Western Music

Teachers' Guide

Grade 8

(Implemented from 2017)

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

Western Music

Teachers' Guide

Grade 8

Message from Director General

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

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

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

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

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

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

Dr. (Mrs.) Jayanthi Gunasekara

Director General

National Institute of Education

Maharagama

Message from Ven. Deputy Director General

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

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

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

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

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

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

Review Committee

Advisor	-	Academic Affairs Board National Institute of Education	
Direction	-	Director, Department of Aesthetic Education National Institute of Education	
Supervision	-	Maya Abeywickrama Retired Deputy Director of Education Consultant Western Music	
Coordination	-	Mareena Shiranthi De Soysa Lecturer	
Subject Committee	-	Maya Abeywickrama	- Retired Deputy Director of Education Consultant Western Music
		Priyani Fernando	- Retired Teacher,Western Music
		Ranjini Abeynaike	- Retired Teacher,Western Music
		Ushitha A. Samarakoon	- Assistant Director of Education
		Kanthi P. Perera	- Assistant Director of Education
		Rasika Alawatta	- Assistant Director of Education
		Deepal Wimalarathne	- Teacher Western Music Dharmaraja College, Kandy
		Mangalika Fonseka	- Teacher western Music Girls' High School, Kandy
Editing	-	Vajira Nanayakkara	- Lecturer, Western Music University of Visual & Performing Arts
		Maya Abeywickrama	- Retired Deputy Director of Education Consultant Western Music
Music Engraving & Layout	-	L.B. Anton Dias	- Visiting Lecturer, Western Music University of Visual & Performing Arts

Instructions for the use of the Teachers' Guide

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

• Break down the academic year to theree terms and the methodology to be used are indicated in the TG.

• Eight competencies and twenty five (Thirty three) Competency levels have been listed.

• Teachers are expected to make use of all materials given and also to do further reference and present the lesson in a very creative way so that the child enjoys the lesson and carries impact of it lifetime.

• When implementing the suggested activities the teacher should pay special attention to the expected outcomes. To assess and evaluate whether the child has achieved the expected outcomes the teacher should formulate his/her own criteria.

Grade 8 Syllabus topics for the term

Term 1		Term II		Term III	
Activity	Page	Activity	Page	Activity	Page
8.2.3		6.2.1		5.1.1.	
1.1		6.3.1		3.3.1	
2.1.1		6.4.1		6.7.1	
4.1.1		8.2.3		6.8.1	
3.1.1		6.5.1		6.9.1	
3.2.1		6.5.1		6.9.2	
6.1.1		6.5.2		6.11	
6.10		6.6.1		4.1.2	
8.1.1		6.6.2		7.1.1	
		4.1.3		7.1.2	
		8.2.3		8.2.2	

Content

Introduction

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

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

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

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

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

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

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

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

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

Syllabus

National Goals

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

Over the years major education reports and documents in Sri Lanka have set goals that sought to meet individual and national needs. In the light of the weaknesses manifest in contemporary education structures and processes, the National Education Commission has identified thefollowing 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 contributary 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 Outcome	Period
1.0 Appreciates value, and reproduces creatively, the sounds in the environment.	1.1. Identifies bird sounds, various singing birds and music related to nature (I,IIa)	Environmental Sound 1.1.1 Naming and identifying singing of birds and music related to Nature	i Names and identifies singing birds Listens and identifies music related to nature	03
2.0 Exhibits, values and respects the cultural heritage of Sri Lanka.	2.1. Distinguishes the type and the tone quality of Sri Lankan drums (I, IIac)	Sri Lankan Music 2.1.1 Getaberaya, Davula, Udakkiya Thammattama, Rabana, , Bummadiya (kala bera)	i Identifies and names the Sri Lankan drums on hearing and seeing them i The cultural events these Sri Lankan drums are closely associated with	02
3.0 Identifies the types, styles and the characteristics of the different periods in the history of music	3.1 Defines and describes the Classical period and the composers 3.2 Listens and identifies the compositions of the Composers of the period I,IIa	History of Music 3.1.1. Classical Period • L.V.. Beethoven (Detail) • F.J. Haydn (Detail) • W.A. Mozart (Detail) 3.2.1. Compositions of the Classical Period Composers	i Describes the life histories of the composers of the Classical Period ii Identifies compositions of the composers of the Classical period	02 02

x

ix.

Competencies	Competency Levels	Subject Content	Learning Outcome	No. of Periods
	3.3 Defines, describes Listens and identifies chamber music compositions (I, IIa)	3.3.1 Solo to Quintet	iii Identifies compositions of solos, duets, trios, quartets and quintets	04
4.0 Performs music on recorder and piano using the proper techniques.	4.1 Performs on the recorder and the keyboard within the prescribed range (IV)	Recorder 4.1.1a Playing notes from M.C to 4th space E including F sharp on a recorder. 4.1.1b Playing simple melodies 4.2.1 Playing the piano using notes from E-C (Bass clef- 3rd space to Treble clef C - 3rd space) using Semibreves, Minims, Crotchets and Quavers 4.1.3 Performing Simple tunes in 2, 3 & 4 time (IIab, IV, V) 4 4 4	i Performs scales and exercises to improve the correct techniques on the recorder .and keyboard as prescribed iii Performs simple melo dies as prescribed	03 03 03
5.0 Exhibits awareness of the structure, sound production and quality of tone in musical instruments	5.1 Defines, describes and identifies the tone quality of the string instrumnts belonging to the String section of the Orchestra (I, IIac) 5.2 Defines, describes and identifies the tone quality of the Guitar (I, IIac,IV)	**Orchestra** 5.1.1 The instruments of the string section of the orchestra 5.2.1 Guitar	i Defines and describes the string instruments of the orchestra Identifies the tone quality of the violin, viola, violoncello and the double bass	04

Competencies	Competency Levels	Subject Content	Learning Outcome	No. of Periods
6.0 Applies theoretical & practical knowledge of the rudiments of music	6.1. Identifies, writes and performs using two leger lines above and below the stave (I, IIb, V)	Notation 6.1.1 Notes up to two léger lines above and below the clefs	i Identifies the notes written on a score and performs simple music pieces using leger lines	02
	6.2 Describes and identifies double sharps, double flats and enharmonic equivalents (I, IIb, IV, V)	6.2.1 Inflections of notes and enharmonic equivalents Sharp, Flat, Natural, Double sharp, Double flat	ii Identifies and writes enharmonic equivalents using the inflections of notes	04
	6.3 Defines and describes chromatic and diatonic semitones (I, IIb, IV, V)	6.3.1 Chromatic and diatonic Semitones	iii Defines, describes and writes chromatic and diatonic semitones	02
			iv Describes, reads and writes the dot and tie	02
	6.4 Defines and describes the dot and the tie (I, IIb, V, VI)	Rhythm 6.4.1 The dot and the tie		
	6.5 Defines and describes all simple time signatures and compound duple time including triplets (I,IIb,IV,V,VI)	6.5.1 All Simple Time signatures Compound duple time Signatures including the triplet Reading and responding appropriately	v Writes, reads and reacts to music in the specified time signature - to write rhythm pat- terns - to write simple melo- dies - to complete bars with correct grouping of notes and rests	06 04

Competencies	Competency Levels	Subject Content	Learning Outcome	No. of Periods
	6.6 Writes, performs and understands Major scales up to 5 sharps and 5 flats (I, IIb,IV, V)	Scales 6.6.1. Major Scales - C,G, D, A,E and B major F, B flat, E flat, A flat and D flat (With and without key signatures) and play the scales using correct techniques A,Bflat, B,C,D	vi Writes the prescribed scales with and without key signatures Plays or sings the scale in the prescribed keys i Plays the scales using correct techniques A, B flat, B, C, D	08
	6.7 Identifies ,writes sings or plays the Major and Perfect intervals (I, IIb,IV, V)	Intervals 6.7.1 Major, minor and perfect intervals	vii Describes, writes sings plays, names and intervals	04
	6.8 Identifies ,writes sings or plays the major and minor triads in root positions (I, IIb,IV, V) 6.9 Analyses the structure of music	Triads 6.8.1 Major and minor triads in specified scales Form in music 6.9.1 Ternary Form	viii Describes sings and identifies major and minor triads ix Defines, describes Ternary form and analyses music written in Ternary form structure	04 03

xliii

Competencies	Competency Levels	Subject Content	Learning Outcome	No.of Periods
		Terms		
		6.9.2 Da capo, Dal segno, Tempo, Piu mosso, Meno mosso, Grave, A piacere, Ad lib. Dolce	Defines and describes terms and signs	01
		Transposition		
	6.10 Identifies, performs write and understands to transpose a melody an octave higher or lower from treble to bass and vice versa (I, IIb, V)	6.10.1 Transposes a phrase an octave higher or lower from treble to bass and vice versa	x. Transposes melodies from one clef to another	04
	6.11 Identifies and understands the pitch, loudness and quality of sound.	Science of sound 6.11.1 Pitch, pace and power in sound	xi Describes pitch, pace and power of sound	02

Competencies	Competency Levels	Subject Content	Learning Outcome	No.of Periods
7.0 Interprets what is heard, creates and reacts to music.	7.1 Identifies and interprets what is heard, creates and reacts to music. (IIa, IV, V)	React to Music 7.1.1 Responding to music heard withmovements, clapping and beating time 7.1.2 • Listening and singing • Listening and clapping • Identifing the rhythm and beating time	i Responds with clapping, beating time accompanying on improvised instruments with movements. ii Responds to music Claps a rhythm of a simple melody in Duple and Triple time	03 04
8.0 Presents satisfactory performances using vocal techniques .	8.1 Presents a vocal performance. (IIb, V)	Vocal Exercises 8.1.1 Sing key note 3rd, 4th, 5th and 8th • Sing major scale C, D, and Bb 8.1.2 Vocal Exercises 8.1.3 Singing • Old Favourites • Calypso Songs	i Sight sings from the score i Sings scales ii Sings vocal exercises and songs.	05 04 02

Competency	**1.0**	-	Appreciates, values, reproduces sounds in the environment creatively
Competency level	**1.1**	-	Identifies bird sounds, various singing birds and music related to nature
Activity	**1.1.1**	-	**Names and identifies Singing Birds and music, related to nature**
Time		-	03 periods

Quality Input

- Pictures of birds found in Sri Lanka
- Pictures of singing birds on a separate chart
- Recordings of bird songs

Learning Outcome

- Identifies the singing birds
- Names the singing birds
- Identifies the bird by listening to the bird song
- Defines and describes singing birds

Guide to Lesson Plan

Step 1

- A picture of birds of Sri Lanka is displayed on the board
- Students observe the picture and try to identify the birds in the picture
- Students try to identify the singing birds from the picture
- Students make a list of birds that they have seen
- Students name the birds that they are familiar within their school/ home environment

Step 2

- Students discuss with each other and try to discover the names of the bird, and the sound of birds they are familiar with
- Students discover that certain birds are more common than others
- Students discover that some birds have a singing sound and some have a very rough sound

1

Step 3 • Teacher explains that not only human beings, but that in the animal world too there are some who could produce pleasing sounds.

• Which of the following could produce musical sounds?
   a.   Cattle
   b.   Frog
   c.   Gecko
   d.   Squirrel
   e.   Birds

Birds would be the answer, however all birds don't produce pleasant sounds

• What about the common Crow – its voice is a very low pitched, throaty sound. So it is not musical

• **Magpie-robin** – (Polkichcha/Wannari kuruvi) is the most musical of the garden birds. The male sings a song consisting of many notes, sometimes up to 20 notes often with grace note, spanning an interval of up to a 6th.

• **Shama** –(Wana polkichcha) the forest bird is more melodious than the garden bird , the polkichcha. It is larger and more colourful than the polkichcha.

• **Koel** - (Koha/Kuyil) – commonly associated with the Sinhala and Tamil new year. Its characteristic call given by the male has a rounded quality, that of an oboe.

• **Common drongo** - (Kawda/Irattai wal kuruwi) is able to imitate other birds and also specially the cat's 'meaow'

• **Kingfisher** –(Pilhuduwa/Meen koththi) has a call like a laugh descending chromatically over an interval of about a third. Generally the kingfisher loves to perch on high trees and very often one could see them on the antennas.

• **Grackle** (Salalihiniya/Malai nakanam patchi) – has a striking whistle call from the tree tops. Said to be the best bird to teach human words.

• **Loten's sunbird** (Ran sootikkas/Thean kuti) **Gold fronted chloropsis**(Gira kurulla) these small birds have a series of repeated notes of a given pitch. They also can imitate other birds. It is an accepted fact that small birds sing better than the biger birds.

2

Step 4

- The bird songs are elaborated with recorded sounds. The teacher helps the students to match the bird sound with the picture of the bird.

- A discussion is carried out on how certain music is based on sounds from nature.

- Cuckoo waltz – the effect 'cuckoo' could be heard throughout the music
- Rustle of spring – rustling of leaves
- Rain drop prelude

Instructions for Assessment and Evaluation

- Identify the birds on seeing the picture
- Identify the bird call
- Connect the picture of the bird with that of the bird call
- Imitate bird calls
- Name musical compositions based on environmental sounds

Competency	**2.0**	-	Exhibits values and respects the cultural heritage of Sri Lanka

Competency Level - 2.1 - Distinguishes the type and tone quality of Sri Lankan drums and the cultural events these are associated with

Activity   **2.1.1** - | **Explores the Drums commonly used in Sri Lanka** |

Time - 02 periods

Quality input
- Pictures, audio and video files associated with Sri Lankan drums

Learning Outcome
- Identifies and names the Sri Lankan drums on seeing and hearing

- (Geta beraya, Yak beraya, Thammattama, Daula, Rabana, Bummadiya Uddakkiya)

- Appreciates and describes the instances where Sri Lankan drums are used

- Performs the drums in various contexts artistically and creatively incorporating the tonal variation, preserving the traditional value of the instrument

Guide to Lesson Plan

    Step I
- First let the students listen to only an audio clip of various drums

- Repeat displaying the pictures of the different drums and ask the students whether they could select the correct drum that is heard in the audio. Show the students videos / Pictures of various occasions or traditional events where these Sri Lankan drums are used

  E.g. - Traditional Kandyan Dance forms - Pooja dance,

  Hevisi Pooja Perahara

  Low country Dance forms - bali / thovil

- Make students watch a video or listen to an audio clip of a contemporary performance

    Step II
- Activity - 1 (Collaborate with students the studying oriental music and dancing)

- Divide the students into 3 Groups

4

- Students should make use of songs (Sinhala / English / improvised) that they have previously learnt to play on the Recorder or Keyboard

- Accompany the music making use of any Sri Lankan Drum / drums they could find in the school

- The students will be able to identify the unique quality and the effect of each instrument and how they could be integrated in musical performance

- The members of the other groups should present their views on each performance.

Step III

Instructions for Assessment and Evaluation

All students should do the following activity in their respective note books

- Draw and name the Sri Lankan Drums that were discussed in the lesson.

- Describe each drum and state their importance and the occasions on which these instruments are used

Annexure 1

You may use the following pictures and links to download some of the videos on the traditional drums of Sri Lanka

https://www.youtube.com/watch?v=74_oF_se9ps Thammattam and Daula

https://www.mediafire.com/folder/29r2...

Sri Lankan Drums

Yakberaya

Gataberaya

Davula

Thammattama

Udekkiya

Rabana

Bummediya

Competency	**3.0**	-	Identifies types, styles and characteristics of the different periods in the History of Music.

Competency Level 3.1 - Defines, describes, listens to and identifies chamber music compositions

Activity **3.1.1** - ┌───┐
│ **Learns about the History of Music - Classical Period** │
└───┘

Periods - 03 periods

Quality Input - Pictures of Beethoven, Haydn and Mozart

Learning Outcome · Describes the life histories of the composers

Guide to Lesson plan Step 1 • Students look at the pictures displayed of Beethoven, Haydn and Mozart

Step 2 • Students share their findings about each composer's looks

Step 3 • Teacher joins in to explain that the composers of the classical periods had similar looks

Step 4 • To elaborate the lesson, teacher gives a note about the composers to be copied by students

• **Franz Joseph Haydn** - 1732 - 1809 was born in Austria and sang in a church choir when he was a little boy. He had some hard years and sometimes went hungry, but later got a job as head of an orchestra. He was able to spend the rest of his life composing. For a while he gave music lessons to Beethoven. He was very well liked and all his friends called him "Papa Haydn". Haydn served the Royalty. He was the Musician of prince Esterhazy.
Among his works are
  Salamon symphony
  The surprise symphony,
  The clock symphony
  The Creation (Oratoria)

• **Wolfgang Amadeus Mozart** - 1756- 1791 - was born in Austria. His father was a court composer. Mozart was a child prodigy. He was composing by the time he was 5 years old. At 8 he wrote a symphony and at 12 an opera. Most of his life he was very poor. He died at 35 and was buried in a pauper's grave
Among his works are
  The Jupiter, The Lintz - Symphonies
  The Magic Flute, Figaro, Don Giovanni - Operas
  Piano concertos
  Violin concertos
  String quartets

Ludwig Van Beethoven - 1770- 1827 - was born in Germany. His father was a drunken singer who made him become a musician and beat him when he would not practise enough. At the age of 4 years he was studying the violin and piano. When he was a young man Mozart heard some of his music and said that Beethoven would make a great name in the world. He certainly did. But he was very poor and had a hard life. He became deaf at 26 and finally could hear his music only in his mind, but went on creating his masterworks even after his deafness

Among his works are

Fidelio - Opera

Overtures

String quartets

32 Piano sonatas

Mass in D

9 symphonies (Eroica, Pastroal, Choral to be familiar with)

Instructions for Assessment and Evaluation

- Describe the life history of Haydn
- Describe the life history of Mozart
- Describe the life history of Beethoven

Competency	**3.0**	-	Identifies types, styles and characteristics of the different periods in the History of Music.
Competency Level	**3.2**	-	Listens to and identifies the compositions of the composers of the period
Activity	**3.2.1**	-	**Compositions of the Classical period**
Periods		-	02 periods
Quality Input		-	Music to be played live or recorded
Learning Outcome		·	Identifies the compositions on hearing them

Guide to Lesson plan

Step 1
- Students listen to the recorded music of Haydn, Mozart and Beethoven

Haydn
* 2nd movement from Symphony no: 94 the Surprise
* Serenade for strings op 3. No 5
* Symphony no 101 the Clock

Mozart
* Symphony no 40 1st movement
* Oboe Oratorio in C Major K 314
* Eine Kleine Nacht music 1st movement
* Variations on Ah vous diraj je maman k 265 (Twinkle twinkle)

Beethoven
* Moonlight sonata
* Romance no 2 for violin and orchestra
* Choral symphony last movement

Step 2
- Students acquire awareness of the instruments heard in these works and the types of works

Competency	**3.0**	-	Identifies types, styles and characteristics of the different periods in the History of Music.
Competency Level	**3.3**	-	Defines, describes, listens to and identifies chamber music compositions
Activity	**3.3.1**	-	**Solo performance upto Quintet**
Periods		-	04 periods
Quality Input		-	Recorded chamber music of solo, duet, trio, quartet & quintet, CD player

Learning Outcome

- Defines & describes Chamber music, solo, duet, trio, quartet & quintet
- Recognizes the above on hearing

Guide to Lesson plan

Step 1	•	Students listen to recorded music of trios, quartets & quintets
Step 2	•	Students share their findings that three instruments are heard in a trio, four in a quartet, five in a quintet
Step 3	•	Teacher joins in to explain that music played by small groups of instruments are named "Chamber Music". The name comes from the time when musicians attached to the King's court gave concerts in his chamber
Step 4	•	Teacher elaborates the session playing a solo live or recorded described as

Solo - a compositions for one instrument or voice
Duet - a composition for two instruments or two voices or on the piano two performers with four hands
Trio - a composition for three performers
Quartet - a composition for four performers
Quintet - a composition for five performers

Examples of all above composed by Beethoven e.g.
Piano/ Violin sonatas, Piano trios, string quartet
Schubert's Trout Quintet

Instructions for Assessment and Evaluation

1. Describing Chamber music
2. Describing trio, quartet and quintet
3. Recognizing composition as trios quartets and quintets
4. Performing a solo/duet

Competency- 4.0	-	Performs music on Recorder and Piano using proper technique
Competency Level – 4.1	-	Plays simple melodies within the prescribed notes
Activity – 4.1.1	-	**Let's learn the notes C sharp and the higher E on the Recorder and the Major scale of D**
Time -	-	02 periods
Quality input -	-	Recorder, Piano , music sheets, blackboard

Learning outcome

-

- Learning the D Major scale

- Reads a greater range of notes

- Performs echo patterns

- Develops group coordination

- Participates in music making for self expression satisfaction and enjoyment

Guide to Lesson plan -

    Step 1 -

- Students perform exercises learnt in the previous lesson

- The fingering of the new notes C# and higher E are introduced

- The students practice fingering without blowing

- The students play the C# and E in the form of exercises
Annexure 1

- The students practice the exercises several times without accompaniment

- The students play in groups and also together with the teacher's piano accompaniment.

    Step 2 –

- The D Major scale arranged in four bars is displayed on the blackboard

- Students are given a few minutes to study the scale and practice on their own

- They play the scale with and without piano accompaniment

Step 3

- The music of 'All Through the Night' is distributed among the students

- Students study the music

- They clap the rhythmic pattern

- The Teacher draws their attention to the breathing points

- Using the listen and play method the students play the song, bar by bar

- They practice the song several times

Step 4
- The students perform in groups without accompaniment

- The students perform together with piano accompaniment

- Students perform observing dynamic marks

- The Teacher gives an accurate feedback

Instructions for Assessment and Evaluation

- Demonstrate the fingering of the notes (C#-E)

- Play the D Major scale correctly

- Phrase as per instructions

- Perform 'All Through the Night ' observing dynamics marks

- Fluency of performance

All Through the Night

Competency	**4.0**	-	Performs music on Recorder and Piano using proper techniques
Competency Level	**4.1**	-	Plays simple melodies within the prescribed notes
Activity	**4.1.2**	-	**Lets learn to play the notes D, E, F#**
Time		-	01 period
Quality Input		-	Recorder, Piano , music sheets, blackboard

Learning Outcome –

- Learning to play the sharp
- Perfecting the pitch of the notes learnt
- Performs with correct hand position and fingering
- Develops group coordination
- Reads a greater range of notes

Guide to Lesson plan -

Step 1

- Students performs a few tunes learnt in the previous Grade
- Students observe the fingering chart of the new notes displayed on the blackboard
- The students finger the notes one by one without blowing

Step 2

- Students are grouped and each group is given a note in the form of an exercise to practice (Annexure 1)
- The students practice the exercises exchanging the exercises with other groups so that they get an opportunity to practice all the different notes

Step 3

- Each group is given a chart with more advanced exercises of the notes learnt (Annexure 2)
- Students study the music
- They clap the rhythmic pattern and practice using the listen and play method
- The Teacher draws their attention to the breathing points

Step 4
- Each group performs without accompaniment
- All students perform together with piano accompaniment
- The Teacher gives an accurate feedback

Instructions for Assessment and Evaluation

1. Demonstrate the fingering of the notes
2. Play the notes in correct pitch
3. Phraseas per instructions
4. Perform with confidence
5. Fluency of performance

Exercise 1

Exercise 2

Exercise 3

Exercise 4

Competency	**4.0**	-	Performs music on Recorder and Piano using proper techniques
Competency Level	**4.1**	-	Plays simple melodies within the prescribed notes
Activity	**4.1.2**	-	**Learns to play the notes E and F in the Bass clef and A, B & C in the Treble clef on the piano**

Plays simple pieces in 2, 3, 4 time signatures
                     4 4 4

Time   -   01 period

Quality Input -   -   Piano, dummy keyboard, music sheets, blackboard

Learning Outcome

· Learning the notes of the keyboard

· Performs with correct hand position and fingering

· Plays simple melodies

Guide to Lesson plan -

    Step 1

• Students play a few tunes learnt in the previous Grade

• Students observe tunes made up of the new notes displayed on the blackboard

• The students read the letter names of the notes in each exercise

• They also read the words of the verses written below the notes

• They clap the rhythm

    Step 2

• Students identify the position of the notes on the keyboard

• They clap the rhythm, reading out the names of the notes

• Students finger the dummy keyboard reading out the names of the notes in each exercise

• The students practice the music bar by bar

• They sing the words while playing the music

18

Step 3

- The Teacher draws their attention to the fingering

- Students practice in groups

- All students practice together

Step 4

- Students perform individually and together

- The Teacher gives a feedback on the performance

Instructions for Assessment and Evaluation

- Identify the names of the notes on the keyboard

- Recognize the letter names of the notes in the given music

- Clap the rhythm

- Play the exercises

Left right left   keep in step   big drums bang-ing so keep in step   march in step.

Lit-tle ants march-ing   o-ver the   sil   where do they   come from out of their   hill

Pet-er Pet-er   punp-kin eat-er   could-n't keep his   wife they tell   ver-ry well
So he put her   in   a pump-lin   there he left her

Twirl it   a-round and give it a   spin   If it keeps spin - ing may be well win.

Slee-py head   slee - py head   clum-sy feet feel just like lead   go to bed.
my dear time to

20

Competency	5.0	-	Exhibits awareness of the structure, sound production and quality of tone in musical instruments

Competency Level - 5.2 - Defines, describes and identifies the tone quality of the string instruments belonging to the String section of the orchestra

Activity -

> Lets play a Guitar

Periods - 02 periods

Quality Input - Guitar

Learning Outcome
- Identifing the different types of Guitar
- Identifing the parts of a Guitar
- Enjoys playing the guitar
- Categorizes different types of guitars and groups

Guide to Lesson plan

Step 1
- Distribute a picture of an acoustic guitar or demonstrate a melody on a guitar
- Students listen
- Get them to sing a familiar song with a guitar accompaniment (Edelweiss, Scaborugh fair)
- Conduct a discussion based on the following

    There are different types of guitars

    (a) Acoustic   (b) Electric   (c) Flamenco   (d) 12 string guitar
- The parts of the Guitar

    (a) Body   (b) Frets   (c) Strings
- Guitars that are played in bands (Pop, Calypso etc.)
- How they are used in other countries and Sri Lanka

Step 2
- Get them to draw a acoustic guitar and name the parts
- Demonstrate C, G and F Major chords and show them how to play the basic chords of Guitar
- Get them to sing simple songs based on C. G and F major chords

Instructions for Assessment and Evaluation

- Name different types of Guitars

- Perform the chords of C, G and F major

- Identify the parts of guitars

- Identify the parts of a guitar

- Identify the instruments in different pop groups

1. Name the 3 main types of guitars and briefly describe each of them

2. How many strings are there on

   a) an acoustic guitar   b) an electric guitar   c) a Bass guitar

3. Name four different guitar effects

Competency	5.0	-	Ability to exhibit awareness of the structure, sound production and quality of tone in musical instruments
Competency Level	5.1	-	Defines, describes and identifies the tone quality of the string instruments belonging to the String section of the orchestra

Activity	-	**Explores the String Section of the Orchestra**

Time	-	04 periods
Quality Input	-	Video and Audio files, Music scores, pictures of string instruments

Learning Outcome

- Defines and describes the String section of the orchestra

- Identifies and names the instruments on hearing the tone of the instruments

- Identifies the clefs used in a score to write music for each instrument

Guide to Lesson plan

Step 1

- Teacher plays a video of an orchestral performance and make the students answer the questionnaire on previously learnt facts about the orchestra

Step 2

- Teacher shows a video or plays an audio of a String Orchestra - (an orchestra consisting solely of a string section)
  E.g. Eine kleine Nachtmusik (**Serenade No. 13 for strings in G major**), K. 525

- Students should listen to a few audio clips of string only and orchestral performances and identify the unique tone quality of the music

- Name the instruments of the string section of the orchestra.

- Students should see pictures and listen to the solo performances of a Violin, Va iola, Va ioloncello and the Double Bass

Step 3
- Students write short notes on each instrument. (Annexure 2)

- Students study a score written for string orchestra

- The layout of the score (order of the instruments)

- The clefs used to write music for each instrument, the most popular chamber group ' The String Quartet'

Step 4
- Using keyboards you may play a simple arrangement using Violin, Viola, Cello and Double bass Stops for the students to experience how music is arranged to play in a String orchestra

Probable questions.

1. Name the main instruments of a string orchestra

2. What is the relationship between the size of the instrument and the pitch of it?

3. Name the transposing instrument in the string family

4. Listen to the following music and identify the instrument played

   Violin Viola Cello Double Bass

5. Name the open strings of instruments

Reference

1.

- *Eine kleine Nachtmusik* (Serenade No.13 for strings in G major), K. 525, is a 1787 composition for a chamber ensemble by Wolfgang Amadeus Mozart. The German title means "a little serenade," though it is often rendered more literally but less accurately as "a little night music." The work is written for an ensemble of two violins, viola, and cello with optional double bass, but is often performed by string orchestras.

Competency	**6.0**	Applies theoretical and practical knowledge of the Rudiments of music

Competency 6.1 — Identifies notes up to two leger lines above or below the staffs and performs uisng them

Activity 6.2.1 — ┌──┐
│ **Learns Notes up to two leger lines above and below the staff** │
└──┘

Time - 02 periods.

Quality Input – Illustrations of notes on leger lines, short meldodies using leger lines to be displayed

Learning Outcome
- Describes what leger lines are
- Identifies notes on leger lines
- Performs simple tunes using leger lines

Guide to Lesson plan

Step 1
- Students observe the illustrations displayed on the board

Step 2
- Students discuss in groups that the notes are beyond the staves. i.e. above or below and written using extra short lines

Step 3
- Teacher explains that the notes which lie above or below the limits of the stave short additional lines are used and these lines are called leger lines (or ledger lines)

Step 4
- To elaborate the lesson the teacher writes on the board the notes and their names above or below the Treble and Bass stave
- Students describe the position of each note pointed at by the teacher
- A note on the 1st leger line above the staff of treble clef
- A note on the 2nd leger line below the staff of bass clef
- Repeat with other notes
- Students spot the notes on a piano keyboard

Instructions for Assessment and Evaluation

1. Describe what leger lines are

2. Name the notes on leger lines

3. Write notes using leger lines

|		
Competency	**6.0**	– Applies theoretical and Practical knowledge of the rudiments of music
Competency level 6.2		– Describes and identifies double sharp, double flat and Enharmonic Equivalent
Activity	**6.2.1**	– **Learns Inflection of notes and Enharmonic equivalent**
Time		– 04 periods.
Quality Input		– Any keyboard instrument, Dummy keyboard for students.
Learning Outcome		– Identifies and writes enharmonic equivalents using inflection of notes.

Guide to Lesson plan

Step 1
- Students study the illustration on the board
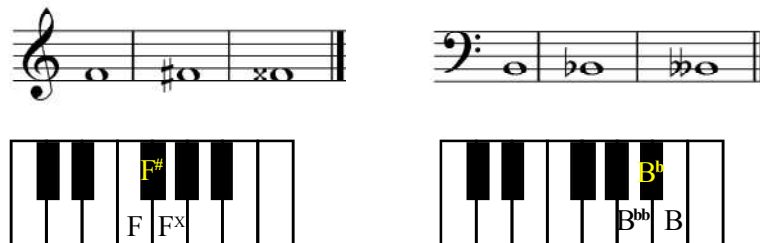
Step 2
- Students share their findings with other groups referring to their previous knowledge on sharps and flats.

Step 3
- Teacher joins in to explain what the new signs double flat (bb), double sharp (x) are.

  i.e. a sharp (#) raises a note one semitone and the new sign double sharp (x) raises a note 2 semitones (or a tone)

- In the same way a flat lowers a note one semitone and the new sign double flat (bb) lowers a note 2 semitones (or a tone)

- A double sharp or a double flat can be cancelled simply by writing a sharp or a flat.

Step 4
- To elaborate the lesson the teacher introduces the enharmonic equivalent referring to the following illustration.

27
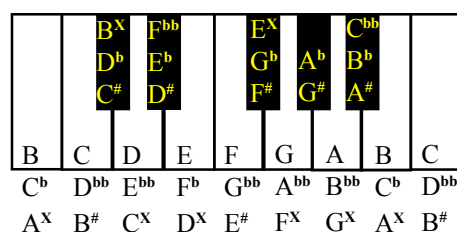
- Students are made aware that a note may have 3 names (except

- G sharp) but the sound will be the same.

- This is termed the "Enharmonic Equivalent"

Instructions for Assessment and Evaluation

1. Describe the uses of sharps, flats, double sharps and double flats

2. Learn what 'Enharmonic Equivalents' are

3. Work out questions on naming and writing notes using enharmonic equivalents.

Competency	**6.0**	–	Applies theoretical and Practical knowledge of the rudiments of music
Competency Level	**6.3**	-	Defines and describes chromatic and diatonic semitones
Activity	**6.3.1**	-	Let us learn Chromatic and Diatonic Semitones
Time		-	02 periods

Quality Input

- Visual aids with diatonic and chromatic semitones
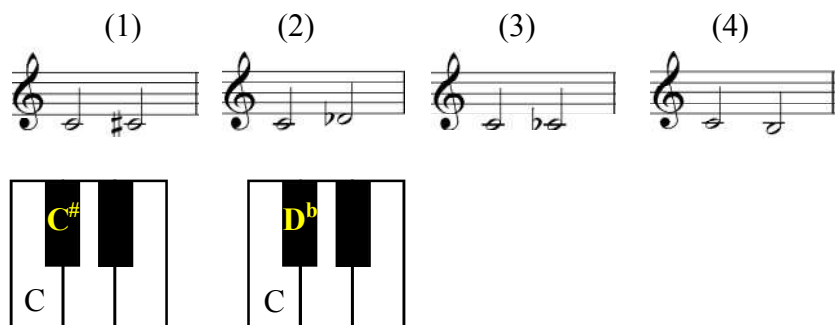
- Any Keyboard instrument (or dummy keyboard)

Learnign Outcome

- Defines, describes and writes chromatic and diatonic intervals

- Identifies them on seeing in a music score

Guide to Lesson plan

Step 1
- Students study the illustrations displayed of diatonic and chromatic semitones referring to the keyboard

Step 2
- Students discuss their findings, that (1) and (3) here are the same letter name raised or lowered a semitone, while (2) and (4) have different letter names a semitone apart.

Step 3
- Teacher joins in to explain that a semitone higher or lower having the same letter name is a CHROMATIC SEMITONE

- A semitone having a different letter name higher or lower is a DIATONIC SEMITONE

Step 4   • To elaborate the lesson students work out exercises writing
                        diatonic and chromatic semitones above and below given notes
                        as follows

Diatonic	Chromatic	Chromatic	Diatonic
semitone	semitone	semitone	semitone
above	below	below	above

Instructions for Assessment and Evaluation

1. Describe chromatic semitones

2. Describe Diatonic semitones

3. Identify a chromatic semitone on seeing

4. Identify a diatonic semitone on seeing

5. Play a Diatonic semitone it above or below a given note name

Competency	**6.0**	–	Applies theoretical and practical knowledge of the rudiments of music
Competency Level	**6.4**	-	Defines and describes the Dot and Tie

Activity	**6.4.1**	-	**Describes reads and writes the Dot and Tie**

Time - 02 periods

Quality Input - - Piano, blackboard, and Music extracts

Learning Outcome
- Understands the ways a note could be lengthened.
- Describes the Dot and tie
- Recognizes the Dot and Tie on seeing
- Writes the Dot and Tie when required

Guide to Lesson plan

Step -1
- The students are given the music of 'The fly and the flue' Annexure 1
- Students are given a few minutes to study the music
- The students sing the song several times after listening to the tune played by the teacher
- They sing the song paying attention to bar 3 holding the note E up to the first beat of bar 4
- They follow the same in bars 7 and 8, and bars 15 and 16

Step -2
- The students clap the rhythm in the treble line and Bass line separately counting out aloud
- The students attention is drawn to the dotted Minim beats in the music
- The students are asked to circle all notes which are held for 3 beats

31

Step 3
- The teacher explains that a dot is equal to half the value of the note e.g.. In a dotted Minim the dot equals a Crotchet

- That a dot added to a note lengthens the note by half its value

- The teacher also draws the attention of the students to bars 4 and 5 , where the note E as a dotted Minim is connected by a curved line (slur) to the first beat of bar 4 which is of the same pitch written as a crotchet.

- The teacher recalls that the note E in bar 3 was sung and the note E in bar 4 was not sung but held on for its value

- This is called a tie

- Further elaborating the teacher explains that there are two ways of Lengthening a note

    1.   By adding a dot after the note

    2.   By tying the note to another note of the same pitch and

        also that any number of notes could be tied.

Step 4
- Students carry out a few written exercises

    1. Using a bracket show the tied note and circle the dotted notes

London Bridge

Instructions for Assessment and Evaluation

1. Describe dotted notes

2. Describe tied notes

3. Recognize on seeing dotted and tied notes in a musical score

4. Clap rhythms with dotted and tied notes

The fly and the flea

A flea and a fly in a flue___

___ were in pri - soned so what could they do___

___ said the flea to the fly said the fly to the

flea let us flee thru' the flaw in the flu.

1. Write a note equal to the dot fin the empty bar

2. Write three notes in the empty bar equal to the given note

3. Write one note equal to he given tied notes

4. Write a rest in the empty bar equal to the second dot

Sometimes a second dot is added to a dotted note.
eg the second dot is equal to half the value of the first dot

33

Competency	**6.0**	–	Applies theoretical and Practical knowledge of the rudiments of music
Competency Level	**6.4**	-	Defines and describes all Simple time signatures and Compound Duple time including the Triplet
Activity	**6.4.1**	-	**Learns all Simple Time Signatures, and the Triplet**
Time		-	02 periods
Quality Input -		-	Piano, blackboard, and Music extracts

Learning Outcome

- Describes Duple, Triple and Quadruple time

- Learns all the Simple time signatures

- Reads and reacts to simple time

- Learns to write the grouping of notes and rests

- Defines and describes a Triplet

Guide to Lesson plan

      Step -1

- Three examples of Duple, Triple and Quadruple time is displayed on the blackboard each with a different beat Annexure 1 A,B,C

- Attention is drawn to the time signatures of each exercise

- Students are asked to observe and comment on the time signatures (how many beats and what kind of beat)

- Students clap the beats of each exercise counting out aloud

- Students identify the bars with beat notes

      Step 2

- The students copy the time signs and the identified bars in their manuscript books

- They read out aloud the number of beats and check if the top figure is correct

- They read out aloud the kind of beat and replace the note under the top figure with the appropriate number used for the Minim Crotchet, and Quaver

Step 3

- The teacher explains that the top figure of the time signature indicates the number of beats in the bar and the bottom figure indicates the time value of each beat.

- The following chart is displayed on the black board

Simple Time signature

Compound Time signature

- Students study the chart and copy the chart into their manuscript

- Students are given the music of ' See saw Marjorie Daw' Annexure 2 and asked to circle any groupings unfamiliar, that is grouping of notes that they have not seen before

- The teacher explains that sometimes a group of three notes of the same kind is used occasionally in Simple time to represent a beat. The notes are grouped in threes with the figure 3 written above the group. This is known as a Triplet

- Students identify a triplet in another extract of music selected by the teacher

Step 4   • Students carry out a few written exercises

1. Write beat notes according to the given Time signatures

2. Write a suitable Time signature to each of the following bars

3. Write a suitable rest to represent the missing beat or beats

4. Add a suitable time signature to each of the following bars

The Bee

3. Beat time to the rhythm played

4. Add time signatures to the following bars

5. Add rests and complete these bars

Little Bo-Peep

1. Identify as to which is simple and which is compound

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Competency	**6.0**	–	Applies theoretical and practical knowledge of the rudiments of music
Competency Level	**6.6**	-	Writes, performs & understands major scales up to 5 sharps & 5 flats

Activity	**6.6.1**	-	Major scales C, G, D, A, E, B
			F, Bb, Eb, Ab, Db with/ without key signature

Time		-	08 periods
Quality Input			Audio visuals of scales & Key signature up to 5 sharps & 5 flats, Keyboard instruments
			Dummy keyboards for students

Learning Outcome

- Describes how a scale is assembled
- Key signatures of 5 sharps & 5 flats
- Identifies the keys on seeing key signature
- Plays scales

Step 1

- Students study the illustrations of scales displayed using accidentals and key signatures as follows;
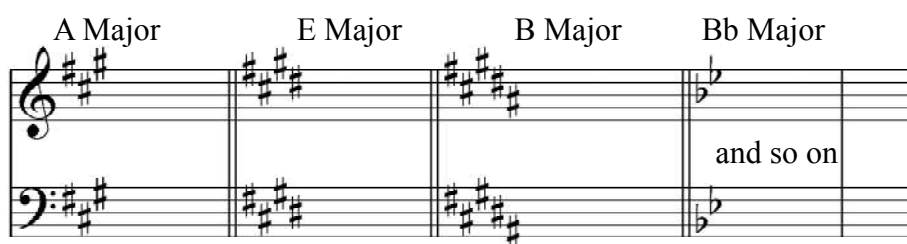
Step 2   • Students share their findings that scales can be written ascending and descending

Step 3   • Teacher joins in introducing the keys, with their key signatures

C Major no Keys
G Major F#
D Major F# C# and so on, with the correct grouping of sharps and flats up to 5

A Major   E Major   B Major   Bb Major

and so on

Step 4   • To elaborate the lesson, the teacher encourages students to play each scale using a keyboard or (dummy keyboard) using correct fingering only up to an octave of the keys A, B flat, B, C and D

Instructions for Assessment and Evaluation

1. Describe a scale

2. Name the key signatures of D, E, E flat majors

3. Write the key signatures of A, B flat, B major

4. Play the C, G, B, D major scales one octave ascending and descending

| **Competency** | **6.0** | - | Applies theoretical & practical knowledge of the rudiments of Music |

| **Competency Level** | **6.7** | - | Identifies, writes, sings and plays intervals |

| **Activity** | **6.8.2** | - | **Major, Minor and Perfect Intervals** |

| **Time -** | | - | 03 periods |

| **Quality Input** | | - | Piano, Dummy keyboard or any other keyboard instrument, Music sheets. |

Learning Outcome

- Describes melodic and harmonic intervals

- Identifies intervals relating to the major scale

- Identifies intervals on seeing and hearing them

- Sings intervals

Guide to Lesson plan

Step 1

- The teacher plays the scale of C major and get the students to sing it using sol-fa names, ascending and descending several times.

- Next the teacher plays the Tonic of the scale and ask the students to play or sing a 2nd, 3rd 4th or a 5th higher (revising grade 7 lesson on intervals)

- Explain the following while playing and illustrating it using a keyboard

- The distance between two notes is termed in music as 'an interval'

- The two ways of playing an interval

  i) Melodic Interval   ii) Harmonic Interval

| When a note moves | When two notes are |
| from one to another | played together |

- Play the melody given below and explain how the melodic intervals form a melody

In forming a melody the notes move ascending and descending in small intervals of a semitone or a tone and in large intervals more than a tones distance

Step 2

- The teacher shows how an interval is named

Major 3rd

- The **number** (3rd) states how many notes are there, between the bottom and the top notes (including both)

- The **description (Major)** states the tone of the interval

There are five main sounds
But we will only learn perfect, major and minor intervals

- Now make use of the major scale and explain how these intervals are formed

- When the bottom note of any interval is considered as the first note of a major scale and the top note of the interval as a note that belongs to the same major scale the interval is either perfect or Major

perfect unison major 2nd major 3rd perfect 4th perfect 5th major 6th major 7th perfect octave

- Raise or lower the top note using accidentals of the same interval given in the score and play it and get the students to listen to the change in the tone

- State that this shift of the top note will change the name of the interval into a minor, diminished or augmented

  (Do not include any questions on diminished and augmented in this grade. Should only mention the names for the student to know that there are intervals, more than the 3 we teach them)

- When a major interval is lowered by a semitone it becomes a minor

   The Bottom note is M.C and is the first note of C major

  - The Top note is E♭ and this note does not belong to C major. It is a semitone lower from the major interval of the major scale.

  - Therefore it is a minor 3rd

Step 3
- Using the board and a diagram of a keyboard step by step explain naming intervals following the given order

  ✓ How many letter names are there between the given notes? (using small coloured note heads count the number of the interval) - It has six

  F G A B c D
  1 2 3 4 5 6
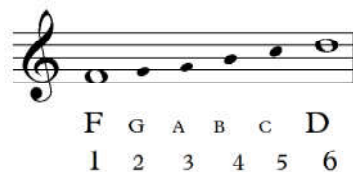
  ✓ What is the major scale that has the given bottom note as the first note of the scale?
  F major
  ✓ Does the top note belong to F major? Yes

  ✓ What type of interval is this ? It is a Major 6th

  - Follow the same steps, in naming a minor interval

Instructions for Assessment and Evaluation

- Describe melodic and harmonic intervals

- Sing an interval after the given note as instructed

- Identify an interval on listening

- Identify and naming intervals

- Appreciate the tonal effects of different intervals

Probable Questions

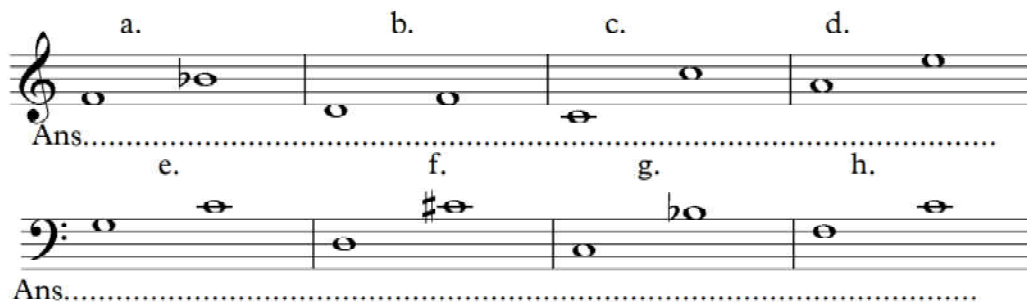1. Play the given intervals and get the students to identify them

a. _____

b. _____

c. _____

d. _____

2. Sing the named interval after the first note is played.

Major 3rd   Major 2nd   Perfect 5th   Major 6th

3. Name the following intervals.

Ans...

Ans...

4. Write another note above the given one to form the interval named.

Major 6th   Perfect 4th   Minor 3rd   Minor 2nd

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

| **Competency Level** | **6.8** | - | Identifies, writes sings or plays major and minor triads in root positions |

| **Activity** | **6.8.1** | - | **Major and Minor Triads in root position** |

| **Time** | | - | 02 periods |

| **Quality Input** | | - | Piano, Recorder Dummy keyboard and any other keyboard keyboard instrument, music scores. |

Learning Outcome

- Defines and describes a triad

- Names instruments on which one can play more than one note at a time

- Defines concordant and discordant sounds

- Identifies and sings major and minor triads on hearing

- Identifies the intervals that form a major and a minor triad

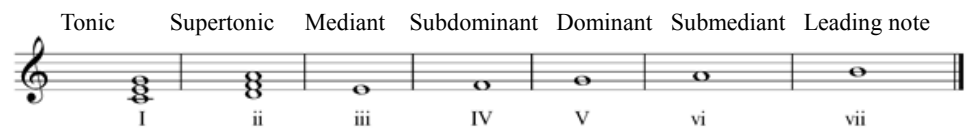- Accompanies simple melodies using major and minor triads

Guide to Lesson plan

Step 1

- Provide the students with a worksheet
(Annexure 1)

    a. Write the Tonic triad in the given bass stave

   b. The students play the melody on a Recorder and the teacher accompanies them on the piano

Step 2

- Write the scale of C Major on the board

- Build a triad on each degree of the scale and number them using the Roman numericals as given below:

Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading note

I   ii   iii   IV   V   vi   vii

- Do all triads sound the same?

- The students should sing the Tonic triad followed by the supertonic triad melodically

- Now explain the cause of the difference in tone using keyboard
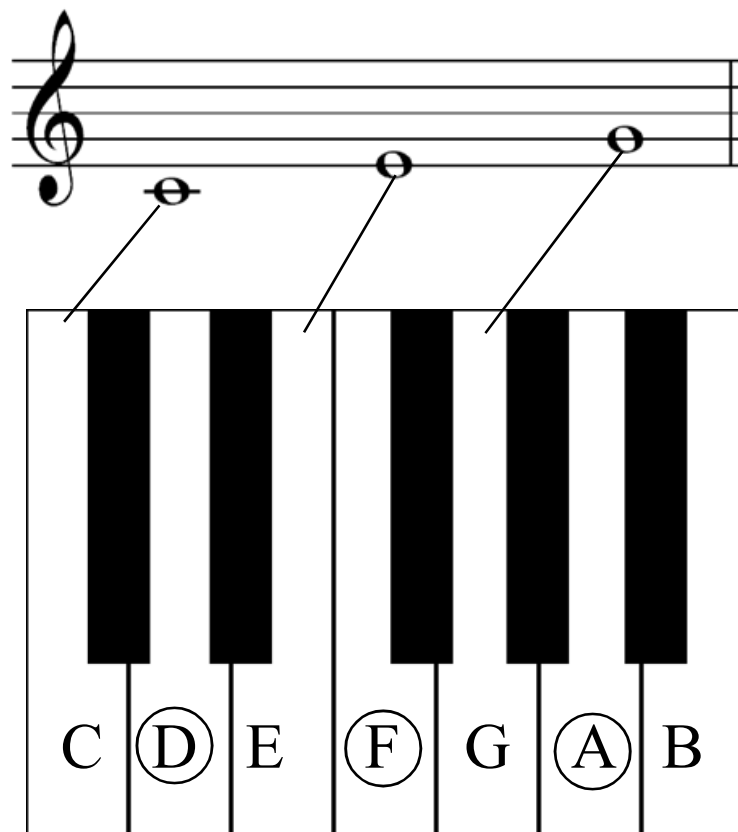
Making use of the keyboard explain the following

- There is an interval of a third between the root and 3rd and 3rd and 5th notes of All triads

- The intervals can be a **major 3rd or minor 3rd**

  Major triad - contains a major 3rd between root and 3rd (4 semitones)

  a minor 3rd between the 3rd and 5th (3 semitones)

  In C major Tonic triad - C - E is a Major 3rd

  E - G is a minor 3rd

  Minor triad - contains a minor 3rd between root and 3rd (3 semitones)

  a major 3rd between the 3rd and 5th (4 semitones)

  In C major Supertonic triad - D - F is a minor 3rd

  F - A is a major 3rd

- Get the students to work out the triads on the other degrees of the scale and name only the major and minor triads

- Explain that the use of the correct triad to accompany a melody will make the music sounds beautiful

Step 3   • Give Worksheets for students to describe triads (Annexure 2)

Step 4   • Perform simple music: Recorder pieces with Keyboard accompaniments as triads

- Symbols used in a score to indicate major and minor triads or chords

Instruction for Assessment and Evaluation

- Describe a triad

- Describe major and minor triads

- Write a triad above a given root

- Sing the notes of the major and a minor triad

- Play major and minor triads

Annexure 1

Twinkle Twinkle Little Star

Write the Tonic triads named below in root position

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

Competency Level   **6.9**   -   Analyses the structure of music

Activity   **6.9.1** - | Gets familiar about Ternary Form |

Time   03 periods

Quality Input   -   Music in Ternary Form, Recorded or to be played live musical instrument

Learning Outcome   • Describes and defines Ternary Form

                           • Recognizes Ternary form on seeing in a music score

                           • Recognizes Ternary form on hearing

Guide to Lesson plan

    Step 1   • Students listen to music (played live or recorded) in ternary form e.g.. Three blind Mice, Twinkle twinkle, Happy Birthday, Ash Grove, Drink to me etc.

    Step 2   • Students gather that the music has the 1st part repeating after the 2nd part or middle part

    Step 3   • Teacher joins to explain that the music heard had 3 parts as A B A, and the term used is Ternary Form or three part form, Episodical Form, Song Form

    Step 4   • To elaborate the lesson the teacher gets the students to sing the first 3 songs and make them familiar with the structure of the song. A section is followed by B section , ending the song with a repetition of A section

    Instructions for Assessment and Evaluation

                           • Describe 3 part form

                           • Recognize Ternary form on hearing

                           • Recognize Ternary form on seeing in a score

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

Competency level	**6.9**		Analyses the structure of music

Activity	**6.9.2**		**Defines and describes Terms and Signs –**

<div style="border:1px solid black">

**Defines and describes Terms and Signs –
Adagio , Allegro , Andante , Moderato**

</div>

Time	-	01 period

Quality Input	–	Any keyboard instrument

Learning Outcome	-	Identifies the Terms & Signs on seeing them in a score

Identifies them on hearing

Uses Terms and Signs in performing music

Guide to Lesson plan

Step 1 - Distribute a notation of a familiar song with the marks of speed or tempo

Example – Loch Lomond

Conduct a discussion based on the following points

- Music notations indicate the pitch and rhythm of the sounds and silence.

- They do not indicate how the piece should be played.

  (Whether it is fast , slow , loud , soft ,detached from each other or to be played smoothly)

- Italian terms , abbreviations and signs are used to indicate the interpretation of a score.

- It helps the player to understand the tempo and overall style or character of the music

Step 2 - Students sing the song looking at the words and music

Repeat several times fast, slow and at a moderate tempo

- The teacher writes the Italian terms with the English meaning on the blackboard

Gets the students to relate these words with the song sung earlier.

Ex – How did we sing the first time ? Fast, slow or moderate tempo…?

Students identify the difference

- Teacher uses the same method for Moderato

- Students identify the difference.

- Explain Andante as going at an easy pace & that it is not like Allegro

Andante – going at an easy pace
Moderato – at a moderate pace
Adagio – slow, leisurely
Allegro – merry, lively, fast

Instruction for Assessment and Evaluation

- Describe the marks of tempo

- Use them in performance

- Purpose of using terms and signs

- Appreciates the use of terms

Probable questions

1. Write the Italian terms and signs as following

2. Write the English meanings of the Italian terms and signs in this melody

Write as required

1. Two terms of tempo

2. Two signs of dynamics

3. Two signs of articulations

51

Competency-	**6.0** -	Applies theoretical & practical knowledge of the rudiments of music
Competency Level	**6.10** -	Identifies, performs writes and understands to transpose a melody
		An octave higher or lower from treble to bass and vice versa
Activity	**6.10.1-**	**Transposes a phrase an octave higher or lower from treble to bass and vice versa**
Time		04 periods
Quality Input		Keyboard instruments, dummy keyboard of 1½ octaves, Charts with Great staff with Middle C (chart 1) and chart 2 with Middle C and all other Cs written on it as follows:

Chart 1

11th line	F			
10th line	D		E	10th space
9th line	B		C	9th space
8th line	G		A	8th space
7th line	E		F	7th space
6th line	C		D	6th space
5th line	A		B	5th space
4th line	F		G	4th space
3rd line	D		E	3rd space
2nd line	B		C	2nd space
1st line	G		A	1st space

Chart 2

3rd space counting up

2nd ledger line above the staff

3rd space counting down

2nd ledger line below the staff

52

Learning Outcome

- Defines and describes Middle C how it appears in the Great staff
- Writes notes in the same pitch in treble clef and bass clef
- Writes a melody one octave higher/lower from Treble to bass or vice versa
- Read notes from the Great staff
- Names the lines and spaces of the Great staff starting from the bottom as given below: (Chart 3)

Chart 3 **Great Staff**

11th line	F		
10th line	D	E	10th space
9th line	B	C	9th space
8th line	G	A	8th space
7th line	E	F	7th space
6th line	C	D	6th space
5th line	A	B	5th space
4th line	F	G	4th space
3rd line	D	E	3rd space
2nd line	B	C	2nd space
1st line	G	A	1st space

Guide to Lesson plan

Step 1

- Students observe the charts of the Great staff on the board
- As they are already familiar with the Great staff, they should try to figure how various notes are written on the Great staff

**Step 2** Students explore how other notes could be written on various positions on the Great staff

Step 3

- Teacher writes the two staffs separating the Great staff as in chart 2 and describe where Middle C is written in both clefs

- As in chart 2 write the C in different positions making use of leger lines.

  Now explain how the notes in the treble clef could be written in the bass clef making use of leger lines in the same pitch

Get the students to write the following notes written in the treble clef to be written in the same pitch in the bass clef
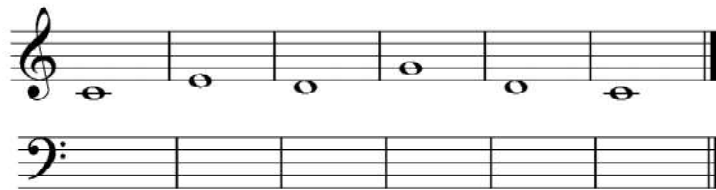

Now is the time to write an extract of music in the treble clef an octave lower in the bass clef. When doing so the students are told to have Middle C in mind and then locate the other notes

Step 4   The lesson is elaborated making use of other simple exercises. It can be explained that the effect of the 5th above the Tonic C in the Treble clef which is G will be the 5th below the tonic in the Bass clef.
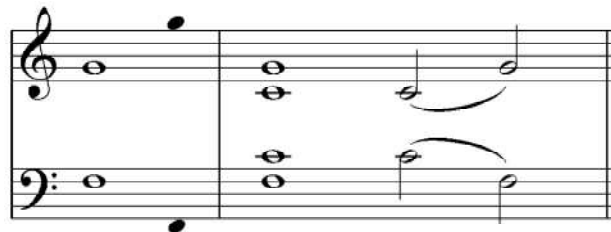
Teacher along with the students would work out very interesting clues to work out writing octaves higher or lower in another clef

Instructions for Assessment and Evaluation

- Names11 lines and 10 spaces correctly
- Write MC and other Cs in the correct position
- Write and names notes with two leger lines
- Write notes in the same pitch making use of Treble clef/Bass clef
- Work out exercises where melodies are written an octave higher or lower from one clef to the other

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

Competency level   **6.11**   Identifies and understands the pitch, loudness and quality of sound

Activity   **6.11.1** | **Gets familiar with Pitch, medium, and power of sound** |

Time   02 periods

Quality Input   Metal spoon, table, tuning fork, piano, a string instrument, a brass instrument

Learning Outcome

- Defines and describes what pitch is
- Show awareness that sound travels better through certain mediums than others
- that sound is a form of energy
- vibration is the basis of all sound

Guide to Lesson plan

     Step 1

- When the students come to the class room, different kinds of objects are made available for them to produce various sounds. Students make whatever sounds they prefer and the teacher observes what takes place.

     Step 2

- The students explore as to how different sounds could be produced from the same object

- The students discuss as to how the sound is produced

- They will observe the vibrations on the string when a string is plucked
- They will be very creative when producing new sounds

Step 3

- Teacher explains that sounds are produced by vibrations which occur in cycles. The number of cycles occurring within one second is referred to as the frequency of a vibration.
- Frequency is usually measured as the number of cycles occurring within a second. The expression 'cycles per second' has been given the name 'Hertz' in honour of the German Physicist Heinrich Rudolph Hertz who carried out many pioneering experiments in physical science. Hertz (Hz) for short is universally accepted as the standard unit for measurement of frequency.
- This is the single most important parameter related to music. In a simpler way, pitch could be explained as 'the highness or lowness of a tone'. Pitch is directly related to the frequency of a tone. The bigger the frequency the pitch would be higher.
- If vibrations occur at a regular rate, the sound heard has an identical pitch. At this stage the students would be aware that Middle C has a frequency of 256 Hz and the concert pitch is 440 Hz. The concert pitch 440 Hz is the pitch to which all instruments of an orchestra are tuned. This note is given by the instrument **oboe**
- When we speak of 'loudness' this is also referred to as the intensity of a sound. You are already aware of the fact that loudness is directly related to **amplitude** of sound wave. In simpler terms – the bigger the amplitude , the louder the sound.

- Loudness or intensity is referred to as **magnitude or power of tone** by some musicians.

Competency	**7.0**	-	Interprets what is heard, creates and react to music

Competency Level	**7.1**	-	Identifies and interprets what is heard, create and reacts to music

Activity - | **Reacts to Music** |

Periods - 02 periods

Quality Input - Music scores, keyboard, improvised instruments

Learning Outcome - Responds to music - with movements

- Keeping time - clapping or using improvised instruments

- Identifies the rhythm and beats time

Guide to Lesson plan

Step 1 - Play music in different time signatures and get the students to respond in various movements such as marching, dancing, swaying or any suitable movement according to the music. (Annexure 1)

Step 2 - The teacher should explain the 'feel' of the music in relation to different time signatures, tempo, expression marking and the style

- Explain the usage of the 'Anacrusis' or the 'up beat'

- Provide music scores of marches, waltzes, dances and discuss the tempo marking , the rhythm pattern that affects the relevant mood

Step 3 - The students are divided into groups. Give them simple music scores in various time signatures and get the students to perform in an ensemble

using piano, keyboard, recorder , percussion instruments or improvised instruments

Step 4 - Students can be assessed individually and as a group given an activity under the following activity

- Describes the Time signature
- Performs according to the music
- Musicality of the students
- Presentation

Marche Militaire

Allegro vivace

Franze Schubert

Competency –	**8.0**	-	Presents satisfactory performances using vocal techniques
Competency level –	**8.1**	-	Presents a vocal performance
Activity	**8.1.1 –**		**Sings the Major scales of D C and Bᵇ**
Time		–	01 period
Quality Input		–	Piano, Printed notation
Learning Outcome		–	To develop voice production
			To develop self-confidence self esteem

Guide to Lesson plan

Step 1   - Teacher briefly goes through the previous lessons on scales.

Display the visual aid I shown in the given example

- Students sing the above several times with accompaniment

(Instruct them to keep their chins up and stretch the neck and make the sound thin and flat)

- Students sing the above extract (if necessary the teacher may demonstrate) in D major and Bᵇ major

Step 2   - Teacher plays and sings another exercise as follows. (use " noo ' or ooh sound)

- Students sing the above extracts several times with accompaniment.

(Instruct them to pause after each four notes and breathe for the next)

- When confident , this phrase can be sung as a two part round, the second part entering at the asterisk.

- Students sing the above extract in D major and B major

Instructions for Assessment and Evaluation

- Correct pitch

- Using sol fah names

- Breath controlling

| **Competency**	**8.0**	-	Ability to present satisfactory performances using vocal techniques
Competency level	**8.1**	-	Present a vocal performance
Activity	**8.1.2**	-	**Learns to Sight read and singing**
Periods		-	02 periods
Quality Input		-	Piano, printed notation
Learning Outcome		–	Sight sings the notes

follows the notes in a score

Develops voice production

Develops self confidences, self esteen

Teaching Learning Process –- Display the first section of Do, Re, Mi encore, Sound of music and explains how the notes move with the sound
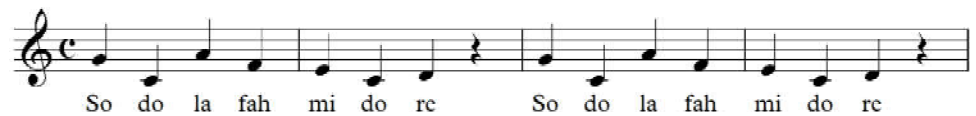
- Explain how the notes are arranged in this song

- Students sing the song with the teacher

- Instruct them to follow the notation with one finger on their dummy key boards ask them to find the letter names of the song
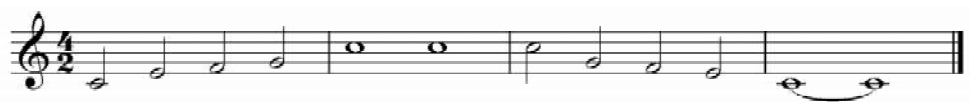
Step 2   Describe one copy to each group and allocate time to practice
                       (sight sing) on their own

                       Get all the groups to perform separately
           Assess them while performing

Instructions for Assessments and Evaluation

- Singing in correct pitch

- Singing the correct notes

- Correct breath control

- Quality of tone

- Presentation

Competency –   **8.0**   -   Presents satisfactory performances using vocal techniques

Competency level –   **8.1**   -   Present a Vocal performance and singing

Activity   – | **Sings Vocal Exercises** |

Time   –   02 periods

Quality Input   -   Piano, Printed notation

Learning Outcome   –   Develops voice production techniques

Develops self-confidence

Develops breath control

Builds self esteem

Pitch notes correctly and sings in time

Guide to Lesson plan

Step 1   -   Teacher briefly goes through the previous lessons on scales

-   Students sing the scale with the piano accompaniment

-   Teacher plays the same scale in D Major and B Major and instruct students to sing with the accompaniment.

-   Teacher explains how to build an arpeggio from the given notes above

Step 2   -   Circle the notes of the arpeggio and explain how to build an arpeggio from the notes of the tonic triad.

-   Practice each melody with the students with Piano accompaniment concentrating

-   Display the visual aid II

- Students sing the above arpeggios in D Major and B Major with the piano accompaniment

- Instruct them to keep the chins up and stretch the neck and make the sound thin and flat

- Teacher plays and sings another simple exercise as follows. Use noo or ooh sound

- Students follow and sing the above exercises with the accompaniment

- When confident this phrase can be sing as a two part round the second part entering at the asterisk

- Instruct them to pause after each four notes and breathe for the next.
- Get them to sing the above in D Major and B Major

Instructions for assessment and evaluation

- Correct pitch

- Using Sol Fah names

- Breath control

- Quality of notes

- Correct notes

Competency –   **8.0**   -   Presents satisfactory performances using vocal techniques

Competency level –   **8.1**   -   Presents a Vocal performance and singing

Activity   – | **Sings Calypso Songs** |

Time   –   02   periods

Quality Input   -   Printed music, Instrument of Calypso

Learning Outcome   -   Develops voice production techniques

                   Describes the main features of Calypso songs

                   Performs in a musical group

                   Sings with correct techniques

Guide to Lesson plan

    Step 1   -   Displays a picture of Calypso groups with instruments and explain briefly what music is

                   -   Let the students listen to the song of Calypso

                   Ex. Jamaican Fare well, Banana Boat song
                   Discussion on the following points

                   •   What Calypso songs are

                   •   The purpose of composing Calypso songs

                   •   The instruments used

                   •   Who initiated them and how they are used in other countries and Sri Lanka

    Step 2   -   Group the class according to the numbers

                   -   Distribute printed songs to the students

                   -   Find out if any students of the group is familiar with the song given

                   -   Teach the songs to the students with the percussion instruments available

                   -   Instruct them to perform in groups with the relevant costumes and instruments

                   -   Choose the best

Instruction for Assesment and Evaluation

- Singing in correct pitch

- Correct diction

- Relevant instruments and costumes

- Musicality

List of songs
1. Banana boat song
2. Come back Lisa
3. Jamaican farewell
4. Island in the fun
5. Mary Anne
6. Yellow Bird