



Western Music

Teachers' Guide

Grade 6

(Implemented from 2015)

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

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Printing and distribution - Education Publications Department

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Grade 10

First Print in- 2014

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ISBN

Department of Aesthetic Education

National Institute of Education

Maharagama

Sri Lanka

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Printers :

Message from the Director General

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

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

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

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

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

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

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

Director General

National Institute of Education)

Message from Deputy Director General

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

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

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

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

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

Deputy Director General

Faculty of Languages, Humanities and Social Sciences

Ven Dr.Mabulgoda Sumanarathana thero

Deputy Director General

National Institute of Education

Foreword

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

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

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

Tissa Hewavithana

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

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Instructions for the use of the Teachers' Guide

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

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

Grade 6 syllabus topic for the term

Term I		Term II		Term III	
Activity	Page	Activity	Page	Activity	Page
8.1.1	7	7.1.1	7	3.2.1	16
1.1	01	7.2.1	74	3.2.2	17
1.2	03	7.3.1	75	5.1.1	32
6.1	37	3.1.1	11	5.2.1	33
6.2.1	39	3.1.2	14	5.3.1	35
6.2.2.	42	6.3.1	52	8.2.2	80
6.2.3.	45	6.4.1.	56	6.5.1.	60
6.2.4.	47	4.1.3.	24	6.6.1.	62
6.2.5.	50	4.2.1.	26	6.7.1.	64
8.2.2	80	4.2.2	30	6.8.1.	67
4.1.1	18	2.1.1.	07	6.8.2.	69
4.1.2	19	2.2.1.	10	4.1.3	24

Introduction

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

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

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

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

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

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

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

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

Task Code

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

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Syllabus

National Goals

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

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

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

(Extracted from : National Education Commission report, 2003)

Basic Competencies

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

(i) Competencies in Communication

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

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

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

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

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

(ii) Competencies relating to personality Development

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

(iii) Competencies relating to the Environment

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

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

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

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

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

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

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

(v) Competencies relating to Religion and Ethics

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

(vi) Competencies in Play and the Use of Leisure

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

(vii) Competencies relating to ‘ learning to learn’

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

(Extracted from : National Education Commission report, 2003)

Aims and Objectives – Western Music

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

Competencies	Competency Levels	Subject Content	Learning Outcomes	Periods
1.0 Ability to appreciate value, and reproduce creatively, sounds in the environment.	1.1 Identifies, names and reproduces various sounds heard in the environment (I. IIa)	1.1.1 Sounds of nature and man-made sounds. 1.1.2 Take the students on a nature walk.	i Identifies various sounds around the school and the home environment.	04
	1.2 Recognises the music of different social events, and demonstrate with action (I, IIab. V)	1.2.1 Describe the events, sing the songs and play the music associated with the following events Birthday party, Wedding, Perahera, etc.	ii Recognizes and demonstrates with action the music of different social events.	02
2.0 Ability to exhibit, value and respect the cultural heritage of Sri Lanka.	2.1 Identifies, discusses and names Sri Lankan drums on seeing (IIc)	2.1.1 Name Sri Lankan drums used at various events in Sri Lanka Getabera, Daula, Rabana. Thammettama, Udekkiya, Bummediya Pahatharata beraya.	i Identifies Sri Lankan drums related to various events .	02
	2.2 Observes and studies the style of playing the drums (IIa)	2.2.1 Observe and experience how sound is produced on the Getaberaya.	ii Describes methods of sound production of Sri Lankan drums.	02

Competencies	Competency Levels	Subject Content	Learning Outcomes	Periods
3.0 Ability to identify the types and styles and the characteristics of the different periods in the history of music.	3.1 Listens to music and states whether it is music of the past or present (IIa)	3.1.1 Listen to simplified versions of the music of the great masters and the present day (Jazz or pop music etc.) 3.1.2 Old songs (Blue Bells of Scotland etc.) New songs (Let's get together)	i Identifies and performs (simplified) music of different periods and appreciate old and new songs	04
	3.2 Identifies the difference between a waltz and a march (I, IIa, VI)	3.2.1 To differentiate between a waltz and a march 3.2.2 React appropriately	ii Identifies and reacts to the different styles in a waltz and a march	04
4.0 Ability to perform music on Recorder and Piano using proper technique	4.1 Plays tunes using notes G-A-B on Recorder (V)	4.1.1 Learn the correct technique of playing the instrument 4.1.2 Play G. A. B. on the Recorder 4.1.3 Play simple melodies built on these notes. (write some melodies)	i Learns the correct technique in playing the Recorder and uses the notes G. A. B. and plays simple melodies on the Recorder	08
	4.2 Plays tunes using notes specified for the key board. (V)	4.2.1 Pay finger exercises on the key board 4.2.2 Play short melodies using the notes from A (5th line) in Bass Clef to 1st line E: in Treble Clef, on the piano using semibreves, minims quavers and crotchets	ii Learns the correct technique in playing the key board iii Plays simple tunes using spacificed notes on a key board.	07

Competencies	Competency Levels	Subject Content	Learning Outcomes	Periods
5.0 Ability to exhibit awareness of the structure, sound production and tone quality of musical instruments.	5.1 Identifies, observes and names the sections of the orchestra (I IIa)	5.1.1 Name the sections of the orchestra as string, wood - wind, brass wind and percussion.	i Identifies and names the different sections of the orchestra	02
	5.2 Maintains the recorder and melodica (V)	5.2.1 Learn how to maintain the Recorder and melodica Hyginic conditions should be observed.	ii Exhibits the importance of caring and maintaining instruments.	01
	5.3 Identifies and reproduces high and low sounds (IIa. IV)	5.1.3 Demonstrate sounds on piano high and low sounds and identify the sounds.	iii Recognizes and uses high and low sounds.	02
6.0 Ability to apply theoretical and practical knowledge of the rudiments of music.	6.1 Identifies and names the keys on the dummy key board (I. IIa)	6.1.1 Name the keys of the dummy key board from 5th line A in Bass Clef up to two 8 ^{ve} higher	i Recognizes and names on seeing the keys on a dummy keyboard as specified	02
	6.2 Identifies and names the signs and symbols used in music (I. IIab)	6.2.1 Identifies and names signs and symbols in music 6.2.2 The Great staff 6.2.3. Different clefs in the stave 6.2.4 The notes of the Treble Clef 6.2.5 The notes of the Bass Clefs (05 lines and 04 spaces) including the middle C and D in Treble Clef and B in the Bass Clef.	ii Recognizes and names the clefs in relation to the great staff in specified range Identifies and names the notes in the Treble and Bass clefs	09
	6.3 Identifies and names the time names of notes and sounds (I, IIab)	6.3.1 Time names and the corresponding rests from semibreve to quaver.	iii Recognizes and distinguishes on seeing the time values of notes and rests, use simple melodies.	03

Competencies	Competency Levels	Subject Content	Learning Outcomes	Periods
	6.4 Identifies describes and reacts to simple duple and simple triple rhythm. (1. II ab. IV, V)	6.4.1 Simple time signatures (simple duple and simple triple). 6.4.2 Clap a simple rhythm in simple duple or simple triple time using different combinations of notes.	iv Reacts to music in simple time signatures (duple and triple)	04
	6.5 Studies the C major scale (1.IIab)	6.5.1 Describe what a scale is (step, half step) Sing the scale of C major using solfa names and letter names ascending and descending. Fingering on the dummy keyboard while the teacher plays the scale on the piano.	v Describes, sings and plays the scale of C major	04
	6.6 Identifies and names intervals (IIa, V)	6.6.1 Sing a 3rd or a 5th after the key note has been played by the teacher.	vi Identifies and names intervals of 3rds and 5ths	01

Competencies	Competency Levels	Subject Content	Learning Outcomes	Periods
	6.7 Identifies and describes music played as happy/bright or sad/dull (IIa)	6.7.1 Listen to music that is happy or sad, chords, phrases or songs and to identify as such	vii Listens to music and distinguishes music as happy / sad	03
	6.8 Identifies and describes terms and signs used in music (I.IIab,V)	6.8.1 Describe the Italian terms and signs for dynamics 6.8.2 Distinguish between Legato and Staccato	viii Describes, identifies on a music score the terms and signs used in music. - Responds to terms and signs appropriately.	03
7.0 Ability to interpret what is heard to create to music	7.1 Responds by clapping and using movements to music of different rhythms (V. VI)	7.1.1 Respond to different rhythms by clapping, tapping, marching skipping, etc.	i Responds to music of different rhythms	02
	7.2 Makes improvised instruments (I, V, VI)	7.2.1 Make improvised instruments.	ii Makes improvised instruments	02
	7.3 Reacts to rhythms using instruments including improvised instruments (V. VI)	7.3.1 Respond to different rhythms using improvised instruments (small percussion band)	iii Makes music using improvised instruments	02
8.0 Ability to present satisfactory performances using local techniques respecting other cultures.	8.1 Sings the National Anthem and School Anthem. (IIa. V. VI)	8.1.1 National Anthem and school Anthem	i Sings the National Anthem and school Anthem with fervour.	03
	8.2 Learns the Sinhala, Tamil and English songs. (V. VI)	8.2.2 Sing children's songs in Sinhala, Tamil and English	ii Enjoys singing children's songs in different languages	06

Teaching - Learning Process

Competency	1.0 -Ability to appreciate and reproduce creatively sounds in the environment
Competency level	1.1 - Identifies, names and reproduces various sounds heard in the environment
Activity	1.1.1 - Identifying various sounds heard in school and home environment
Periods	- 02 periods
Quality input	- Scrap- such as tins, cycle bars, metal objects, wooden and metal scrapers, coconut shells, wooden or metal sticks, dry pods and a digital piano if available etc.
Learning outcomes	<ul style="list-style-type: none"> • Awareness of man-made and sounds of nature • Identifies pleasant and unpleasant sounds • Imitates sounds • Develops positive attitude towards sounds in the environment • Experiences and appreciates sounds of nature • Develops an ability to identify and appreciate the different sounds heard

Lesson Plan

Step 1 - The teacher prepares the class room in a suitable way to welcome the students - write a welcome note on the blackboard i.e.

- Have a good day
- Have a happy day
- Good day to you etc.

Whilst the children read what is on the board and greets the teacher, a recorded sound of a cock crowing or the teacher imitates it without much fuss or plays it on a digital piano.

Find out whether the students heard the sound.

Whether they could identify the sound. Let the students listen to the sound again.

Step 2 - Get the students to explore what the sound is and how it could be imitated.

- Opportunities are provided for the students to make the relevant sound by using various instruments, improvised or otherwise

Step 3 - Explain that there are different sounds around us

- Some are man-made and others are sounds in the nature
- Some are pleasant to the ear and the others are harsh
- That sounds varies from place to place
- Some are heard at a particular time
- Some birds sing during certain periods of the year
- Some birds sing during certain time of the day
- If the sound was reproduced on the digital piano explain how it was done
- Discuss

Step 4 - Elaborate on the sounds heard in the environment –school and home or other surroundings. That these sounds are used in many ways as follows:

- Used in various objects i.e.
Toys
Car horns
Cuckoo clocks
The ring tone of mobile phones
Musical door bells etc.

Instructions for Assessment and Evaluation

- Identify pleasant and unpleasant sounds
- Imitate sounds heard using body sounds
- Identify birds with pleasant sounds
- React to the sounds heard correctly
- Discover sounds pleasant and unpleasant in other environments

Probable questions

- (1) Get the students to list out pleasant and unpleasant sounds
- (2) Draw pictures of singing birds
- (3) List out birds that sing during various seasons of the year
- (4) List the environment sounds heard early morning
- (5) List out man made sounds
- (6) Name a bird that sing during a particular festive season
- (7) Imitate how the wind blows, the splatter of the rain, rustling of the leaves

Competency	1.0 Ability to appreciate, value and reproduce creatively sounds in the environment
Competency level	1.1 Identifies, names and reproduces various sounds heard in the environment
Activity	1.1.2 Reproducing sounds heard in the environment making use of body sounds (physical or mouth), improvised instruments or any other creative way
Periods	02 periods
Quality input	Improvised instruments, recording facilities if available, other objects that could be used, digital piano
Learning outcomes	<ul style="list-style-type: none"> • Awareness of sounds when taking a walk around the school, home or any other surrounding • Identifies pleasant and unpleasant sound in the school and home environment • Imitates sounds heard • Develops a correct attitude towards sounds heard • Experiences and appreciates sounds, reproduces them using body percussion and making use of improvise instruments.

Lesson plan

Step 1

- The teacher tells the students that s/he is hoping to take the students round the school on a discovery journey

Get the students to prepare a list of things that they should take with them i.e. note book and pencil / Cap- if very sunny

Recording facilities if available

Equipment to take photographs if possible

Other equipment they wish to take with them

Teacher tells the students how to conduct themselves on the journey- to be silent, to be very sharp in observing various sounds etc.

Step 2 -

After returning to the class room discuss what the students were able to explore on the journey

Draw a picture on the board when the students are narrating.
(The teacher or students themselves taking turns can draw)

When the picture is done, point to various places through the journey and at the place pointed by the teacher /student, others make the sound heard at that point

- Step 3** - That sounds differ from one environment to the other small birds such as honey suckers, or insects , frogs make loud noises.
Play the video of Nihal Mendis' s Kandyan Express (this is a train journey)
This will interest students if the school is near a railway line or the students see trains often or travel by train. The sounds at different situations can be imitated in a very interesting way . (Could be down loaded from the internet)

- Step 4** - Draw pictures of birds and other insects who make various sounds and try to connect sounds with the relevant picture. Try to imitate the sounds making use of improvised instruments.

Record the reproduced sounds and listen to them.

Compare with the original recording or the original sounds.

Instructions for Assessment and Evaluation

- Identifying pleasant and unpleasant sounds
reproducing a required sound on an improvised instruments
- Differentiate between man- made sounds and sounds of nature
- Imitate sounds heard using body sounds
- React correctly to the sounds heard
- Discover sounds pleasant and unpleasant in other environments.

Probable Questions

- (1) List out 05 sounds heard in the school environment
- (2) Get the students to line up and move like a train making the appropriate sound at the relevant places (have an imaginary station, railway guards, vendors etc.)
- (3) Imitate sounds that are heard in the kitchen
- (4) List out 05 man made sounds heard around the school

Competency	1.0	- Ability to appreciate, value and reproduce creatively sounds in the environment
Competency level	1.2	- Recognizes the music of different social events and demonstrate with action
Activity	1.2.1	- Learning about music used in social functions.
Periods		- 02 periods
Quality input		- Bristol board, platinum pens, pencils CD player / cassette recorder
Learning outcomes		- Defines and describes customs and traditions of other cultures. Identifies music used in social functions. Defines and describes different customs of various functions.

Lesson Plan

- Step I**
- Divide the class into three groups.
 - Distribute bristol board, platinum pens, pencils
- Step II**
- Allow the students to listen & identify the music played at different social functions. (at a wedding, at a birthday party and various processions.)
- Step III**
- Allow them to draw a scene at a wedding a birthday party or a religious processions.
- Step IV**
- Conduct a short discussion with the students taking note of the following points :
 - Order or conventions observed at the above events.
 - The customs and traditions of the above events.
 - The music played at a wedding, birthday party and various processions.
 - The songs sung at different events.

Instructions for Assessment and Evaluation

- Identifying the different social events
- Singing the songs used at the events
- Describing the events
- Drawing pictures of each function
- Writing the customs & traditions associated with the event.

Probable Questions

- (1) Write names of different social functions.
- (2) Write names of songs and music used at these functions.
- (3) Describe these functions.
- (4) Draw scenes at different functions.
- (5) Write about the customs and traditions of these functions.

Competency	2.0	- Ability to exhibit, value and respect the cultural heritage of Sri Lanka
Competency Level	2.1	- Identifies, discusses and names Sri Lankan drums on seeing.
Activity	2.1.1	- Learning to play the Getaberaya
Periods		- 02 periods
Quality input		- Pictures of drums, bristol boards, CD or cassette player
Learning outcomes		- <ul style="list-style-type: none"> • Defines and describe Sri Lankan drums • Identifies different drums in Sri Lanka on seeing • Identifies on hearing • Appreciates indigenous instruments. • Develops, an interest in making music with the use of Sri Lankan drums.

Lesson plan

- | | |
|-----------------|---|
| Step I | - Provide opportunities to listen to a cassette with the sounds of the drum beats. |
| Step II | - Introduce each drum showing pictures and discuss. |
| Step III | - Divide the class into groups and get the students to elect a leader for each group.
- Distribute the bristol boards and pictures of the drums to each group.
- Instruct students to make a chart making use of the pictures and the knowledge acquired. |

Sri Lankan drums

Names

1	
2	
3	
4	
5	
6	
7	

Instructions for Assessment and Evaluation

- Identifying Sri Lankan drums on seeing the pictures
- Contributing to the group
- Appreciating leadership qualities
- Matching the pictures with the names correctly
- Presentation

Sri Lankan drums



Yakberaya



Gataberaya



Davula



Thammattama



Udekkiya



Rabana



Bummediya

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

Competency Level **2.1** - Observes and studies the styles of playing the drums.

Activity **2.2.1** - Learning to play the Getaberaya

Periods - 02 periods.

Quality Input - Getaberaya

Learning outcomes - Experiences the playing of the getabera

- Tunes the drum

- Identifies functions that use the drum.

Lesson plan

Step 1 - Teacher plays the Getaberaya according to the given rhythm.
eg. Do mi kita kita dami

Step II - Students observe the playing style of the Getaberaya.
Listen to the sound of the 2 sides of the Getaberaya.

Step III - Let the students play the Getaberaya according to the rhythm.
eg. Do mi kita kita dami
Let the students to learn how the drum is tuned.
Demonstrate the technique of playing.

Step IV - Teacher gives more details about how the drum is tuned,
and how to play the Getaberaya.

Instructions for Assessment and Evaluation

- (a) Demonstrating how the drum is tuned.
- (b) Playing with the correct technique
- (c) Recognizing the sound of each side of the drum.
- (d) Identifying the getabera on hearing
- (e) Identifying functions where the drum is used.

Competency	3.0 - Ability to identify the characteristics of different periods in the History of Music and the types and styles of the different periods
Competency Level	3.1 - Listens to music and states whether it is music of the past or the present.
Activity	3.1.1 – Appreciating old and new songs.
Periods	- 02 periods
Quality input	- Copies of music and words of prescribed songs, piano, boxes containing names of songs of past and present.
Learning outcomes	<ul style="list-style-type: none"> • Increases awareness of appreciation. • Enjoys singing. • Appreciates good singing • Appreciates others performances. • Appreciates music of the past & the present.

Lesson plan

- Step 1** - Display pictures of old and new clothes, houses, furniture etc.
- Conduct a discussion as follows
- Step 2** - Group the class accordingly
- Each group takes a box prepared earlier by the teacher containing names of songs
 - Get the students to categorize the songs as past and present
- Step 3** - Groups present their findings after exploration
- Teacher comments
 - Teacher helps the students to sing the songs of the past and present with piano accompaniment
(2 songs) - words already prepared,
- Step 4** - Students perform in groups

Instructions for Assessment and Evaluation

- Pitching the notes correctly
- Quality of tone.
- Singing according to the style of the period.
- Collective participation
- Presentation.

Let's Get Together

Richard M. Sherman &
Robert B. Sherman

Moderate Rock tempo

5

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

10

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

14

1. team. Why don't we ma - ke the scene to - ge- ther. Oh!
lot, We could be shar - in' all we got to - ge- ther.

19

2. Oh, I real-ly think you're swell uh - huh, we real-ly ring the bell. Ooh -

24

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,

29

Yea, yea, yea! Two is twice as nice as one. Let's get to-ge-ther right a- way,

34

We'll be hav-in' twice the fun... and you can al - ways count on me, a groo-vy

38

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

- The Types and styles of music composed by past and present composers
- Different ways of music written in old /new music.
- Get the students to listen to suitable music

Instructions for Assessment and Evaluations

- Describing old /new music
- Appreciating old /new music
- Identifying music as old /new music
- Group co-ordination
- Active participatio

Annexure – work sheet

	Air on the G string by J.S. Bach	Entertainer by Scot Joplin
1. Speed of Music	Fast/slow /medium	Fast/slow/medium
2. Beat	Regular/Irregular	Regular/Irregular
3. Expression	Less/more	Less/more
4. Tempo – Accent	On the first beat/of f beat	On the first beat/of f beat
5. Mood	Happy /pensive peaceful, sad, calm, Jolly	Happy /pensive peaceful, sad, calm, Jolly

Questions

1. Which of the following words would suit the mood or feeling in Pink Panther
 1. happy
 2. sad
 3. exciting
 4. calm
2. Which of the following words would describe the music of Air on the G string
 1. peaceful
 2. calm
 3. graceful
 4. all of these
3. What style of music is featured in music of Rhapsody in blue.
 1. Jazz
 2. rock
 3. calm
 4. exciting

Competency	3.0	- Identifies the characteristics of different periods in the History of Music and the types and styles of the different period.
Competency Level	3.2	- Identifies the difference between a Waltz and a March.
Activity	3.2.1	- Reacting to music in a different way.
Periods		- 02 Periods.
Quality input		- VCD player, Computer, Piano, CD player.
Learning outcomes		- Appreciates a 'Waltz' - Identifies the difference between a Waltz and a March. - Waltzes according to music. - Enjoysof dancing. - Demonstrates the march and Waltz through movement.

Lesson plan

Step I

- Display a Waltz using multi media.
- Conduct a discussion based on the following.
 - What a Waltz is
 - The composers who wrote Waltzes
 - The functions where waltzes are performed.
- Teacher plays a Waltz and get the students to 'react' to music by clapping, tapping etc.
- Get them to beat and identify the rhythm as two beats or three beats
- Teacher plays more Waltzes and get the students to identify them.
- Instruct students to stand in a circle and teach some steps of the Waltz
- Divide the class in to two
- Instruct students to practical the Waltz as an item
- Student perform
- Choose the best

Instructions for Assessment and Evaluations

- Beating time correctly
- Identifying correctly
- Waltzing
- Performing
- Working as a group

Competency	3.0 - Ability to identifies the characteristics of dif ferent periods in the History of Music and the types and styles of the dif ferent periods
Competency Level	3.2 - Identifies the dif ference between a W altz and a March.
Activity	3.2.2 – Marching to time.
Periods	- 02 Periods.
Quality input	- VCD player , Computer
Learning outcomes	<ul style="list-style-type: none"> - Defines a 'march' - Identifies a March on hearing - Marches according to the music - Enjoys of listening to dif ferent marches - Demonstrates and understands the March through movement.

Lesson plan

Display a 'march ' by using multi media

conduct a discussion as follows:

- What is a march/waltz
- The composers who wrote marches.
- The functions where marches are performed
- Teacher plays more marches and get the students to ' react' to music by clapping, tapping etc.
- Get them to beat and identify the rhythm as duple.
- Instruct students to form a circle and respond to the rhythm by marching around the class in a circle moving in a maze as shown in the diagram.

Instructions for Assessment and Evaluations

- Beating time correctly
- Identifying correctly
- Marching
- W altzing
- Active participation

Competency	4.0 – Ability to Perform music on Recorder and Piano using proper technique.
Competency Level	4.1 – Plays tunes using notes specified on Recorder G-A-B
Activity	4.1.1 – Learning to play G-A-B on the Recorder
Periods	– 02 periods.
Quality input	– Recorder , Piano
Learning outcomes	<ul style="list-style-type: none"> • Plays the notes in correct pitch on the Recorder . • Plays the notes G-A-B on the Recorder • Develops coordination of hand, ear and eye. • Develops the technique of playing notes in different moods • Derives satisfaction and enjoyment of playing an instrument.

Lesson plan

- | | |
|---------------|---|
| Step 1 | - The students play a simple tune on the Recorder using the note 'B' in Semibreves, Minims and Crotchets |
| Step 2 | - The teacher demonstrates the fingering for the note 'A ' The students play the note'A' using the correct technique. Students in pairs practice the note, playing in different moods |
| Step 3 | - The teacher demonstrates the fingering for the note 'G' the students play the note "G' using the correct fingering. Students practice in pairs, playing in different moods. |
| Step 4 | - Group the students and get group 1 to play the note B while group 2 plays the note G, playing in different moods. |

Instructions for Assessment and Evaluation

- Correct posture and hand position
- Correct notes.
- Correct time (co-ordination)
- Confidence in performance
- Collective participation.

Competency	4.0 – Ability to Performs music on Recorder and Piano using proper technique.
Competency Level	4.1 – Plays tunes using notes specified on Recorder G..A.B
Activity	4.1.2 – Playing G.A. B on the Recorder
Periods	– 02 periods
Quality input	– Recorder
Learning outcomes	<ul style="list-style-type: none"> – Learns the correct technique of playing the Recorder – Reads music – Memorizes, interprets music – Develops self confidence. – Derives satisfaction and enjoyment of playing an instrument.
Lesson plan	

- Step 1**
- The teacher plays a simple melody on the Recorder as an introductory step towards introducing the instrument. The teacher demonstrates the correct technique of holding the instrument.
 - (a) Hold the Recorder well up avoid drooping
 - (b) The elbows should remain near the body
 - (c) Put the tip of the mouthpiece between the lips, the teeth should not touch the instrument.
 - (d) Do not press or grip, relaxation is essential if the fingers are to move freely and accurately.
 - (e) Stand or sit in a balanced upright position with the shoulders back. (good posture helps the breathing and gives confidence) While the teacher reads out the instructions the students follow and respond.
- Step 2**
- Annexure 1**
- Tone production
The teacher demonstrates how to obtain a good tone.
- (a) Blow gently
 - (b) Release air into the mouthpiece by whispering 'tu' the tongue serves as a valve to release the air .
 - (c) Breathe in relation to the phrase. A breath mark (') may be written in the music as a reminder .
 - (d) Avoid a break in the middle of a phrase.
Listen and tune. The basic pitch a of the instrument may be adjusted by pulling out the head joint (if the pitch is too high) or pushing it in (if the pitch is too low) the students practice blowing into the instrument by whispering ' tu', tu'

Step 3 – Annexure 2

The teacher displays using the correct fingering.

- (a) With the left hand at the top, place the finger as nearly as possible at right angles to the Recorder
- (b) Cover the holes with the flat fingers, using the pads, not the tips the finger ends should be in line.
- (c) Close the hole at the back, with the left thumb. Use the end of the thumb rather than the pad.
- (d) Support the Recorder with the right thumb beneath the 5th note. It is important that the hand is in its correct position from the start correct position from the start.

- Step 4** - The teacher displays the fingering for the note B. and checks how the students are supporting the instrument and gets the students to play the note. The teacher demonstrates to the students how a note on the Recorder can be played with different emotions such as happy sad etc.

After practicing a few times, form pairs and have one student play long "B" notes while facing his or her partner with a variety of emotions. eg. happy, lonely, gently, jolly etc. Each student should be able to hear feelings in his or her partner's sound.

Instructions for Assessment and Evaluation

- The correct post
- The correct technique of holding the instrument
- Good tone production
- The correct hand position and fingering for the note B
- Read and play the note B obtaining the required mood happy, lonely etc.

Annexure 3

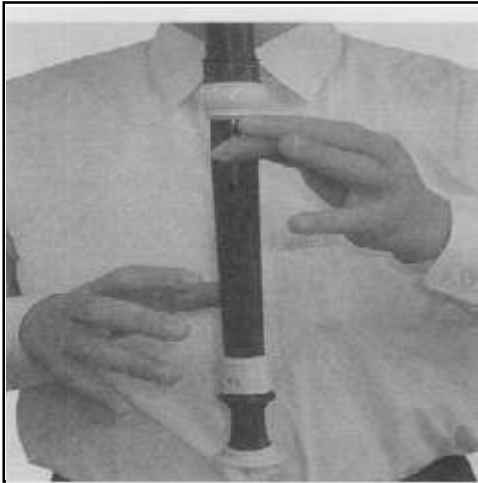
1. Display the correct technique of holding the Recorder .
2. Blow ' tu' several times
3. Show the fingering for the note B
4. Play the note B
5. Play the note B in a happy/sad tone.



Holding the Instrument, Posture, and fingering

Holding the Instrument, Posture, and Fingering

Holding the Instrument & Posture



1. Hold the left hand relaxed in front of the chest with the palm facing the body.

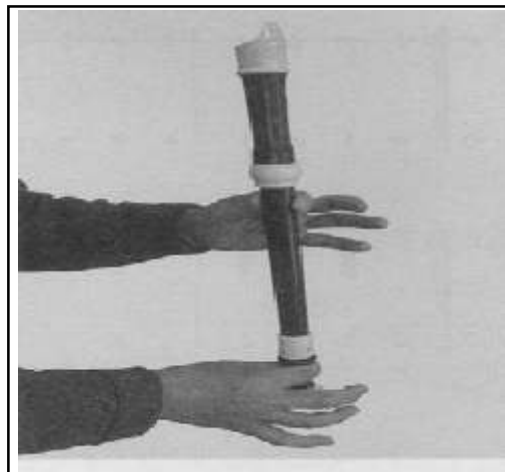
The right hand should gently support the recorder from below.



2. To begin fingering use the left-hand thumb (0) and forefinger (1)



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



4. Holding the instrument with both hands, move it toward the mouth. The mouthpiece should not be placed deep into the mouth, but should be stopped lightly between the lips.

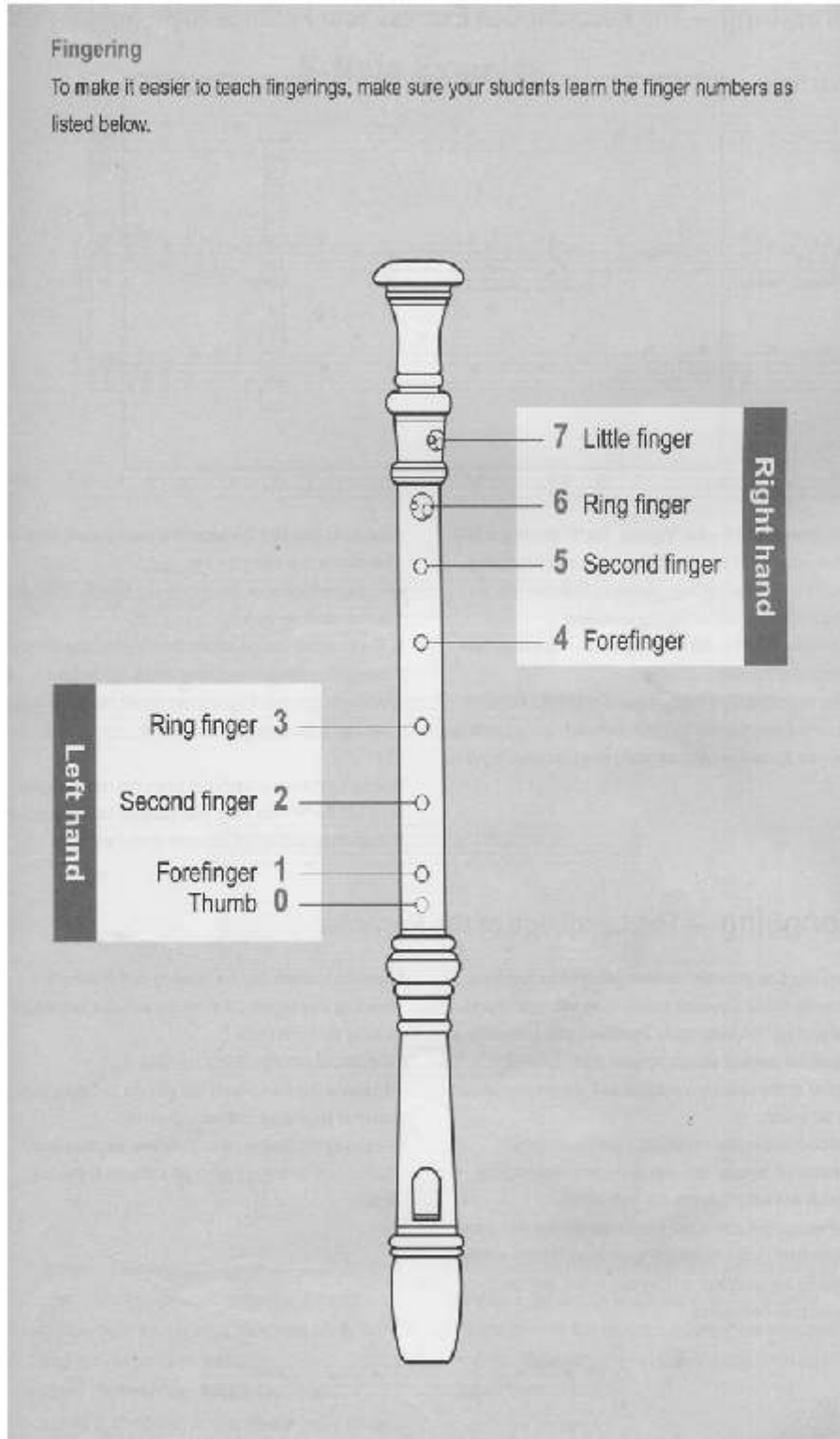
It is important to support the recorder properly when playing but be careful not to grip it tightly.

Holding the Instrument, Posture, and Fingering

Fingering

To make it easier to teach fingerings, make sure your students learn the finger numbers as listed below.

Left hand



Right hand

Breathing Tonguing

Breathing - The Recorder Can Express Your Feelings Right from the Start

New Note



- It's time to learn fingering is (01) .
 - This note should be easy to play, but to prevent gripping with the left hand have the students check how they are supporting the instrument one more time.
 - Once the fingering and support have been checked, have them play the note.
 - The recorder makes it easy to express feelings musically from the very first day. But your students might not be able to hear themselves properly when everyone plays together.
- In order to best hear the sound that each student or his or her partner is creating. Try this:
 - (a) Form pairs and have one person play long "B" notes while facing his or her partner.
 - (b) The important thing is to have them try and play that one note with a variety of emotions: happy, lonely, gentle or whatever they feel. Each student should be able to hear feelings in his or her partners's sound.

Now we'll introduce a number of tunes that can be played using just the "B" note . Have your students trade places with their partners so both get a chance to play and listen.

Tonguing - The Language of the Recorder

Tonguing - The Language of the Recorder performance technique. Tonguing makes it possible to play notes with clear attacks and endings. Tonguing makes it relatively easy to produce an expressive range of sounds from the start.

- Notes on the recorder are played as if you are pronouncing a " tu" sound.
- Without holding the instrument, have the students pronounce " tu tu tu" with their lips near the palm of their hands, have them try to produce the same sharp breaths without making any sound. When they can do this, they can try it using their instruments.

- Have the students play the following rhythm using "B" . checking their fingering and making sure that they are all playing the correct note.
- The teacher can play an example first.
- If it seems that the students can play the part, have them continue playing with the accompaniment.
- When they get used to playing this exercise, have them trade places so both partners get a chance to play and listen.



Instructions for Assessment and Evaluations

- Playing in correct pitch.
- Using the correct fingering and hand position.
- Reading the notes correctly and playing in the correct mood.
- Co-ordination (playing together).
- Enjoys the performance

- Students perform in groups the exercises based on the notes G-A-B. with Piano accompaniment.

Annexure I

Pease Pudding Hot

Musical notation for 'Pease Pudding Hot' in G major, 4/4 time. The melody consists of eighth notes. Chords G, D7, and G are indicated above the staff. The piece includes a first ending and a second ending.

Mary had a little Lamb

Musical notation for 'Mary had a little Lamb' in G major, 4/4 time. The melody consists of eighth notes. Chords G, D7, and G are indicated above the staff. The lyrics are: 'Ma-ry had a lit-tle lamb, lit-tle lamb, lit-tle lamb, Ma-ry had a lit-tle lamb it's leece was white as snow'.

Waltz

Musical notation for 'Waltz' in G major, 3/4 time. The melody consists of eighth notes. The piece includes a first ending and a second ending.

I Love little Pussy

Musical notation for 'I Love little Pussy' in G major, 3/4 time. The melody consists of eighth notes.

Ring a Ring a Roses

Musical notation for 'Ring a Ring a Roses' in G major, 4/4 time. The melody consists of eighth notes. Chords G, D7, and G are indicated above the staff.

Musical notation for 'Ring a Ring a Roses' in G major, 4/4 time. The melody consists of eighth notes. Chords G, D7, and G are indicated above the staff.

Competency	4.0 - Ability to perform music on recorder and Piano using proper technique
Competency Level	4.2 - Plays tunes using notes specified on Keyboard
Activity	4.2.1 - Plays finger exercises on the Piano using the correct technique.
Periods	- 05 periods.
Quality input	- Piano, Melodica, Portable Organ, Dummy keyboard etc.
Learning outcomes	<ul style="list-style-type: none"> - Learns the correct technique of piano playing - Reads music - Develops self confidence - Enjoys playing the instrument

Lesson plan

Step 1 - As the students walk into the classroom. They see a large picture of a child seated at the keyboard displayed on the blackboard or wall, and hear the teacher play a catchy, familiar tune on the Piano. The students place on the table in front of them the dummy keyboards or any other keyboard instrument they have brought .

Step 2 - The notes of the specified range for the grade A-E are written on staves individually and placed in a box. Each student picks up at least 3 notes from the box. They discuss among themselves what notes they have and where each note is located on the keyboard.
Placing at least 8 notes in any order the students start playing together the notes several times.

Step 3 - Each group presents their arrangements, playing on their instruments or dummy keyboards.

Step 4 - The teacher observes their performances, comments on the posture and demonstrates the correct hand position required to play the instrument, the students listen, watch and imitates her .

(a) Place both hands on the knee, in a cup shaped position

(b) Bring the hands in the same position on to the top of the desk or keyboard. Repeat this action several times.

(c) The wrist should be more or less in line with the knuckle joints. The shoulders should be free and slightly forward and the arm should form an obtuse angle.

(d) The teacher demonstrates a two finger exercise with the 2nd and 3rd fingers The fingers should be bent. The students practice the right hand and also the left hand.

(e) eg: DE, DE, DE, D – (RH) Right Hand
BA, BA, BA, B – (LH) Left Hand

- (f) The same exercise is practiced using the thumb, (do not allow the whole thumb to rest on the key, play with the thumb near the tip)
eg: DC, DC, DC, D – Right hand
EC, EC, EC, B – Left hand
- (g) Display a chart consisting of several finger exercises as given in the example below.
The students practice the exercises.
- (h) The students perform the exercises in groups or individually.

Instructions for Assessment and Evaluations

- Correct position at the keyboard.
- Correct hand position right hand and left hand
- Reading the notes correctly.
- Performing with confidence.
- Enjoying the performance.

A

Exercise A: Treble clef, 4/4 time signature. The melody consists of a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass line consists of a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

B

Exercise B: Treble clef, 4/4 time signature. The melody consists of a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass line consists of a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

C

Exercise C: Treble clef, 4/4 time signature. The melody consists of a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass line consists of a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

D

Exercise D: Treble clef, 4/4 time signature. The melody consists of a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass line consists of a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

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
Sew 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 belss will say, time for girls and boys to play.

Competency	5.0	- Ability to exhibit awareness of the structure, sound production & tone quality of musical instruments
Competency Level	5.1	- Identifies, observes & names the 04 sections of the Orchestra.
Activity	5.1.1	- Exploring the Tone Colour in Music''
Periods .		- 02 periods.
Quality Input		- DVD player
Learnng outcomes		- Explains the concept of an orchestra - Identifies the main features of the sections of the orchestra visually and aurally . - Develops an interest and appreciates orchestral music - Influences the students to learn to play an orchestral instrument

Lesson plan

- Step I** - Take the students for classical orchestral performance or the student should watch a video of a classical Orchestral performance
- Students will be given a worksheet (Annexure 1) to be completed.
 - After experiencing the performance the teacher evaluates the worksheets (This will help the teacher to see what the students already know about an orchestra)
- Step II** - The teacher presents pictures with descriptions or with a power point presentation on the topic.
- Step III** - Students make a chart or write in their note books the names of the four families of instruments.
- The teacher then demonstrates an instrument from each family by making the students experience alive performance.
- Step IV** - Talk about the National Youth Orchestra
Explain how they can join the NYO
Encourage students to learn any orchestral instrument they are interested in
Show videos of interesting orchestral performances

Instruction for Assessment and Evaluation

- Explains the concept of an orchestra identifies the main features of an orchestra
- Names the families of an Orchestra
- Identifies the instruments that belong to different families
- Presentation

Probable Questions

(Based on step IV)

Fill in the blanks

- The performance you saw is that of
- The person stood in front of the orchestra was the
- All players follow the direction and play according to his instructions.
- Most number of players play the
- Find pictures of the instruments of the orchestra section and name them categorizing according to their respective families.

Annexure 1

Give the students a simple questionnaire:

Watch this video and answer the following questions.

- a. Have you seen a performance of this nature before ?
- b. Do you see many musicians?
- c. Do all instruments sound the same?
- d. Name any of the instruments you have seen before ?
- e. What do you think the person standing in front of the orchestra is doing ?
- f. Which is the instrument played by the most number of players?
- g. Can you see any instrument of which there is only one of its kinds?
- h. Are all the instruments played in the same manner?

- Competency** **5.0** - Exhibit awareness of the structure, sound production & tone quality
- Competency Level** **5.2** - Maintenance of the Recorder and Melodica.
- Activity** **5.2.1** - "Let us care for our instruments"
- Periods** - 01 period
- Quality input** - DVD player
- Learning Outcomes** - Demonstrate the correct method of assembling and dismantling the Recorder
- Explain the importance of storing the instrument under correct conditions.
- Demonstrate the methods of caring and maintaining the instruments
- Demonstrate the hygienic practices.
- Develop the practice of caring for the instrument as a musician.

Lesson plan

- Step I** - At the very first lesson on the Recorder or the Melodica the teacher should guide the student to make them realize the importance of caring and maintaining their instrument

The Recorder (Plastic)

- Warm up the head joint close to body temperature before playing to avoid clogging, demonstrate (Hold the head joint under your arm or in your pocket for a few minutes)
- Let the students to use the protective plastic tenon (joint) caps that come with the instrument when storing plastic altos, tenors and basses away in their cases.
- Store the instrument in its case to prevent damage to the critical areas of the instrument.
- Avoid eating or drinking just before playing so that it will prevent any food particles getting in to the instruments
- Plastic instruments can be cleaned using warm soapy water .

The Melodica

- Explain the structure of a melodica. It is a free-reed instrument and is like a combination of an accordion and a harmonica.
- Explain and demonstrate how you should clean out any spit or dust that enters into the instrument.

Instructions for Assessment and Evaluation

- Correctly assembles the parts of the instrument before and after use
- Correct storage of the instrument
- Correct method of caring and maintaining the instruments
- Observe the hygienic practices

Probable Questions

- Demonstrate how you take care of the instruments
- Award marks for the students who take care of their instrument caringly.

Competecy **5.0** – Ability to exhibit awareness of the structure, sound production and tone quality of musical instrument .

Competency Level 5.3 – Identifies and reproduces high and low sounds.

Periods 5.3 .1 – 02 Periods

Quality Input - Piano, dummy keyboard, Melodica, or any other instrument

Learning outcomes - Identifies the pitch of a musical note as high or low on hearing .
- Sings a high or low note as required
- Plays a high or low note as required
- Develops inner hearing
- Develops auditory perception

Lesson plan

- Step 1** - The ascending and descending scale of C major written on a staff is displayed on the blackboard
- The students sing the scale while the teacher plays the scale on the piano.
- The students sings the lower C (2nd Space in the bass) and remain silent whilst the teacher plays D E F G A B and students join on the singing the upper C (Middle C)
- Step 2** - Select any note and play another note higher or lower whilst the students identify them as higher and lower

Instructions for Assessment and Evaluations

- Identify high or low sounds
- Identify the highest note
- Sing the note correctly
- Achive participation

-

Round and Round

Round and round the vil - lage, Round and round the vil - lage

5
Roung and round the vil - lage, As we have done be - fore

1. Sing the song several times while the teacher plays the song
2. Underline the lowest note and circle the highest note in the following song
3. Sings the 2nd note (higher or lower)After the teacher sounds the middle C or higher C.

Sec. No.	Higher	Lower
1		
2		
3		
4		
5		

- Competency** **6.0** – Ability to apply theoretical and practical aspects of the rudiments of music
- Competency Level** **6.1** – Identifies and names the keys on the dummy key board.
- Activity** **6.1.1** – learning the key board
- Periods** – 02 Periods
- Quality input** – Bristole board, gum, coloured pens, any key board instrument.

Learning outcomes

- Reads and Identify the notes.
- names the keys on a dummy key board.
- names other insruments with key boards.
- Learns the correct technique of the hand positon when fingering the key board.
- Identifies the keys on any key board instrument.

Lesson plan

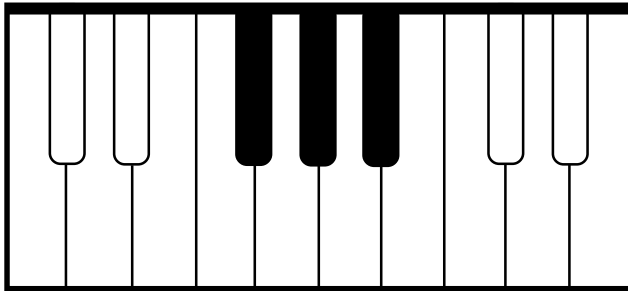
- Step 1**
- Display some pictures of dif ferent key board instruments.
 - Get the students to explore the dummy key board and the Piano key board.
 - Allow the students to see an actual key board. (Piano, Organ, Melodica etc.)
- ◆ Instruct the students
- how black keys are placed
 - how white keys are placed.
- Step 2**
- Distribute some bristol board to the students.
 - Get them to make a dummy key board.
 - Under the supervision of the teacher , students make the dummy key baord.
 - Select the good ones.
 - Appreciate them.
- Step 3**
- The keys can be named
 - Musical sounds are named with letters.
 - Musical Alphabet is made up of the first seven letters of the English alphabet
- A B C D E F G
- These belong to what is called the musical alphabet
- Step 4**
- Group by group the students come up to the Piano
 - Ask each student to show the above notes on the keyboard and name them

Instructions for the Assessment and Evaluations

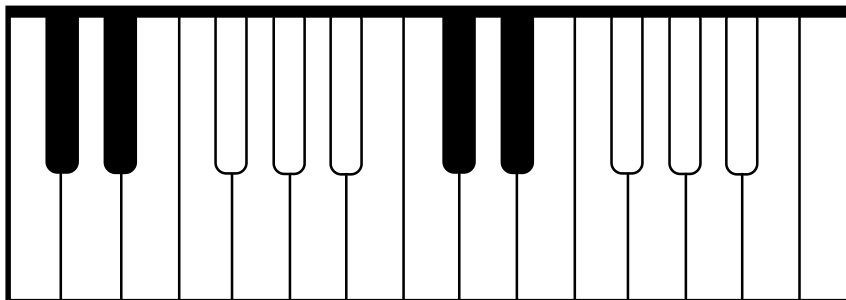
- (a) Naming keyboard instruments .
- (b) Making a dummy key board.
- (c) Naming the musical alphabet on the dummy key board.
- (d) Fingering the notes on the dummy key board.
- (e) Identifying the musical alphabet on any keyboard instrument.

Probable Questions :

Colour the two black keys and name them



Colour the three black keys and name them



- Competency** **6.0** – Ability to apply theoretical and practical aspects of the rudiments of music.
- Competency Level** **6.2** – Identifies and names the signs and symbols used in music.
- Activity** **6.2.1** – Identifying signs and symbols in music .
- Periods** – 01 periods.
- Quality input** – Piano, cards with notation, blank sheets.
- Learning outcomes** – Names the signs and symbols used in music.
- Names the signs and symbols in musical score.

Lesson plan

- Step 1** – Teacher displays a few road signals as visual aids
- They convey a message that has to be observed
- In music too, there are signs and symbols.
- Teacher explains the signs and symbols relevant to the grade used in music
- Step 2** – Divide the class into groups.
- Distribute the cards with different notation.
- Ask them to identify and list out familiar signs and symbols
- The leader will present
- Teacher plays music (melodies written in the cards) students follow it and concentrate on the signs and symbols.
- Students sing the melodies paying attention to the signs and symbols

Conclude the lesson bringing up the following points.

- Music is a language with written notes instead of words.
- Time signature denotes the number of beats in a bar .
- Bar lines separate the music into bars.
- Staves are used to write notes.
- Double bar lines are used at the end of the music.
- These signs and symbols help the performer to read and play the music

correctly

Instructions for Assessment and Evaluations

1. Identifying notes
2. Identifying the symbols
3. Naming the notes.
4. Group coordination
5. Active participation.

Probable Questions.




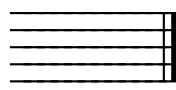

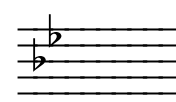
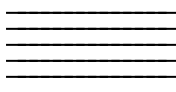

a). Draw the following sign and symbols on the staves given below.

1. Double bar . 

2. A note 

3. A barline 

b). Match each name given under A with the correct sign given under B

A	B
1. Rests	
2. Stave	
3. Clefs	
4. Notes	
5. Bar line	
6. Double bar	
7. Time Signature	
8. Key Signature	

q. Name the following signs indicated by arrows

The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter and eighth notes. Below the staff, the lyrics are: "Ma-ry had a lit-tle lamb lit - tle lamb lit - tle lamb,". Five empty rectangular boxes are placed around the staff with arrows pointing to specific musical elements: one box points to the treble clef, one to the first measure, one to the eighth notes in the second measure, one to the eighth notes in the third measure, and one to the eighth notes in the fourth measure.

- Competency 6.0** – Ability to apply theoretical and practical aspects of the rudiments of music
- Competency Level 6.2** – Identifies and names the signs and symbols used in music
- Activity 6.2.2** – learning the Great staff
- Periods** – 02 periods.

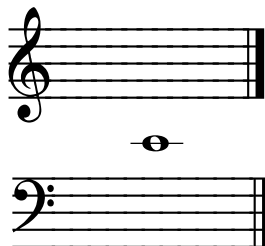
- Learning outcome**
- Identifies the Great staff
 - Understands that the notes on the staff are related to the notes on the keyboard.
 - Names the lines & spaces on the great staff
 - Identifies the middle C on the great staff

Lesson plan

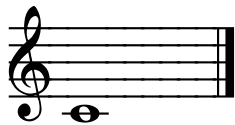
- Step I**
- Display a short melody written on the great staff and the same melody written in both clefs, treble and Bass
 - Teacher plays both scores one after the other and the students identify notes belonging to both clefs

Conduct a discussion based on the following:

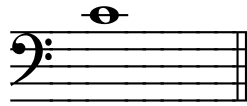
- Music written on eleven lines
- Reasons as to why it is difficult to read music with 11 lines.
- And why the middle C line was removed.
- The Great staff was broken into two sections and the gap between was widened
 - The treble clef was written on the upper five lines (Staff) and the bass clef was written on the lower five lines (staff)
- This gives the answer as to why M.C in the treble clef is written on the five lines and the M.C in the Bass clef is written above the five lines
- M.C when needed is written making use of a leger line



Teacher explains where the middle C appears in the Treble and Bass clef.

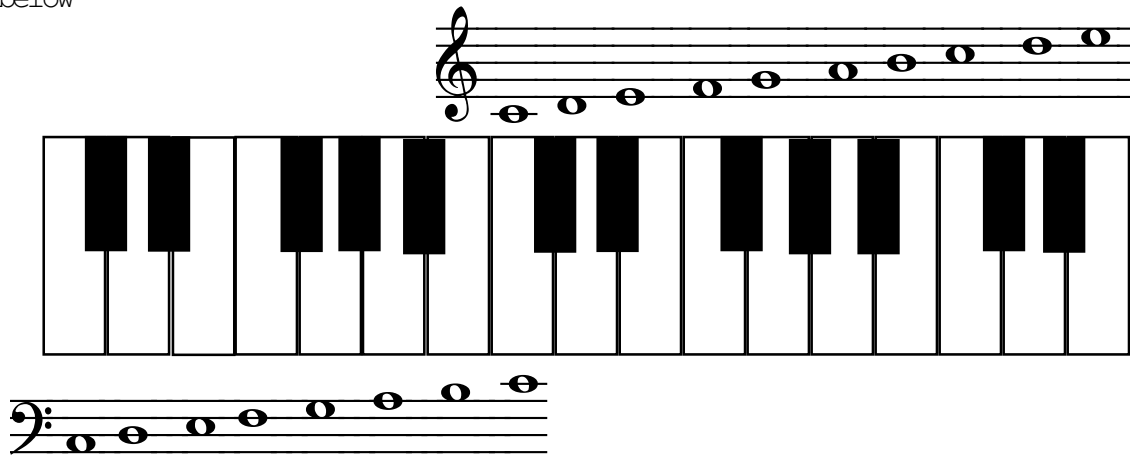


below the staff



above the staff

All the notes on the staff can be related to the notes on the key board as given below

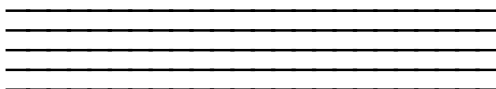


Instructions for Assessment and Evaluations

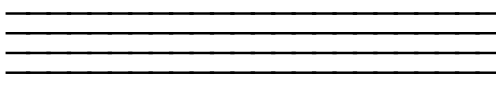
- Drawing the great staff correctly
- Drawing the two clefs correctly
- Identifying Middle C
- Identifying the notes on the keyboard
- Active participation

Probable Questions :

1. Draw a Great Staff
2. Write the middle C 3 times in the treble clef.



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



Underline the correct answer

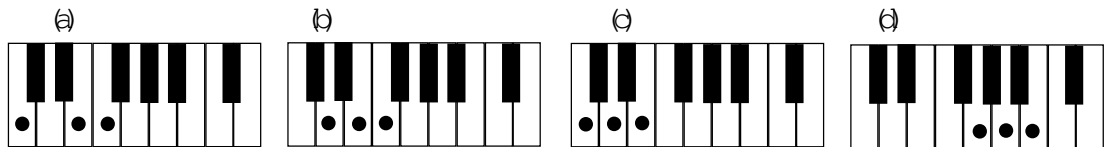
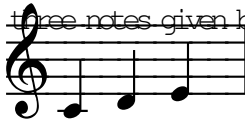
4. How many lines are there in the Great staff

1. 10 2. 11 3. 8 4. 5

5. How many spaces are there in the Great staff

1. 10 2. 8 3. 9 4. 11

6. Which of the following answers indicated on the keyboard would correspond to the three notes given below



7. 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

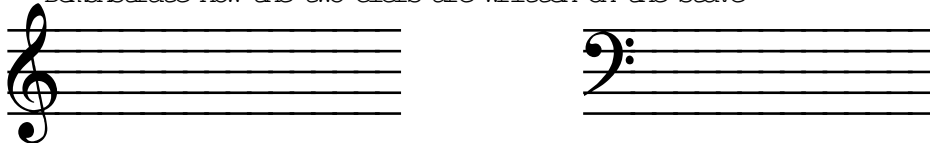
8. Where do you write the middle c in the Treble clef.

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

Conduct a short discussion making use of the following points.

- Each line and space has a letter name
- The clef is used to set the exact pitch on the stave
- A clef is written at the beginning of the stave.
- The notes are named according to the clef.
- Notes denoting low sounds are written in the Bass clef, played with the left hand on a keyboard.
- Notes denoting high sounds are generally written in the treble clef played with the right hand on a keyboard.

Step 3 Demonstrate how the two clefs are written on the stave



Students write the treble clef and Bass clef in their exercise books/manuscript Books.

Instructions for Assessment and Evaluations

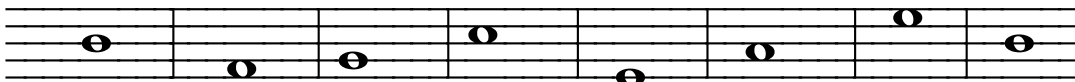
- Drawing a stave
- Writing the Treble clefs
- Writing the Bass clefs
- Active participation

Probable questions

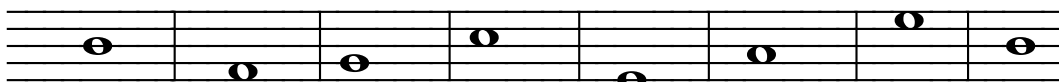
1. Fill in the blanks with suitable words given below within brackets

(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. Draw a stave
 3. Draw Treble and Bass clefs on the stave
 4. Identify the given notes as on a line (L) or in a space (S)



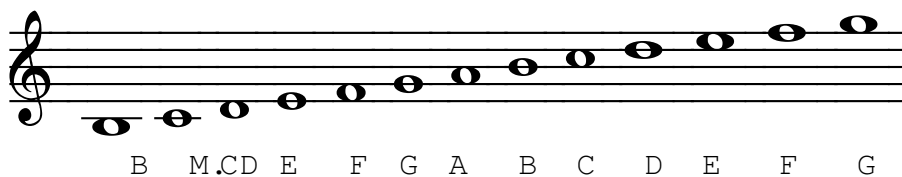
5. Number the following as the example given



- Competency 6.0** – Ability to apply theoretical and practical aspects of the rudiments of music
- Competency Level 6.2** – Identifying and names the signs and symbols used in music
- Activity 6.2.4** – Reading the notes
- Period** – 2 periods
- Quality input** – Recognizes musical notation.
- Learning outcomes**
- Identifies the lines and spaces in the treble clef on a staff
 - Identifies and name the notes in a musical score.
 - Plays the notes in a key board.

Lesson plan

- Step 1** – Display the following notes written in the treble clef as a visual aid.



- Teacher plays all the notes in the visual aid students listen

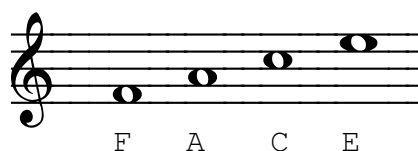
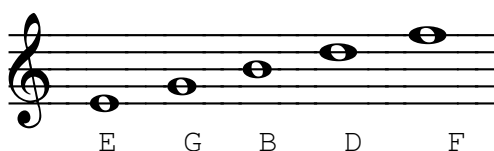
Conduct a discussion based on the following:

Step 1

- A pianist commonly uses the Treble clef for the notes of the right hand.
- When a series of notes ascend the sound of the notes also rise in pitch and vice versa
- Each line and space represents a note.
- Notes are named by using letters.
- A note has two names
 - (i) Letter name
 - (ii) Time name

Step 2

- Divide the class in to groups
- Provide each group a blank sheet.
- Explain that if you move up in the staff from a note on a line, the next note will be written in a space
- Help them to draw two staves and write notes on lines and spaces with the letters names



Step 3 - Ask group members to paste it on the white board and explain their findings

- Ask them to find the notes of lines and spaces from the key board and play for the others to listen.

Make them to understand

- The names of five lines and four spaces in the Treble clef
- Explain why the Treble clef is also called the G clef.
- Students draw notes on the lines and spaces several times in their manuscript books.
- Instruct students to find easy ways to remember the five lines and four spaces

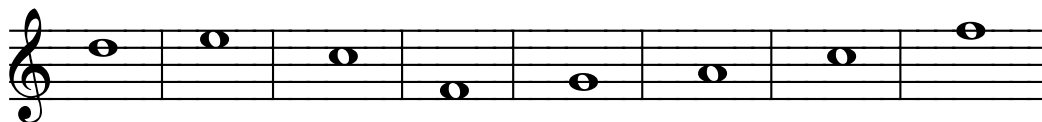
Ex. **E**very **G**reen **B**us **D**rives **F**at
Eat **G**ood **B**read **D**ear **F**ather
F A C E (stand for four spaces in Treble clef)

Instructions for Assessment and Evaluations

- Naming the notes
- Writing of notes
- Playing the notation on the key board.
- Group coordination
- Active participation

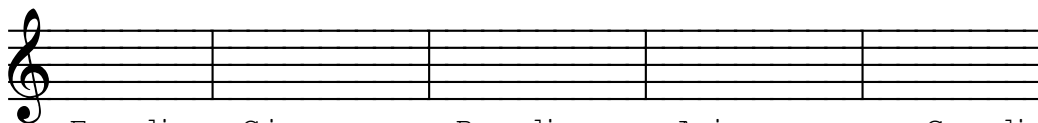
Probable Questions :

i Write the letter names of the following.



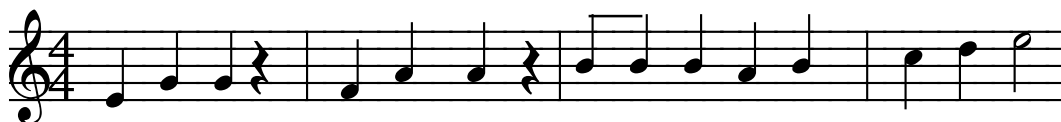
.....

ii Write these notes on the staff given below.



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 song.

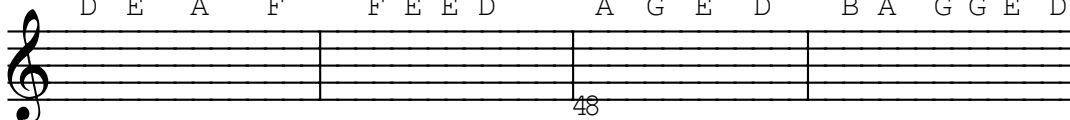


.....

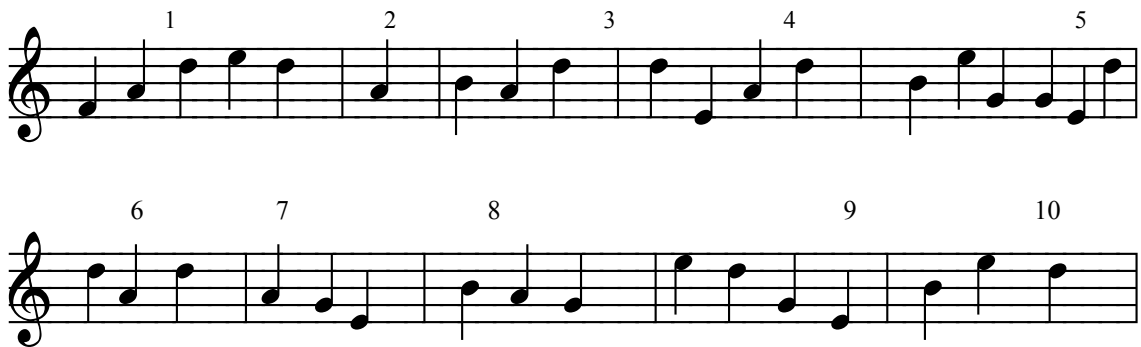
Ha ha ha You and me lit - tle brown jug how I love thee

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

D E A F F E E D A G E D B A 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 stomachache. "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

Step 3- Ask group members to present what they have explored and play the notes on the key board. (Lines and spaces separately)

Make them to understand

- The names of five lines and 4 spaces in the Bass clef
- Why the Bass clef is called F clef.

- Students write five lines and four spaces several times in their manuscript Books.
- Ask students to find easy ways to remember the five lines and four spaces.

Eg: **G**ood **B**oys **D**on't **F**ight **A**lways
Al **C**ows **E**at **G**rass

Instructions for Assessment and Evaluations

* **Assess the students level of achievement based on the following guide lines**

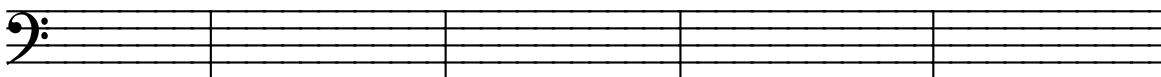
- W riting of clef
- Correct letter name
- W riting the note correctly (Lines and Spaces)
- Active participation
- Group Coordination.

Probable Questions :

i. W rite the letter names of the following.



i. W rite these notes on the staff given below.



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

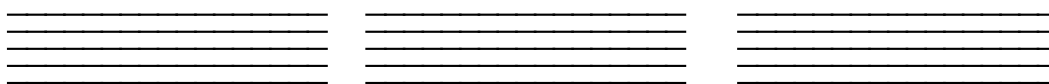
iii. W rite the letter names of the following.



iv. W rite two G's in dif ferent pitch W rite two A's in dif ferent pitch



v. Add the Bass clef and name the notes to find the hidden word



A G E

D E E D

C A G E

- Competency** **6.0** - Ability to apply theoretical and practical aspects of the rudiments of music.
- Competency Level** **6.3** - Identifies and names the time names of notes and sounds.
- Activity** **6.3.1** - Learning the time names of musical notation.
- Periods** - 02 periods
- Quality input** - Black or white-board Visual and on time names.
- Learning outcomes** - identifies the time names of notes and their corresponding rests on seeing.
 - Describes the time names of notes & rests.
 -W rites notes & rests from semibreve to quaver .

Lesson plan

Step 1 - Students study the illustration displayed on the black /white board, or as a visual aid.

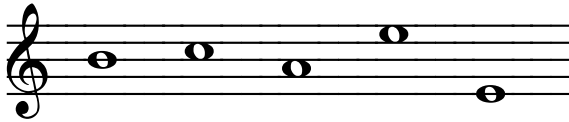


Students recall prior knowledge gained and identify the staff, Treble clef and Bass clef.

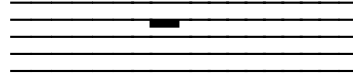
- Step 2** - Getting into groups , the students discuss about the figures of different shapes appearing on the staff.
 - After exploring the illustration displayed, each group presents the findings to the other groups.
- Step 3** - Teacher joins in a discussion with what the students have gathered.
 - There are black & white figures.
 - Some are white & oval shaped
 - Some have stems
 - Some have tails with the stems
 - The figure seven appears in one place & in another the figure is turned the other way
 - There is a figure somewhat like the 2 with the letter C under it.
- Step 4** - Teacher elaborates the lesson by introducing the time names of notes and rests used in musical notation.

- In written music the length of a sound or silence is shown by its shape.
- A white oval – shaped note written on a line or in a space is called a SEMIBREVE. Its corresponding rest is written as a small block hanging on the 4th line, not touching the 3rd line.

Semibreve notes



Semibreve rest



semibreve has 4 counts.

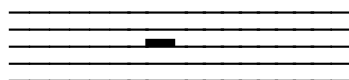
A white note with a stem is called a MINIM. It has 2 counts or half the value of a Semibreve.

The stem needs care.

- (a) If the note is written above the 3rd line the stem goes down. from the left of the note.
- (b) If the note is written below the 3rd line, the stem goes up from the right of the note.
- (c) What about the note on the 3rd line? It can go up or down, but from the correct side of the note.



Minim rest is written as a small block sitting on the 3rd line not touching the 4th line



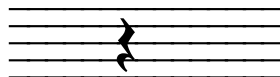
A black note with a stem is a CROTCHET, with the stems going up or down as in minims. A crotchet rest is like seven turned the other way.



crotchet notes

crotchet rest

In printed music the crotchet rest appears as z with c underneath



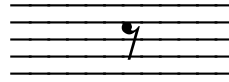
A crotchet is of one fourth the value of a semibreve

A black note with a stem and tail is called a QUAVER. The tail always goes to the right, and never to the left.

A quaver rest is like seven (7)




Quaver notes



Quaver rest

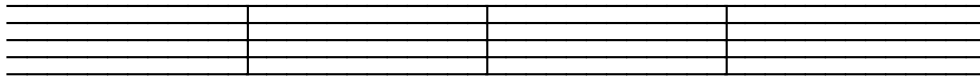
Questions for student to be more familiar on time names are given in the annexure.

Instructions for Assessment and Evaluations

- Describe in words what  are and identify on seeing notes as semibreves, minims etc.
- Write semibreves & minims crotchets & quavers
- Identify rests
- Match notes with corresponding rest

Probable Questions :

(1) Write semibreves on the given lines & spaces



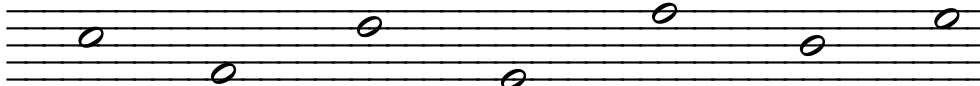
5th line

3rd space

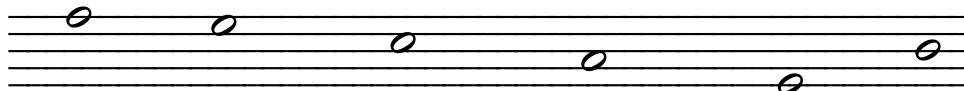
2nd line

2nd space

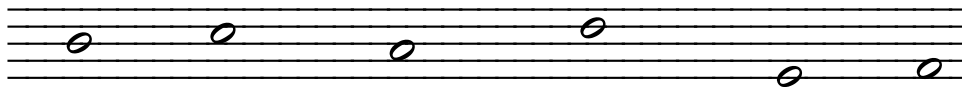
(2) Make the given notes minims



(3) Make crotchets out of the given semibreves



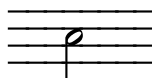
(4) Make quavers



(5) Write the time notes



(6) Match the note with the corresponding rest



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

Competency Level 6.4 - Identifies , describes and reacts to simple duple and simple triple rhythm.

Activity 6.4.1 - Experiencing rhythm

Periods - 04 periods

Quality input - Musical instrument
Black or white board
Coloured Chalk/coloured felt pens

Learning outcomes

- Describes duple & triple time
- Describes time signatures
- Describes time signatures
- Recognizes duple triple time on hearing, & on seeing
- Responds to duple & triple rhythm.

Lesson plan

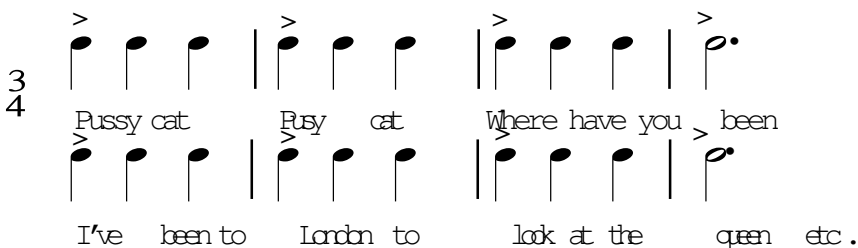
Step 1 - Students respond to music, played live or recorded, in duple time followed by triple time? Examples of known songs such as Twinkle Twinkle Little star for duple and Pussy cat for Triple time may be used.

Eg :-

$\frac{2}{4}$



$\frac{3}{4}$



Step 2 - Student Clap the rhythmic patterns displayed on the black /white board and experience two beat and three best rhythm.

Divide the class into 2 groups. Group A looks for known songs in 2 beat time While group B looks for known songs in 3 beat time.

Step 3 - The groups present their findings by clapping, tapping & snapping fingers





eg: Two beat rhythm
 1 2 1 2
 Clap tap clap tap etc.

Three beat rhythm

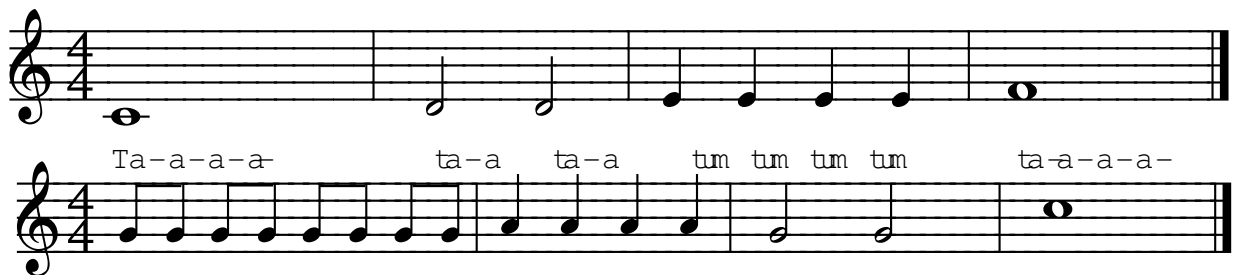
1 2 3 1 2 3
 Clap tap snap Clap tap snap etc.
 finger fingers

Students describe duple rhythm as 2 beat time and Triple rhythm as 3 beat time.

Step 3 - Students clap the rhythmic patterns displayed on the black/white board, with the teacher joining in, making use of the time names already learnt.

eg:-
 4 Carts - ta - a - a - a
 2 Carts - ta - a
 1 Cart - tum
 1 Cart - ti ti

Teacher plays the scale of C major displayed on the blackboard as given below. Students join in singing, first upwards & then downwards (backwards)



ti ti ti ti ti ti ti ti tumtum tum tum ta-a ta-a ta-a-a-a-

Other tunes of teacher 's choice or the ones given below may be used in a similar manner to elaborate the lesson on responding to time, thus make students enjoy working with music creatively .

Tunes - This old man [Children' s Marching song] Goosey, Goosey Gander

Students are now ready to learn about

What a " time signature " is

Why a time signature is necessary

How it is written

Display on the board two musical illustrations in $\frac{2}{4}$ time and $\frac{3}{4}$ time

eg:- Twinkle, twinkle little star



Step 4 (a)

- Students listen to the tunes and recognize the following :
 - (a) There are lines dividing music into 2 beats & 3 beats, and that at the end of each tune there are double lines.
 - (b) Two figures are found at the beginning of each tune and that they are written one above the other .

Teacher explains that

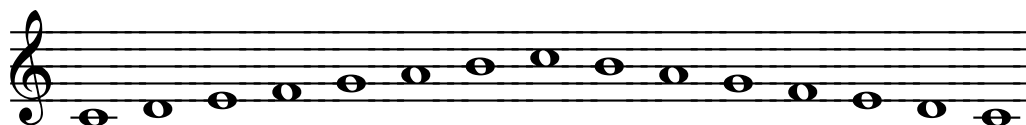
- (1) The lines dividing the music are called Bar -lines
- (2) The number of notes in each bar corresponds with the top figure of the 2 figures found at the beginning
- (3) The bottom figure at the end indicates the kind of beats and that of a tune the figure 4 as the lower figure indicates crotchets.
- (4) The double bar line written at the end of a tune.

- Competency 6.0** - Ability to apply theoretical & practical knowledge of the rudiments of music.
- Competency Level 6.5** - Studies the C major scale
- Activity 6.5.1** - learning about scales
- Periods.** - 04 periods.
- Quality input** - keyboard
Dummy keyboard
Visual aid on C major scale
- Learning outcomes** - Recognizes the C major scale on seeing & on hearing,
- Fingers the scale on a dummy keyboard and on a real keyboard.

Lesson plan

Step 1 - Students study the illustration displayed on the black /white board or in a visual aid, while teacher plays the scale.

Letter name C D E F G A B C B A G F E D C
 dh ray me fh sh la te dh te la so fh me ray dh



Step 2 - By recalling prior knowledge gained in notation, students get into groups and discuss exploring into what has been introduced.

Step 3 - Groups share their findings

- (1) The notes go up & down as the steps in a ladder .
- (2) The sound goes higher with each step going up.
- (3) Sound gets lower with each step coming down.
- (4) This is referred to as a scale written ascending & descending, (meaning upwards & downwards)

Step 4 - (1) Teacher elaborates the lesson by getting the students to sing the scale using solfa names, looking at the illustration displayed on the black/white board or visual aid. (It will add colour to their singing according to $\frac{2}{4}$ $\frac{3}{4}$ or $\frac{4}{4}$ time signatures.



Doh Ray Me Feh etc.



Doh Ray Me Feh Sh etc.

- (2) Students use the dummy keyboard and finger the notes going up & coming down while teacher plays the same first without accompaniment, then with accompaniment.
- (3) Follow up while singing doh, ray etc.
- (4) Encourage students to play the scale on a real keyboard.

Instructions for Assessment and Evaluations

- Describe 'scales'.
- Name the notes of the ascending scale
- Sing the scale ascending using solfa names
- Finger the C Major scale on dummy keyboard
- Sing while playing (on keyboard)

Probable Questions :

- (1) What does ascending & descending mean?
- (2) What are the letter names of notes in the C major ascending scale ?
- (3) Finger the scale ascending and descending in the dummy keyboard.
- (4) Sing the scale using Solfa names
- (5) Sing while fingering the dummy keyboard.

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

Competency Level 6.6 - Identifies and names Intervals.

Activity 6.6.1 - Singing intervals of 3rds and 5ths

Periods - 01 period

Quality input - Melody instruments, music scores.

Learning outcomes

- Identifies intervals of 3rds and 5ths
- Sings with pleasing vocal quality
- Sings in parts
- Sings intervals of 3rds and 5ths
- Identifies intervals of 3rds and 5ths in a score
- Appreciates singing Intervals.

Lesson plan

Step 1 - Show the shapes of 3rd and 5th of notes with the use of a familiar tune
- Draw the shapes of the melody on the blackboard

Step 2 - Divide the class accordingly
- Distribute music scores of simple familiar tunes
- Give instructions to circle the intervals of 3rds and 5ths found in the melody

Step 3 - The group leader shows what they have explored (paste on the black board)
- Teacher comments

Step 4 -Students sing the songs in the score with the help of the teacher

Exercise - Give the keynote and let the students sing 3rds and 5ths

Group A is given, Doh

Group B is given, ME

Group C is given SO

- Select a proverb or any other line from a verse
Ex. Mother is my best friend.
- Each group sings that line to musical sound
- Given to them thus harmonizing

Instructions for Assessment and Evaluations

- Correct pitch
- Identifying and reproducing intervals
- Singing and performing of 3rds and 5ths
- Improvising short melodies making use of 3rds and 5ths
- Group coordination

Probable Questions :

- Play the key note - sing the required interval
- Identify the intervals

Competency	6.0	- Ability to apply theoretical and practical aspects of the rudiments of music.
Competency Level	6.7	- Identifies and describes music played as happy/ bright or sad/dull
Activity	6.7.1	- Listening to music as happy, sad bright or dull.
Periods.		- 03 periods.
Quality Input		- Recorded music, keyboard instrument, cassette player.
Learning Outcomes		<ul style="list-style-type: none"> • Identifies the mood of music as happy, sad, bright, dull, etc. • Appreciates music on listening • Reacts to the mood of music

Lesson plan

Step 1 - Students listen to music played live or recorded
eg. He's a jolly good fellow, Greensleeves.

Step 2 - While listening to the music students discuss that the 1st melody sounds bright while the 2nd melody sounds somewhat sad.

Step 3 - Teacher explains that music can make the listener sad, emotional, happy etc.

Step 4 - To elaborate the lesson. teacher plays the music of the nursery rhyme Twinkle Twinkle in major and minor keys while the students sing it. This can be followed by the 2nd Tune Go Tell Aunt Rhody.

Conduct a short discussion on the following points.

- Music experience happy feelings.
- Music experience sad feelings.

Instructions for Assessment and Evaluations

- Identifying the mood of music as happy sad.
- Identifying the mood of music as bright and dull.
- Appreciating music on listening
- Reacting to the mood of music
- Selecting good music

Probable Questions

State whether the following passages played by the teachers is happy or sad.

	Happy	Sad
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

Greensleeves

England

A- las, my love you do me wrong to
cast me off dis- cour- teous- ly, Though I have
lov- ed you so long de- light- ing in your
com- pa- ny. Green- sleeves was all my joy,
Green- sleeves was my de- light. Green- sleeves was my
heart of gold, Oh who but my la- dy Green- sleeves?

Competency 6.0 - Ability to interpret what is heard, to create and react to music

Competency Level 6.8 - Identifies and describes terms and signs used in music

Activity 6.8.1 - Using dynamics in music

Periods. - 02 periods.

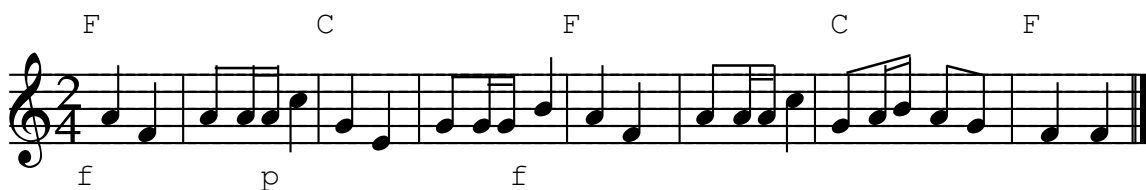
Quality Input - Musical instrument
Black / whiteboard

Learning Outcomes

- Describes what ' dynamics are
- Identifies p and f and on seeing them & on hearing
- Responds and react to dynamics

Lesson plan

- Step 1** - Students listen to a short piece of music played first with out dynamics & then with dynamics consisting of p, f
- The following musical extract of the song " Skip to my how could be used by the teacher .



- Students discuss the changes in loudness & softness in the music heard.
- Hearing experienced the changes, they discover that music sounds better with the changes.

- Step 2** - Teacher mentions that these changes in loudness and softness are called " dynamics " and that they add colour to music. Music played without dynamics will sound dull, & be similar to a painting done in one colour .

Step -Students learn that

(a) dynamics are shown by the letters ***p, f*** and the signs \llcorner and \lrcorner

(b) They are Italian terms meaning

p - short for PIANO - meaning soft

f - short for FORTE - meaning loud

\llcorner -sign for gradually getting louder :CRESCENDO (kre-shen-doe)

\lrcorner -sign for gradually getting softer DECRESCENDO (de-kreshen-doe)

- To experience crescendo & Decrescendo the students could do

the following activity Tap the palm of the left hand first with one

finger of the right hand consisting 1-2-3-4 then with 2 fingers

consisting 1-2-3 followed by 3, 4 and 5 fingers in a similar manner .

For a decrescendb start with 5 fingers follow with 4, 3, 2 & lastly with one finger

1finger	2 fingers	3 fingers	4 fingers	5 fingers	4 fingers	3 fingers
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

Students copy a note on dynamics in their exercise books.

Instructions for Assessment and Evaluations

- Correct description
- Responding appropriately
- Correct pronunciation of terms
- Proper use of dynamics
- Enjoy working with music

Probable Questions :

- (1) What are dynamics?
- (2) Give the Italian term for 'loud'?
- (3) What does piano mean?
- (4) What sign is used for gradually getting louder?
- (5) What does Decrescendo mean?.

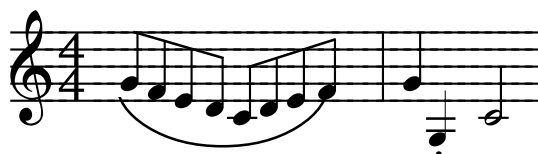
- Competencies** **6.0** - Applies theoretical and Practical knowledge of the rudiments of music
- Competency Level 6.8** - Identifies and describes terms and sings used in music
- Activity** **6.8.2** - Experiencing short and detached, playing Smooth and connected playing
- Periods** - 01 periods
- Quality input** - Musical instrument photocopied music of the wood- pecker from John Thompson's grade 1 Piano pieces, or any other music with staccato and legato playing.
- Learning outcomes** - Distinguishes between legato and staccato playing.

Lesson plan

Step 1 –Students listen to the music of Hot Cross Buns played on an instrument. They observe the detached short technique of playing



and the smooth connected playing.



Step 2 – Students get into groups & study the music sheets gives to them.

(The music of the woodpecker from John Thompson's book of graded piano pieces or any other r of similar contents.)

Each group presents its findings that there are notes with dots & notes with curved lines.

Step 3 –Teacher explains and demonstrates the playing of the dotted notes and the slurred notes and staccato and legato playing.

Step 4 -To elaborate the lesson, teacher may use other methods to provide opportunities to enable students to be more familiar with legato & staccato.

The activity given below is an example in singing, with the teacher joining in



- (1) How are short detached notes indicated in music?
- (2) What is the term used for smooth connected playing?

Instructions for Assessment and Evaluations

- Correct articulation
- Correct response
- Proper descriptions
- Identify on hearing
- Proper use of staccato & legato

Probable Questions

- (1) How are short detached notes indicated in music?
- (2) What is the term used for smooth connected playing?

A suggested group activity follows:

form 2 groups

Group A claps on the 1st beat

Group B snaps fingers on the 2nd beat

Repeat and perform

Group B claps on the 1st beat

Group A snaps fingers on the 2nd beat

Step 3

-Students form 3 groups to experience triple rhythm

Group A Clap - 1st beat

Group B Snap fingers - 2nd beat

Group C Stamp foot - 3rd beat

Repeat this activity changing the groups.

- Students form groups to experience triple rhythm.

Group A- Clap - 1st beat

Group B- Snap fingers - 2nd beat

Group C- Stamp foot - 3rd beat

Group D- Slap sides - 4th beat

Step 4 - (a) Repeat this activity changing the groups.

Students become familiar with


(a) Beat (b) Rhythm (c) Beating time

To the music of 'skip to my Lou'

Group the class into 4

Group A clap rhythm 

Group B clap beat -  etc.

Group C Beat time -  etc.

Group D Sing the song - skip skip / skip to my Lou etc.

Repeat the same procedure for triple time and quadruple time
Repeat this activity changing the groups.

(b) In a big circle do the movements as given , to music played alive
or recorded.

- (1) March round the circle to music played live or recorded.
- (2) Waltz to music in $\frac{3}{4}$ time
- (3) Repeat march
- (4) Skip
- (5) Repeat March
- (6) "Bear Walk" [with hands on knees] to slow march music
- (7) Finish with marching

Instructions for Assessment and Evaluations

- Correct response
- Enjoy working with music
- Beating time correctly
- Reading appropriately
- Responding to others in the group.

Probable Questions :

- (1) Demonstrate duple rhythm while singing a known song in 2
beat rhythm
- (2) Beat triple time while singing a known song in 3 beat time.
- (3) Respond with movement to 4 beat rhythm.

- Competency** **7.0** - Ability to interpret what is heard, to create & react to music.
- Competency Level** **7.3** - Reacts to rhythm using instruments including improvised instruments
- Activity** **7.3.1** - Performing in a Percussion Band
- Quality Input** - Improvised instruments, recording facilities, Piano for the teacher to perform, unconventional music score
- Periods.** - 02 Periods.
- Learning outcomes** - Learns to be disciplined musicians by following
 - Follows instructions from the Leader/Conductor
 - Performs at the correct place using the correct technique, tempo, dynamics etc.
 - Follows an unconventional music score
 - Performs individually and as a member of the Band
 - Performs with confidence.

Lesson plan

- Step 1** - Students enter the class room marching to music provided by the teacher.
 - Music of the following two tunes are played and the students respond in any way they wish
 a. London Bridge b. Lavenders Blue
- Step 2** - The students clap on the first beat of each bar of the above two tunes.
 - Divide the class into 2 groups - play Lavenders Blue
 - Get one group to clap on the 1st beat and the 2nd group to snap their fingers on 2nd and 3rd beats.
 - Students explore rhythm patterns that could be used for these two tunes.
 - Next divide the class to 3 groups: Before starting to play the teacher explains that the students must wait for the correct time to play and that they must work as a team of musicians.
 1st group - drums, the bassdrum, cymbals play on the first beat.
 2nd group - Bells- (bottle tops), scraper play on the 2nd and 3rd beats
 3rd group - Shakers plays on the 2nd beat
- All groups start softly and work a crescendo

Step 3 - Teacher explains how to perform in a band.

A Conductor is selected by the students themselves and then with the help of the teacher the Conductor discusses with the members of the Band what instruction she /he will be giving and what the students are expected to do

The music for the performance- **Country Gardens** will be played a few times

1. The teacher plays the full music a several times for the children to get familiar.
2. Then the first 8 bars- The students get familiar with this section. The students will realize that bars 3 and 4, 7 and 8 are the same. When they are familiar with this part of music go on to the next 8 bars. The students will soon realize that bars 15 and 16, 19 and 20 are the same and both lines end the same way. This same ending appears in bars 23 and 24, 31 and 32
3. By this time the students should have got quite familiar with the tune and are aware of the endings.
4. Note where some music could sound as an echo.

- Step 4**
- Now the students are ready to elaborate on what they have experienced
 - Students should be grouped according to the instruments they are going to play and also according to their capabilities.
 - The Conductor will tell the members of the Band when and how to play
 - The Band performs to music
 - If possible record the music and play back to the students. They will soon find out how to improve on it. They will begin to appreciate music.
 - At this point the music score of unconventional notation could be given to the children.

Instructions for Assessment and Evaluations

- Following instructions and perform as a group member
- Performing in a group
- Understanding and experiencing that playing in a Band which is a group performance is different from individual playing
- Analyzing the music.
- Reading the unconventional Music Score

Probable Question

- Define and describe what a Percussion Band is and what improvised instruments were used
- State how she /he enjoyed playing in the Band.

Country Gardens

ENGLISH FOLK DANCE
arranged by Denes Agay

Allegretto

The musical score is written for piano and consists of six systems of two staves each. The tempo is marked 'Allegretto'. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various dynamics: *f* (forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). It also features articulations such as accents and slurs, and includes fingerings (1-4) and triplets. The piece concludes with a double bar line.

- Competency** **8.0** - Ability to present satisfactory performances using vocal technique respecting other cultures.
- Competency Level** **8.1** - Sings the National Anthem and school Anthem.
Responds by clapping and using movement to music of different rhythms.
- Activity** **8.1.1** - Learning to sing the National Anthem
- Periods** - 03 periods.
- Quality Input** - Words of the National Anthem of Sri Lanka,
Music instrument
- Learning Outcomes** - Sings the National Anthem, with proper technique and with dignity.
- Sings the School Anthem

Lesson plan

- Step 1** - Students sing the National Anthem of Sri Lanka
- Step 2** - Students go through the words and the meaning in each line of the anthem.
- Step 3** - Teacher explains
That it has to be sung with dignity
The words have to be clear and sounded to bring out the meaning.
Its rhythm is duple & it is in a major key .
It has to be sung with expression having loud & soft passages and with crescendos & decrescendos
That it was composed by Ananda Samarakoon
- Step 4** - Teacher elaborates the lesson by singing with the children while playing the music using expression.

Instructions for Assessment and Evaluations

- Sings with dignity
- Sings with expression
- Knows the history of the Anthem
- Responds with respect
- Sings by memory .

Musical notation for the National Anthem in 2/4 time. The notation consists of eight lines of music. The first line starts with a treble clef, a 2/4 time signature, and a dynamic marking of *f*. The second line has a dynamic marking of *ff*. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The piece concludes with a double bar line.

Competency	8.0	- Ability to present Satisfactory performances using vocal techniques and respecting other cultures.
Competency Level	8.2	- Learns Sinhala Tamil and English songs .
Activity	8.2.1	- Singing in a group
Periods.		- 02 periods.
Learning Outcomes		- Sings with correct technique - Responds to music - Develops musical memory . - Appreciates group singing.
Quality Input		- Songs written on the board, piano, accordian Percussion Instruments

Lesson plan

- Step 1** - Distribute the words of the songs written on papers.
Draw their attention to the words of the song.
- Step 2** - Students read the words and try to understand the meaning of the song.
- Teacher explains the meaning of the song or the story behind it
- Let the students to read the words with correct pronunciation
(teaching the melody) Students sing the whole song
- Step 3** - Teacher sings while playing the melody the students follow
- Repeat several times, so that the students are able to sing.
- Confidently. Students sing with the accommenment
- Students react appropriately to the song

Instructions for Assessment and Evaluation

- Singing in correct Pitch
- Appropriate actions for each character .
- Dramatic presentation
- Performing as a group.
- Overall presentatin.

Suggested songs

- ◆ A frog went a courting
- ◆ She'll be coming round the mountain

Competency	8.0	- Ability to present satisfactory performances using vocal techniques and respecting other cultures.
Competency Level	8.2	- Learns Sinhala Tamil and English songs .
Activity	8.2.1	- Singing with feeling
Periods.		- 04 periods.
Quality input		- Songs written on the board, written on papers, piano accordion, percussion instruments , CD player
Learning Outcomes		- Sings with correct technique - Develops memorization. - Appreciates group singing. - Enjoys singing with actions.

Lesson plan

- Step 1**
- Have the words of a song written on the board when students enter the classroom
 - Allow the students to settle down.
 - Draw their attention to the song written on the board.
- Step 2**
- Students read the words and try to understand the meaning of the song.
 - Teacher explains the meaning of the song to the students.
 - Let the students to read the words with correct pronunciation (teaching the melody)
- Step 3**
- Teacher sings while playing the melody the students follow
 - Repeat several times, so that the students are able to sing.
 - Confidently. Students sing with the accommenment
 - Students react appropriately to the song
- Step 4**
- Divide the class in to 3 or 4 groups.
 - Teacher gives 05 minutes to each group to practice the song in a dramatic way imitating the character of the song given. Ex. (dialogues could be used in between the verses of the song.)
 - Students perform.
 - Choose the best.

Instructions for Assessment and Evaluations

- Singing in correct Pitch
- Appropriate actions for each character.
- Dramatic presentation
- Performing as a group
- Overall presentation.

Suggested songs

- ◆ Baby brother
- ◆ Here we go loo by loo
- ◆ Pitter patter
- ◆ Mother of mine
- ◆ Ran tikiri sina
- ◆ Pin sidu wanne
- ◆ Ma bala kale