

EDUCATION
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DEDICATION
FRIENDSHIP
INDEPENDENCE
SOCIETY
CREDIBILITY
GRADUATION



MRP Foundation Creative Arts Program

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Term **1**

Study Area:	Creative Arts – Music		
Grade:	9		
Term:	1		
Lesson #:	1		
Duration:	1 hour		
Resources:	1a. Teacher’s Resource. Gr. 9 T1L1 CONSOLIDATION QUIZ (1 only)		
Aims and Objectives:	To consolidate music theory learnt so far.		
Topics Covered:	Note Values		1
	Time Signatures		1
	Pitch		1
Activity/s:			
1	Consolidation Quiz		
	This is an intensive 40 question quiz and should be taken slowly, reinforcing concepts along the way. Students can answer on an individual basis, or you can divide them into teams with a score.		
Assessment:	None	Instrument of Assessment	N/A

Teacher’s Resource. Gr. 9. Term One, Lesson One.

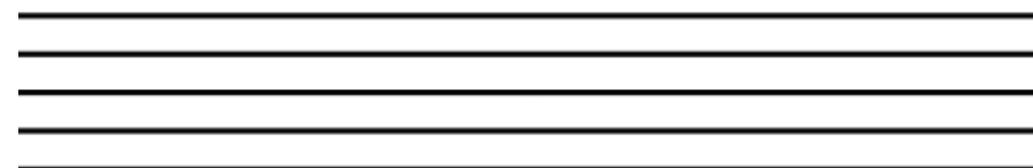
CONSOLIDATION QUIZ

1. Draw a semi-breve on the board. 
2. What is its note value? (For how many beats would you hold it?) *Ans: 4*
3. What is the Time Signature for 3 crotchet beats in a bar? *Ans: $\frac{3}{4}$*
4. What is a Membranophone? *Ans: Musical instrument that produces sound by way of a vibrating, stretched membrane. Most membranophones are drums.*
5. When we talk about the ‘lyrics’ of a song, what are we referring to? *Ans: the words*
6. What is Melody? *Ans: A series of single notes played or sung one at a time. The tune.*
7. What is Harmony? *Ans: A combination of sounds played or sung at the same time.*
8. What does ‘sight-reading’ mean? *Ans: Playing or singing music from the written page.*
9. What does the top number of a Time Signature tell us? *Ans: How many beats in a bar*
10. In Musical Terminology, what Italian word means ‘very loud’? *Ans: Fortissimo*
11. What is a soprano? *Ans: the highest vocal range of all voice types*
12. What is an ostinato? *Ans: A short repetitive motif or phrase*
13. What is the Tones and Semitones formula for a major scale? *Ans: T-T-S-T-T-S*
14. What does ‘a cappella’ mean? *Ans: Unaccompanied voices*
15. What is ‘percussion’? *Ans: Instrument sounded by being struck, shaken, scraped or rubbed*
16. What does the Time Signature 6/8 mean? *Ans: 6 quaver beats in a bar*
17. How would you play a 6/8 rhythm? *Ans: 1-2-3-4-5-6*
18. What is the most common number of bars in a Blues Progression? *Ans: 12*
19. What is the tonic sol-fa? *Ans: The words used for the notes sung e.g. Do, Re, Mi (C,D,E)*
20. What is a Chordophone? *Ans: Musical instrument that makes sound by way of a vibrating string or strings.*
21. What are the notes in the scale of C Major? *Ans: C,D,E,F,G,A,B,C*
22. What is a triplet? *Ans: Groups of 3 notes played in the time of 2*
23. Draw a quaver on the board. *Ans: *
24. What is its note value? *Ans: Half a beat (Also known as an eighth)*
25. In Musical Terminology, what Italian word means ‘gradually getting softer’. *Ans: Diminuendo*
26. What does ‘Staccato’ mean? *Ans: Detached, Abrupt*
27. Explain ‘Pitch’. *Ans: The highness or lowness of a tone*
28. Explain ‘Duration’. *Ans: The length of a tone*
29. Explain ‘Intensity’. *Ans: The loudness or softness of a tone.*
30. The Four Properties of tone: Pitch, Duration, Intensity and? *Ans: Timbre*
31. Explain Timbre. *Ans: The quality of sound e.g. ‘sweet’, ‘nasal’,*
32. What is an Aerophone? *Ans: musical instrument sounded by air*
33. What does ‘Legato’ mean? *Ans: Smooth and joined*
34. What are the notes in the scale of D Major? *Ans: D,E,F#,G,A,B,C#,D*
35. Draw a minim on the board. *Ans: *
36. What is its note value? *Ans: Two beats (Also known as a Half Note)*
37. What is ‘Call-and-Response’? *Ans: When a soloist calls and several voices answer. Common in African and Gospel music.*
38. What is an Idiophone? *Ans: musical instrument by vibrating itself – no strings or membranes.*
39. What does ‘Vocal Range’ mean? *Ans: A singer’s highest and lowest note and the notes in between.*
40. What does ‘improvisation’ mean? *Ans: to sing or play an instrument without knowing the music, but by making it up on the spot.*

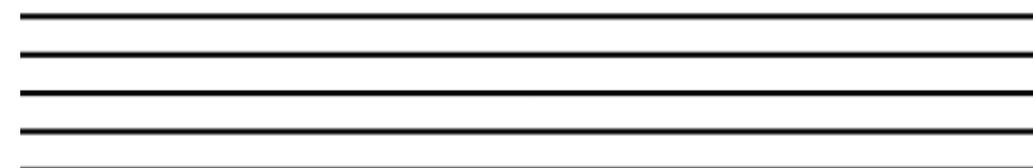
Study Area:	Creative Arts – Music		
Grade:	9		
Term:	1		
Lesson #:	2		
Duration:	1 hour		
Resources:	2a. Music Literacy Handout. T1L2 WRITTEN EXERCISES (1 each)		
Aims and Objectives:	To consolidate music theory learnt so far.		
Topics Covered:	Note Values		1
	Time Signatures		1
	Pitch		1
Activity/s:			
1	Written Exercises		
	As a further consolidation of music theory and notation, the students can attempt the written exercises (in pencil), making corrections where necessary. <i>As this is a consolidation process and a foundation on which to build further music theory, the students must understand these basics. If there are concepts they are having difficulty understanding, take time to explain using both visual images and sound.</i>		
Assessment:	None	Instrument of Assessment	N/A

MUSIC THEORY – WRITTEN EXERCISES

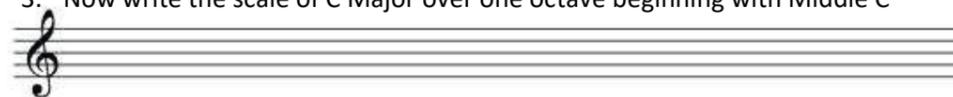
- On the staff below, draw a treble clef followed by named semibreves on the lines, followed by the spaces.



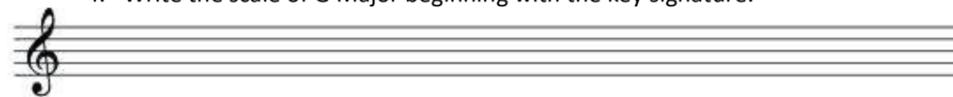
- On the staff below, draw a bass clef followed by named semibreves on the lines, followed by the spaces.



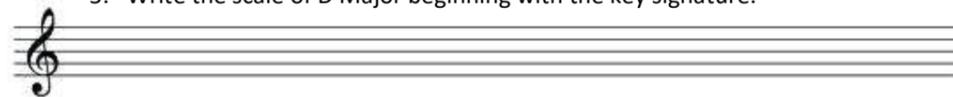
- Now write the scale of C Major over one octave beginning with Middle C



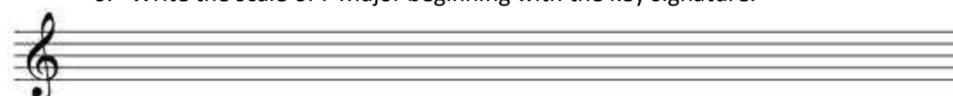
- Write the scale of G Major beginning with the key signature.



- Write the scale of D Major beginning with the key signature.



- Write the scale of F Major beginning with the key signature.



- Fill in the missing words or symbols

TERM	MEANING	SYMBOL
Piano	Soft	
	Loud	f
Diminuendo		Dim.
Crescendo	Gradually getting louder	
Fortissimo		ff
	Very Soft	pp
	Abrupt, Separate	•

RHYTHM EXERCISE

Fill up the following bars with notes and rests making sure that you adhere to the Time Signature. Each bar must be different. (Use Semibreves, minims, crotchets, quavers & semiquavers – including the rests for those note values)

4 4				
	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
3 4				
	1 + 2 + 3 +	1 + 2 + 3 +	1 + 2 + 3 +	1 + 2 + 3 +
2 4				
	1 + 2 +	1 + 2 +	1 + 2 +	1 + 2 +
3 4				
	1 + 2 + 3 +	1 + 2 + 3 +	1 + 2 + 3 +	1 + 2 + 3 +
6 8				
	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6
3 4				
	1 + 2 + 3 +	1 + 2 + 3 +	1 + 2 + 3 +	1 + 2 + 3 +
2 4				
	1 + 2 +	1 + 2 +	1 + 2 +	1 + 2 +



Study Area:	Creative Arts – Music		
Grade:	9		
Term:	1		
Lesson #:	3		
Duration:	1 hour		
Resources:	3a. Music Literacy Handout T1L3 TONES & SEMITONES (1 each) 3b. Teacher’s Resource T1L3 MAJOR INTERVALS (1 only) 3c. Music Literacy Handout T1L3 SIGHT READING IN C MAJOR 2 (1 each)		
Aims and Objectives:	Further consolidation of musical principles		
Topics Covered:	Sight-reading		1,2
	Dynamics		2,3
Activity/s:			
1	Review Using the Music Literacy Handout (3a) revise Tones and Semitones. Remind the students of the basic formula for a Major Scale (T-T-S-T-T-T-S). As extra consolidation, take them through the singing exercise of Major Intervals (3b) explaining that these are all the notes of the major scale broken down into intervals. Sight-reading these intervals as they go along will assist with understanding.		
2	Sight Reading Take the students through the sight- reading exercise (3c) only providing the first note of each bar. On the second and third run-through, only provide the first note of each 8-bar phrase. You can divide the class into smaller groups, giving each group a turn to sight-read the piece. This will allow you to focus on the ones who are struggling.		
3	Dynamics Write the following on the board: <ul style="list-style-type: none"> • p • pp • f • ff • cresc. • dim. Ask the students what they mean. Once each of these dynamics has been revised, ask the students to suggest where they could be added to the sight-reading exercise. Students should then mark their sheet music accordingly. Use all the symbols. Now sing through the sight-reading exercise again, this time using the added dynamics.		
	None	Instrument of Assessment	N/A

TONES AND SEMITONES

TONE – Whole Step SEMITONE – Half Step The symbol # means SHARP

In Western Music, there are 12 notes: A – A# - B – C – C# - D – D# - E – F – F# - G – G#

	A#			C#		D#			F#		G#
A		B	C		D		E	F		G	
1	2	3	4	5	6	7	8	9	10	11	12

These notes are arranged in Semitone or Half steps. This means that in order to move from A to A# we move up a semitone. From A# to B is another semitone.

If two semitones (or half-steps) equal one Tone (A Whole Step), then moving a Tone up from A will take us to B.

Try singing Middle C – then singing a Tone up from that to D. C – D – C - D

Now sing Middle C – then sing a Semitone up from that to C#. C – D# - C – D#

Now sing Middle C – a semitone up to D# - then another semitone up to D.

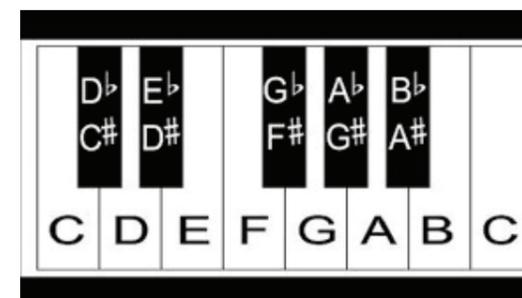
These notes are close together so it is important to sing ON the note. When someone sings a little higher than the note – we say they are singing SHARP.

But what happens when someone sings just below the note? We say they are singing FLAT. This is because when we DESCEND, the sharp notes are called flat notes.

The symbol ♭ means flat. Now read this chart from Right to Left.

	Bb			Db		Eb			Gb		Ab
A		B	C		D		E	F		G	
1	2	3	4	5	6	7	8	9	10	11	12

This means that the black notes on the piano have TWO NAMES depending on whether you are ascending or descending the scale.



The Major Intervals

[Composer]

Voice

One Two
One Three
One Four
One Five
One Six
One Seven - - - One One
One Two One Three One Four One Five One Six One Se-ven
One One

Sight Reading in C Major

Voice

Doh Mi Doh Mi Doh Fa Doh Fa Doh Mi Doh Mi Doh Mi Soh Mi Soh
Fa La Fa La Mi Soh Mi Soh Mi. Soh Doh Soh Doh La Doh La Doh
Soh Doh Soh Doh Soh Mi Soh Mi Soh Fa La Doh La Mi Soh Re Soh Doh
Doh Re Mi Doh Re Mi Fa Re Mi Fa Soh Mi Fa Soh La Ti Soh La Ti Doh La
Ti Doh Re Ti Doh Doh Mi Doh Re Fa Re Mi Soh Mi Fa La Fa Soh
Doh Ti La Soh Fa Mi Re Doh Re Mi Re Doh

Study Area:	Creative Arts – Music	
Grade:	9	
Term:	1	
Lesson #:	4	
Duration:	1 hour	
Resources:	4a. Music Literacy Handout T1L4 MUSICAL INSTRUMENTS INTERNET: Prepare the <i>youtube</i> addresses beforehand so that you can copy and paste into the search box and the lesson can flow smoothly.	
Aims and Objectives:	Understanding Western classification of musical instruments. Familiarisation with sounds of String, Woodwind, Brass and Percussion instruments.	
Topics Covered:	String, Woodwind, Brass and Percussion instruments	2
	Active Listening	2
Activity/s:		
1	String Instruments (15 minutes) As you go through the Handout (4a), play short sections of the following examples. https://www.youtube.com/watch?v=zXDQ-QliMJI Violin (<i>recital</i>) https://www.youtube.com/watch?v=XierDLeUjYg Viola (<i>demonstration</i>) https://www.youtube.com/watch?v=mGQLXRTI3Z0 Cello (<i>recital</i>) https://www.youtube.com/watch?v=GSH4wzmmRkE Double Bass (<i>professional vs beginner</i>) and Bach's <i>Prelude in C Major</i> played by Harp and then piano: https://www.youtube.com/watch?v=YijYQPY_ac0 Harp (<i>recital</i>) https://www.youtube.com/watch?v=PXMVvkQ70I88 Piano (<i>recital</i>) And together: https://www.youtube.com/watch?v=oXLKu-HglnM (<i>String Quartet</i>)	
2	Woodwind Instruments (15 minutes) Begin by playing the Flute instruments: https://www.youtube.com/watch?v=jKrhPHSuy4Q Ocarina (<i>with piano accompaniment</i>) https://www.youtube.com/watch?v=be1jJCH32OU Flute https://www.youtube.com/watch?v=PhRa3REdozw Pipe Organ Then move onto the Reeds beginning with this demonstration of Peter Bastian playing a straw: https://www.youtube.com/results?search_query=reed+instruments If your students would like to know how to make their own woodwind instrument with a straw, show them: http://www.physics.org/interact/physics-to-go/straw-oboes/index.html This next example shows a Woodwind Quartet featuring the Flute, Oboe, Bassoon and Clarinet. https://www.youtube.com/watch?v=enXi09_t57c	
3	Brass Instruments (10 minutes) Beginning with the valved instruments: https://www.youtube.com/watch?v=jnFl1q0IYTA Horn https://www.youtube.com/watch?v=YcXK-dWMxCO Trumpet https://www.youtube.com/watch?v=GyiDwtve-LY Tuba And ending with the slide instrument – Trombone: https://www.youtube.com/watch?v=SBVU_ejKHfl	

4	Percussion Instruments (5 minutes) Read through the section on percussion before playing this example. https://www.youtube.com/watch?v=wgcMG4EijSo Timpani		
5	Active Listening Exercise (3 minutes) Play the following example of Roderick Cox conducting the Minnesota Orchestra's performance of Stravinsky's <i>'Firebird'</i> . https://www.youtube.com/watch?v=z8YWcuT20gl Ask the students to listen carefully to all the groups of instruments.		
6	Discussion (10 minutes) Use the following questions as prompts for discussion: 1. How do the instruments we've studied today relate to us here in South Africa? Do you see them as separate from our culture, or do you see them as having originated in our culture? 2. Do you think there is a place for these instruments in our culture today? 3. How many of you would like to attend a live performance of an orchestra?		
	None	Instrument of Assessment	N/A

WESTERN CLASSICAL INSTRUMENTS

We are going to focus on FOUR groups of instruments used in Western classical music.

STRING INSTRUMENTS: These instruments are usually hollow and made of wood. Several strings are stretched across a hole in the body of the instrument. They can be sounded by dragging a bow across the strings, by strumming or plucking. E.g. Violin, Viola, Cello, Double Bass, Guitar.

The Harp and the Piano are slightly different in that the strings are stretched across a frame. A Harp is held upright and plucked with the fingers. Pedals change the pitch of the strings. The strings of a piano are held within a case. It is played using a keyboard, a row of small levers that the performer presses down or strikes with the fingers and thumbs of both hands to cause the hammers to strike the strings.

WOODWIND INSTRUMENTS: Because of the way they are sounded, these are further divided into two main types:

FLUTES: these produce sound by directing a stream of air across or through the tube. They can be wooden, tin or metal. e.g. Ocarina, Panpipes, Flute and Organ Pipes. A Pipe Organ contains one or more sets of pipes, a wind system and one or more keyboards.

REED INSTRUMENTS: these are sounded by focusing air into a mouthpiece which then causes a reed, or reeds, to vibrate. E.g. Clarinet, Saxophone, Oboe, Bassoon, Harmonica.

BRASS INSTRUMENTS: These instruments are sounded not just by blowing air through a mouthpiece into a tube, but by vibrating the lips. They are further divided into:

VALVED BRASS INSTRUMENTS: these use a set of valves operated by the fingers to change the pitch. The valves open additional tubing into the instrument changing its overall length and, therefore, pitch. E.g. Trumpet, French Horn, Flugelhorn, Tuba.

SLIDE BRASS INSTRUMENTS: these use a slide to change the length of tubing. E.g. Trombone.

PERCUSSION: These instruments are sounded by being struck, sometimes scraped. They can resemble drums E.g. Timpani, which consists of a membrane called a 'head' stretched over a large bowl traditionally made of copper. Most modern Timpani are Pedal Timpani and can be tuned to specific pitches. Other orchestral percussion instruments are the Snare drum, the Triangle, and Castanets.

Listen carefully to the entire Minnesota orchestra playing Stravinsky's 'Firebird', conducted by Roderick Cox, and try to recognize the groups of instruments.

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Study Area:	Creative Arts – Music	
Grade:	9	
Term:	1	
Lesson #:	5	
Duration:	1 hour	
Resources:	Musical Instruments: Any combination of instruments at your disposal including home-made instruments, cups and straws. 5a. Teacher’s Resource T1L5 MANNENBERG INTERNET	
Aims and Objectives:	To develop musicality through group instrumental work.	
Topics Covered:	Rhythm, tempo	3
	Melody and Accompaniment	3
Activity/s:		
1	Set-up Arrange the instruments into different groups: Percussion: Drums, Djembe drums, boxes, buckets, bins, shakers, triangles, cups etc Strings: piano, guitars, township guitars Wind: Penny whistle, Flute, Vuvuzela, any Woodwind or Brass instruments <i>If you prefer you could arrange them in four groups: Membranophones, Idiophones, Chordophones and Aerophones</i>	
2	Forming an Instrumental Ensemble Ask the students which group of instruments they are drawn to, then seat them in the three separate groups. <i>(You may need to shuffle a few around to get the groups even)</i> With reference to last week’s film of Roderick Cox conducting the Minnesota Orchestra, explain how important the role of the conductor is in maintaining discipline <i>(quiet when necessary)</i> , tempo <i>(everyone playing on the beat together)</i> , and dynamics <i>(when to be soft or loud)</i> . Whilst you may prefer to conduct, it is a good idea to train up a conductor. Make sure each individual knows how to sound their instrument. Give them an opportunity to do so while everyone else remains quiet. <i>(4 beats)</i> Now ask each individual group to sound their instruments together whilst the other groups remain quiet. The focus here is that each group realises they need to work together as a unit. <i>(8 beats)</i> Now that the separate units are together, you can put the entire ensemble together. Percussion begins: give them a simple rhythm After 2 bars, add the strings: join in the rhythm, playing the same note or chord After 2 bars, add the wind instruments playing notes within a chord. Bring them to a halt. <i>(tacet)</i> . If you are training up a conductor, allow him/her to repeat the exercise bringing the groups of instruments in one at a time.	
3	Learning an Instrumental piece You may have already selected an appropriate piece for your students, particularly if you have resources or music books that include class instrumental pieces. Whatever you decide, it is important that the piece is simple enough to be attainable, but not too simple that it bores the students. Above all, it must have a catchy rhythm. For those who do not have a piece, see below.	

4	‘Mannenberg’ by Abdullah Ibrahim		
	First, listen to the original piece. https://www.youtube.com/watch?v=hiQ0uyqySBg Before listening to it a second time, ask the students to pay attention to what the instruments in their group are playing. They can softly try and play along with the original. Once they are familiar with the piece, begin working through your Teacher’s Resource (5a). If the students have any difficulty, the link below is a step-by-step tutorial on how to play this song on the piano. https://www.youtube.com/watch?v=GDBGQ9apwDA		
	None	Instrument of Assessment	N/A

'MANNENBERG'

Written by: Abdullah Ibrahim

The sheet music for this song is available on www.musicnotes.com

Time Sig: $\frac{4}{4}$

Key Sig: F Major

1. Bass drum: (Box/bin) plays beats 1 and +3 of the bar

2. Snare drum: (lighter percussion) 1+2+a3+4+a

You can divide this second rhythm into 2A and 2B if you have more percussion instruments.

A. Shakers play 1 / +a3 / +a

B. Woodblocks play / +2 / +4

Once the rhythm has been established, add the bass notes (bass guitar, guitar, piano or voice & body percussion)

Now add the background chords (guitar or piano. If you do not have these, build chords out of single note instruments)

The chords are: F Major (F,A,C), G Minor (G, Bb,D) and C7 (C,E,G,Bb) as shown above the bass line

Now add the melody (Wind instruments, Guitar, Piano or Xylophone)

Brass

Now add harmony

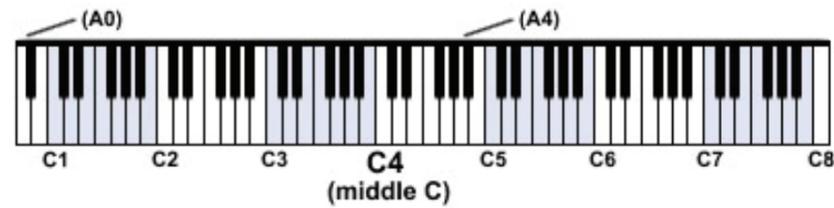
Music notes

Study Area:	Creative Arts – Music	
Grade:	9	
Term:	1	
Lesson #:	6	
Duration:	1 hour	
Resources:	6a. Teacher’s Resource T1L6 VOCAL RANGES (1 only) 6b. Teacher’s Resource T1L6 BREATHING EXERCISES (1 only) 6c. Teacher’s Resource T1L6 VOCAL EXERCISES (1 only)	
Aims and Objectives:	To develop singing technique and performance	
Topics Covered:	Breathing and vocal exercises..	3
	Establishing vocal range	3
	Singing by ear.	2,3
Activity/s:		
1	Breathing Exercises	
	Take the students through all the exercises on Teacher’s Resource (6b) paying particular attention to:	
	<ul style="list-style-type: none"> • Posture – students must stand up straight but be relaxed (no tension) • Still heads – there should be no bobbing heads in the exercises. The diaphragm does the work, not the neck and throat. 	
2	Finding your Voice	
	Starting at Middle C, ask the students to sing LA as you descend one note at a time calling out the notes as you go: C, B, Bb, A, Ab, G etc. Each student must write down the lowest note they can sing.	
	<p>Again, beginning at Middle C, ask the students to sing LA as you ascend one note at a time calling out the notes as you go: C, C#, D, D#, E, F, F#, G, G#, A, A#, and B. Each student must write down the highest note they can sing with the number 4 next to it. If they can still go higher, they should wait.</p> <p>Now, beginning on the C above Middle C (C5) , ask the students to sing LA as you ascend one note at a time calling out the notes as you go. Each student must write down the highest note they can sing with the number 5 next to it. If they can go to the next C – that will be C6.</p> <p>Based on their vocal ranges, write down which of your students are Bass, Baritone, Tenor, (boys), and Alto, Mezzo-Soprano and Soprano (Girls). Boys with unbroken voices may prefer to sing Alto, or an octave below Soprano.</p> <p><i>NB Whilst a student’s range may expand naturally the more they sing, no one should strain their voice in order to reach a note.</i></p>	
3	Vocal Exercises	
	Take students through the Vocal exercises paying particular attention to the following:	
	<ol style="list-style-type: none"> 1. Breathing (Relaxed, together) 2. Intensity (Not too loud – remember this is a warm up) 3. Timbre (Clear, open sounds – not nasal) 4. Tempo (Slowly for breathing and control, quickly for flexibility) 5. Dynamics (Eg. In Exercise 2 – sing the first, slower 5 note scale moderately loudly, and the second, quicker 5 note scale softly. In Exercise 4, crescendo and diminuendo can be added) 	

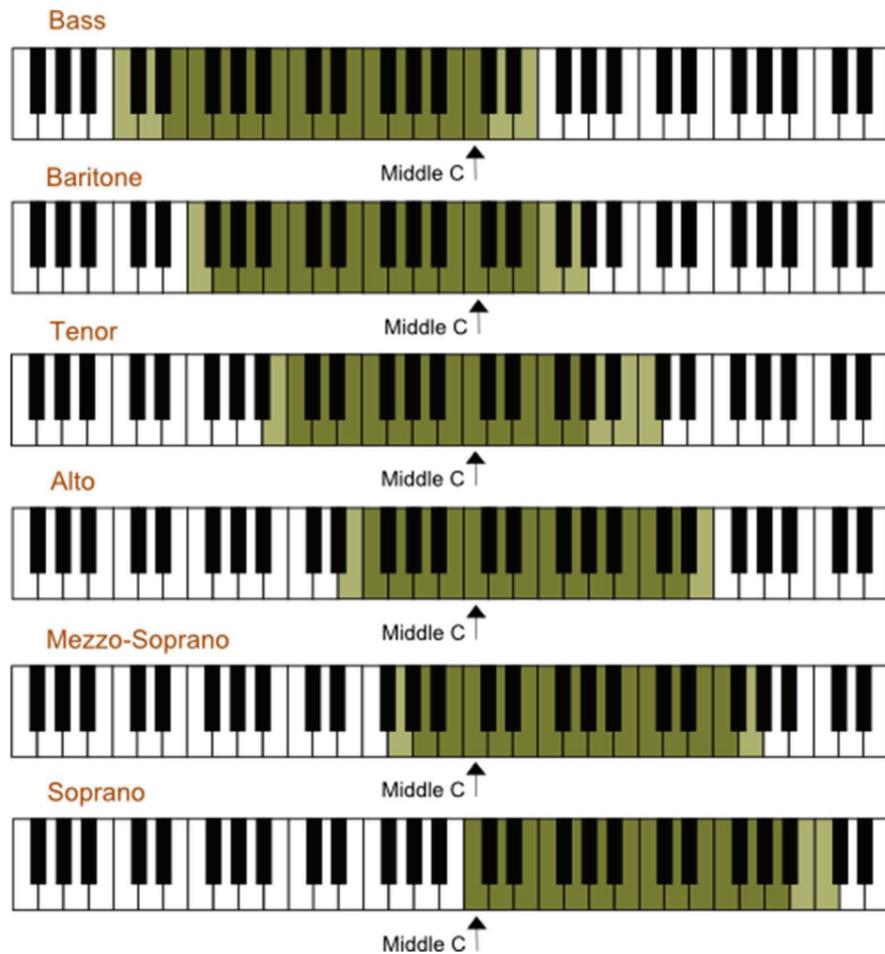
4	Finding harmonies by ear.		
	Show the students the following performance by the Mzansi Youth Choir, ‘Africa Rise!’ https://www.youtube.com/watch?v=R9Z7bCKA2Po Allow the students to sing along with the chorus, finding the harmonies as they do so.		
	None	Instrument of Assessment	N/A

VOCAL RANGES

It is important to note that Middle C is known as C4 (The 4th octave up on the keyboard)



Bass	Baritone	Tenor	Alto	Mezzo-Soprano	Soprano	
C2	F2	B2	E3	G3	C4	Lowest
E4	G4	C5	E5	G5	C6	Highest



BREATHING & CONTROL IN SINGING

Power, control and timbre in singing are all controlled by breathing.

1. Place your hands on DIAPHRAGM. Breathe through slightly parted lips. Take a deep, full breath, using the Diaphragm and ribcage (expanding) hold for a second or two. Blow out air slowly and evenly.
2. Repeat, this time breathing in to a slow count of 4, hold for another 4, and slowly exhale to the count of 4. Repeat.
3. Sitting on the edge of a chair, take a deep, full breath expanding the ribcage. Push the air out with a short, sharp 'WHOO!'. (No voice, air only) Repeat adding one 'WHOO!' each time until there are 12 on one exhalation.
4. Repeat No. 3, this time with 'SSS! FFF! SSS! FFF!'
5. Deep breath in, firm the diaphragm and begin counting crisply and clearly. Build up to 60 on one breath. (Keep diaphragm firm for as long as possible)

Students can sit, stand or lie down for these exercises.

1. Exhale. Then breathe in very slowly to the count of 10, keeping the shoulders relaxed and expanding the lower ribcage. Exhale with a soft hiss to 15 counts. You may want to begin with inhaling to 5 counts and exhaling for 8, but build up to 10 and 15. Relax and Repeat.
2. Exhale. Repeat the above exercise twice joining them in the middle. This means that at the end of an exhalation on the count of 15, instead of gasping for breath begin the slow inhalation to the count of 10. Repeat.

Students should stand, feet shoulder-width apart, shoulders relaxed.

1. Exhale. Then slowly inhale to the count of 5 before singing 'LA' on one note. Begin very softly, slowly gaining in volume until loud, then decrease volume until very soft again. *i.e. pianississimo – crescendo through pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo – fortississimo – diminuendo through fortissimo, forte, mezzo forte, mezzo piano, piano, pianissimo to pianississimo*
2. Using the 2 bars of music at the bottom of the handout, allocate notes to each voice group. Once they know their notes, repeat the above procedure.

Ask them how they feel about the sounds they produced. Students are often surprised at the impact of dynamics and harmony together.

TO CHECK IF ITS MEANT TO READ TERM ONE, LESSON SIX

TO CHECK IF ITS MEANT TO READ TERM ONE, LESSON SIX

THIS COULD BE FOR LESSON 8 ?

VOCAL EXERCISES

Study Area:	Creative Arts – Music		
Grade:	9		
Term:	1		
Lesson #:	7		
Duration:	1 hour		
Resources:	7a. Music Literacy Handout. T1L7 MUSICAL PHRASING		
Aims and Objectives:	To develop composition skills and written music notation.		
Topics Covered:	Musical Phrasing		1
	Rhythmic and Melodic completion of 4 bar phrases		1
Activity/s:			
1	Musical Phrasing		
	Go through the handout on musical phrasing making sure the students understand the concept. Play the melody of Beethoven's 'Ode to Joy' * highlighting the four separate phrases. Ask the students to find the 'pattern' between the phrases:		
	<ul style="list-style-type: none"> the melodic similarities between the first and second phrase the melodic differences in the third phrase the fact that the melody of the final phrase is identical to the second note how phrases 1,2 and 4 have identical rhythmic phrasing Phrase 3 shows some rhythmic variation 		
	Now note the patterns <i>within</i> each phrase:		
	<ul style="list-style-type: none"> In Phrases 1,2 and 4, the notes ascend in the first bar, descend in the second, ascend in the third and descend in the fourth. In the third phrase, the notes bounce repetitively off middle C 		
	*online version https://www.youtube.com/watch?v=zFw0cmcihxU		
	NB it is important that the students sing the 'Ode to Joy' in order to connect with the concept. Singing 'LA' to each note will do.		
2	Exercises in Phrase Completion		
	Before the students attempt the exercises on their handout, try a couple on the board. On a treble clef staff, in 4/4 time, divide into 4 bars. Write a simple melody in the first two bars (<i>leave it unresolved</i>) and ask for a volunteer to complete the phrase.		
	Try this exercise a couple of times with different volunteers making sure that they understand cadence. (<i>The close of a musical phrase</i>)		
	If you are satisfied that they understand what is expected, they may begin the exercises on the handout.		
	Once they have completed the exercises, ask each one of them to sing (or play) their answers.		
Assessment:	None	Instrument of Assessment	N/A

1. Humming Down

Voice

Hummm - mm Hummm - mm Hummm - mm Hummm -

2. The 3 and 5 note Scales

mm Mi - Mu - Ma -

Mu - Ma - Mu

Continue with exercise 2 beginning a semitone higher each time, until you have reached C5 and the highest note is G5.

3. Half and Full Arpeggios

Mu - Ma - Mu - Ma - Mu

Continue with exercise 3, beginning a semitone higher each time, until you have reached G4 and the highest note is G5

4. Sustained Octaves

Do

Continue with exercise 4, beginning a semitone higher each time until you have reached G4 and the highest note is G5

NB: The double line indicates where the students should breathe.

MUSICAL PHRASING

Similar to written sentences, music is divided into **phrases**. A phrase is a musical thought, which ends with a musical punctuation called **cadence**. When you read a sentence, even though you are reading one word at a time, your eyes jump ahead to see where the sentence ends. It is the same with music. Of course, you are reading one note at a time, but your eyes will jump ahead to see where the phrase ends. Imagine singing a song where there is no space to breathe! A cadence gives you an opportunity to breathe before singing the next phrase. *Sometimes, you will intuitively know when it is the end of a phrase. It just makes sense.*

Again, just like in written sentences where one sentence will contain one idea or two related ideas, phrases are a group of notes that contain a cohesive pattern or idea. Phrases are created in music through an interaction of melody, harmony and rhythm. See the example below.

Beethoven's 'Ode to Joy'

Phrase 1 

Phrase 2 

Phrase 3 

Phrase 4 

In this example, each phrase consists of 4 bars. Not only is there a pattern *between* the 4 bars but also a pattern *within* each one.

Sing the exercise above.

Now try the exercises below. Complete the 4-bar phrases within the key and time signature shown.

Exercises 1 and 2 in C Major



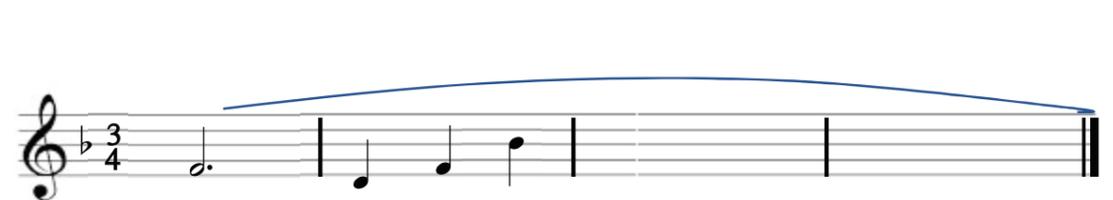
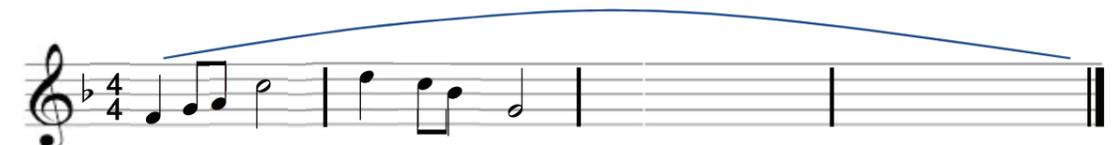
Exercises 3 and 4 in G Major



Exercises 5 and 6 in D Major



Exercises 7 and 8 in F Major



Study Area:	Creative Arts – Music		
Grade:	9		
Term:	1		
Lesson #:	8		
Duration:	1 hour		
Resources:	Sheet Music; piano or backing track.		
Aims and Objectives:	To develop singing technique and performance To become more fluent in sight-reading.		
Topics Covered:	Breathing and Vocal exercises		3
	Choral work		1, 3
Activity/s:			
1	Breathing and Vocal Exercises		
	With reference to the Teacher’s Resources accompanying Lesson 6, take the students through a thorough warm-up.		
2	Term Piece		
	<p>Make sure each student has a copy of the piece you have chosen. The piece should at least include three voice parts, preferably four.</p> <p>When teaching a new song, rather than teaching long sections to each part, teach only 8 bars at a time. Not only will the phrasing make sense to their ears, they will not have to wait too long while others learn their parts. Once each group knows 8 bars they must sing them together. If there are mistakes, clean it immediately before moving onto the next 8 bars.</p>		
Assessment:	None	Instrument of Assessment	N/A

Study Area:	Creative Arts – Music		
Grade:	9		
Term:	1		
Lesson #:	9		
Duration:	1 hour		
Resources:	Sheet Music; piano or backing track.		
Aims and Objectives:	To develop singing technique and performance To become more fluent in sight-reading, dynamics and articulation.		
Topics Covered:	Breathing and Vocal exercises		3
	Choral work		1, 3
Activity/s:			
1	Breathing and Vocal Exercises		
	With reference to the Teacher’s Resources accompanying Lesson 6, take the students through a thorough warm-up.		
2	Term Piece		
	<p>Continuing on from last week:</p> <p>First complete the song, brushing up pitch, note values and harmonies.</p>		
3	Polish		
	<p>Now that the students are familiar with the piece it is time to add some light and shade. Instead of just telling them how to sing it, take each term, discuss it and see if it will fit somewhere in the piece. E.g. “Let’s look at the word ‘Staccato’. What does it mean? Yes, that’s right, ‘abrupt and separate’. Nomfundo, can you demonstrate how to sing ‘staccato’? Well done! When would you sing something ‘staccato’? Do you think there is a phrase in our song where it would fit?”</p> <p>By doing it this way, you are bringing each word to life. Go through this procedure with the following terms:</p> <ol style="list-style-type: none"> 1. Staccato 2. Legato 3. Pianissimo – piano – mezzo piano 4. Fortissimo – forte – mezzo forte 5. Crescendo 6. Diminuendo 7. Andante 8. Allegro 9. Largo <p><i>Obviously, the final choice of where to place the tempos, dynamics and articulation is yours but allow the students to feel part of the process.</i></p>		
Assessment:	None	Instrument of Assessment	N/A

Study Area:	Creative Arts – Music		
Grade:	9		
Term:	1		
Lesson #:	10		
Duration:	1 hour		
Resources:	10a. Teacher’s Resource T1L10 CONSOLIDATION QUIZ		
Aims and Objectives:	To consolidate the term’s work		
Topics Covered:	The entire term’s work	1,2,3	
Activity/s:			
1	Consolidation Quiz		
	Divide the class into 4 teams and name them (<i>E.g. Strings, Woodwinds, Brass & Percussion</i>). Write the 4 names on the board with space for their score underneath. Using the Teacher’s Resource (10a) ask each team a question in turn. If a team cannot answer, it can go to the floor. The team with the correct answer receives a point. There are 40 questions meaning each team has the opportunity to answer 10 questions.		
2	Winners choose		
	With any time left over, allow the winners to choose a musical activity.		
Assessment:	None	Instrument of Assessment	N/A

END OF TERM CONSOLIDATION QUIZ

Rhythm (*One question per team*)

1. What does the top number of a Time Signature tell us? *Ans: How many beats in a bar.*
2. What is a triplet? *Ans: Groups of 3 notes played in the time of 2*
3. Which note represents a quarter of a beat? Draw it. *Ans: A Semiquaver ♪*
4. What does a dot next to a note mean? *Ans: Plus half a length of the original note*

Pitch (*One question per team*)

1. What are the notes in the scale of D Major? *Ans: D, E, F#, G, A, B, C#, D*
2. What pitch is a note on the middle line of the bass clef? *Ans: D*
3. What is the formula for a Major scale? *Ans: T-T-S-T-T-T-S*
4. What note sits on a leger line between the treble and the bass clef? *Ans: Middle C*

Musical Instruments (*One question per team*)

1. What type of musical instrument is an oboe? *Ans: Woodwind*
2. Which string instrument has the highest pitch? *Ans: Violin*
3. What is the name of the big bass drum in an orchestra? *Ans: Timpani*
4. In a brass instrument, what function does a valve have? *Ans: it opens and closes alternative tubing of different lengths which changes the pitch.*

Dynamics & Articulation (*One question per team*)

1. What is the musical term for ‘gradually getting softer’? *Ans: Diminuendo*
2. What is the term for very loud and what symbol would you use? *Ans: fortissimo - ff*
3. What is ‘Staccato’ and how would you write it in music? *Ans: Abrupt & separate, written as a dot above or below the note.*
4. What is ‘Legato’ and how would you write it in music? *Ans: Smooth & joined, written as a slur over the notes.*

Tempo (*One question per team*)

1. What is the term for a ‘medium walking pace’? *Ans: Andante*
2. If you saw the term ‘Accelerando’ in a piece, what would you do? *Ans: Gradually speed up*
3. What is the difference between Allegro and Allegretto? *Ans: Allegro is quick and lively, Allegretto is also quick but not as quick as Allegro – it has a less urgent feel to it.*
4. What is the term for ‘slow’? *Ans: Largo*

Singing (*One question per team*)

1. Which large muscle controls breathing? *Ans: The diaphragm*
2. What are the 4 main voice types in a choir? *Ans: Soprano, Alto, Tenor, Bass*
3. Sometimes we sing an exercise at a fast tempo, sometimes slow. Why? *Ans: Slowly for breath control, quickly for flexibility of the vocal cords.*
4. What is the term for ‘unaccompanied voice’? *Ans: A cappella*

General Music (Four questions per team)

1. What is the term for repetitive melodic or rhythmic theme? *Ans: Ostinato*
2. What do you find at the end of a musical phrase? *Ans: Cadence*
3. What is Call-and-Response and where will you find it? *Ans: When a soloist calls and several voices answer. Common in African and Gospel music.*
4. In what way are the Harp and the Piano different from other String instruments? *Ans: Their strings are stretched across a frame.*
5. How many sharps does the key of G Major have? *Ans: One (F#)*
6. What is the other name for F#? *Ans: Gb*
7. How does a Trombone change it's pitch? *Ans: With a slide which lengthens and shortens the tube.*
8. How many Semiquavers are there in a Semibreve? *Ans: 16*
9. What do we call the space between two tones? *Ans: An interval*
10. Which beats do we accent in 6/8 time? *Ans: One and Four (123 456)*
11. What type of Woodwind instrument is a Clarinet? *Ans: A Reed instrument.*
12. What is the Time Signature for 3 crotchet beats in a bar? *Ans: $\frac{3}{4}$*
13. What do we call a series of single notes played or sung one at a time? *Ans: Melody*
14. What do we call playing or singing notes from the written page? *Ans: Sight-Reading*
15. What are the notes in the scale of F Major? *Ans: F-G-A-Bb-C-D-E-F*
16. What do we call singing or playing an instrument without knowing the music, but by making it up on the spot? *Ans: Improvisation*

TOTAL: 40



Term **2**

Study Area:	Creative Arts – Music		
Grade:	9		
Term:	2		
Lesson #:	1		
Duration:	1 hour		
Resources:	1a. Music Literacy Handout T2L1 SCALES & TRIADS (1 each)		
Aims and Objectives:	To develop music notation ability and understanding of major scales and triads.		
Topics Covered:	Introducing Rhythm to the major scales		1
	Introducing Triads		1, 3
Activity/s:			
1	Rhythm and the Major Scales		
	In the Handout (1a), the students are asked to write up the Major scales using an interesting rhythm and including Time Signatures, Key Signatures and bar lines. Supervise their efforts correcting them where necessary. They should endeavour to vary the rhythms of each scale.		
2	Triads		
	As you go through the section on Triads, reinforce the concept by asking the students to sing them. Divide the class into three groups called: Roots, First Inversions and Second Inversions.		
	Begin with C Major: The Roots begin by singing Middle C, the ,3First Inversions follow by singing E, and the Second Inversions sing G.		
	Now explain that you are going to sing the First Inversion of the triad (or chord) and so begin with the First Inversion's note of E, followed by the Second Inversion's note of G, and finally, the Roots singing top C. The only note that has changed is the Root note which has gone up an octave.		
	Now explain that you are going to sing the Second inversion of the triad and so begin with the Second Inversion's note of G, followed by the Roots' note of top C, and finally, the First Inversion's note of top E. This time the only note that has changed is that the First Inversion's note has gone up an octave.		
	Finally, begin again with the Root. This time on Top C, followed by the First Inversion's note of top E and the Second Inversion's note of top G. This time it was the Second Inversion's note which went up an octave. The entire triad is now an octave higher than when you began.		
	You can repeat this exercise with any of the other triads of G,D or F.		
	Once the students understand the concept of inversions, they may complete the written exercise on their handouts.		
Assessment:	None	Instrument of Assessment	N/A

WRITTEN EXERCISES

Write the scales of C,G,D and F Major across both clefs. Use an interesting rhythm for each and include bar lines, Time Signatures and Key Signatures.

C Major

A musical staff with a grand staff (treble and bass clefs) for writing the C Major scale. The staff is currently empty.

G Major

A musical staff with a grand staff (treble and bass clefs) for writing the G Major scale. The staff is currently empty.

D Major

A musical staff with a grand staff (treble and bass clefs) for writing the D Major scale. The staff is currently empty.

F Major

A musical staff with a grand staff (treble and bass clefs) for writing the F Major scale. The staff is currently empty.

UNDERSTANDING CHORDS (Triads)

When it comes to chords, **three** is a magic number. A triad is a group of three different notes that are each a third apart. In other words: notes 1, 3 and 5 of a scale.

Remember the notes for the scale of C Major:

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C

So, if notes 1,3 and 5 of a major scale form a major triad then the chord of C Major is C,E and G. You can voice each note separately to form a melodic chord, or you can voice them at the same time to form a harmonic chord.

Now try it with the other familiar scales

1	2	3	4	5	6	7	8
G	A	B	C	D	E	F#	G

Therefore, the chord of G Major consists of the notes: _____. Now, try D Major.

1	2	3	4	5	6	7	8
D	E	F#	G	A	B	C#	D

Therefore, the chord of D Major consists of the notes: _____. Now, try F Major

1	2	3	4	5	6	7	8
F	G	A	Bb	C	D	E	F

Therefore, the chord of F Major consists of the notes: _____.

We can sing or play these chords in different inversions. We can start on the ROOT note e.g. Starting on C in the chord C Major and sing C,E,G OR we can begin on the second note of the chord – in this case, E and sing E, G, C. This is called the First Inversion. Alternatively we can begin on the third note of the chord and sing G,C,E. This is called the Second Inversion.

Using notes 1,3 & 5 of each major scale, build triads beginning on the root note and including each inversion. See the example below. (RP = Root Position; 1st=1st Inversion; 2nd = 2nd Inversion)

C Major

RP 1st 2nd RP

Copy C Major

Do the same in the other keys:

G Major

D Major

F Major



Study Area:	Creative Arts – Music	
Grade:	9	
Term:	2	
Lesson #:	2	
Duration:	1 hour	
Resources:	2a. Music Literacy Handout T2L2 SIGHT READING – THE TONIC SOLFA (1 each) 2b. Teacher’s Resource T2L2 SIGHT READING – THE TONIC SOLFA (1 only)	
Aims and Objectives:	To develop Sight-Reading ability	
Topics Covered:	Sight-Reading in the keys of C, G, D & F using the tonic sol-fa	1,2,3
Activity/s:		
1	The Tonic Sol-fa Solfa notation is used to make sight reading easier for beginners. The Tonic is the key note of the key of the piece. Eg The note C is the Tonic of the C Major Scale and will be sung as ‘Doh’. The note F is the Tonic of the F Major scale and will be sung as Doh when in that key– and so on. This means that although the pitch changes between keys, the relationship between Doh-Re-Mi-Fa-Soh-La-Ti and Doh does not change. Ask the students to sing a Major scale (Doh-Re-Mi etc) beginning on C. Now ask them to sing it again, this time beginning on G. And then beginning on D. They will notice that the sounds are the same, only the pitch is different.	
2	Exercise 1 The students should attempt to fill in the words from the Tonic Solfa. All the exercises have been completed on the Teacher’s Resource (2b) so you can assist them where necessary. Once complete, ask for a volunteer to attempt singing the piece. Providing the first note only, allow as many students as possible an opportunity to sing. Finish by playing the piece through as they sing along.	
3	Exercise 2 Give the students 5 minutes to fit lyrics to the notes. They should avoid placing unimportant words like ‘a’ or ‘the’ under longer or higher notes. Here’s an example of a good match for the notes: <i>When you know how to sing the notes, then you are free to sing all day!</i> You will notice that words like ‘to’ and ‘the’ are on quicker notes. The longer (and sometimes higher) notes are paired together with ‘how’, ‘sing’, ‘notes’, ‘free’ and ‘day’. Once their lyrics are in place, ask individual students to sing the line. <i>NB They may write lyrics in their home language.</i>	
4	Exercise 3 Once the students have filled in the lyrics of this well-known tune, get them to sing it in the round . Divide the class into three groups. The first group begins with ‘Row, Row, Row your boat’. As they begin the 3 rd bar, Group 2 begin singing at the 1 st bar. As Group 1 begin singing the 5 th bar and Group 2 begin singing the 3 rd bar, Group 3 begin singing the 1 st bar.	

5	Exercise 4 Once again, students should fill in the Tonic Solfa and then sing through the exercise. Provide the first note to begin with, correcting where necessary.		
6	Exercise 5 This time the students must fill in the Tonic Solfa over both clefs and sing through the exercise. <i>If you have male voices that have broken, they can sing from the bass clef.</i>		
Assessment:	None	Instrument of Assessment	N/A

SIGHT-READING

Exercise 1: Fill in the words from the Tonic Sol-fa below the notes. Remember, because you are in the key of G Major, the note G will be your tonic. (Doh)

Exercise 2: Write lyrics to accompany these notes.

Exercise 3: Fit the lyrics below to the notes before singing.

'Row, row, row your boat gently down the stream.
Merrily, merrily, merrily, merrily. Life is but a dream.'

Exercise 4: Fill in the words from the Tonic Solfa. Sing the notes.

Exercise 5: Fill in the words from the Tonic Solfa on both clefs.

SIGHT-READING

Exercise 1: Students are to fill in the words from the Tonic Sol-fa below the notes. Remember, because you are in the key of G Major, the note G will be your tonic. (Doh)

Doh Mi Soh Mi Doh Re Mi Fa Soh Soh Fa Mi Re
 Doh Mi Doh Doh Mi Soh Mi Doh Re Mi Fa Soh
 Soh Doh Re Fa Mi Re Do

Exercise 2: Write lyrics to accompany these notes.

When you know how to sing the notes, then you are free to sing all day!

Eg: *When you know how to sing the notes, then you are free to sing all day!*

Exercise 3: Fit the lyrics below to the notes before singing.

Row, row, row your boat gently down the stream.
 Mer-ri-ly, Mer-ri-ly, Mer-ri-ly, Mer-ri-ly, life is but a dream.

'Row, row, row your boat gently down the stream. Merrily, merrily, merrily, merrily. Life is but a dream.'

Exercise 4: Students are to fill in the words from the Tonic Solfa. Sing the notes.

Starting Note
 Key-chord Doh Doh Mi Soh Mi Doh Mi Soh Mi Fa Soh Fa
 Soh Fa Mi Re Doh Mi Soh Mi Doh Mi Soh Mi
 Fa Soh Fa Mi Mi Re Doh

Exercise 5: Students are to fill in the words from the Tonic Solfa on both clefs. Sing.

No.63

Doh La Doh La Fa La Fa Fa Soh Fa Doh Doh Doh
 Doh La Doh La Fa La Fa Fa Soh Fa Doh Doh Doh
 Soh Soh Doh La La La Doh Soh La Soh Soh Doh Doh
 Soh Soh Doh La La La Doh Soh La Soh Soh Doh Doh

MUSIC APPRECIATION

Study Area:	Creative Arts – Music	
Grade:	9	
Term:	2	
Lesson #:	3 & 4	
Duration:	1 hour each = 2 hours	
Resources:	3a. Music Literacy Handout T2L3 MUSIC APPRECIATION (1 each) INTERNET: Prepare the <i>youtube</i> addresses beforehand so that you can copy and paste into the search box and the lesson can flow smoothly.	
Aims and Objectives:	To develop active listening ability and mark the influences on African music	
Topics Covered:	Calypso, Reggae, Kwaito, R&B and African Jazz	2
Activity/s:		
1	<p>Overview</p> <p>With all the music examples to follow, ask the students to listen for the following:</p> <ul style="list-style-type: none"> • Rhythm • Types of Percussion instruments • Bass • Other instrumentation e.g. brass • Melody and Harmony • Vocal style e.g. accent? Smooth or Strident? • Lyrics – subject matter, story • General ‘feel’. <p>As you discuss each genre, the students can take notes on their Handout. As you have two lessons to cover this subject, feel free to add your own examples of these genres.</p>	
2	<p>Calypso Music</p> <p>Read through the section on Calypso music in the Handout (3a) before playing the following examples.</p> <p>https://www.youtube.com/watch?v=bkr7JGSY_VI&index=22&list=RDJSxtbqI6lfl <i>Calypso Rose</i></p> <p>https://www.youtube.com/watch?v=hPbYN06cc14&list=RDJSxtbqI6lfl&index=23 <i>Lord Kitchener</i></p> <p>Discuss with regard to the above questions.</p>	
3	<p>Reggae Music</p> <p>Read through the section on Reggae music before playing the following example:</p> <p>https://www.youtube.com/watch?v=UsP3MdJYbIY ‘One Love’ Bob Marley</p> <p>Students can read through the lyrics to the following song as you play the track:</p> <p>https://www.youtube.com/watch?v=uMUQMSXLIHM ‘Buffalo Soldier’ Bob Marley</p> <p>Extra Questions: Does the music style ‘conceal’ the importance of the lyrics? Do they work together? Ask the students to consider the answer to this with reference to the history of both Calypso and Reggae music.</p>	

1. CALYPSO MUSIC

Calypso is a style of Afro-Caribbean music from the mid-17th Century which developed from indigenous music of African slaves imported to the Caribbean to work on sugar plantations. Not allowed to talk to each other, the slaves used Calypso to mock the slave masters and to communicate with each other. The music drew upon African and French influences and became the voice of the people. It evolved into a way of spreading news around Trinidad, including speaking out against political corruption. Just as the Hip-Hop of today, the music sparked shock and outrage in moralistic sections of society.

2. REGGAE MUSIC

Reggae is a form of pop music that originated in Jamaica, combining elements of Calypso and Rhythm & Blues (R&B) with a strongly accented offbeat. Bob Marley was the first internationally known Reggae musician. Like Calypso, Reggae usually relates news, social gossip, and political comment.

Consider these lyrics from Bob Marley’s song ‘Buffalo Soldier’

Buffalo Soldier, dreadlock Rasta.
There was a Buffalo Soldier in the heart of America
Stolen from Africa, brought to America. Fighting on arrival, fighting for survival

I mean it, when I analyze these things, to me, it makes a lot of sense
How the dreadlock Rasta was the Buffalo Soldier
And he was taken from Africa, brought to America. Fighting on arrival, fighting for survival

If you know your history, Then you would know where you coming from
Then you wouldn't have to ask me who the heck do I think I am.
I'm just a Buffalo Soldier in the heart of America, stolen from Africa, brought to America

3. R&B (RHYTHM & BLUES)

R&B is a genre of popular music that originated in African American communities in the 1940s. It has gone through a number of changes since then but it has come to represent all music that was made *by* and *for* black Americans. It contains elements of Blues, Jazz, Soul and Gospel

4. (SOUTH) AFRICAN JAZZ

“Jazz is a music genre that originated in the African-American communities of New Orleans in the United States in the late 19th, early 20th centuries, and developed from roots in Blues and Ragtime” *Wikipedia*

As Jazz spread around the world, it took on distinctive styles of the region. In South Africa, the musical freedom of Bebop became a symbol of political freedom. In March 1960, the apartheid government shut down all jazz clubs and banned

Study Area:	Creative Arts – Music		
Grade:	9		
Term:	2		
Lesson #:	5		
Duration:	1 hour		
Resources:	5a. Teacher’s Resource T1L5 FUN WARM UP Internet		
Aims and Objectives:	To develop singing technique To explore one of the genres studied over the last two weeks.		
Topics Covered:	Singing exercises		3
Activity/s:			
1	Vocal Warm-up With reference to Term 1, Lesson 6, take the students through a basic vocal warm-up. Move onto the fun warm-up on (5a)		
2	One Love You may choose to explore any of the genres studied over the past two weeks. Sheet music is available online and there are several African Songbooks from which to select music. ‘One Love’ is merely a suggestion of a simple Reggae song you can teach your students. Here are two examples of other choirs singing it. You will notice that there is a soloist. If you choose this song, you could have several soloists singing different verses. https://www.youtube.com/watch?v=ShmkzMUMXo0 ACM Gospel Choir https://www.youtube.com/watch?v=S3Thha6r1Yc CK Gospel Choir NB: <ul style="list-style-type: none"> • Teach the harmonies for the chorus first. • Encourage body percussion in line with the Reggae beat • Use ‘staccato’ and ‘legato’ phrases to emphasise the lyrics • Use broad dynamics to create light and shade in the piece. Eg. One very soft chorus, another very loud, and so on. 		
Assessment:	None	Instrument of Assessment	N/A

Teacher’s Resource. Gr.9. Term Two, Lesson Five.

CHOIR WARM UP

FUN EXERCISES

1. Sing the above exercise leaving out no. 4. That means every time number 4 comes up, you don’t sing it.
2. Now try it with another number.
3. Now try it with two numbers.

@	Creative Arts – Music		
Grade:	9		
Term:	2		
Lesson #:	6		
Duration:	1 hour		
Resources:	Drums (Can be bins, boxes, plastic cups etc) Blackboard or Whiteboard.		
Aims and Objectives:	To develop connection between composing, playing and notating rhythm		
Topics Covered:	Creating Rhythm		1,3
	Rhythm Notation		1
Activity/s:			
1	<p>Fun with Rhythm</p> <p>Select two students at a time (Student A & B) By the end of the lesson, every student should have had a chance at being both A and B. <i>(The smaller the class, the more often each student will have an opportunity to play – keep at it until they are fluent)</i></p> <ol style="list-style-type: none"> 1. Give Student A one of the following Time Signatures (2/4, 3/4, 4/4, 6/8) and ask them to come up with an interesting rhythm. The student must play the rhythm consistently. 2. Student B must write the Time Signature on the board followed by the note values for that rhythm. <p style="text-align: center;">Eg: 4/4 n Ee Ee n </p> <p>If Student B gets it wrong, give it to another student to try until someone gets it right. Whoever gets it right can be the next Student B, whilst the original Student B moves on to become Student A, and so on.</p>		
2	<p>Choose your Rhythm</p> <p>Every student must write down a rhythm that they will use as the foundation for an original piece later on in the term.</p>		
Assessment:	None	Instrument of Assessment	N/A



@	Creative Arts – Music		
Grade:	9		
Term:	2		
Lesson #:	7		
Duration:	1 hour		
Resources:	Any Musical instruments that can play a melody 7a. Music Literacy Handout T2L7 BLANK SHEET MUSIC		
Aims and Objectives:	To develop connection between composing playing and notating melody		
Topics Covered:	Composing Melody & Harmony Melody & Harmony Notation		1,2,3
Activity/s:			
1	Preparation Cut small pieces of paper – one for each student in your class. On each piece write a Key Signature and a Time Signature. You can choose from the following Key Signatures: C Major, G Major, D Major, F Major Time Signatures: 2/4; 3/4, 4/4, 6/8 Place the papers in a box or tin.		
2	Fun with Melody Ask each student to take a piece of paper. <ol style="list-style-type: none"> By singing or using a musical instrument, each individual student must compose an interesting melody to the Time Signature and Key Signature on their paper. The melody must cover at least 2 bars. Once they are satisfied with their melody, they must notate it on the blank sheet music provided. (5a) 		
3	Double Up Divide the class into pairs of Student A and Student B. <ol style="list-style-type: none"> Students A and B swap their pieces of paper and use the information to prepare a new notation with Key and Time Signature. Student A then sings or plays their melody so that Student B can notate it. Student B then sings or plays their melody so that Student A can notate it. When both notations are complete, they can compare their partner’s notation with their own original notation. Every student must save both notations of their melody.		
4	Fun with Harmony Together, each pair must work on harmonising with the other’s melody line. When the composer of the melody is satisfied with a harmony she/he must notate it.		
Assessment:	None	Instrument of Assessment	N/A

WRITING MUSIC

Using the lines and spaces below, write your own melody, paying particular attention to:

- Time Signature
- Key Signature
- Note Values
- A Catchy tune



@	Creative Arts – Music		
Grade:	9		
Term:	2		
Lesson #:	8		
Duration:	1 hour		
Resources:	Any Musical instruments that can play a melody 8a. Music Literacy Handout T2L8 MELODY & LYRICS (1 each)		
Aims and Objectives:	To develop composing skills		
Topics Covered:	Beginning with Melody and Lyrics		1
	Composition		1,3
Activity/s:			
1	Melody & Lyrics This is an exercise in composition. Go through the handout (8a) ensuring that the students understand exactly what is expected. There are 4 exercises in the handout – each one can only take 15 minutes. Assist where necessary. Students must save their work.		
Assessment:	None	Instrument of Assessment	N/A

MELODY & LYRICS

When you write a song, do you begin with the melody or the lyrics?

The truth is, it's entirely up to the songwriter and, sometimes, the genre of music. In the next two exercises you'll try it both ways and see what works for you.

Exercise 1.

Write two lines of lyrics. Try to avoid using words or lyrics you've heard a hundred times before. Keep it simple but also interesting. Story is important in lyrics. The listener should always want hear more. In his song 'What's Going On?' 'Marvin Gaye's lyrics get right to the heart of the issue he is addressing.

*"Mother, Mother, there's too many of you crying
Brother, brother, brother, there's far too many of you dying" Marvin Gaye*

Whatever you choose to write about – love, politics, school, homework, parents, social issues, friendship - try and get right to the heart of it in your two lines.

Exercise 2.

Now that you have your two lines. See if you can put them to a melody. Use the black staves below to notate it. Remember to choose a key and a time signature.



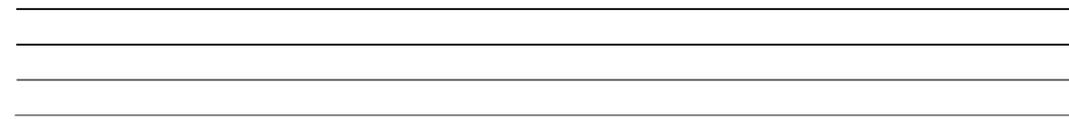
Exercise 3.

Now try it the other way around. Write a different melody line. It can be a completely new idea or a melody that will go with the one you've already written e.g. The beginning of a chorus.

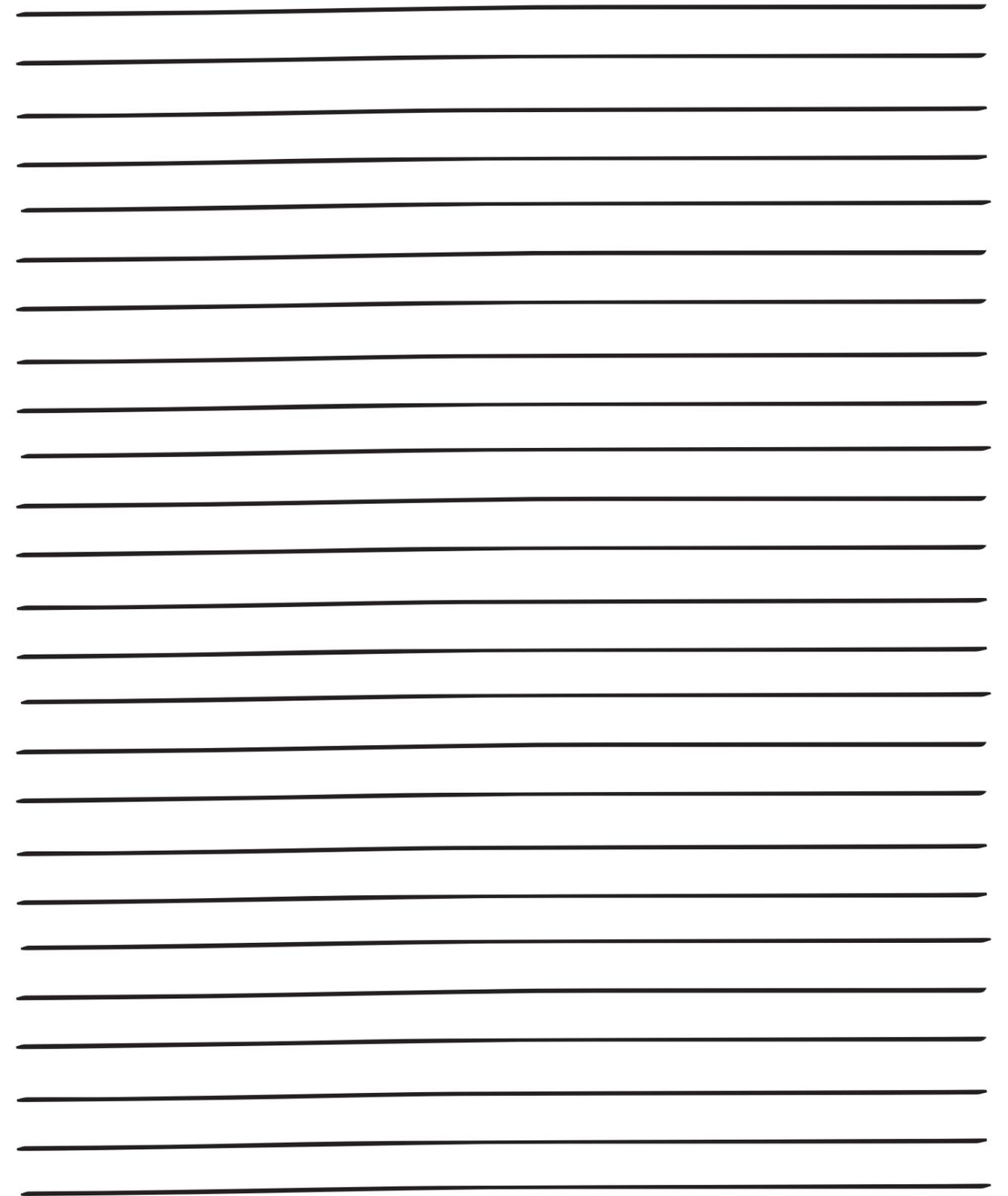


Exercise 4.

Finally, add new lyrics to your notes. If you have chosen to continue with your original song, then obviously the lyrics should make sense. *Remember, avoid placing unimportant words like 'the' and 'a' on the 'big' notes.*



Music notes



@	Creative Arts – Music	
Grade:	9	
Term:	2	
Lesson #:	9 & 10	
Duration:	1 hour each = 2 hours	
Resources:	Musical instruments 9a. Music Literacy Handout T2L9-10 FORM & SONGWRITING INTERNET: Prepare the <i>youtube</i> addresses beforehand so that you can copy and paste into the search box and the lesson can flow smoothly.	
Aims and Objectives:	To understand Form in Music To develop compositional skills	
Topics Covered:	Form	1
	Stitching a song together	1
	Songwriting	3
	Performance	3
Activity/s:		
1	Basic Form	
	<p>Go through the first section of the Handout (9a) playing examples as indicated.</p> <p>Example 1: https://www.youtube.com/watch?v=SIFqnEoctl4 Strophic Form. Note the repetition. 'Deck the Halls' Christmas Songs</p> <p>Example 2: https://www.youtube.com/watch?v=t894eGoymio Binary Form. This famous lullaby repeats the A section before going on to the B section at 0:55. At 1:15 we are re-introduced to the A section which resumes at 1:27. 'Lullaby' Johannes Brahms</p> <p>Example 3: https://www.youtube.com/watch?v=EjMNNplksaI Ternary Form. The A section which features mainly brass instruments is punchy. At 0:26, the B section the strings take over with a much smoother sound. Towards the end of the B section, the music crescendos which takes us back to the A section around 0:48. (Stop the playback at 1:05) 'Star Wars' John Williams</p> <p>Example 4: https://www.youtube.com/watch?v=u79OnKLgtkY Theme & Variations. In the opening section we hear a clear melody line. At around 1:15 they begin a rhythmic and melodic variation and again at 1:34, 1:43, 1:52 finally returning to the theme at 2:20. 'Jurassic Park' John Williams</p> <p>Example 5: https://www.youtube.com/watch?v=WmeobyNOFQo Rondo Form. After the introduction the A section begins with a strong brass melody line, at 0:36 the B section begins and builds in order to return to the A section at 1:15 which repeats in a new key. The C section begins at 1:50 returning to the A section at 2:08 completing the A – B – A – C – A form. 'Raiders of the Lost Ark' John Williams</p>	
2	Form in Popular Music	
	<p>Go through the basic form in popular music on the handout and play the following link: https://www.youtube.com/watch?v=BT4RIDl7z3w 'New York' Alicia Keys</p>	

3	Songwriting		
	<p>The students can now use their handout to put together all the elements of the songwriting they have done this term. Gently guide them with the following principles:</p> <ol style="list-style-type: none"> 1. With music, rhythm and lyrics – once you have an idea, develop it. All songs need a musical story, a rhythmic story and an actual story in the lyrics that develops as you go along. 2. The chorus should be 'bigger' than the verse. 3. Simpler is always better. 4. Is there a melodic hook? A catchy tune either in the chorus or the ostinato. 5. Is there a rhythmic hook? A catchy rhythm. 6. Is there a lyrical hook? E.g. the last line of the chorus that sums up the meaning of the song. 		
4	Performance		
	Assisting one another where necessary, the students can take it in turns to perform their original song for the class.		
Assessment:	None	<i>Instrument of Assessment</i>	N/A

FORM

Every piece of music has a structure to it. This is called the *form* of the music. The *order of events*. Here are some examples of the most common forms:

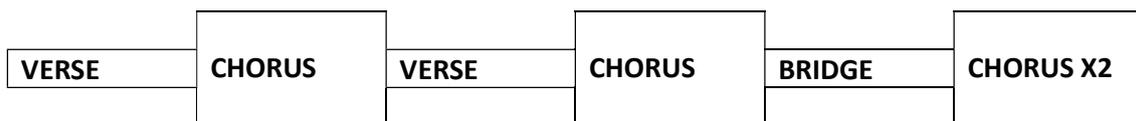
1. **STROPHIC FORM** – a design in VOCAL music in which the same music is used for several verses. This is common in hymns and carols. **(A – A – A)**. This is a ‘cyclical’ form in that it goes round and round.

These next forms are ‘sectional’ forms in that they have clear sections.

2. **BINARY FORM** – a two-part form **(A and B)** Both sections repeated. **(A – A – B – B)**
3. **TERNARY FORM** – a three-part form **(A – B - A)** where you return to the first section A after the contrasting B section. *(Similar to Binary Form but the sections are not repeated.)*
4. **THEME & VARIATIONS FORM** – a musical theme is stated (the main melody) followed by any number of varied presentations of that theme. **(A – a – A – a)**
5. **RONDO FORM** – and easily recognizably melody (theme) that returns two or three times in alternation with contrasting material.

A – B – A – C – A or A – B – A – C – A – B – A

Popular Music also adheres to form. Have a look at this basic structure:



Listen to the example of a simple acoustic song. You will notice two variations from the above format:

1. There is an introduction which features a melodic ostinato.
2. There is a variation just before the chorus. This is known as a LEAD IN.

Now, let's have a look at the song elements you have composed over the past weeks.

- A Time Signature
- A Key Signature
- A Rhythm
- Two melody lines
- 4 lines of lyrics

In order to complete your song, you would have to organize what you have into a form. You may choose to use one of your melody lines as an ostinato, or as part of your verse or chorus. You may decide to use the rhythm you wrote in Lesson 6 as the foundation for your song or not at all. It's entirely up to you. However, by putting down what you have, you'll be able to clearly see what you need.



Term **3**

@	Creative Arts – Music		
Grade:	9		
Term:	3		
Lesson #:	1		
Duration:	1 hour		
Resources:	1a. Music Literacy Handout T3L1 SCALES & TRIADS (1 each)		
Aims and Objectives:	Consolidation of major scales and triads Promote notation fluency		
Topics Covered:	Rhythm and the major scales		1
	Triads		1,3
Activity/s:			
1	Rhythm and the Major Scales In the Handout (1a), the students are asked to write up the Major scales using an interesting rhythm and including Time Signatures, Key Signatures and bar lines. Supervise their efforts correcting them where necessary. They should endeavour to vary the rhythms of each scale. They can refer back to Term Two, Lesson One if needed.		
2	Triads Ask the students to explain inversions. If there is still some confusion, revise Term Two, Lesson One's inversion exercises. Once the students understand the concept, they can complete the written exercise on their handouts. Encourage the students who do understand to assist the ones who don't.		
Assessment:	None	<i>Instrument of Assessment</i>	N/A

WRITTEN EXERCISES

Write the scales of C,G,D and F Major across both clefs. Use an interesting rhythm for each and include bar lines, Time Signatures and Key Signatures.

C Major

A musical staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is empty, intended for writing the C Major scale.

G Major

A musical staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is empty, intended for writing the G Major scale.

D Major

A musical staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is empty, intended for writing the D Major scale.

F Major

A musical staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is empty, intended for writing the F Major scale.

Using notes 1,3 & 5 of these two major scales, build triads beginning on the root note and including each inversion.

D Major

A musical staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is empty, intended for writing triads in D Major.

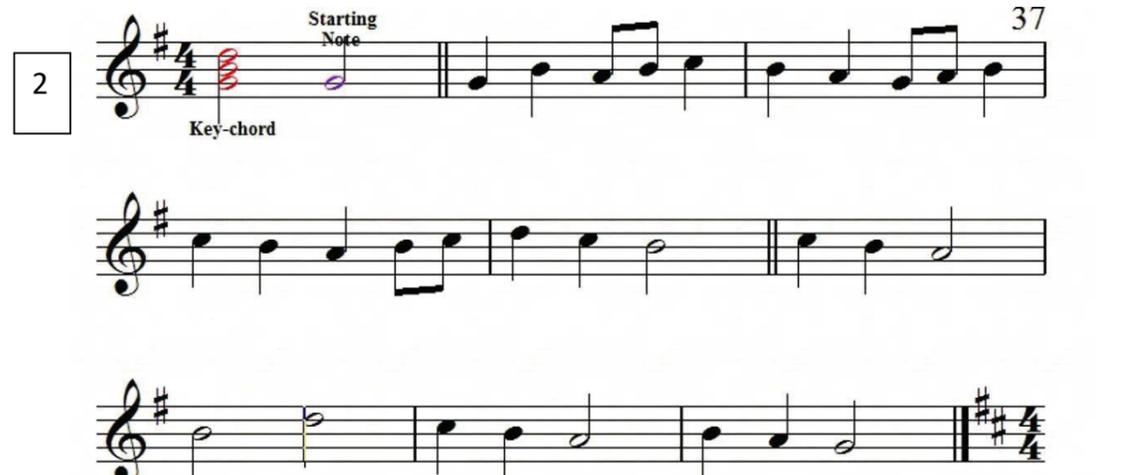
F Major

A musical staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is empty, intended for writing triads in F Major.

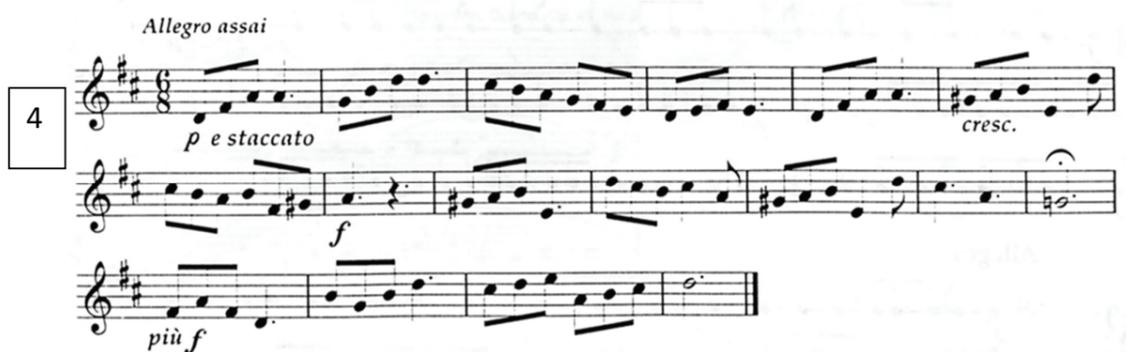
@	Creative Arts – Music		
Grade:	9		
Term:	3		
Lesson #:	2		
Duration:	1 hour		
Resources:	2a. Music Literacy Handout T3L2 SIGHT READING TONIC SOL-FA		
Aims and Objectives:	To develop sight-reading ability		
Topics Covered:	Sight-Reading in the keys of C, G, D & F using the tonic sol-fa	1,2,3	
Activity/s:			
1	Sight-singing in C Major There are several ways to tackle this exercise but perhaps the most effective is to play the following link with the sound off. The students should attempt to sing the notes on the screen. https://www.youtube.com/watch?v=hF85OAnRCWQ Once the students are familiar with the notes, turn the sound up. The varied backing will help them to hear how harmonies affect melody.		
2	Sight-singing in G Major, D Major and F Major. Give the students time to fill in the words from the Tonic Solfa, reminding them that the Tonic will change with each key. Correct where necessary. With just the starting note of each exercise, the students should be able to sing through the exercises as a group.		
3	Sight-singing on the Spot Exercise 2 in G Major: This is an 8 bar exercise. Choose 8 students, number them 1 – 8 . Ask them to sing through the exercise beginning with Student No. 1 singing Bar no. 1, continuing straight into Student No. 2 singing Bar no. 2 etc. The whole exercise should be sung through in time. Exercise 3 in F Major: This is also an 8 bar exercise. Repeat as above with 8 other students. Exercise 4 in D Major: This is a 16 bar exercise. Repeat as above with 16 students. If you have a smaller class, give each student two bars to sing.		
Assessment:	None	Instrument of Assessment	N/A

1 Try the online sight-singing exercise. Notice how the same notes can sound different depending on the accompaniment. (*Harmony changes melody*)

Fill in the words from the Tonic Solfa. Remember that the tonic (Doh) changes with each key. Once labelled, sing each passage through several times.

2 

3 

4 

- 1 Play the online sight-singing exercise. Notice how the same notes sound different with the accompaniment (*Harmony changes the feel of a Melody*)

2

Key-chord Starting Note 37

Doh Doh Mi Re Mi Fa Mi Re Doh Re Mi

Fa Mi Re Mi Fa Soh Fa Mi Fa Mi Re

Mi Soh Fa Mi Re Mi Re Doh

3 No.63

Doh La Doh La Soh La Soh Soh La Soh Doh DohDoh Soh SohDoh La La La Doh Soh La Soh Soh Doh Doh

4 Allegro assai

Doh Mi Soh Soh Fa La Doh Doh Ti La Soh Fa Mi Re Doh Re Mi Re Doh Mi Soh Soh *cresc.* Fa Soh La Re Doh

Ti La Soh La Mi Fa Soh Fa Soh La Re Doh Ti La Ti Soh Fa Soh La Re Doh Ti Soh Fa

Mi Soh Mi Doh La Fa La Doh Ti Doh Re Soh La Ti Doh



@	Creative Arts – Music		
Grade:	9		
Term:	3		
Lesson #:	3		
Duration:	1 hour		
Resources:	3a. Music Literacy Handout. T3L3 MUSICAL THEATRE (1 each) INTERNET: Prepare the <i>youtube</i> addresses beforehand so that you can copy and paste into the search box and the lesson can flow smoothly.		
Aims and Objectives:	To explore the genre of Musical Theatre and experiment with narrative song.		
Topics Covered:	Musical Theatre		2
	Foundation of Musical Theatre Storyline		3
Activity/s:			
1	Musical Theatre		
	Read through the Handout (3a) playing the following examples as prompted:	<ol style="list-style-type: none"> https://www.youtube.com/watch?v=H0Dxsmk-EZ8 'Run and Tell That' Hairspray https://www.youtube.com/watch?v=dslpHxTuA-w 'Home' The Wiz https://www.youtube.com/watch?v=zZK_bkxhJes 'Dreamgirls Reprise' Dreamgirls https://www.youtube.com/watch?v=VDF6W0g3NbU "Miss Celie's Pants" The Colour Purple https://www.youtube.com/watch?v=I05CSwpXoBA "Mama will Provide" Once on this Island https://www.youtube.com/watch?v=-pgZtzDj_7o The Lion King 	
2	King Kong		
	Watch the following video clip about South Africa's first black musical staged in 1959.	https://www.youtube.com/watch?v=-JOYA2Cn-4 King Kong	
3	Musical Theatre in South Africa		
	The tradition lives on in South Africa, where we tell our own stories:	https://www.youtube.com/watch?v=f_XakREo5S4 "The Tafelberg Hotel" Kat and the Kings https://www.youtube.com/watch?v=Q_T2Fx77QbM "Freedom" Sarafina	
4	Discussion		
	Ask the students the following questions to prompt discussion:	<ol style="list-style-type: none"> Which musical extracts did you enjoy the most? Do you think Musical Theatre is an important art form? Why? What do you think would make a good story for a musical? 	
Assessment:	None	<i>Instrument of Assessment</i>	N/A

Music Literacy Handout. Gr. 9. Term Three, Lesson Three.

MUSICAL THEATRE

Musical theatre is a form of theatrical performance that combines songs, spoken dialogue, acting and dance. They are performed around the world, and despite the popularity of television and film, they continue to attract large audiences.

HAIRSPRAY

Music: Marc Shaiman. Lyrics: Shaiman / Wittman. Book: Mark O'Donnell / Thomas Meehan. Based on John Waters' 1988 film.

'Hairspray' is an American musical set in 1962 Baltimore, where plump teenager, Tracy Turnblad's dream comes true and she gets to dance on *The Corny Collins Show*, a local TV dance programme. When Tracy wins a role on the show, she becomes a celebrity overnight and meets a colourful group of characters. These new friendships lead to social change as Tracy campaigns for the show's racial integration.

Listen to: 'Run and Tell That' sung by Seaweed, the leader of the African-American dancers.

THE WIZ

Music & Lyrics: Charlie Smalls Book: William F. Brown

*A re-telling of L. Frank Baum's classic children's novel **The Wonderful Wizard of Oz** in the context of modern African-American culture.*

The musical is set on a farm in Kansas, where young Dorothy Gale longs to escape her 'boring' daily chores for a life of adventure. A tornado hits the town and Dorothy's house is carried away and lands in the magical land of Oz. Scared and confused, all Dorothy wants is to go home. She sets out on a journey where she meets several characters and together they bring change to Oz. Finally, Dorothy is able to go home by clicking her heels together three times and believing in the magic.

Listen to: 'Home' sung by Dorothy as she says goodbye to her friends.

DREAMGIRLS

Music: Henry Krieger. Lyrics & Book: Tom Eyer

Based on the show business aspirations and successes of R&B acts such as The Supremes, The Shirelles and others, the musical follows the story of a young female singing trio from Chicago called "The Dreams", who become music superstars. (*Wikipedia*)

Listen to: 'Dreamgirls Reprise' sung by The Dreams.

THE COLOUR PURPLE

Music & Lyrics: Stephen Bray, Brenda Russell & Allee Willis. Book: Marsha Norman

Based on the novel by Alice Walker

The musical follows the journey of Celie, an African-American woman in the American South from the early to mid-20th century.

Listen to: Celie singing about her sewing business - 'Miss Celie's Pants'.

@	Creative Arts – Music		
Grade:	9		
Term:	3		
Lesson #:	4		
Duration:	1 hour		
Resources:	Poetry books 4a. Music Literacy Handout T3L4 MUSIC & LYRICS (1 each) Keyboard/Piano		
Aims and Objectives:	To further develop the understanding of the relationship between music and lyrics.		
Topics Covered:	Finding Lyrics		3
	Finding Rhythm and Melody		1,3
Activity/s:			
1	Finding Lyrics Make sure each student has a poetry book. (English or home language). Ask them to choose 4 lines of poetry that they can use as the verse or chorus of a song. Speaking aloud will help them to find the rhythm in the words. Alternatively, they can choose the words based on the subject matter if they prefer. Once they have chosen their 4 lines, they must write them down on the handout provided.		
2	Finding Rhythm You may need to assist each student in finding the rhythm in the lines they have chosen. Once the lines are flowing, help them to find the Time Signature that will accommodate their rhythm.		
3	Finding Melody Encourage the students to find the melody by singing their lines. Once they have a melody that they are satisfied with, allow them to establish a key and the notes on the piano or keyboard. By the end of the lesson, they should have their melody written up on the handout. If there is time at the end of the lesson, encourage students to sing their lines for the class. All students must keep their poetry songs on file for future use.		
Assessment:	None	<i>Instrument of Assessment</i>	N/A

POETRY & LYRICS

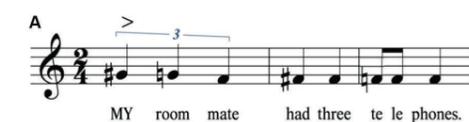
In this lesson we are going to take another look at the relationship between music and lyrics. Do the words chosen for the lyrics of a song influence the genre of music used? Do you have to use fancy words for classical style songs, or slang words for HipHop? Or have we just become used to it being that way? To experiment with this idea, choose four lines of poetry from the books provided.

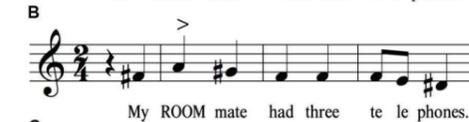
Write your lines here:

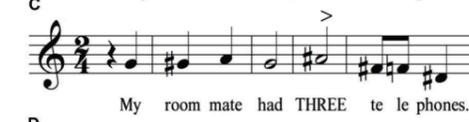
Now establish the rhythm of your words. Say them over and over until the rhythm is clear. What Time Signature will accommodate your rhythm? Write below followed by the rhythm of your words:

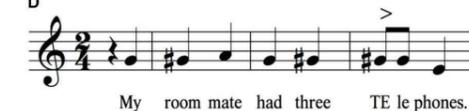
Eg: $\frac{3}{4}$ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ |

Now that you have a rhythm you can find a melody. Look at your words. Which ones deserve to be underlined? You may already have highlighted certain words by giving them longer duration, but you could also highlight the important words by giving them higher notes. Whatever you decide, it must make sense. See below.

A 
MY room mate had three te le phones.

B 
My ROOM mate had three te le phones.

C 
My room mate had THREE te le phones.

D 
My room mate had three TE le phones.

@	Creative Arts – Music	
Grade:	9	
Term:	3	
Lesson #:	5	
Duration:	1 hour	
Resources:	INTERNET: computer and screen.	
Aims and Objectives:	To further develop active listening skills and understanding of world instruments and music.	
Topics Covered:	Instrumental solos	2
	Instrumental Ensembles	2
Activity/s:		
1	Preparation Before the lesson begins, make sure you have an internet connection and a screen that all the students can see. Prepare the <i>youtube</i> addresses so that you can copy and paste into the search box and the lesson can flow smoothly. <i>NB You only need to play each example for 1-2 minutes.</i>	
2	Percussion Play the following examples of percussion solos. 1. https://www.youtube.com/watch?v=V5YDxDuyKDI&list=RDquX2uBDjDQ0&index=15 Drums 2. https://www.youtube.com/watch?v=YGv1xUgz2pY Timpani 3. https://www.youtube.com/watch?v=8IRZV6j64QA Bongos 4. https://www.youtube.com/watch?v=-7PxYcszErA Beatbox Questions: 1. Why do you think humans like rhythm? 2. It seems that we like fast tempo rhythms when we are exercising and slow rhythms when we are relaxing. Why do you think this is? (<i>Ans: It is related to our heartbeat</i>)	
3	Wind Instruments Play the following examples of wind solos. 1. https://www.youtube.com/watch?v=ujLZzoAcPaw Penny Whistle 2. https://www.youtube.com/watch?v=QAiwlq3aP2U Flute 3. https://www.youtube.com/watch?v=TuXCHUOrgMQ Oboe with piano accompaniment 4. https://www.youtube.com/watch?v=aGk1zIDQqjQ Trumpet 5. https://www.youtube.com/watch?v=czCM6ZNwHK8 Saxophone with backing. Questions: 1. Did you notice how the different instruments evoke different moods? Enlarge on this.	
4	String Instruments Play the following examples of string solos. 1. https://www.youtube.com/watch?v=7gphiFVVtUI Guitar 2. https://www.youtube.com/watch?v=B6CH8e13-1Y Cello with string backing. 3. https://www.youtube.com/watch?v=Gcrj3snFjJA Violin	

@	Creative Arts – Music	
Grade:	9	
Term:	3	
Lesson #:	6	
Duration:	1 hour	
Resources:	Internet, computer and screen.	
Aims and Objectives:	To develop appreciation for choir performance and select an appropriate piece.	
Topics Covered:	International and Local Choir Performances	2
Activity/s:		
1	Choir performances Show the students the following collection of choir performances: (17 minutes) https://www.youtube.com/watch?v=wYh7Ax5laaY	
2	Discussion Ask the students the following questions to prompt discussion: 1. Do you think movement is important in a choir performance? 2. Why do you think the various audiences react emotionally? 3. How important, do you think, is song choice? 4. What stands out about the actual singing? 5. How important is the conductor / choir manager / musical arranger? 6. The Welsh choir at the end sang in their mother tongue. How important do you think it is to sing the songs of your own culture? 7. In summary, what constitutes a great choral performance?	
3	South African Choirs Show the students these performances by South African choirs: 1. https://www.youtube.com/watch?v=HBZWXICDMo4 Mzansi Youth Choir 2. https://www.youtube.com/watch?v=yNqmpQPp-ns Cape Town Youth Choir 3. https://www.youtube.com/watch?v=mM0uVwaDibE Varsity Sing 4. https://www.youtube.com/watch?v=JjV36ub5ybl Ndlovu Youth Choir	
4	Discussion Ask the students the following questions to prompt discussion: 1. What did you notice about these performances compared to the earlier ones? 2. What stands out most about the music choices? 3. What stands out most about the costumes? 4. In the final song, a song written by a UK artist has been re-worked into a uniquely South African piece. Do you think it works?	
5	Finding a piece Based on the above discussions, choose an appropriate choir piece. This can be a group effort but you should have a few standby pieces for them to consider.	

@	Creative Arts – Music		
Grade:	9		
Term:	3		
Lesson #:	7		
Duration:	1 hour		
Resources:	7a. Teacher’s Resource T3L7 FLEXIBILITY EXERCISES (1 ONLY) Sheet Music for chosen piece		
Aims and Objectives:	To develop singing performance		
Topics Covered:	Warm ups and flexibility exercises		3
	Sight-singing.		1,3
	Choral Piece		3
Activity/s:			
1	Basic Warm-up		
	Using the breathing and vocal exercises from Term 1, Lesson 6, warm the muscles associated with singing.		
2	Flexibility		
	Using the Teacher’s Resource, take the students through a few of the exercises to develop flexibility and range.		
3	Choral Piece		
	Divide the class into their voice groups. Make sure each student has a copy of the sheet music. Begin teaching the chosen piece 8 bars at a time. When all the voice groups are comfortable singing those 8 bars together, move on to the next 8 bars. Remember to recap the first 8 bars after the second 8 bars by singing all 16 bars together. Continue in this manner until the end.		
Assessment:	None	<i>Instrument of Assessment</i>	N/A

Teacher’s Resource. Gr. 9. Term Three, Lesson Seven.

FLEXIBILITY EXERCISES

A selection of vocal exercises to assist you with developing the voice. You can select those appropriate for choir and others for developing soloists.

COMPLIMENTS OF YOURIMPRESARIO.COM

FREE

Vocal Exercises

For All Singers

arr. Brenda C. Kayne

1. WAKE-UP CALL
♩ = 120
mp *slight cresc.*

Ma - me - mi - mo - mu, ma - me - mi - mo - mu, ma - me - mi - mo - mu.
La - la - la - la - la, la - la - la - la - la, la - la - la - la - la.

2. WAKE-UP CALL. CONNECTION FROM TONE TO TONE. ♩ = 150
3. WAKE-UP CALL. TOP EDGE OF TONE. ♩ = 150
4. FLEXIBILITY. LEGATO WITH SKIPS. ♩ = 130

Ma - me - ma - me - ma - me - ma. Ding ding ding Ma - me - mi - mo - mu.

5. FLEXIBILITY AND LEGATO. ♩ = 130
6. ENERGIZER! ARTICULATION. ♩ = 86

Ma - me - mi - mo - mu. Ma - me - mi - mo - mu.

7. FLEXIBILITY. LEGATO SKIPS. ♩ = 120
8. CLARITY ♩ = 84

Ma - me - mi - mo - mu. Mi - ne - mi - ne mine.
Re - re - ra - ro - ru.
Zing - zing - zing - zing - zing.
Hunga - hunga - hunga - hunga - hunga.

9. CLARITY WITH LEAPS. INTONATION. CONNECTION OF TONES. ♩ = 120
10. EVEN TONE (CHEWING EXERCISE) ♩ = 120 *dim.*

Ma - me - mi - mo - mu. O - i - o - i - o - i - o.

www.sheetmusicdigital.com
www.mymusicschool.com

@	Creative Arts – Music		
Grade:	9		
Term:	3		
Lesson #:	8		
Duration:	1 hour		
Resources:	7a. Teacher’s Resource T3L7. Sheet music of choice.		
Aims and Objectives:	To develop singing performance		
Topics Covered:	Warm ups, flexibility and sight-singing. Choral Piece	1,2,3	
Activity/s:			
1	Vocal development Take the students through a basic warm-up followed by one or two more challenging exercises from your Teacher’s Resource T3L7.		
2	Soloists Using the verses from your choral piece, allow the students to audition for solo parts. Remember, it’s not always about the one with the best (or biggest) voice. Sometimes it’s about the student who can best communicate a particular line.		
3	Choral Piece Divide the class into their voice groups. Make sure each student has a copy of the sheet music. Go through the song, this time cleaning up phrase by phrase. (<i>The students must mark their sheet music where necessary</i>). Focus on: <ul style="list-style-type: none"> Breathing – quietly, together and relaxed. Timbre – a unified sound. Articulation – staccato / legato. Dynamics – where does it make sense to sing softly, crescendo and sing loudly The goal for this lesson is to polish the vocal performance of the piece.		
Assessment:	None	<i>Instrument of Assessment</i>	N/A

@	Creative Arts – Music		
Grade:	9		
Term:	3		
Lesson #:	9		
Duration:	1 hour		
Resources:	Musical and Percussion instruments as needed.		
Aims and Objectives:	To develop rounded musical performance.		
Topics Covered:	Vocal Exercises	3	
	Developing the choral piece	3	
Activity/s:			
1	Vocal development Take the students through a basic warm-up followed by one or two more challenging exercises from your Teacher’s Resource T3L7.		
2	Developing your choral piece Now that the class are familiar with their vocals in the term piece, discuss how you can enhance the performance. Consider the following: <ul style="list-style-type: none"> Movement – dance or dramatic moves to reinforce the lyrics Percussion – whether body percussion or instrumental A rap break An instrumental break A demonstration of the lyrics. In other words, ways they can ‘act out’ what they are singing. Practice until it is seamless.		
Assessment:	None	<i>Instrument of Assessment</i>	N/A

@	Creative Arts – Music		
Grade:	9		
Term:	3		
Lesson #:	10		
Duration:	1 hour		
Resources:	Pen and Paper.		
Aims and Objectives:	To revise the term's work.		
Topics Covered:	Music Notation, Scales, Triads and Musical Theatre	1,3	
Activity/s:			
1	Group Quiz		
	<p>Divide the class into two groups A and B. Each group must put together 15 questions based on the term's curriculum including Music Notation, Scales, Triads and Musical Theatre.</p> <p>When they are ready, the questions can be divided amongst the group so that each student has an opportunity to ask a question.</p> <p>Each group then take it in turns to ask a question of the other group. Again, each student must have a chance to answer for 2 points. If they get it wrong or are unable to answer, the rest of their group then has the opportunity to answer for 1 point. A wrong answer receives no points. The teacher can keep score on the board.</p>		
2	Term Song		
	End the term with a performance of the term choral piece.		
Assessment:	None	<i>Instrument of Assessment</i>	N/A



Term **4**

@	Creative Arts – Music	
Grade:	9	
Term:	4	
Lesson #	1	
Duration:	1 hour	
Resources:	1a. Music Literacy Handout T4L1 SCALES & TRIADS (1 each)	
Aims and objectives:	Consolidation of major scales and triads Promote notation fluency	
Topics covered:	Rhythm and the major scales	1
	Triads	1,3
Activity/s:		
1	Rhythm and the Major Scales In the Handout (1a), the students are asked to write up the Major scales of D and F using an interesting rhythm and including Time Signatures, Key Signatures and bar lines. Supervise their efforts correcting them where necessary. They should endeavour to vary the rhythms of each scale. They can refer back to Term Two, Lesson One if needed.	
2	Triads The students have been asked to build Major Triads across both clefs using all inversions. Supervise their efforts, correcting them where necessary.	
3	Singing Exercise Once the students have completed both exercises guide them through the singing of each scale. They should sing each scale as their note names e.g. D-E-F#-G-A-B-C-D followed by the tonic solfa Doh-Re-Mi-Fa-Soh-La-Ti-Doh Divide the class into three groups: Roots, 2nds and 3rds. Beginning with the C Major Triad: <ul style="list-style-type: none"> Give the Roots Middle C to sing (Doh) Give the 2nds the E above Middle C to sing (Mi) Give the 3rds the G above Middle C to sing (Soh) <i>They must sing the notes in harmony (simultaneously).</i> Now invert the triad by changing the Roots from Middle C to C5 (<i>still singing Doh, but an octave higher</i>) so that the 2nds are now singing the lowest note and the Roots the highest. Now invert the triad again by changing the 2nds to E5 (<i>still singing Mi, but an octave higher</i>) so that the 3rds are now singing the lowest note and the 2nds the highest. Now invert the triad one last time by changing the 3rds to G5 (<i>still singing Soh, but an octave higher</i>), so that the Roots are once again singing the lowest note and the 3rds the highest. Make sure the students understand that they are now singing the original inversion but merely an octave higher. To reinforce this, begin again at Middle C as above. As they sing their given notes ask them to transition directly to an octave higher: <p style="text-align: center;"> G4 DO-----OH! G5 E4 MI-----! E5 C4 SO-----OH! C5 </p> Repeat entire exercise with the triads of G Major, D Major and F Major.	

WRITTEN EXERCISES

Write the scales of D and F Major across both clefs. Use an interesting rhythm for each and include bar lines, Time Signatures and Key Signatures.

D Major

A musical staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is empty, intended for writing the D Major scale.

F Major

A musical staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is empty, intended for writing the F Major scale.

Using notes 1,3 & 5 of these four major scales, build triads beginning on the root note and including each inversion.

C Major

A musical staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is empty, intended for writing the C Major triad.

G Major

A musical staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is empty, intended for writing the G Major triad.

D Major

A musical staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is empty, intended for writing the D Major triad.

F Major

A musical staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is empty, intended for writing the F Major triad.

@	Creative Arts – Music		
Grade:	9		
Term:	4		
Lesson #:	2		
Duration:	1 hour		
Resources:	2a. Music Literacy Handout Gr. 9 T4L2 JINGLES. Musical Instruments		
Aims and Objectives:	To develop ability in composition		
Topics Covered:	Jingle writing		1,3
Activity/s:			
1	Jingles vs Audio Branding		
	<p>Read through the paragraph on jingles in the handout (2a) and play the following examples: https://www.youtube.com/watch?v=x6xQ6vn1LYI <i>Daikin melodic jingle</i> https://www.youtube.com/watch?v=qvM051SvYQU <i>Nandos rap jingle</i></p> <p>Now read through the paragraph on sound logos and play the following selections: https://www.youtube.com/watch?v=HXc6LyqS92o <i>Top 10 Audio Branding</i></p> <p>Make sure the students understand the difference between a jingle and a sound logo.</p>		
2	Writing a Jingle		
	<p>The students can work individually or in pairs. As per the handout, give the students 15 minutes to write the lyrics for their own advertisement. Help where necessary.</p> <p>Once they have the lyric, they can move onto the melody. They can sing this as a solo or duet with harmony. Once established, help with notation on their handout.</p> <p>Allow access to musical instruments if necessary.</p>		
3	Performance		
	Each individual or duo can perform their jingle for the rest of the class.		
Assessment:	None	<i>Instrument of Assessment</i>	N/A

ADVERTISING JINGLES

Some of the most successful advertisements of all time were based on a simple musical track called a **jingle**. A jingle is a short song or tune used in advertising, podcasts and for other commercial uses. It's a form of **marketing** i.e. building awareness of your product or event. A jingle is a melodic piece, a catchy tune that people will remember.

Can you remember a jingle for a well-known product?

A **sound logo** is different from a jingle because it is about **branding** rather than marketing. Branding is about who you are as a company or what your product stands for. Listen to a selection of audio brands you may recognize.

Try writing your own jingle. First, choose a **product** and give it a **name**. It can be anything you think people need or would like to have. Choose a name that best describes the product.

WRITING THE LYRICS:

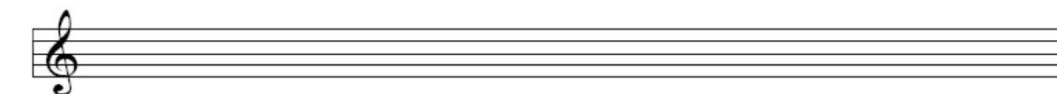
- Decide on your target audience and speak to them using appropriate language. (*You can write in the language of your choice*)
- Write lyrics with a purpose. If you're advertising a car, make sure it's about 'coming home', or 'places to go'. If you're advertising a place, make sure you describe how great people will feel by going there e.g. 'Be Yourself', 'Stand Out'.
- Make sure the rhythm of the lyric works for the product. A slow steady beat might work for a medical advertisement but it won't work for a dance club.
- Remember you want your audience to feel something.
- Keep it short

Write your lyrics below:

Now that you have lyrics, put them to a tune.

WRITING MELODY:

- Select the right theme. In general, happy music sells.
- Select a common genre e.g. Pop, R&B etc
- Keep your melody simple and catchy



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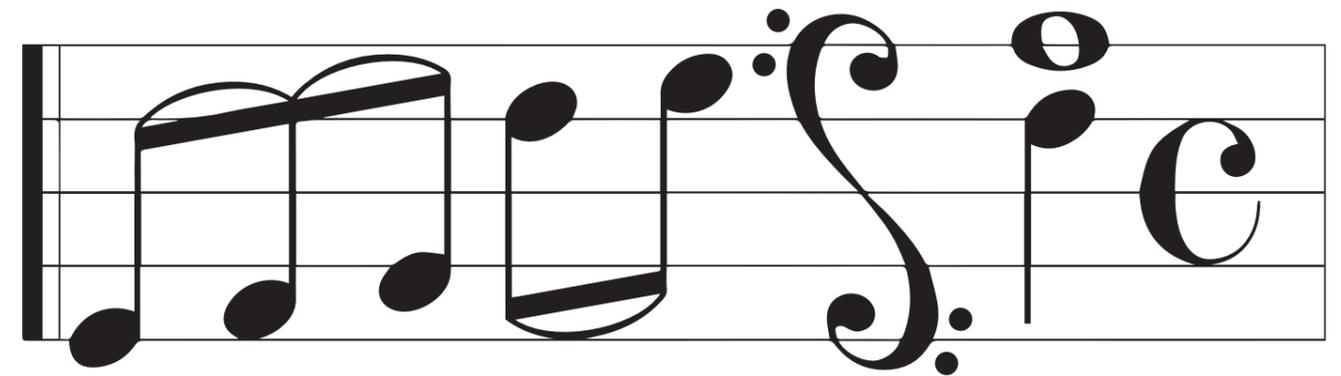
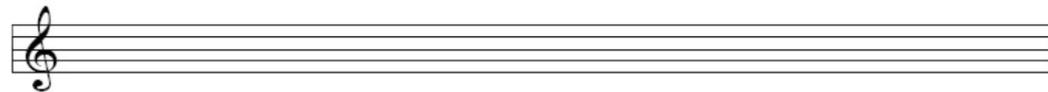
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@	Creative Arts – Music	
Grade:	9	
Term:	4	
Lesson #:	3	
Duration:	1 hour	
Resources:	3a. Teacher’s Resource Gr. 9 T4L3 THE NATIONAL ANTHEM (1 only)	
Aims and Objectives:	To promote deeper understanding of our national anthem. To enhance the performance of our national anthem.	
Topics Covered:	The lyrics and meaning of our national anthem.	2,3
Activity/s:		
1	The National Anthem of South Africa	
	<p>When we know a piece of music very well, we cease to listen to it. Ask the students to listen carefully to the following recording: https://www.youtube.com/watch?v=uhUMsqei7kM</p> <p>Ask the students the following questions:</p> <ol style="list-style-type: none"> 1. What is the name of our national anthem? (<i>It is a ‘hybrid’ song consisting of ‘Nkosi Sikelel’ iAfrika’ and ‘Die Stem van Suid-Afrika’, ‘The Voice of South Africa’</i>) 2. When was it adopted as our national anthem? (1997) 3. Who wrote ‘Nkosi Sikelel’ iAfrika’? (<i>Enoch Sontonga, 1897</i>) <p><i>Nkosi Sikelel’ iAfrika</i> is a Xhosa language song written by a Methodist school teacher, Enoch Sontonga in 1897. It was first sung as a church hymn but later became an act of political defiance against the apartheid regime.</p> <p><i>Die Stem</i> is an Afrikaans language song that chronicled the Voortrekkers and their Great Trek. It was written by CJ Langenhoven in 1918 and was set to music by Reverend Marthinus Lourens de Villiers in 1921. The English section is a translation.</p>	
2	The Text	
	<p>Write or project the lyrics of the SA National anthem for the class to see, labelling the Xhosa and Zulu section, the Sesotho section and the Afrikaans and English sections. See Teacher’s Resource (3a) Ask the class to read through the lyrics aloud.</p> <p>Translate where necessary</p> <p>Ask the students the following questions to prompt discussion:</p> <ol style="list-style-type: none"> 1. What do the lyrics of the two songs in our national anthem have in common? 2. What are the differences? 3. Do you think the national anthem represents all South African people? 4. How would you perform the national anthem to bring the words alive? (<i>Think dynamics, articulation, light and shade, rather than adjusting the genre</i>) 	
3	Singing the National Anthem	
	<p>With reference to the sheet music in Grade 7 T1L5 (5a) sing through the sheet music adding dynamics to enhance the meaning of the words and light and shade as the students have suggested.</p>	

Teacher’s Resource. Gr. 9. T4L3 THE SOUTH AFRICAN NATIONAL ANTHEM.

THE SOUTH AFRICAN NATIONAL ANTHEM

Nkosi sikelel’ Afrika	Lord bless Africa
Maluphakanyisw’ uphondo lwayo	May her glory be lifted high
Yizwa imithandazo yethu	Hear our petitions
Nkosi sikelela, think lusapho lwayo	Lord bless us, your children
Morena boloka setjhaba sa heso	Lord we ask you to protect our nation
O fedise dintwa le matshwenyeho	Intervene and end all conflicts
O se boloke, O se boloke setjhaba sa heso	Protect us, protect our nation
Setjhaba sa South Afrika, South Afrika.	Protect South Africa, South Africa.
Uit die blou van onse hemel	Out of the blue of our heavens
Uit die diepte van ons see	Out of the depths of our seas
Oor ons ewige gebergtes	Over our everlasting mountains
Waard die kranse antwoord gee	Where the echoing crags resound
Sounds the call to come together	
And united we shall stand	
Let us live and strive for freedom	
In South Africa our land	

@	Creative Arts – Music		
Grade:	9		
Term:	4		
Lesson #:	4 & 5		
Duration:	2 hours (1 hour each)		
Resources:	4a. Music Literacy Handout Gr. 9 T4L4 MUSICAL THEATRE 2 (1 each) INTERNET: Prepare the <i>youtube</i> addresses beforehand so that you can copy and paste into the search box and the lesson can flow smoothly.		
Aims and Objectives:	To reinforce understanding of musical theatre To provide foundations for an original musical theatre piece		
Topics Covered:	Writing a musical theatre storyline		2,3
Activity/s:			
1	Introduction Read through the first paragraph of the handout followed by this clip from 'The Wiz': https://www.youtube.com/watch?v=zy8dUJEQos		
2	The Arc of Story Read through the 12 steps of story and ask the students to complete Exercise 1. They may take the entire first lesson. If not, they can move onto Exercise 2.		
3	The Songlist Every stage of a Musical Theatre plot has a song that will further the plot and our understanding of the character singing it. Assist your students with slotting descriptors of songs into their storyline as outlined in the handout.		
4	Discussion Ask one or two students to share their storylines, then ask the following questions: 1. Has your opinion of Musical Theatre changed this term? 2. How many of you would be interested in writing a musical? 3. How many of you would be interested in performing in a musical? The term vocal piece should be a song from a musical. To assist you with choosing an appropriate piece, you could replay the following songs introduced last term and ask the students to vote on their favourite. 1. https://www.youtube.com/watch?v=H0Dxsmk-EZ8 'Run and Tell That' Hairspray 2. https://www.youtube.com/watch?v=VDF6W0g3NbU "Miss Celie's Pants" The Colour Purple 3. https://www.youtube.com/watch?v=l05CSwpXoBA "Mama will Provide" Once on this Island 4. https://www.youtube.com/watch?v=-pgZtzDj_7o The Lion King All sheet music is available on www.musicnotes.com		
Assessment:	None	<i>Instrument of Assessment</i>	N/A

Music Literacy Handout. Gr.9 Term Four, Lesson Four.

MUSICAL THEATRE 2

Musical theatre is a form of theatrical performance that combines songs, spoken dialogue, acting and dance. This means that there can be moments of great dramatic intensity. There is a well-known saying: *"When the emotion becomes too strong for speech, you sing; when it becomes too strong for song; you dance."*

Watch this clip 'Brand New Day' from 'The Wiz'.

You felt something, right?

Like many stories in literature, film and musicals, 'The Wiz' takes us through a series of events that keep the audience engaged and wanting to know 'what happens next?'

1. We meet the main character and get to know what they really want.
2. We also get to know what their flaws are, what will stand in the way of them getting what they want.
3. We are introduced to the 'world' they live in.
4. Something happens to prevent them from getting what they want.
5. Other characters are introduced to help them get to what they want.
6. They have some fun together.
7. The bad guys close in.
8. Our main character loses everything
9. Despair!
10. Our main character digs deep to find what is needed to get what they want.
11. The climax of the story, the big moment.
12. The character may or may not get what they want, but they do get what they need.

EXERCISE ONE: THE STORYLINE

With these 12 steps in mind, write a basic storyline for your own musical.

1. Who is your main character and what do they want?
2. What is her/his character flaw?
3. What is the 'world' they live in or find themselves in?
4. What happens to prevent her/him getting what she/he wants?
5. Who are some of the other characters?
6. What 'fun' thing do they do?
7. Who are the bad guys and what do they want?
8. How does your main character lose everything?
9. How does your main character react to losing everything?
10. Who helps the main character find the strength to keep trying?
11. What happens when your main character confronts the obstacle?
12. What is it your main character really needed?

@	Creative Arts – Music		
Grade:	9		
Term:	4		
Lesson #:	6 & 7		
Duration:	2 hours (1 hour each)		
Resources:	Sheet Music – one per student		
Aims and Objectives:	To develop musical theatre performance and singing technique		
Topics Covered:	Warm ups, flexibility exercises, and term piece.	1,2,3	
Activity/s:			
1	Warm-up – 10 minutes With reference to the Teacher’s Resources from Term One (6a & 6b), take the students through a breathing and vocal warm-up.		
2	Flexibility – 15 minutes With reference to 7a Teacher’s Resource T3L7 FLEXIBILITY exercises, choose three exercises to develop the students’ vocal flexibility and range.		
3	Term Piece – Musical Theatre Play the chosen song through highlighting the solo parts. Choose your soloists for each section as needed. For the choral parts: divide the class into voice groups. Teach each group the notes 8 bars at a time. Combine all voices for those 8 bars before moving on to the next 8 bars. Once the next 8 bars is solid, go back to the beginning and run the full 16 bars before moving on to the next 8 bars. Keep returning to the beginning to reinforce as you go.		
4	Polish Once they know all the notes, polish by paying attention to the following: 1. Beginnings and endings of phrases 2. Articulation – the lyrics are extremely important. Make sure every word can be heard. 3. Dynamics – the students must mark the dynamic changes on their sheet music.		
Assessment:	None	Instrument of Assessment	N/A

@	Creative Arts – Music		
Grade:	9		
Term:	4		
Lesson #:	8 & 9		
Duration:	2 hours (1 hour each)		
Resources:	INTERNET: Prepare the <i>youtube</i> addresses beforehand so that you can copy and paste into the search box and the lesson can flow smoothly.		
Aims and Objectives:	To develop musical theatre performance		
Topics Covered:	Introduction, movement, performance	3	
Activity/s:			
1	Brainstorming A Musical Theatre piece is different from other choral pieces because it is part of a storyline and therefore needs some kind of introduction. Whether you use the dialogue from the actual musical to ‘set the scene’ for your piece or you write your own dialogue and adapt the song for your storyline, is up to you. Discuss the ways you could introduce your song. <ul style="list-style-type: none"> • A narrator who speaks about a relevant issue as the rest of the singers hum the introduction to the song. • A dramatic scene acted out and leading into the song. • Several students saying important lines from the song before a soloist begins the song a cappella. • A praise singer. <p>You could workshop your ideas before making a final decision.</p>		
2	Movement Musical theatre is almost never a static performance. Introduce moves, dance steps or group actions to reinforce the lyrics of the song. There are several ways to do this without using full-on choreography. You can find some ideas and inspiration from these links: https://www.youtube.com/watch?v=7_oUCfmud2Y (Step One) https://www.youtube.com/watch?v=uj8My-wsYIY (Joy Unlimited Movement Youth Choir) https://www.youtube.com/watch?v=ef7k9N4TE6E (Drakensberg Boys Choir)		
3	Rehearse – Rehearse - Rehearse Rehearse until every member of your choir is note perfect, word perfect and movement perfect. The goal of these rehearsals is next week’s performance in front of an audience.		
Assessment:	None	Instrument of Assessment	N/A

