth system features a forte (*f*) section. The fifth and sixth systems continue the musical development with various textures and dynamics.

The image displays six systems of musical notation for piano, arranged vertically. Each system consists of a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as chords and rests. Dynamics such as *f* (forte) are indicated. There are also repeat signs with first and second endings marked with '1' and '2'. The overall style is that of a classical piano score.

Activity 6

Competency	-	6.0	Creates Music
Competency level	-	6.3	Creates Music using other percussion Instruments.
Activity	-		Let's identify percussion instruments -definite pitch
Time	-		03 periods
Quality Input	-	*	Instruction paper for step1 (Annexure 1)
		*	Pictures of Instruments (Definite pitched)
		*	Percussion Instruments
		*	Demy paper, Bristol Board, Platignum Pens, Pencils etc.

Learning Teaching Process

Step I - 6.1.1

- * Exhibit the definite pitched instrument to the class.[Whichever available]
- * Show how sound is produced on them.
- * Name them.
- * Make a short discussion taking the following points to account.

- * What does ,definite pitch, mean?
- * The type of music played on them
- * Can a melody be played on them?
- * The technique of playing them

Step II - 6.1.2.

- * Divide the class into three or four groups
- * Give instructions on what they are going to explore
- * Get them to draw the instruments and name them

Step III - 6.1.3

- * Let each group choose a very simple melody
- * Use a chosen instrument to perform
- * Teacher helps them to find the notation
- * Each group practices on their own.
- * Allow each group to come forward and perform
- * Teacher accompanies them
- * Criticism to be done.
- * Conclude the lesson bringing up the following points.

- | |
|---|
| <ul style="list-style-type: none">* Various categories of definite pitched instruments* A melody could be played on these instruments* They could be combined with other instruments* Identify these instruments on seeing and hearing |
|---|

Evaluating and Assessing

- * Draw a picture of an instruments and name it.
- * Identify instruments on seeing and on hearing
- * Perform on any available instruments
- * Make a chart on definite pitched instruments

Annexure 3

Instructions for step 2.

1. Select the pictures of the definite pitched instruments
2. Group them accordingly
Eg:- Instruments played with the hand
Instruments played with beaters
3. Make use of the available instruments
4. Perform on them
5. Name the instruments

Church Organ





Clavichord



Harpsichord



Harp



Glockenspiel



Tubular Bells



xylophone



Timpany

Activity 07

Competency	-	7.0	Identifies the different signs and symbols used in music.
Competency Level	-	7.3 7.4	Learns the values of notes and rests. Identifies Tones and Semitones, Inflection of notes.
Activity	-		Let's learn the values
Quality Input	-		Visual Aids Bristol Boards Platignum Pens Dummy Keyboard
Time	-		06 periods

Learning Teaching Process

Step 1 - 7.3.1

- * Display the visual aids to the students
- * Show students pictures of notes with different shapes and colours.
- * The relevant rests to be shown
- * Conduct a short discussion using the following points

- * How notes are given values
- * The names for the different notes and the relevant rest
- * How notes and rests should be written on the stave

Step 2 - 7.4.2

- * Exhibit the visual aid with Tones and Semitones
- * Instruct the students as to what they should do
- * Get them to explore
- * Introduce signs used for inflection of notes
- * Show how accidentals are written
- * Conduct a short discussion making use of the following points

- * The shortest distance between two sounds is a semitone
- * A sharp is a sign that is used to raise a note by one semitone
- * A flat is a sign that lowers a note by one semitone
- * A natural brings back to normal position a raised or a lowered

Step 3 - 7.4.3

- * Write notes and rests of different time values.
- * Work out various exercises on different values of notes and rests.
- * Write the required notes above or below the given notes.
- * Add the required accidentals to the notes.
- * Clap simple rhythm patterns of different note values

Evaluation And Assessing

- * Write the time names of the given notes and rests.



- * Write the required note or rest



A Quaver
Note

A Semibreve
Rest

A Crotchet
Note

A Quaver
Rest

A Semiquaver
Rest

- * Write another note above or below the given note as required



A Tone
Above

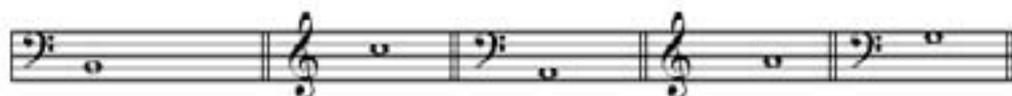
A Semitone
Above

A Semitone
Above

A Tone
Below

A Semitone
Below

- * Add the required sharp or flat in front of the notes



Lower

Raise

Lower

Raise

Lower



E flat
a Line

Mi C
Sharp

G Natural
Above The
Stave

E Flat In
a Space

D Sharp Below
The Stave

Instructions for step 2

- ☛ Distribute the cards to the groups
- ☛ Use the dummy key boards
- ☛ Read the names of the notes
- ☛ Identify as tones or semitones
- ☛ Answer on the card

ANNEXURE 2

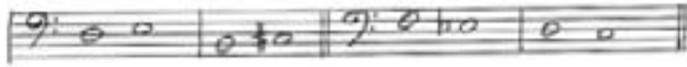
#	SHARP	-	A sign which raises a note by one semitone
b	FLAT	-	A sign which lowers a note by one Semitone
♮	NATURAL	-	A Sign which brings back to normal position a raised or a Lowered note

SEMITONE - The Shortest distance between two sounds



Semitone above Semitone below

TONE - Two Semitones make one Tone



Tone above Tone below

Activity 08

Competency	: 8.0	Identifies the theoretical and Practical aspects of the rudiments of Music.
Competency level	: 8.1	Learns to read ,write and perform Major scales.
Activity	:	"Let's sing and play DOH,RAY,ME"
Quality Input	:	Words and Music of the song DOH, RAY ME. Key board instruments

Learning Teaching Process

Step I - 8.1.1

- * Get the students to sing the song DOH RAY ME which they already know.
- * The song is played again in the Major keys of G and F
- * Students listen carefully and sing
- * The song is played again in D and B flat Major keys
- * Students sing the scale as DOH RAY ME in the different Major keys
- * Conduct a short discussion taking the following points to account

- | |
|---|
| <ul style="list-style-type: none">* The Scales are written, played and sung ascending and descending* The change of pitch in the singing / playing* There are other keys apart from C Major |
|---|

Step 2 - 8.1.2

- * Get the students to play the C Major Scale on their key boards, or finger on the dummy key boards.
- * Allow them to explore the remaining scales.
- * Encourage the students to play scales starting on G, F, D and B flat.
- * Conduct a short discussion on the following points.

- * The way sound move
- * The difference of sound heard
- * What is added to the series of notes played
- * Addition of inflection to the notes

Step 3 - 8.1.3

- * Students write the notes of the scales that they played, using staves
- * Instruct them to find out the inflections
- * Students identify the semitones with the help of their key boards
- * Mark the semitones using slurs.

Evaluating and Assessing

- * Write the Treble Clef and the notes of the scale of G Major descending
- * Write the Bass Clef and the notes of the scale of D Major ascending
- * Play the scale of B flat Major using any key board instrument.

DOH - RE - ME

Allegretto

GRETEL: G G

Voice

Let's start at the ver - y be - gin - ning!

Piano

mp tenderly *P*

MARIA: G G

A ver - y good place to start, When you

G7 C G7

read you be - gin with A, B, C, When you sing you be -

C G C G C CHILDREN: G C

gin with do - re - mi. Do - re - mi?

14

MARIA: C G C G7 C G7

Do - re - mi. The first three notes just hap-pen to

C C G C CHILDREN: C G C

be do - re - mi! Do - re - mi!

MARIA: C G7 (Spoken) C G7

Do - re - mi - fa - so - la - ti - All right, I'll make it easier, Listen:

Refrain (in spirited tempo)

MARIA: C G7

Doe... a deer, a fe - male deer, Ray... a drop of gold - en

G9 G7 C C

sun, ————— Me... a name I call my - self,

G9 G9 C C7

Far... a long, long way to run. ————— Sew... a needle pull - ing

poco a poco cresc.

F D7 G

thread, ————— La... a note to fol - low sew, —————

E7 Am C7 F Dm7

Tea... a drink with jam and bread ————— That will bring us

mf

G7 C G C C

back to do - oh - oh - oh! (Guitar) A deer, a fe - male

CHILDREN: (spoken) G7 MARIA: G9 G7 CHILDREN:

deer, Do! (Guitar) A drop of gold - en sun, Re!

C MARIA: CHILDREN: G9 MARIA:

(Guitar) A name I call my - self, Mi! (Guitar) A

G9 CHILDREN: MARIA: (sung) CHILDREN: C7

long, long way to run, Fa! So! A nee - die pull - ing

poco a poco cresc.

F MARIAS: CHILDREN: G

thread. Lal A note to fol - low sol

E7 MARIAS: CHILDREN: Am C7 MARIAS: F Dm7 G7

Ti! A drink with jam and bread That will bring us back to

mf

C ALL: C G7

Doe... a deer, a fe - male deer, Ray... a drop of gold - en

mf

G9 C C

sun, Me... a name I call my - self,

G9 G9 C C7

Far... a long, long way to run. Sew... a needle pull-ing

poco a poco cresc.

F D7 G

thread, La... a note to fol-low sew,

E7 Am C7 F G7

Tea... a drink with jam and bread That will bring us back to

mf

C C7 F Dm7 G7 C

doe! Do-re-mi-fa-so-la-ti-doe!

Do - Re - Mi

Let's start at the very beginning. A very good place to start when you

read you begin with A,B,C

when you sing you begin with Do-re -mi

Do- re mi.

The first three notes

just happen to be Do- re - me (2)

Do- re - me-fa-so-la-ti

Doe a deer a female deer

Ray a drop of golden sun

Me a name I call myself

Far a long long way to run

Sew a needle pulling thread

La, a note to follow so

Tea a drink with jam and bread

That will bring us back to Do-oh-oh-oh

Do re- mi-fa-so- la-ti-do!

Activity 09

Competency	-	1.0	Able to sing /Perform identifying the techniques and rudiments of music.
Competency level	-	1.3	Exhibits abilities of using various rhythms.
Activity	-		"Lets learn the simple rhythms" Duple , Triple,and Quadruple.
Time	-		03 period
Quality Input	-	*	Instruction paper for step 1
		*	Cards with different rhythm patterns
		*	Demy paper , coloured pencils etc.
		*	Taped Music of different rhythms
		*	Cassette player or CD player
		*	Piano or Keyboard.

Learning Teaching Process

Step I -7.1.1	*	Divide the class into 3 groups
	*	Give each group a few cards with different rhythm patterns
	*	Play short melodies relevant to the given rhythm patterns
	*	Students listen and identify the rhythms
	*	Select the card with the relavent rhythm pattern
	*	Teacher plays the rhythm patterns
	*	Students beat time and identify the rhythm as Duple, Triple or Quadruple

- * Conduct a short discussion taking the following points into account.

- * Rhythms can be categorised as Duple, Triple and Quadruple
- * Duple means 2 beats to a bar
- * Triple means 3 beats to a bar
- * Quadruple means 4 beats to a bar

Step II -7.1.2 * Play a few melodies / songs that students are familiar with.

- * Students listen carefully.
- * Identify the rhythms as Duple / Triple / Quadruple
- * Beat time accordingly.
- * Sing the songs using actions.
- * Clap to the rhythms emphasising on the strong beat.

Step III -7.1.3

- * Play the recorded Music in class.
- * Students listen carefully identifying the rhythm.
- * Allow any group to take the initiative and react accordingly.
- * Use body sounds such as clapping, tapping, stamping, whistling etc.
- * Encourage the other groups to perform.
- * Choose the best group.
- * Encourage and appreciate them.

- * Conclude the lesson bringing out the following points.

- * Music has different rhythms
- * These can be categorised as Duple, Triple and Quadruple
- * Rhythms can be shown in various ways
eg: clapping, tapping etc.
- * Music with good rhythms could be enjoyed and appreciated

Evaluating and Assessing

- * Play short melodies
- * Students identify various rhythms
- * Beat time
- * React appropriately to various rhythms
- * Perform

Annexure 1

Instructions for step 1

- Distribute the cards amongst the students
- Get the students to listen carefully to the music played.
- Students Identify the rhythm.
- Student choose the relevent card with the rhythms heard and show it to the teacher.
- Clap the rhythm according to the card.

Rhythm Patterns



1



Activity 10

Competency	- 1.0 Ability to sing identifying the techniques and rudiments of music
Competency Level	- 1.6 Exhibits abilities to sing in harmony
Activity	- a) Distinguish between two or more simultaneous melodies b) Singing of Rounds
Time	- 02 periods
Quality Input	Words and music of various Rounds Percussion Instruments Recording equipment if available

Learning Teaching Process

Step I - 7.4.1

*Conduct a brief discussion on the following points

- * Unison singing -What does the word 'Unison' mean?
- * How else can the song be sung?
- * How would it sound if more parts are added?
- * Introduce the word 'Harmony'
- * Singing Rounds – the first step to Harmony

Step II - 7.4.2

- * Introduce singing Rounds
- * Make use of nursery rhymes i.e Are you sleeping?
- * Combine with the Sinhala version of it 'Punchi Bando'
- * Sing both songs together
- * Some students might know this song in another language i.e Tamil, French, if so teach all students the words

Step III - 7.4.3

- Divide the class into 4 groups (grouping is done according to the number of students in the class)
- Only 3 groups sing while the 4th group listens and make their observations

Step IV - 7.4.4

- * Get the 4th group to sing an 'Ostinato'
- * They sing only 'Ding Dong Ding' throughout the song.
- * This repetition will give a good ostinato effect
- * An Ostinato accompaniment could be introduced.

Row Your Boat

1. Row, row, row your boat, 2. gent - ly down the stream,
3. mer - ri - ly, mer - ri - ly, 4. mer - ri - ly, mer - ri - ly, life is but a dream.

The image shows a musical score for the song 'Row Your Boat'. It consists of two staves of music. The first staff has two measures, labeled 1 and 2. The second staff has four measures, labeled 3 and 4. The lyrics are written below the notes. The music is in a simple, rhythmic style with a 4/4 time signature.

Are You Sleeping Brother John

Are you sleep ing Bro ther John
morning bells are ringing ding dong bell
Why cant my goose sing at well as the goose
since I paid for my goose tw ice much as thy goose

The image shows a musical score for the song 'Are You Sleeping Brother John'. It consists of four staves of music. The first staff has two measures, the second staff has two measures, the third staff has two measures, and the fourth staff has two measures. The lyrics are written below the notes. The music is in a simple, rhythmic style with a 4/4 time signature.

Chew Chew Your Food

Chew Chew Chew your food ga ily through your
meal the more you laugh the lest you eat the
better you you will feel

The musical notation for 'Chew Chew Your Food' consists of three staves of music in G major (one sharp) and 6/8 time. The melody is simple and repetitive, with lyrics written below the notes. The first staff contains the lyrics 'Chew Chew Chew your food ga ily through your', the second staff contains 'meal the more you laugh the lest you eat the', and the third staff contains 'better you you will feel'. The piece ends with a double bar line.

Zum Gali

Zum gali gali gali Zum gali gali gali Hec halutz to
mean a vol doh Avo dah le man Hecha lutz

The musical notation for 'Zum Gali' consists of two staves of music in B-flat major (two flats) and 4/4 time. The melody is more complex, featuring eighth and sixteenth notes. The lyrics are written below the notes. The first staff contains the lyrics 'Zum gali gali gali Zum gali gali gali Hec halutz to', and the second staff contains 'mean a vol doh Avo dah le man Hecha lutz'. The piece ends with a double bar line.

Softly Sings the Donky

Sof tly Sing the don ky as he goes to hay
If youdont go with him he will ru n away
Ah ee oh Ah ee oh ee ay

The musical notation for 'Softly Sings the Donky' consists of three staves of music in B-flat major (two flats) and 6/8 time. The melody is simple and repetitive, with lyrics written below the notes. The first staff contains the lyrics 'Sof tly Sing the don ky as he goes to hay', the second staff contains 'If youdont go with him he will ru n away', and the third staff contains 'Ah ee oh Ah ee oh ee ay'. The piece ends with a double bar line.

Activity 11

Competency	- 8.0	Identifies the theoretical and practical aspects of the rudiments of Music.
Competency level	- 8.4	Identifies intervals and their inversions.
Activity	-	"Lets discover intervals"
Time	-	03 periods
Quality Input	-	Key board instruments, Visual Aids

Learning Teaching Process

Step 1 - 8.1

- * Play the first five notes of the C Major scale.
- * Get the students to sing.
- * Now play the first note C then the second note. This will form an interval. students sing the intervals
- * Play the Tonic, then the third
- * Students sing scale wise
- * Repeat several times getting the students to sing intervals of 4th, 5th, 8th etc

- * Conduct a short discussion taking the following points to account.

- | |
|--|
| <ul style="list-style-type: none">* What is an interval in music?* What is the interval of a school time table?* What other instances do we use the word interval? |
|--|

Step II - 8.2

- * Play the intervals again to the students.

- * Let them sing the two notes separately, and then scale-wise from the lower note to the higher

- * Find out what the interval is

- * Now play the two notes of the interval first separately and then together

- * Let one group sing the lower note and the other to sing the higher note

- * First separately, then together

- * Students listen carefully and understand the difference

- * Observe that an interval could be written or played in two ways

- * Short discussion done with the following points

- | |
|---|
| <ul style="list-style-type: none">* The distance between two sounds is called an interval* When two notes are played one after the other it forms a Melodic interval* When two notes are played together it forms a Harmonic interval |
|---|

Step III - 8.3

- * Students write intervals in their manuscript books
- * Numbers the given intervals
- * Identifies intervals as Harmonic or Melodic
- * Write the required interval when the first note is given

Evaluating and Assessing

- * Listens and identifies intervals as 2nd, 3rd, 4th, 5th or 8th
- * Sings the required interval after the first note is played
- * Listens and identify intervals as Harmonic or Melodic
- * Numbers the given intervals
- * Writes the required notes when the first note is given

Activity 12

Competency	- 1.0	Ability to sing , identify the techniques and rudiments of music
Competency level	- 1.4	Exhibits ability to sing in Major and minor keys
Activity	-	Identify Major and minor sounds
Quality input	-	key board instruments words and music of songs in Major keys
Time	-	02 periods

Learning Teaching Process

Step I - 9.1.1

- * Provide the words of the song “Happy Wanderer”
- * Introduce the melody
- * students sing

Step II - 9.1.2

- * Provide the words of the song “Johnny comes Marching Home”
- * Introduce the melody
- * students sing

- * conduct a short discussion on the following points.

- | |
|--|
| <ul style="list-style-type: none"> * Music experience happy feelings * Music experience sad feelings |
|--|

Step III - 9.1.3

- * Play both kinds of songs (Major and Minor)
- * Inquire from the students what they felt hearing “Happy wonderer” and “Johnny comes marching home”
- * conclude the lesson taking the following points to account.

- | |
|--|
| <ul style="list-style-type: none"> * A passage of music which gives out a happy feeling is termed as ‘major’ * A passage of music which gives out a sad feeling is termed as ‘minor’ |
|--|

Evaluation

- * State whether the following passages played by the teacher are major or minor

	Major	minor
1		
2		
3		
4		
5		

When Jhonny Comes Marching Home



1. When John - ny comes march - ing home a - gain, Hur - rah! — Hur -
 2. The old — church bell will peal with joy, Hur - rah! — Hur -



rah! — We'll give him a heart - y wel - come then, Hur -
 rah! — To wel - come home our dar - ling boy, Hur -



rah! — Hur - rah! — The — men will cheer, — the
 rah! — Hur - rah! — The — vil - lage lads — and



boys will shout, The la - dies, they — will all turn out, } And we'll
 lass - ies gay, With ros - es they — will strew the way, }



all feel gay When John - ny comes march - ing home. —

Activity 13

Competency	- 3.0 Develops an ability to appreciate analyze and describe music
Competency Level	- 3.3 Listen and analyzes the structure of music
Activity	- - Identify High and low sounds - Identify Music and Noise
Time	- 02 periods
Quality input	- * Live music /Taped music * Key board instrument

Learning Teaching Process

Step I - 10.2.1

- * Revise High and Low sounds studied in Grade 6
- * Get the students to sing a song in the correct manner as for correct pitch, rhythm etc.
- * Divide the class in to two groups
- * One group to sing the same song correctly
- * Ask the other group to disturb by stamping, talking with each other etc.

Step II - 10.2.2

- * Conduct a short discussion taking the following points

- * A song when sung correctly is pleasant to the ear
- * When one group sings the other group disturbs thus noise is produced
- * the main characteristics of sound are
 1. Pitch
 2. loudness (intensity)
 3. Quality of tone

Pitch - pitch is the height or and depth of sound.

Frequency - number of vibrations per second - determine the pitch of sound

eg: The lowest string G of the violin has a lower frequency than the highest string E which has a higher frequency

Make use of the Action of the Piano and give a demonstration.

- * Conclude the lesson taking following points into account

- * Music is pleasant to the ear
- * Noise is unpleasant

Evaluation

- * List out pleasant and unpleasant sounds you hear at school, home and in the environment

Activity 14

Competency - 3.0 Develops an ability to appreciate, analyze and describe music

Competency Level - 3.1 Appreciate Singing

Activity - Viridu and Baila

Time - 03 periods

Quality input

- * Instruction papers for
 - Step 1
 - Step 2

- * The words and Music of a popular Baila

- * The words and Music of a popular Viridu

- * Instruments - (Piano/ Organ / Melodicas/ Recorders / Glockenspiel/Rabana /Congo drum or Bongoes.)

- * Recorded music of Viridu and Baila.

Learning Teaching Process

Step I - 11.1.1

- * Let the children listen to popular Viridu /Baila.

- * Conduct a discussion taking the following into account.

- | |
|--|
| <ul style="list-style-type: none">* What is Viridu?* What is Baila?* Discuss the origin of Baila* Discuss the influence of Kaffringna on Baila* Instruments used for Baila and Viridu* Famous Viridu singers of Sri Lanka* Famous Sri Lankan Baila Singers |
|--|

Step II - 11.1.2

- * Divide the class into 2 groups according to the number of children in the class.
- * Give the words of a popular Viridu /Baila to each group of children.
- * Give instructions on what they are going to explore.
- * Get them to explore.

Step III - 11.1.3

- * Get each group to read the words and find a rhythm to match the words.
- * Get them to tap the rhythm of any Viridu and Baila.
- * Get the students to listen to the cassette containing the prescribed Viridu and Baila.
- * Get them to tap the rhythm of these.
- * Get the students of each group to sing the Viridu and Baila, accompanied by a Rabana for Viridu and a Congo drum - or any other percussion instrument for Baila.
- * For Baila , improvise percussion instruments beat 2 spoons together, making use of bottle tops, strike on a bottle etc.
- * Groups practice separately and performs
- * Appreciate the best performance and encourage others

- * Conclude the lesson by bringing out the following points. (Review)

- * Learn to enjoy singing Viridu and Baila
- * That the rhythms of these can be clapped or tapped
- * That they could be accompanied by the Rabana for Viridu and Congo drum or any other percussion instrument for Baila
- * Should be able to identify Viridu and Baila on seeing it written on a Manuscript or on hearing it
- * Identify singers of Viridu and Baila when heard

Evaluating and Assessing

- * Identify Viridu on hearing
- * Clap the rhythm of it
- * Sing Viridu and Baila with suitable percussion accompaniment
- * Enjoy and appreciate singing these Viridu and Baila accurately

Annexure

විරුද්ධ

ලොවේ දසහ පූජිත ගරු සිංහල ජාතියෙ උපන්න
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මුදුනින් පිලිගන්න ඒක

හාරියො අප පොරණ පටන් ඇන්දේ සෝබන සාරිය
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නිවෙස් ඇමද මැහුම් ගෙතුම් ගේදොර වැඩ මිසක් වෙනින්
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අපට මොටද රට කෝලො

CEYLONESE DANCES

Lively

ARRANGED BY
S.A. NORBERT RODIG

The musical score is arranged in six systems, each containing a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Lively'. The score consists of piano accompaniment. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, often with slurs. The left hand (bass clef) provides a rhythmic accompaniment with chords and eighth notes. The music is in G major. The score is arranged by S.A. Norbert Rodig.

The image displays a handwritten musical score for piano, organized into six systems. Each system consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is G major (one sharp) and the time signature is 2/4. The right hand part is a melodic line primarily composed of eighth and sixteenth notes, often with slurs. The left hand part provides a harmonic accompaniment, featuring chords and moving bass lines, with some notes beamed together. The notation is clear and legible, showing the composer's handwriting.

Activity 15

Competency	- 3.0	Develops an ability to appreciate, analyse and describe music
	10.0	Understand the different periods of music
Competency Level	- 3.2	Listens to various instrumental music
	10.1	Learns about the types of music
Activity	-	Let's listen to various types and styles of music
Time	-	03 periods
Quality Input	* * * * * *	CD's / tapes / Cassettes of Minuets, Solos , Duets and Trios Ex :- <u>Minuet</u> - a) Minuet from " Don Giovanni by Mozart b) Minuet by Boccherini Solo - Piano sonata by any composer Duet - Trout song (Piano and voice) Trio - Any music for 3 different instruments

Learning Teaching Process

Step 1 - 3.1.1

Minuet

- * Let the students listen to the Minuet from " Don Giovanni" by Mozart

Solo

- * Like wise, get them to listen to a Piano sonata by Mozart, Beethoven or Haydn
Ex :- Sonata in A K 331 by Mozart

Duet

- * Trout Song by Schubert (Piano and Voice)

Trio

- * A composition for 3 performers

- * Conduct a discussion as follows

- * What is meant by types and styles of Music?
- * What is a minuet /Solo/ Duet and Trio ?
- * The historical background of the Minuet
- * Mention a few minuets by different composers

Step II - 3.1.2

- * Divide the class into 4 groups
 - * Distribute copies of music to each group
- Ex:-
- * Group A - Minuet from "Don Giovanni" by Mozart
or
Minuet by Boccherini
 - * Group B - Sonato in A k 331 by Mozart
 - * Group C- Trout song - Schubert
(Piano and voice)
 - * Group D - A composition for 3 instruments
 - * Give instructions on what they are going to explore
 - * Get them to explore

Step III - 3.1.3

- * Play a CD / tape / Cassette of Boccherini's Minuet or Minuet from "Don Giovanni " by Mozart
- * While the music is being played, the students follow the musical score and try to understand the rhythm
- * The students try to clap the beat of the Minuet

- * Change the group and get them to listen to a Duet
Ex:- Trout Song by Schubert (Piano and Voice)
- * Invite criticism from the students
- * Conclude the lesson by bringing out the following points

- * The types and styles of music
- * The difference between a Solo / Duet and Trio
- * Describe what you feel when you listen to the "Minuet" from Don Giovanni by Mozart

Evaluating and Assessing

- * Identifying the type of music on hearing
Ex :- Solo, Duet, Trio
- * Enjoys and appreciates listening to above works of different types
- * Be able to describe orally the difference between a Solo and a Duet etc....

Instruction paper

Step 1 - Example of a Minuet

a) Minuet from Don Giovanni by Mozart

or

b) Minuet by Boccherini

(i) A cassette containing the above compositions are played and the class is instructed to listen to it.

(ii) Listen to the same composition again while paying attention to the following points.

a) The style of music

b) The tempo of the music

c) The expressions of the piece

Step 2 - Example of a Solo / Duet and Trio

(i) Listen to the above pieces

(ii) Listen to the same compositions while paying attention to the following points

a) The speed of the music

b) The different styles of the Solo / Duet and Trio

(iii) Observe the different sounds of the Solo / Duet and compare and contrast

The Trout

Allegretto

1. An a - gile trout shot glanc - ing A -
fish - er - man came strid - ing, And

cross the crys - tal - stream; His an - ties were en -
cast a line - near - by; He saw the small trout

tranc - ing, I watched him - in a dream. So
glid - ing, And cold joy - lit his eye. "Stay

nim - ble and - so - charm - ing This small fish was - at -
still with - out - a - quiv - er, My trout, be - neath your -

play; Who could have dreamed of harm - ing A
stone; Make no stir in the riv - er, And

thing so swift and gay? Who could have dreamed of -
you'll be left a - lone. Make no - stir in - the -

harm - ing A thing so swift and gay? 2. A
riv - er And you'll be left a - lone."



The man is set on slaugh - ter; he knows a



trick, And fast he churns up mud - dy wa - ter, And



makes — a luck - y cast. The fish, de - ceived, was tak - en; The



an - gler, the an - gler soon went on. I stayed a - lone and



shak - en; My hap - py dream was gone. I stayed — a - lone — and —



shak - en; My hap - py dream was gone.

Annexure - 01

From the M-G-M Picture "THE WIZARD OF OZ" OVER THE RAINBOW

Lyric by
E. Y. HARBURG

Music by
HAROLD ARLEN
Arranged by DAN COATES

Moderately, with expression

p legato
(Pedal throughout)

The piano introduction consists of two staves. The right hand features a melodic line with fingerings 1, 2, 3, 4, 5, 3, 2, 1. The left hand provides a harmonic accompaniment with fingerings 2, 1, 2, 1, 2, 1, 2, 1. The tempo and expression markings are 'Moderately, with expression' and '*p legato*'.

C Am Em C7 F

1 5 1 5 3 4 2 5 1 2 1

mp Some - where o - ver the rain - bow way up

The first system of the vocal melody is shown above the piano accompaniment. The right hand has notes corresponding to the lyrics, with fingerings 1, 5, 1, 5, 3, 4, 2, 5, 1, 2, 1. The left hand has notes with fingerings 5, 4, 5, 2, 1. The dynamic marking is *mp*.

C/E C7 F Fm C/G A7(b9)

5 2 1 2 1 5 3 4 2 1

high, there's a land that I heard of

The second system of the vocal melody continues. The right hand has notes with fingerings 5, 2, 1, 2, 1, 5, 3, 4, 2, 1. The left hand has notes with fingerings 1, 4, 1. The dynamic marking is *mp*.

D7 G7 C6 Dm G7 C Am

4 4 5 2 1 2 5 1 2 1

(b) once in a lull - a - by. *mf* Some - where

The third system of the vocal melody concludes. The right hand has notes with fingerings 4, 4, 5, 2, 1, 2, 5, 1, 2, 1. The left hand has notes with fingerings 2, 4, 5, 3, 2, 4. The dynamic marking is *mf*.

Over the Rainbow - 3 - 1
AP9502

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Em C7 F C/E C7

o - ver the rain - bow skies are blue,

F Fm C/G A7(19) D7 G7

and the dreams that you dare to dream real - ly do come

C6 C F/C G7/C

true. Some day I'll wish up - on a star and wake up where the clouds are far be -

C6 G7 C

hind me, where trou - bles melt like lem - on drops, a -

Edim Em7 Eldim Dm7 G7(#5)

way a - bove the chim - ney tops that's where you'll find me.

Over the Rainbow - 3 - 2

C Am Em C7 F C/B C7

Some - where o - ver the rain - bow blue - birds fly,

f

F Fm C/G A7(b9) D7 G7

mf birds fly — o - ver the rain - bow, why then, oh why can't

1. C6 G7 C6 C

p

G7/C C6 G7

mp hap - py lit - tle blue - birds fly be - yond the rain - bow, why oh why can't *pp*

C Dm7 G7 C

Detailed description: This is a musical score for the song 'Over the Rainbow'. It consists of five systems of music. The first system shows the vocal line starting with 'Some - where o - ver the rain - bow blue - birds fly,' and the piano accompaniment. The second system continues the vocal line with 'birds fly — o - ver the rain - bow, why then, oh why can't' and the piano accompaniment. The third system shows a piano solo section with a first ending bracket and a repeat sign. The fourth system continues the piano solo with a second ending bracket. The fifth system shows the vocal line starting with 'hap - py lit - tle blue - birds fly be - yond the rain - bow, why oh why can't' and the piano accompaniment. Chord symbols are placed above the staves, and dynamic markings like *f*, *mf*, *p*, *mp*, and *pp* are used throughout. Fingerings and breath marks are also indicated.

Over the Rainbow - 3 - 3

Activity 16

Competency - 7.0 Identifies the different signs and symbols used in reading and writing music

Competency Level - 1.5 Exhibits abilities to sing or perform with expression

7.5 Identify the terms , signs and marks of expression

Activity - Sing with colour expression

Time - 03 periods

Quality Input - Platignums, Demy paper
Blackboard or Magi board
Piano or keyboard

Step I - Words and music of the song “It’s a Small World.”

Step II - Make use of the following teaching aids of expression and tempo markings. (Tempo - Allegro, Andante Expression - Fortissimo, MezzoForte, Pianissimo, Mezzo Piano)

Learning Teaching Process

Step I - 1.5.1

- * A copy of the song to be distributed with words and marks of expression
- * Help them to read through it
- * Let them find the terms and signs and other marks of expression

- * A short discussion on the following points

- * Why do we use these terms and signs of expression?
- * What do they mean ?
- * Where do we use them?

Step II - 1.5.2

- * Get the students to sing a song
- * The teacher accompanies
- * The teacher introduces marks of expression
- * Students sing accordingly

- * Students discover the difference in performance

- * The difference in tone colour and tempo

- * Explain the relevant terms and signs

Step III -1.5.3

- * Give the words and the music of 'It's a Small World'
- * Let the students sing with variety and colour
- * Students note down in their copy as loud playing, soft playing etc. Give them the meaning of the terms and signs.

Evaluation and Assessment

- * Teacher plays a song with different tempo and marks of expression.
- * The students identify and write accordingly, on a sheet of paper.
- * Group the students and get them to sing with colour.
- * Select the best and recognize them.

Annexure I

MORNING HAS BROKEN

The image shows a musical score for the hymn 'Morning Has Broken'. It consists of four staves of music in G major, 4/4 time. The lyrics are written below the notes, and chords (C, G, F) are indicated above the staff lines. The lyrics are: '1. Morning has broken like the first morning / black bird has spoken like the first bird / praise for the singing praise for the morning / Praise for them springing fresh from the world'.

1. Morning has broken like the first morning
black bird has spoken like the first bird
praise for the singing praise for the morning
Praise for them springing fresh from the world

2. Sweet the rain's new fall
Sunlit from heaven
Like the first dew fall on the first grass
Praise for the sweetness of the wet garden
Sprung in completeness where his feet pass.

Annexure II

IT'S A SMALL WORLD

The musical score is written on five staves in G major (one sharp) and 4/4 time. The lyrics are: "It's a world of laugh - ter world of tears It's a world of hope and a world of fears there's so much that we share that it's time we're a ware it's a small world aft - er all it's a small small world".

2. There is just one moon and one golden sun
Smile means friendship to everyone
Though the mountains divide
And the oceans are wide
It's a small world after all. ///
3. It's a world of colours it's a world of light
It's a world of black and a world of white
We must try to be one
For there is much to be done
It's a small world after all. ///

Annexure III

SAILING

The musical score for 'SAILING' is written in G major (one sharp) and 4/4 time. It consists of three staves of music. The lyrics are: 'I am sailing I am sailing home again cross the sea I am sailing stormy waters to be near you to be free I am free'. Chords are indicated above the notes: D, G, A, and D. A first ending bracket covers the final two measures, with a '1,2,3' marking above the first measure and a '4' marking above the second measure.

2. I am flying I am Flying
Like a bird cross the sky
I am flying passing high clouds
To be with you, to be free.
3. Can you hear me, Can you hear me
Thro' the dark night far away
I am dying forever trying
To be with you, who can say.
4. We are sailing, We are sailing
Homes again cross the sea
We are sailing stormy waters
To be near you, To be free.

Assessment Tools

1. **School Term** : Term I
2. **Competency level** : 3.1 Appreciates singing
3. **Subject unit** : Aesthetics of Music
Religious functions
4. **Nature of tool** : Practical test
(Individual and group)
5. **Aim** : To have a general idea of all religious functions of the country

To be able to choose the relevant music for the various religious songs
6. **Instructions for the teachers**
 - Prepare a few cards with the names of the different religions
 - Instruct the students to select one, sing an appropriate religious song
 - Teacher accompanies the student if requested
7. **Instructions for the student**
 - Choose a card with the names of the various religions
 - Select a song relevant to the religion you chose
 - Perform
 - If accompaniment is necessary make a request

Group work

- Teacher** :
- Appoint a leader
 - Give instructions to the group to choose a religious song
 - Sing with accompaniment
 - Give them a specific period to prepare

- Student** :
- Choose a religious song
 - Leader chooses a religious song after discussing with the other members of the group
 - Learn the words of the song
 - Practice and perform as a group
 - Any member could accompany

Criteria

Group Individual	Choosing a relevant song	Respecting leader ship & cordination	Performance Pitch Infomation etc.	Expression	Presentation	Total marks

- Very good - 4
- Good - 3
- Average - 2
- Can Improve - 1

Assessment Tools

1. **School Term** - Term II
2. **Competency Level** - 1.5 Exhibits abilities to sing /perform with expression
9.5 Identify the terms , signs and marks of expression
3. **Subject Unit** - Terms and signs
Tempo - Allegro, Andante
Dynamics - Fortissimo, Mezzo Forte,
Pianissimo, Mezzo Piano
4. **Nature of the tool** - Practical Test
(Individual and group)
5. **Aim** - To have a general idea as to how terms and signs could be made use of in singing / performing
6. **Instructions for teachers**
 - Prepare a few cards with the above terms and signs mentioned above
 - Introduce the term ‘dynamics’
 - Teacher plays a song, marking use and explaining the terms and sings on an instrument
7. **Instructions to students**
 - Select a card which has a term or sign
 - Select a song
 - Sing or perform as selected in the card
 - If accompaniment is necessary, make a request

Group Activity

- Appoint a leader
- Give instructions to the groups to select a card
- Prepare a song making use of the terms / signs from the selected card
- Leader selects a song with the help of the rest of the members of the group
- Students perform as a group
- Any member could accompany the singing

Group	Observing Instructions	Mode of collecting data	Group co-operation	Correct Data	Presentation	Total Marks

Very good - 4
 Good - 3
 Average - 2
 Can Improve - 1

TRAMP - TRAMP

Tempo di marcia.

1. In the pri-son cell I sit, Think-ing, Mo-ther dear, of you, And our
bright and hap-py home so far a-way, And the tears they fill my eyes, Spite of
all that I can do, Tho' I try to cheer my com-rades and be gay.
Tramp, tramp, tramp, the boys are march-ing, Cheer up, com-rades, they will come; And be-
neath our coun-try's flag We shall breathe the air a-gain, Of the free-land in our own be-lov-ed home.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of five systems, each with a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano accompaniment features a steady, rhythmic pattern of chords and single notes, characteristic of a march. The lyrics are printed below the vocal line in each system.

TRAMP ,TRAMP

1. In the prison cell I sit
Thinking mother dear of you
And our bright and happy home so far away
And the tears they fill my eyes
Spite of all that I can do
Though I try to cheer my comrades and be gay.

Tramp (3) the boys are marching
Cheer up comrades they will come
And beneath the starry flag
We shall breath the air again
Of the freeland in our own beloved home.
2. In the battle front we stood,
When their fiercest charge they made
And they swept us off a hundred men or more
But before we reached their lines
They were beaten back dismayed
And we heard the cry of vict'ry o'er and o'er.
3. So within the prison cell we are waiting for the day
That shall come to open wide the iron door
And the hollow eye grows bright
And the poor heart almost gay
As we think of seeing home and friends once more.

The Orchestra

The musical score is set in 3/4 time and consists of five vocal parts (I-V) and piano accompaniment. The lyrics are as follows:

I The vi - o - lin's ring - ing like joy - - - ful -

II The clar-i - net, the clar-i - net sings dood-le, dood-le, dood-le,

III The trum - pet is sound - ing ta - ta - ta ta ta ta ta, ta ta ta

IV The horn, the horn whose song is for -

V The drum plays on two tones and drones on the

Moderately
mf

The piano accompaniment features a melody in the right hand and a bass line in the left hand. A G^7 chord is indicated above the second measure of the piano part.

sing - ing, The vi - o - lin's ring - ing like joy - ful song.
 doodle, det, The clar - i - net, the clar - i - net makes dood - le dood - le dood - le det.
 ta ta ta ta, The trum - pet is sound - ing ta ta ta ta ta ta ta, ta ta ta ta.
 lorn, The horn, the horn whose song is for - lorn.
 same - tones. Five - one, - one five, boom boom boom boom boom.

C G7 C

There's a hole in my bukcet

The image shows a musical score for the song "There's a hole in my bukcet". It consists of two systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The first system contains three measures of music. The second system contains five measures of music. Chord symbols are placed above the vocal line in each measure.

Chord symbols: G, C, G, C, G, C, G, C, D7, G

Vocal lyrics:
There's a hole in the buck - et, dear Li - za, dear
Li - za, There's a hole in the buck - et, dear Li - za, a hole.

Daddy wouldn't buy me a bow-wow

I love my lit-tle cat, I do, Its coat is oh so warm, It

C G7

This system contains the first two lines of music. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The lyrics are: "I love my lit-tle cat, I do, Its coat is oh so warm, It". Chords C and G7 are indicated below the bass staff.

comes each day with me to school And sits up-on the form. When

C

This system contains the second two lines of music. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The lyrics are: "comes each day with me to school And sits up-on the form. When". Chord C is indicated below the bass staff.

teacher says, "Why do you bring That lit-tle pet of yours?" I

E Am D7 G

This system contains the third two lines of music. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The lyrics are: "teacher says, 'Why do you bring That lit-tle pet of yours?' I". Chords E, Am, D7, and G are indicated below the bass staff.

tell her that I bring my cat A - long with me be - cause -

Am D7 G7

This system contains the final two lines of music. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The lyrics are: "tell her that I bring my cat A - long with me be - cause -". Chords Am, D7, and G7 are indicated below the bass staff.

Chorus

Dad-dy wouldn't buy me a bow-wow (bow-wow), Daddy wouldn't buy me a

bow-wow (bow-wow). I've got a lit-tle cat, I am ve-ry fond of that, But I'd

ra-ther have a bow-wow, wow-wow, wow-wow, -wow.

1st time 2nd time

Thumbaleena

1. Though you're no big - ger than my thumb, _____
you're no big - ger than my toe, _____

than my thumb, _____ than my thumb, _____
than my toe, _____ than my toe, _____

Sweet Thum - be - li - na, don't be glum. _____
Sweet Thum - be - li - na, keep that glow, _____

Now, now, now! Ah, ah, ah! Come, come, come!
And you'll grow, and you'll grow, and you'll grow!

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The first staff begins with a repeat sign. The lyrics are aligned with the notes on each staff.

Thum - be - li - na, Thum - be - li - na, ti - ny lit - tle thing,

Thum - be - li - na, dance! Thum - be - li - na, sing!

Oh, Thum - be - li - na, what's the dif - frence if you're ver - y small?

1. tall.
When your heart is full of love, you're nine feet tall, you're nine feet

2. tall.
tall. 2. Though nine feet tall, you're nine feet tall.

Tempo

Is it fast or slow?

Slow	adagio
slowly	lento
very slow and broad	largo
slow, walking pace	andante
moderate pace	andante
moderate pace	moderato
lively and quick	allegro
fast and lively	vivace
very quick	presto
as fast as possible	prestissimo
gradually faster	accelerando
gradually slower	ritardando/ Kallentando

Dynamics

Is it soft or loud?

very soft	pianissimo	pp
soft	piano	p
moderately soft	mezzo piano	mp
moderately soft	mezzo forte	mf
loud	forte	f
very loud	fortissimo	ff
gradually louder	crescendo	
gradually softer	decrescendo or diminuendo	

Annexure

Loch Lomond

Andante, Key F : $\text{d} \text{d} \text{r} \text{lm} \text{r} \text{d} \text{r} \text{r} \text{d} \text{ll} \text{is} \text{is} \text{d} \text{d} \text{d} \text{m} \text{s}$

1. By yon bonnie banks and by yon bonnie bries, Where the sun shines bright on Loch
there that we part-ed in yon shady glen, On the steep, steep side o' Ben
Swee birdies sing, and the wild flowers spring, An in sunshine the waters are

Lo - mond, Where I and my true love were ev-er wont to gar. On the bonnie, bon-nie banks of Loch
Lo - mond, Where in pur - ple hue the hic-land hills we view, An' the moon com-in' out in the
sleep - ing But the bro - kenheart, it kens nae sec-ond spring, Tho' the wae - ful may crase frae their

dim. $\text{r} \text{d} \text{is} \text{d} \text{d} \text{r} \text{lm} \text{m} \text{r} \text{d} \text{d} \text{ll} \text{is} \text{is} \text{d} \text{d} \text{d} \text{m} \text{s}$

Lo - mond,
gloom - ing, Ohi ye'll tak' the high road and I'll tak' the low road, And I'll be in Scot-land a -
greet - ing.)

dim. $\text{d} \text{d} \text{r} \text{lm} \text{m} \text{s} \text{r} \text{d} \text{ll} \text{is} \text{is} \text{d} \text{d} \text{m} \text{s} \text{ll} \text{is} \text{m} \text{r} \text{d} \text{s}$ *D. 2/4*

- fore ye; But I and my true love will never meet a-gain On the bonnie, bonnie banks of Loch Lo-mond? *2. 'Twas*
3. The *D. 2/4*

QUESTIONNAIRE

- (1) Name two religious functions belonging to two different religions
- (2) What is form in Music?
- (3) Name two definite pitched and two indefinite pitched Percussion instruments
- (4) Name the Quarter beat note
- (5) Name the note which is a Tone lower than Middle C
- (6) How many flats are there in B flat Major? Name them
- (7) What is the time signature for three Quaver beats in a bar?
- (8) How many semitones are there in a Perfect 5th?
- (9) How many instruments are there in a Trio?
- (10) Explain what a Viridu is. Which instrument is used to accompany when singing a Viridu?
- (11) Give the Italian term of the following
 - a) Very loud -
 - b) Fast -
 - c) Going at an easy pace -
 - d) Moderately soft -
 - e) In time -