



MINISTRY
OF
EDUCATION, YOUTH & INFORMATION
Every Child Can Learn, Every Child Must Learn

NATIONAL STANDARDS CURRICULUM

MUSIC

GRADES 7-9 APSE1



NATIONAL STANDARDS CURRICULUM GUIDE

GRADES 7-9

MUSIC

Our connection with each other is unquestionable and so at the end of this arduous yet rewarding journey, the Ministry of Education, Youth and Information gratefully acknowledges the contributions of the following individuals and institutions who generously gave of their time and resources in the planning and development of the National Standards Curriculum (NSC):

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Education has always been pivotal to societal and economic development. It is for this reason that Jamaica remains unshaken and hopeful of a realized vision to be “the place of choice to live, work, raise families and do business.” The assurance of the possibility of all that such a vision entails comes from the recognition that Jamaica is endowed with tremendous God-given talent and creative potential and as a people of strong faith in spiritual principles and resilience; we are able to harness our capabilities, to make significant influence on the world. It is through this new National Standards Curriculum (NSC) that we hope to propel this vision of the education system whilst becoming more relevant, current and dynamic.

The team at the Ministry of Education Youth and Information is cognizant of the fact that the curriculum is the heart and mind of education and remains the most powerful means by which any country can develop and be sustainable. It is for this reason that the NSC has been designed with the understanding that people, learning and national development are at the core of our existence in a time of rapid change in the physical, social, economic and other dimensions of the global landscape. As a consequence, we celebrate the wisdom of the developers who through the engagement of numerous stakeholder groups, have responded favourably to the need for that kind of education that prepares our young people for life; while challenging our more mature to join in this lifelong journey of learning to learn.

Our commitment to the development of each learner and our support and appreciation of the various stakeholder groups that are partnering with us in providing quality education, remain at the forefront of our efforts in ensuring that this journey transforms education. This commitment is conveyed through our adoption of a Pathway Approach to learning that demands of us to provide customized programmes, differentiated learning experiences and specialized support for our learners. Our actions have been fruitful as is evident by the systems and conditions we have put in place for successful implementation.

Like the rest of Jamaica, I look forward to the testimonials of students, parents, teachers and other stakeholders of the empowering effect of this learner- centred curriculum and remain confident that it will contribute to make Jamaica renown.

The Honourable, Senator Ruel Reid, CD

Minister of Education, Youth & Information



Building a modern society where young people can prosper and achieve their aspirations is paramount on the Ministry of Education, Youth and Information's (MoEYI) agenda. In its bid to advance this agenda the team at the MoEYI has developed the National Standards Curriculum (NSC) on a clear set of values that will permeate learning and become embedded in young people's approach to life. Young people need to be clear about their Jamaican identity. Justice, democracy, tolerance and respect need to be more than mere words; they need to become an essential part of people's lives. Young people's understanding of, and commitment to, sustainable development is critical to the future of Jamaica and of the world. These values that permeate the new curriculum and more importantly, will by its use, be ingrained in the fabric of the Jamaican society.

The development of a new curriculum is a major achievement in the life of any country. It is even more noteworthy because this curriculum embodies the set of knowledge, skills, values and attitudes that our country deems relevant at this particular time. It is intended that these attributes be conveyed to the next generation as a means of cultural continuity in preparation to cope with the future, both nationally and individually.

I am particularly excited about the prospects of the NSC honing key twenty-first century skills such as communication, collaboration, critical thinking and creativity in our youth as they prepare to take on their roles as global citizens. I encourage parents, students, teachers and indeed the community to partner with us as we prepare our young people not just for today, but for the rapidly changing times ahead.

The Honourable, Floyd Green, MP

State Minister in the Ministry of Education, Youth & Information



In responding to the challenges confronting education in Jamaica, The Ministry of Education Youth and Information has taken strategic measures to address the need for a national curriculum that is relevant for the 21st century, the dynamics of the Jamaican context and the profile of the learners at the pre-primary, primary and secondary levels. One major output of these strategic actions is the National Standards Curriculum. This curriculum is intended to be one of the means by which the Jamaican child is able to gain access to the kind of education that is based on developmentally-appropriate practice and the supporting systems and conditions that are associated with high quality education.

This curriculum has the potential to inspire and provide challenges in the form of problem situations that all our learners can handle in ways that are developmentally appropriate. It compels us to move beyond the traditional functional perspectives of being literate to a focus on the physical and physiological as well as the ethical, social and spiritual.

I invite all our stakeholders to fully embrace this new curriculum which promises to excite imaginations, raise aspirations and widen horizons. Learners will become critical and creative thinkers with the mindset required for them to be confident and productive Jamaicans who are able to thrive in global settings as they take their place in the world of uninhibited change.

Mr. Dean Roy Bernard

Permanent Secretary , Ministry of Education, Youth & Information



It was the mandate of the Curriculum Units of the Ministry of Education, Youth and Information to spearhead the crafting of a new curriculum for the nation, in keeping with international standards, global trends in the educational landscape and societal goals and aspirations. The mandate had several facets: to establish clear standards for each grade, thereby establishing a smooth line of progression between Grades 1 and 9; to reduce the scope, complexity and amount of content; to build in generic competencies such as critical thinking across the subjects; to ensure that the curriculum is rooted in Jamaica's heritage and culture; to make the primary curriculum more relevant and more focused on skills development, and to ensure articulation between primary and secondary curricula, especially between Grades 6 and 7. To achieve this, the MoEYI embarked on an extensive process of panel evaluations of the existing curricula, consultation with stakeholders, (re)writing where necessary and external reviews of the end products.

Today, we are indeed proud that, the curriculum development teams have succeeded in crafting a curriculum which has met these expectations. Under the National Standards Curriculum (NSC) focus will be given to project-based and problem-solving learning, with an integration of Science, Technology, Engineering and Mathematics/Science, Technology, Engineering, Arts and Mathematics (STEM/STEAM) methodologies across the system. Learners will benefit from more hands-on experiences which should enhance the overall learning experience and cater to the different kinds of learners in our classroom. In addition, they will be exposed to work-based learning opportunities that will help them become productive citizens of Jamaica and the world at large.

It is anticipated that as school administrators and teachers system-wide implement the National Standards Curriculum that improvements will be evident in the general academic performance, attitude and behaviour of our students.

We anticipate the participation of all our stakeholders in this process as we work together to improve the quality of life and prospects for all the children of Jamaica and to realize our mantra that *every child can, and must, learn*.

Dr. Grace McLean

Chief Education Officer, Ministry of Education, Youth & Information



The Ministry of Education Youth and Information (MoEYI) is committed to providing high quality education to all Jamaican children. We have heard the cries from the various sectors of the Jamaican society about the level of preparedness/readiness of our students for life in the 21st century; and we are taking the necessary steps to ensure that our students graduate with marketable skills. The MoEYI has reviewed and redesigned the Grades 1-9 curricula around the principles of Vision 2030 Goal number one; “Jamaicans are empowered to achieve their fullest potential”.

The National Standards Curriculum (NSC) will lay the foundation for students by preparing them for working lives that may span a range of occupations, many of which do not currently exist. This has been done by way of designers carefully integrating the theoretical principles of Science, Technology, Engineering and Mathematics/Science, Technology, Engineering, Arts and Mathematics (STEM/STEAM) methodologies into the curricula at all grade levels. The NSC illustrates that in order to make education effective for our 21st century children; we need to change how we teach, and what we teach.

We are satisfied that the curriculum designers and writers have produced a curriculum that is indeed fitting for the 21st century. The NSC was designed to develop students’ understandings of subject matter and their ability to apply what is learnt; it fosters their ability to communicate and solve problems collaboratively, think critically and create novel solutions.

The success of our children is dependent on the participation of all stakeholders in the learning process. We encourage you all to be our committed partners in education as the true impact of this curriculum will only be felt when we have all hands on board. I am indeed proud to be associated with the development and implementation of this curriculum; it will inspire hope in our nation and future generations; kudos to the various teams that contributed to its development.

Mrs Lena Buckle Scott

Deputy Chief Education Officer,

Curriculum and Support Services, Ministry of Education, Youth & Information



The National Standards Curriculum (NSC) rests on the belief that all learners are endowed with the capabilities, gifts and talents to fulfil their divine purpose. These attributes are to be further enhanced or improved in a nurturing, inspiring and inclusive environment; one that caters to the whole person (soul, spirit and body - spiritual, emotional, social, physical and mental). As learners assume their roles and responsibilities individually and as communities of learning in such an environment, they become critical-reflexive thinkers, creative problem solvers, effective communicators and natural collaborators.

A curriculum design of this nature, calls for transformative change at the societal level (Elkind, 2004)¹ and not just at the school and classroom levels. This is a call for all stakeholders, as users of the curriculum, to adopt a critical -reflective and reflexive stance and join learners in the quest for meaning, purpose and stability as they help to shape the world. By integrating principles from various disciplines and their related methodologies, learners who interact with the curriculum are provided with enriching experiences, opportunities for creative expressions and authentic exploration of problems from a classical standpoint as well as in the context of workplace learning. This is due to the fact that the NSC recognizes the importance of each discipline in the problem solving process and in development.

Assessment as an element of the curriculum becomes primarily a learning process for charting progress through self-corrective measures that are informed by feedback from peers and teacher-facilitator. By providing assessment criteria statements in the curriculum, teachers are encouraged to facilitate learners functioning as self and peer assessors. This approach should see the learner developing self-direction with

the support of mentors and coaches and forming an intrinsic desire to succeed. These attributes prepare them to face high stakes assessment as problems to be confronted with courage, a sense of readiness, insight and creative prowess.

These features of the NSC have the potential to influence learners' profile as Jamaicans who are gratified by an identity of cultural excellence that embodies moral obligations, intellectual rigour, innovativeness, environmental stewardship and productivity. The curriculum echoes the sentiments of our National Anthem, National Song and Pledge and serves as rich and credible source of the values and virtues that are woven together to convey the Jamaican identity. I wish for our school administrators, teachers, students and other stakeholders much success as they work with the document.

Dr Clover Hamilton Flowers

Assistant Chief Education Officer, Core Curriculum Unit, Ministry of Education, Youth & Information

¹ Elkind, D. (2004). The problem with constructivism. *The Educational Forum*, 68(4), 306–12.

TERMS	DEFINITIONS/MEANINGS
Range of Content	Provides an overview of the concepts, knowledge, skills and attitudes that will be developed in a unit of study.
About the Unit	Gives a brief overview of the content, skills that are covered in the unit and the methodologies that are used. As well as the attitudes to be developed.
Standards	Statements that explain what all students are expected to know and be able to do in different content areas by the end of a course of study e.g. by the end of period spanning grades 4 – 9.
Attainment Targets	An attainment target is a desired or expected level of performance at the end of a course of work, within a given/specified teaching- learning period. Attainment targets identify the knowledge, skills and understanding which students of different abilities and maturities are expected to have by the end of each Grade. It is the standard that we expect the majority of children to achieve by the end of the grade.
Benchmarks	Behaviours students are expected to exhibit at different stages of development and age/ grade levels.
Theme/Strands	Unifying idea that recurs throughout a course of study and around which content, concepts and skills are developed.
Prior Learning	It is what students are expected to already know through learning and experience about a topic or a kind of text.
Specific Objectives	Specific objectives state what the student is expected to know or understand as a result of the learning experience. The specific objective is usually framed in the areas of the knowledge, skills and attitudes that the students are expected to achieve. Specific objectives tell us what the children will learn or will be taught.

TERMS	DEFINITIONS/MEANINGS
Suggested Teaching/Learning Activities	A teaching/learning activity is an organised doing of things towards achieving the stated objectives. They are suggested activities that are crafted in a way to be an efficient vehicle which can move the student between what is to be learnt (objective) and what the student is to become (outcome).
Key Skills	Gives a brief overview of the content, skills that are covered in the unit and the methodologies that are used. As well as the attitudes to be developed.
Assessment	<p>An assessment is a determination of whether intended results have been achieved. This section of the curriculum speaks to both the product that will be judged as well as the criteria against which it will be judged. It must be noted that this section does not introduce new activities. Instead, it speaks to the judging of the suggested teaching and learning activities.</p> <p>Formal assessment may be conducted with the aid of instruments (e.g. via written test, portfolio) or by requiring students to complete assigned tasks (e.g. performance), and is usually recorded against a predetermined scale of grading. Informal assessment (e.g. via observation or spontaneous student expression) may also reveal important evidence of learning.</p>
Points to Note	This section provides technical information that must be considered in delivering the unit. It may also include information that provides additional explanation of key concepts that may be unfamiliar to the teacher as well as suggestions for infusion within the unit.
Extended Learning	These are opportunities for students to utilise the knowledge and skills they would have acquired in the unit in authentic situations/experiences.
Learning Outcomes	A learning outcome is a demonstration/ behavioural evidence that an intended result has been achieved at the end of a course of study. The learning outcome tells us if pupils have understood and grasped what they have been learning.
Links to other Subjects	Suggests opportunities for integration and transfer of learning across and within different subject areas.
Key Vocabulary	This section consists of a number of words/phrases that addresses the skills, topics and content that must be covered in the unit.

One of the major goals of this Curriculum Unit is to improve the delivery of musical content, particularly to grades 7-9, as outlined in the National Standards Curriculum. Music is often neglected on the grounds that the teacher did not attain enough expertise within the field while pursuing pre-service training; or, if included, the teacher may not be a specialist, but instead, someone who naturally had an interest in music, and may have the ability to play an instrument competently or perform vocal works and compositions that will draw on the interest of students.

Another concept of music may be relegated to casual singing of folk and popular songs that have no developmental thrust on the part of the students within the context of the Jamaican classroom. In many instances, teachers as well as students are unaware of the basic “**musical elements**”, which are the building blocks of musical understanding and imperative for advanced music making. This introduction will hopefully provide students and teachers with simple simulated approaches to musical thinking to better enable them to understand and benefit from the contents of the music curriculum.

This document is prepared as a guide to equip the teachers with the pre-requisite skills needed to implement the newly revised curriculum. The aim is to effectively deliver Music as a subject at the grades 7-9 level of our secondary education system.

Although the ideal situation is to have specialist in this area, great effort is being made to expose teachers/trainers to simple activities which will prove effective in executing the various musical concepts and lessons. The presentation of the entire curriculum will seek to ascertain feedback using the instrument designed to capture the necessary data.

Music is seen as one of the most intricate disciplines for education. As a sound-centred discipline, music requires students to experiment with actual sound making as the central feature of their involvement with the discipline. A direct experience of music can be gained through listening and appraising, performing, and creating/composing. Music making comprises more than just vocal production or fingers playing an instrument; a child learning about music has to tap into multiple skill sets, often simultaneously within the educational experience.

The study and interaction with music does not solely make one competent on an instrument or enhances one's vocal ability, but rather offers more astounding impact on the brain such as:

- Nourishing the process of learning (sensory integration, creative thinking, attention, emotional maturity, etc.)
- Building and strengthening connections between brain cells
- Improving memory and the ability to differentiate sound and speech
- Engagement of the right and left brain

The study of Music should enable students to become:

- A. **Keen listeners**, who are able to appreciate musical expression through an understanding of musical elements and how they may be combined.
- B. **Competent** performers, who are able to prepare and present music to a critical audience as a demonstration of skill and artistry.
- C. **Creative practitioners**, who are able to combine and sequence the elements of music to express artistic ideas and feelings.

As a sound-centred activity, music requires students to interfere with actual sound making as the central feature of their involvement with the discipline. A direct experience of music can be gained through performing, listening and appraising (as by an audience) and creating/composing. The three areas are interrelated: **performing** may open the ears to what one should listen for and appraise (talk about); **listening and appraising** may inform how a piece should be performed; and **composing** develops the ability to listen discriminately and may borrow ideas from music that has been performed or to which students have listened.

The arts (music, dance, drama and the visual arts) provide more than mere recreational outlets for the student. They develop skills of adaptability, innovativeness and problem solving; they also bring direct benefits to a student's academic progress by providing left-brain/right-brain experience. Music fills a vital role in the aesthetic and emotional development of the student, and has significant appeal in addressing the needs of groups with mixed abilities.

NSC

MUSIC

GRADE 7 UNITS

TERM 1**Vocal and Instrumental Development****Performing**

Display ability to sing and to play a variety of classroom instruments – e.g., recorders, autoharps, keyboards, melodic and non-melodic percussion. Sing a widening repertoire of songs (unison, two-part, three-part, antiphonal, choral) that present moderate challenges in breathing, diction, phrasing, duration and dynamics. Develop basic technical competence on melodic and non-melodic instruments.

Listening & Appraising

Listen attentively to music and describe it in broad terms with reference to the way musical elements are organised in vocal/instrumental selections. Describe and discuss music in terms of similarities and differences in vocal/instrumental textures. Relate the use of musical elements to mood, character, texture, instrumentation and other features, using appropriate musical vocabulary to appraise the contents. Recognise the importance of balance between main parts and accompaniments in conveying musical impressions and effects.

TERM 2**Musical Genres and Styles****Performing**

Sing or play a given part and learn to perform in a group. Practise and rehearse solo and group material, displaying growing understanding of rehearsal goals and techniques. Sing and play a variety of music for different occasions. Sing and play music with understanding of mood and character. Perform a repertoire of music from different genres and styles, including folk, pop, gospel, spirituals and European art, demonstrating a growing understanding of characteristic features.

Listening & Appraising

Analyse and describe music with reference to the features explored in the previous unit (Vocal and Instrumental Development). Show sensitivity in responding to instrumental categorisation and timbral differences as an expressive force in music of different eras, genres and styles – e.g., organum and plainchant in medieval music; predominance of thirds and fifths in music of the Romantic era, and the use of contemporary gospel styling.

TERM 3**Signs, Symbols and Notations****Performing**

Sing and play music by ear and from notation (conventional or non-conventional). Memorise songs and instrumental pieces. Show increasing ability to make sight-sound relationships by reading scored music when rehearsing and performing in formal and informal situations. Gain practice in sight reading vocal/instrumental music, including lead sheets, chord charts and bass lines. Perform abstract musical ideas. Use non-conventional notation to record and perform.

Listening & Appraising

Appraise and analyse music with reference to a conventional/no-conventional score. Demonstrate understanding of a wide range of symbolism relating to rhythmic/melodic figures, dynamics, expression and articulation marks, as found in a typical score (folk, pop, gospel, etc.). Respond to live or recorded music by making annotations in a score to show understanding of structure, instrumentation, the occurrence/recurrence/concurrence of thematic material, and the use of textural variations.

TERM 1

Vocal and Instrumental Development

Creating/Composing

Explore, select and combine sounds to create original compositions. Explore environmental, vocal and instrumental sounds, and create abstract and descriptive pieces (sound pictures and collages). Create accompaniments, descants and under-parts, employing a range of rhythmic features and commonly-used syncopated patterns. Use dynamics expressively. Use selected pitches to create original melodies. Use primary and simple secondary harmonies when composing. Use a variety of musical forms/structures in original compositions.

TERM 2

Musical Genres and Styles

Creating/Composing

Continue to explore, select and combine sounds to create original compositions incorporating characteristic features of different genres and styles (folk, pop, gospel, etc.). Create accompaniments reflecting these genres and styles, with attention to instrumentation, dynamics, expression and the use of harmonic textures, including back-up harmonies.

TERM 3

Signs, Symbols and Notations

Creating/Composing

Create original compositions/arrangements (vocal and instrumental) based on a wide range of stimuli. Select conventional/non-conventional notation symbols to represent their musical ideas, demonstrating understanding of and facility with common devices and structures (chord symbols, abbreviations, etc.) used in different genres/styles. Manipulate music writing software and electronic/digital devices to record, communicate and share their original compositions.

There are eight Strands and three key Attainment Targets within Music as outlined below:



STRANDS:

Vocal & Instrumental Development

Solo & Group Performance

Signs, Symbols and Notations

Musical Genres and Styles

Listening, Identifying, Distinguishing

Similarities & Contrasts in Musical Genres/Styles

Exploring, Selecting, Organising

Communicating & Recording Musical Compositions



Attainment Targets:

PERFORMING

LISTENING & APPRAISING

COMPOSING

About the Units

In these Grade 7 Units of work students will learn to:

TERM 1	TERM 2	TERM 3
<p>Unit 1 - 5 Weeks PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Explore vocal and instrumental sounds <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Sing or play a given part and learn to perform in a group <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Sing and play music by ear and from alternative/traditional notation <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions <p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo) <p>Similarities & Contrasts in Musical Genres/Styles</p> <ul style="list-style-type: none"> • Relate the use of musical elements in a composition with the mood and character of the composition 	<p>Unit 1 - 5 Weeks PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Develop finger dexterity as well as forearm and wrist control, while coordinating both hands <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Perform vocal/instrumental music, applying basic techniques <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Sing and play, with increasing ability, music from alternative/traditional notation <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions <p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (texture, duration) <p>Similarities & Contrasts in Musical Genres/Styles</p> <ul style="list-style-type: none"> • Describe/discuss music in terms of similarities and differences in mood and character 	<p>Unit 1 - 4 Weeks PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Improve finger dexterity, forearm/wrist control, and hand coordination when manipulating classroom musical instruments <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Perform vocal/instrumental music, with improved techniques <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Sing and play, with growing efficiency, music from alternative/traditional notation <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions <p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (pitch, structure) <p>Similarities & Contrasts in Musical Genres/Styles</p> <ul style="list-style-type: none"> • Describe/discuss music in terms of similarities and differences in mood and character

TERM 1	TERM 2	TERM 3
<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Explore sounds and create abstract and descriptive pieces • Use simple dynamics expressively <p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration • Describe and discuss own compositions 	<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Create accompaniments and under-parts, using simple rhythmic and common syncopation patterns <p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched tones • Describe and discuss own compositions and those of others 	<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Use simple harmonies when composing • Use simple forms and structures when composing <p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched and semi-pitched tones • Critique own compositions and those of classmates
<p>Unit 2 – 5 WEEKS</p> <p>PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Develop correct breathing techniques to facilitate good pitching and phrasing, while developing good posture <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Practise/rehearse solo and group material, displaying growing understanding of rehearsal goals and techniques <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Memorise songs and instrumental pieces for rhythmic accuracy and expression <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character 	<p>Unit 2 – 5 WEEKS</p> <p>PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Strive for clear, precise diction when singing in standard English or Creole <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Develop the ability to perform a vocal/instrumental solo or maintain a solo part in a group performance <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Memorise songs and instrumental pieces for rhythmic/melodic accuracy, dynamics and expression <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character 	<p>Unit 2 – 4 WEEKS</p> <p>PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Improve clarity and precision in diction when singing a Jamaican traditional and pop songs <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Demonstrate the ability to perform a vocal/instrumental solo or maintain a solo part in a group performance <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Memorise songs and instrumental pieces for rhythmic/melodic accuracy, dynamics, expression and control of tone <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character

TERM 1	TERM 2	TERM 3
<p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration) <p>Similarities & Contrasts in Musical Genres/Styles</p> <ul style="list-style-type: none"> Describe/discuss music in terms of similarities and differences in mood and character <p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> Explore sounds and create abstract and descriptive pieces Use simple dynamics expressively <p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration Describe and discuss own compositions 	<p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration) <p>Similarities & Contrasts in Musical Genres/Styles</p> <ul style="list-style-type: none"> Describe/discuss music in terms of similarities and differences in mood and character <p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> Create accompaniments and under-parts, using simple rhythmic and common syncopation patterns <p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched tones Describe and discuss own compositions and those of others 	<p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration) <p>Similarities & Contrasts in Musical Genres/Styles</p> <ul style="list-style-type: none"> Describe/discuss music in terms of similarities and differences in mood and character <p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> Use simple forms and structures when composing <p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched and semi-pitched tones Critique own compositions and those of classmates
<p>UNIT 3: 4 Weeks</p> <p>PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> Explore tone, pace and volume 	<p>UNIT 3: 4 Weeks</p> <p>PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> Increase control of tone, pace and volume Learn the correct techniques for playing instruments – e.g., embouchure for wind instruments, and mallet/beater placement for percussion instruments 	<p>UNIT 3: 4 Weeks</p> <p>PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> Continue to build instrumental techniques – including embouchure, mallet/beater placement, and bowing (for strings)

TERM 1	TERM 2	TERM 3
<p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Give a basic description of a musical performance, paying attention to musical elements. <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Explore sight-sound relationships in simple musical excerpts <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character <p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration, pitch, structure) <p>Similarities & Contrasts in Musical Genres/ Styles</p> <ul style="list-style-type: none"> • Relate the use of musical elements in a composition with the mood and character of the composition <p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Explore sounds and create abstract and descriptive pieces • Use simple dynamics expressively 	<p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Highlight strong and weak points in a musical performance, paying attention to musical elements. <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Explore sight-sound relationships in simple songs and instrumental pieces <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character <p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration, pitch, structure) <p>Similarities & Contrasts in Musical Genres/ Styles</p> <ul style="list-style-type: none"> • Relate the use of musical elements in a composition with the mood and character of the composition <p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Create accompaniments and under-parts, using simple rhythmic and common syncopation patterns • Use selected pitches to create short melodies 	<p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Give a basic critique of a musical performance, paying attention to musical elements. • Research origins and contexts of Jamaican folk and pop music <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Explore sight-sound relationships in vocal and instrumental music <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character <p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration, pitch, structure) <p>Similarities & Contrasts in Musical Genres/Styles</p> <ul style="list-style-type: none"> • Relate the use of musical elements in a composition with the mood and character of the composition <p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Use simple harmonies when composing • Use simple forms and structures when composing

TERM 1	TERM 2	TERM 3
<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration • Describe and discuss own compositions 	<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched tones • Describe and discuss own compositions and those of others 	<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched and semi-pitched tones • Critique own compositions and those of classmates

Range of Content

Students will:

- Expressively perform vocal and instrumental music.
- Listen to and appraise (discuss/critique) music.
- Explore the elements of music to create their own compositions.
- Work collaboratively by participating in class activities and communicating with each other.
- Read and write musical notation (alternative/traditional) in accessing and sharing music.
- Use technological tools to research, notate/record, improve/share their musical skills and ideas.
- Gain experience in manipulating the voice and a range of classroom musical instruments.
- Explore career choices in music.

Guidance for the Teacher

In planning and organising musical activities the teacher may adopt a variety of roles: musician, listener and appraiser, organiser, consultant, critic, instructor, enabler, planner and observer. The ideas expressed in this section should provide the kind of guidance for teachers that will make a significant difference to the quality of the programme to which the students are exposed.

Music and Language

A child learns a native language by developing five vocabularies: listening, speaking, thinking, reading, and writing. The same applies to music, which is similar to learning a language. The teacher must provide opportunities for students to listen attentively to sounds, imitate sounds, describe sounds, read sound symbols and notate sounds.

Progression

The parameters of music are ever-unfolding; the elements introduced at primary level are the same ones that constitute the secondary programme. The elements remain constant, while the materials increase in complexity, structure and challenge. Progression is therefore not so much from one element to another as in becoming increasingly familiar and comfortable with the standard elements. In other words, it is not logical for a teacher to perceive that her or she could teach rhythm or pitch in one term and address duration and texture in another, because all elements must always be present at one level or another. A melody may move by simple steps and be confined to a narrow range of tones, making it suitable for beginners. Another melody may incorporate frequent leaps and move within a wider range of tones, including chromaticisms and modulations, demanding greater maturity in musical experience and understanding.

Model Behaviour

Modelling the musical behaviour expected of students in one way of ensuring quality and confidence in the music class. Posture, tone quality, articulation, eye-hand coordination, breathing/phrasing and attack are some of the control factors that would best be demonstrated to students instead of demanded of them. The simple demonstration of how a phrase should be played/interpreted is far more help for students trying to navigate beyond note learning to musical expressiveness.

Teach Sequentially

Integrate the three music behaviours (performing/listening and appraising/composing), as far as possible, in each lesson, so that students see the natural progression between them. Emphasis will vary from lesson to lesson, but the experience will be much more cohesive for students who are encouraged to see the links between the parts.

PERFORMING – Musical performance takes place when one sings, or plays an instrument, singly (solo) or in a group (ensemble). Performing may take place in many settings: informally, in a classroom, as we learn and present songs and instrumental pieces; or more formally in schools or community concerts, when we present musical items. In performing we present music as an aesthetic object to which a listener reacts. Different listeners will react in different ways, and will value music in different ways. Musical performance, as it occurs in the classroom, is more directed at providing artistic experience than at developing high levels of technical skill and competence. The development of skills (in particular, manipulative skills) is an important aspect of performing, but it is not the main focus of music education. Skills are regarded as the vehicles needed to convey musical thought. They gain their usefulness by the degree to which they facilitate a student's understanding and experience of music.

LISTENING & APPRAISING – Musical sound is experienced through the ear. The development of attentive and responsive listening in classrooms is therefore a highly important aspect of music teaching. The type of listening to which we refer differs from the casual act of hearing. In listening to music we are required to internalise sound. We also interpret and appraise musical sound. The musical knowledge that we have provides us with a mental framework in which our listening takes place. Our musical knowledge may consist of knowledge of musical elements, genre and style, and the historic and cultural factors that shapes the music and results in its particular characteristics. Listening to music attentively and with understanding allows us to listen critically and to make appropriate aesthetic judgements.

COMPOSING – Consistent with the emphasis that the German music educator Carl Orff has placed on the provision of opportunities for students to create music, today’s music educators emphasise a need for the exploration of sound from a wide range of sources. Classroom composing, therefore, which is generally taken to include improvising and arranging, is a valued part of music education. Composing provided students with opportunities to develop not only inventiveness and problem-solving skills, but also a personal knowledge of music as they use musical elements (such as pitch, duration, dynamics) to build their compositions. A greater ability to listen discriminately can also occur during the process of composing when sounds are selected, ordered and combined. Regardless of how unsophisticated a composition may be, composing in classrooms will give students the opportunity to enter the world of the composer, thereby gaining a deeper understanding of what it means to express ideas in sound.

PROVIDING FOR MIXED ABILITIES – We find students of different aptitudes, interests, and musical abilities in schools. Music education should provide activities and musical materials through which these many types of students may gain a deeper experience of music. It should therefore provide for the below-average, the average and the talented. Music education should be aimed at educating the senses and providing and providing for the development of inventiveness and personal creativity through the medium of sound. It should develop the whole person rather than merely provide a musical training.

REPERTOIRE – The music taught in schools should reflect the musical culture of the wider society. Selections made from different musics should, however, be made with awareness of the maturational levels and interests of students, and should provide opportunities for personal expression and musical growth. Students should be exposed to a wide variety of ‘finely crafted’ musical items to allow for the development of musical judgment based on personal knowledge of music of good quality. Knowledge of the musics in Jamaican society should be coupled with exposure to other musics. Instead of approaching music in terms of musical hierarchies, teaching is best aimed at providing opportunities for a growing understanding of the many ways in which musical sound can be organised, resulting in diversity of style and expression.

Objectivity versus Emotional Appeal

Use objective language to discuss music; but also allow students to discuss likes/dislikes and preferences, giving reasons for those preferences. This will ensure an amicable balance between non-partisan musical appraisal and freedom to recognise, acknowledge, articulate and justify choices based on preference or personal bias.

Music and the Person

If music education aims to develop the full range of human intelligence and understanding, emphasis only on the academic disciplines would be misguided. There are multiple ways of “knowing.” Musical activity offers opportunity for students to experience a way of knowing that can enrich and broaden experience, resulting in the development of creativity, sensibility, intuition and practical skills. The exploration of sound can provide a medium for organising feelings and ideas. It can also result in a genuine enjoyment of music, a capacity that can help one come to terms with difficult emotional and psychological stages in one’s life.

Music and Culture

Over the centuries, Jamaican culture has been enriched by the musical traditions inherited from our forebears. Music has always held a dominant place in our society where it is often combined with dance to embellish and inform social and religious ritual. Schools should play a significant role in cultural education,

and because music is an important part of our culture, schools should be responsible for how the art form is experienced and understood by the young. Music plays a major part in shaping the emotional responses of individuals of all ages. Very often this occurs without there being a fundamental understanding of its structural and expressive elements. When music is taught in school there is opportunity to change this; the art form can be experienced in a more conscious and deliberate way, leading to the development of musical involvement and pleasure that is based on understanding. Individuals, then, cease to be passive "consumers" of music. They become better equipped to exercise personal judgement. They are able to more fully participate in shaping the musical culture of their society, ensuring that high levels of quality and artistic integrity are maintained.

Music and Vocation

A narrow conception of vocational education could result in the arts being undervalued in schools. Often perceived as merely recreational, the arts appear to have less worth than academic disciplines when students are being prepared for work. But although the study of academic subjects facilitates the development of the important skills of literacy and numeracy, studying the arts can increase the development of the equally important skills and abilities that can result from learning music, and they are needed in all types of work, especially in the work culture now evolving globally. An education in music should also be valued for the wide range of vocational opportunities that exist for the musically educated. These opportunities exist in the teaching profession and in a thriving music industry that needs arrangers/composers, performers, critics, therapists, researchers, studio technicians, radio and television broadcasters, digital engineers and those who tune, maintain and repair instruments. Job opportunities also exist for those whose strengths lie in presenting music with other art forms, for instance, producers of stage shows. In a developing society like ours, where vocational education is a major aim of secondary schooling, one should not lose sight of the opportunities that school music can provide for students who have musical aptitude and who desire to make music a career.

NSC

MUSIC

GRADE 7: TERM 1

Prior Learning

Check that students can:

- Have a general understanding of musical elements
- Can read a simple music score
- Can play a range of classroom instruments
- Can produce a range of tones vocally
- Can work independently and in a group
- Understand how to differentiate music for different occasions
- Are able to discuss a musical performance, using basic musical vocabulary
- Can imitate/reproduce rhythmic/melodic and other ideas to which they have listened
- Can identify and respond to basic structural differences in music
- Are able to create special effects by manipulating voices and instruments in a variety of ways

UNIT 1: Introduction to Musical Elements in Performing, Listening & Appraising, Composing I**Attainment Target(s)**

- Vocal and Instrumental Development
- Solo & Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

- Sing a widening repertoire of unison and parts-songs that present moderate challenges in breathing, phrasing, diction, duration and dynamics.
- Develop basic technical competence on melodic and non-melodic instruments
- Read /interpret a musical score when performing vocal and instrumental music (beat values and multiples and the divided beat)
- Identify a widening range of sound makers and instruments by their timbre (tone colour)
- Analyse music to which they listen, with reference to musical elements and other characteristics (e.g., timbre, dynamics, tempo)
- Recognise relationships between the use of musical elements in a composition and the mood/character of the composition.
- Identify major/minor tonality in vocal/instrumental music
- Discuss, explain and demonstrate their musical ideas.
- Convey musical ideas by associating them with other art forms.
- Devise suitable alternative notations for their compositions.

Attainment Target(s)**Objectives**

- Use traditional notation with increasing accuracy to record their compositions.
- Select and combine notations and electronic/digital equipment to communicate/preserve musical ideas.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Explore vocal sounds to distinguish head voice, chest voice and other voice placements that are necessary to the interpretation of and performance of different genres of vocal music.

Describe sounds to which they listen (e.g., environmental sound pieces, live performances, recordings of vocal and instrumental music), with reference to quality of sound (timbre), dynamics (loud/soft) and expression in class discussions.

Identify simple elements in a vocal score (clef, time-signature, key-signature, tempo, note values).

Listen to the song, "The Handsome Butcher" then perform without changes in tempo or dynamics. Compare this performance with the mood and character of the recorded version.

Use their voices to create dramatic effects in call and response anecdotal songs and other characterisations, as well as explore vocal/instrumental sounds to create descriptive pieces. These compositions will include sound pictures/collages, sound tracks (as for a short story or poem), and sound effects. Students will explore the features of "program music" (music that tells a story).

Correctly enunciate, control tone, pace/tempo and dynamics, as well as use clear, precise diction when singing in Standard English, Creole or other languages.

Listen to "Kansas City Rag" by Scott Joplin (or listen to any other appropriate example) and tap the pulse.

Listen to "Linstead Market," tap the pulse, then identify and clap the rhythmic patterns of phrases that use the divided beat.

- Explore vocal sounds
- Distinguish voice placements
- Interpret musical genres
- Apply understanding

- Describe sounds
- Listen to sounds

Identify musical elements

- Perform music
- Compare performances

Create dramatic effects

- Enunciate clearly
- Sing appropriately

Listen to musical examples

- Identify different voice placements in live/recorded songs
- Use appropriate voice placement when interpreting music of different genres/styles
- Dramatize different situations with their voices
- Differentiate musical elements in live/recorded music

Distinguish the effects of tempo/dynamics changes in the song

Use drama/dance to show comparison between the gradations in tempo and dynamics as learnt in two songs

- Use appropriate enunciation when singing
- Control tone, pace and dynamics to perform expressively

Maintain accuracy in pulse/rhythm

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Create accompaniments employing simple rhythmic patterns (including ostinati) and commonly-used syncopated figures from "Linstead Market."

Identify repeated and contrasting melodic phrases in a patriotic song.

Listen to the music of at least three advertisements and discuss differences/similarities in tempo, and say how different tempi impact the advertisement.

Use dynamics and expression marks to enhance the effects of musical compositions. Use selected pitches to create short pieces (monophonic texture). In this, the teacher may use a fixed selection of tones from the scale (scale tones); at its simplest, the first three tones (Doh-Re-Me) could be selected.

Experiment with different ways of playing selected percussion instruments, including conga drum, maracas and xylophone, to develop left-hand/right-hand coordination as well as finger dexterity, forearm and wrist control.

Compare the dynamics used in contrasting songs from CDs, DVDs, www.youtube.com, www.limewire.com and other sources.

Describe/compare the mood and characteristics of two contrasting songs (e.g., "Jamaica Land of Beauty" and "All Me Rock").

Listen to the song, "Matilda" (or any other suitable example) identify and discuss the major/minor tonality. Participate in activities to demonstrate their sense of tonality (major/minor).

Create accompaniments

Identify melodic phrases

Discuss musical differences/ similarities

Enhance music effects

- Experiment with timbre
- Coordinate

Compare use of dynamics

Describe/compare mood

Demonstrate sense of tonality

Produce effective accompaniments

Respond to melody stimuli

- Produce special effects (vocal/instrumental)
- Demonstrate technical competence when playing selected instruments
- read a vocal/instrumental score

Identify texture in classroom compositions

- Recognise similarities and differences in gospel, folk and pop songs
- Discuss differences in dynamics, mood, etc.

Recognise major/minor tonality in selected songs

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Use simple harmonies when composing, e.g., Tonic and dominant (homophonic texture).

Describe the use of musical elements in music they perform, listen to and create.

Use alternative/traditional notation when performing, listening to and creating music.

Manipulate electronic/digital devices to record their compositions.

Recognise major/minor tonality in selected songs

Manipulate devices

Learning Outcomes

Students will be able to:

- ✓ Distinguish different voices and apply these to the interpretation of different genres of music
- ✓ Use their voices dramatically
- ✓ Breathe appropriately to sustain their voices when singing and playing wind instruments
- ✓ Control vocal tone to sing expressively and clearly
- ✓ Sing with a sense of tonality (key)
- ✓ manipulate their voices and selected instruments to create special effects
- ✓ Demonstrate technical competence when playing an instrument
- ✓ Read a simple vocal/instrumental score
- ✓ Identify timbre and dynamics of sounds in live and recorded music
- ✓ Tap pulse accurately
- ✓ Respond to rhythm patterns in music to show understanding of the difference between pulse and divided beats
- ✓ Listen discriminately to identify motives in audio examples (vocal and instrumental)
- ✓ Aurally recognise differences and similarities in tempo
- ✓ Identify repeated or contrasting melodic phrases
- ✓ Respond to major/minor tonality (verbally, graphic representations or any other art forms) to show understanding of major/minor tonality (key)
- ✓ Demonstrate understanding of form/structure
- ✓ Create descriptive pieces.
- ✓ Employ simple rhythmic/melodic patterns to create accompaniments including ostinati.
- ✓ Use dynamics and expression marks effectively
- ✓ Create simple melodies from scale tones
- ✓ Apply simple harmonies in their compositions.

Points to Note

The teacher should encourage students to use their voices in unusual ways to create interesting sounds. When they have explored these ways, teacher may introduce the use of chest, head and other voice placements in interpreting different musical genres.

There are many ideas with which students may experiment to produce interesting instrumental effects. The teacher should allow students to apply techniques across instruments, e.g., using a hammer-on effect on the recorder, humming a harmonic line while playing the recorder and applying varied tension to produce different pitches on the drum.

Accompaniments may be purely rhythmic or melodic, or a combination of the two. Syncopation is a common feature of Jamaican music (folk and pop), and ideas may be adapted from known examples and used as accompaniment. Ostinati would also fit into this category of simple accompaniments, and may be easily created, once students understand that they are usually short, repetitive patterns used throughout a piece.

Anecdotal songs are those used dramatically, to relay conversation and to show characterisation. The story element is strong in these songs and is often used when performing ballads and musicals.

In addition to the resources provided, teacher should provide a wide range of music (vocal/instrumental) of different genres and styles; include music of other cultures. Music may be sourced at www.limewire.com and www.youtube.com.

Use harmonies sparingly – e.g., using Tonic and Dominant notes only, when harmonising a simple song, such as “All Me Rock” (see Vocal and Instrumental Music). Primary chords may then be introduced in which the notes are used en bloc (played together) or broken (played separately).

Extended Learning

Students could experiment with vocal/instrumental effects and compile a repertoire of the most interesting/useful ones in a CD sound bank. They could borrow from the bank to enhance stories, poems or to create a sound track.

Students could listen to a wide variety of vocal/instrumental music in order to widen their scope and improve their appreciation for various genres and styles.

Teacher could provide simple melodies in which students insert tonic and dominant notes, at the appropriate places. *The harmony changes only at the beginning of a bar.

Alternatively, students who have the resources could download songs with interesting harmonies from the internet (www.youtube.com or www.limewire.com etc.) and share these with their classmates.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum); Grade 7-9 Music Teaching Kit - Notes & Materials for Listening & Appraising (MOE October, 2000); Music scores (Vocal/Instrumental music); CD/DVD recordings (vocal and instrumental music); Classroom instruments (melodic and non-melodic); Electronic/digital devices; Manuscript music paper

KEY VOCABULARY

Glissando, Trill, Head voice/Chest voice, Genre, Spirituals, Ni-night, Pop songs, Gospel songs, Anecdotal songs, Phrase, Breathing techniques, Diction, Enunciation, Articulation, Intonation, Timbre, Dynamics, Rhythm, Tempo, Melodic phrases, Tonality (major/minor), Texture (monophony/homophony), Mood, Pulse, Divided beats, Tonic, Dominant, Interval, Scale tones, Chord tones, Harmony, Under-part, Dynamics, Binary, Ostinati, Ternary, Strophic, Through-composed, Syncopation, Accompaniment, Program music, Melody, Call and response

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols

Science: Sound properties, Body, Volume, Speed, Sound effects

History: Traditional songs and Practices, Rituals

Social Studies: Group dynamics, Taking turns, Leading and following

Religious Education: Worship, Rites

Civics: Our Heritage

Prior Learning

Check that students can:

- Have a general understanding of musical elements
- Can read a simple music score
- Can work with increasing confidence when operating independently and in a group
- Are able to performing/discuss music
- Can play a widening range of classroom instruments
- Can identify and describe music for different occasions
- Are able to discuss a musical performance, using basic musical vocabulary
- Are familiar with rhythmic /melodic patterns commonly found in songs and accompaniments
- Can identify and respond to structural differences in music
- Can graphically represent musical ideas
- Are able to manipulate electronic/digital devices

UNIT 2: Introduction to Musical Elements in Performing, Listening & Appraising, Composing I**Attainment Targets: PERFORMING/LISTENING & APPRAISING/COMPOSING**

STRANDS

- Vocal and Instrumental Development
- Solo and group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives**Students will:**

- Explore voice to differentiate timbre based on placement.
- Develop competence in pitching correctly when singing folk, gospel and pop songs
- Develop growing technical competence on melodic and non-melodic instruments
- Read /interpret a musical score when performing vocal and instrumental music (including dotted beat values)
- Identify a widening range of sound makers and instruments by their timbre (tone colour)
- Analyse music to which they listen, with reference to musical elements and other characteristics (e.g., texture, duration)
- Recognise relationships between the use of musical elements in a composition and the mood/character of the composition.
- Identify major/minor tonality in vocal/instrumental music
- Discuss, explain and demonstrate their musical ideas.

**Attainment Targets: PERFORMING/LISTENING & APPRAISING/
COMPOSING**

Objectives

Students will:

- Convey musical ideas by associating them with other art forms.
- Devise suitable alternative notations for their compositions.
- Use conventional notation with increasing accuracy to record their compositions.
- Select and combine notations and electronic/digital devices to communicate/preserve musical ideas.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Continue to explore vocal sounds as related to the interpretation of different genres of music, including spirituals and music for a variety of occasions (national and patriotic/seasonal).

Explore vocal/instrumental sounds to create abstract and descriptive pieces, including sound pictures/collages, sound tracks, and sound effects for stories and poems.

Explore the features of “absolute” music (music whose interest lies in how sounds are combined and sequenced, without having any pictorial or dramatic intention – such as a recorder solo or a drum piece).

Perform music from memory and from vocal scores, paying attention to timbre, dynamics and tempo.

Identify similarities and differences in pop, gospel and spirituals.

Listen to music and appraise the use of rests/silences, sectional breaks and pauses as expressive characteristics of particular genres and styles (gospel, folk, pop).

Explore vocal/
instrumental sounds

Create abstract and
descriptive pieces

Explore absolute music

Perform from memory/
score

- Identify similarities/
differences
- Listen and appraise

- Use appropriate voice placement when interpreting music of different genres/styles
- Successfully use voices/ instruments to create special effects

Accurately display coordinated movement in sequences.

Demonstrate technical competence when creating /performing absolute music

- Accurately read/perform from memory musical symbols in a vocal score
- Recognise differences and similarities in music of different genres/styles
- Use appropriate enunciation when singing
- Produce special effects (vocal/instrumental)
- Demonstrate understanding of texture, harmony and balance when creating accompaniments

Ability to Create and perform movement sequences with smooth transitions individually or in groups

Students will:

Create accompaniments and under-parts employing simple rhythmic/melodic patterns and selected syncopated patterns to accompany songs learned in class. Accompaniments may be purely rhythmic or melodic, or a combination of the two. Create accompaniments (vocal/instrumental) based on primary chords (I-IV-V). Add a melodic ostinato based on primary chords to selected songs.

Apply understanding of timbre, dynamics and tempo to songs and instrumental pieces performed.

Perform songs/melodies of the different genres learnt, using the accompaniments created in class. Listen to and critique, improve and record their performance.

Arrange songs/pieces for solo and group performance.

Read simple music scores of rhythmic/melodic patterns of songs and accompaniments in the genres explored.

Listen to recordings of similar songs, identify signs/symbols used in the score, identify the instruments used, and notate four bars of a selected rhythmic passage.

Manipulate electronic/digital devices to record and share performances of their vocal and instrumental repertoire and original compositions.

Create accompaniments

Apply understanding

- Critique music
- Record a performance

Arrange songs/pieces

- Identify symbols
- Notate music

Manipulate digital devices

- Control timbre, dynamics and tempo to perform expressively
- Make constructive observations about music performed in class
- Add interesting parts to solo/group music
- Accurately decipher rhythmic/melodic patterns common to genres explored
- Appropriately represent recorded music by use of notation
- Respond appropriately to musical signs, symbols, and instrumentation
- Produce a clear recording of their work

Learning Outcomes

Students will be able to:

- ✓ Interpret music associated with different occasions
- ✓ manipulate their voices and selected instruments to create special effects
- ✓ Create abstract and descriptive pieces
- ✓ Demonstrate technical competence when performing a vocal/instrumental piece
- ✓ Memorise music and read a simple vocal/instrumental score
- ✓ Identify differences in timbre, dynamics and tempo in live and recorded music
- ✓ Aurally recognise differences/similarities in music of different genres
- ✓ Respond to expressive details in music they perform or to which they listen
- ✓ Employ simple rhythmic/melodic to create accompaniments including ostinati.
- ✓ Use dynamics and expression marks effectively.
- ✓ Apply their original accompaniments to music learned in class
- ✓ Arrange simple solo and group pieces
- ✓ Read a simple vocal/instrumental score
- ✓ Notate a simple rhythmic sequence
- ✓ Describe/critique live or recorded music presented in class
- ✓ Make an audio/video recording of their work

Points to Note

The teacher should encourage students to use their chest voices when performing Negro spirituals. Boys, in particular, should use their head voices when performing gospel music, while girls use their chest voices (a role reversal). Students should strive for a nasal quality when singing pop songs. Students should also endeavour to imitate other characteristics of Black gospel, such as sustained consonants, shortened/clipped vowels and broken phrases.

Students should continue to explore ways in which to produce interesting instrumental effects, applying techniques across instruments.

The teacher should carefully select vocal/instrumental music of different genres and styles to substantiate and illustrate the characteristics to which they introduce students. Some examples may be found in Grades 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE – October, 2000), and others may be sourced on-line.

Further clarification on use of the term “absolute music” may be found at on-line sources, including <http://voices.yahoo.com/absolute-music-vs-program-music-4216835.html>. It is best understood in comparison with “program music,” and should be introduced to students in that way.

Use accompaniment harmonies sparingly, e.g., using tonic and dominant notes only, when harmonising a simple song such as “All Me Rock” or “John Crow Seh” (see Grades 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE – October, 2000)). Students should continue to explore primary chords en bloc (played together) or broken (chord tones played separately).

Extended Learning

Students could compose simple pieces of program music around given/selected themes; compile these according to theme (e.g., “Sunrise,” “Cat And Mouse,” “Lost In The Dark,” “The River Bend”); and present a theme-grouped class concert with introductory comments on details of their work. They could then make an audio recording of their compositions for future reference and for sharing.

RESOURCES

Grades 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE – October, 2000) (which accompanies this curriculum).
Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, Manuscript music paper

KEY VOCABULARY

Timbre, Texture, Duration, Musical elements, Mood, Major/minor tonality, Spirituals, Sound pictures/collages, Sound tracks, "Program" music, "Absolute" music, Timbre, Pop, Gospel, Sectional breaks, Folk, Syncopated patterns, Voice placement, Enunciation, Texture, Harmony, Balance, Primary chords, Melodic ostinato, Tonic, Dominant, En bloc, Primary chords, Scale tones, Chord tones, Harmony, Under-part, Dynamics, Binary, Ternary, Strophic, Through-composed, ostinato, Syncopation, Accompaniment, Melody, Call and Response, Pentatonic

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols

Science: Sound properties, Body, Volume, Speed, Sound effects

History: Traditional songs and Practices

Social Studies: Group dynamics, taking turns, leading and following

Prior Learning

Check that students can:

- Demonstrate a working knowledge of musical elements
- Read a simple music score
- Work independently and in a group
- Play a range of classroom instruments
- Produce a range of vocal tones within an octave
- Differentiate music genres/styles covered in previous units

UNIT 3: Introduction to Musical Elements in Performing, Listening & Appraising, Composing III

Attainment Target(s) PERFORMING/LISTENING & APPRAISING/ COMPOSING

Strands

- Vocal and Instrumental Development
- Solo and group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

- Explore voice to differentiate timbre based on placement.
- Develop competence in pitching correctly when singing folk, gospel and pop songs.
- Develop basic technical competence on melodic and non-melodic instruments.
- Read /interpret a musical score when performing vocal and instrumental music.
- Identify a widening range of sound makers and instruments by their timbre (tone colour).
- Analyse music to which they listen, with reference to musical elements and other characteristics (e.g., mood, style and structure).
- Recognise relationships between the use of musical elements in a composition and the mood/character of the composition.
- Identify major/minor tonality in vocal/instrumental music
- Discuss, explain and demonstrate their musical ideas.
- Convey musical ideas by associating them with other art forms.
- Devise suitable alternative notations for their compositions.
- Use conventional notation with increasing accuracy to record their compositions.
- Select and combine notations and electronic/digital equipment to communicate/preserve musical ideas.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Use selected pitches to create short pieces of music – including abstract music, program music and absolute music – incorporating other art forms.

Select vocal/instrumental sounds, based on their timbre, to portray mood, style and character in songs of different genres (gospel, folk, pop).

Perform from memory and from a score (alternative/traditional notation) simple pieces of absolute and program music using major/minor tonality.

Perform from memory and from a score (alternative/traditional notation) simple pieces of absolute and program music using major/minor tonality.

Perform music from memory and from vocal scores, paying attention to timbre, dynamics and tempo.

Sing and play seasonal songs and music for different occasions – e.g., Christmas, school concerts, school devotional, and community events – with attention to accurate pitching.

Listen critically to recordings of descriptive and abstract pieces, express their preferences, discuss the reasons for choice, and work in groups to create short passages of both forms to given stimuli.

Perform, listen to, critique, improve, score and record their compositions/ arrangements.

Create music

- Select sounds
- Portray mood

Perform from memory

Perform from memory/
score

- Listen critically
- Express preferences
- Discuss choices

- Work in groups
- Perform/critique music

Students are able to:

- Incorporate other art forms when composing pitched music
- Use appropriate vocal/ instrumental technique to demonstrate understanding genre/style
- Dramatise different situations with their voices
- Sustain phrases when singing and playing wind instruments
- Control tone, pace and volume to expressively perform music for different occasions

Respond appropriately to recorded music and create original pieces of the same

Analyse and share their compositions/
arrangements

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Arrange songs/pieces from a genre of their choice (folk, pop, gospel), to convey a variety of moods/characterisations.

Listen to recorded songs from the genres explored, and compare/contrast recordings with their own performance, with focus on rhythmic patterns, lyrics, structure, timbre, texture, dynamics and other elements.

Read simple music scores of rhythmic/melodic patterns of songs and accompaniments in the genres explored.

Notate their compositions/arrangements using alternative (for abstract/ program music) or traditional (for songs and instrumental pieces/absolute music) symbols.

Arrange songs/pieces

Compare/contrast recordings

Read music

Notate music

Students are able to

Incorporate the elements of different genres in their compositions/arrangements

Identify main elements in recorded music and compose pieces based on similar characteristics

Perform music from a score

Produce clear, legible scores to represent their musical ideas

Learning Outcomes

Students will be able to:

- ✓ Create music based on specified pitches.
- ✓ Control vocal/instrumental tones to portray mood, style, character.
- ✓ Differentiate program and absolute music.
- ✓ Manipulate their voices and selected instruments to create special effects.
- ✓ Demonstrate technical competence when playing an instrument.
- ✓ Read a simple vocal/instrumental score and perform its contents from memory.
- ✓ Identify timbre and dynamics in live and recorded music.
- ✓ Recognise and respond to differences/similarities in timbre, dynamics and tempo.
- ✓ Respond to major/minor tonality (key).
- ✓ Perform music related to different occasions.
- ✓ Demonstrate understanding of form.
- ✓ Create abstract and descriptive pieces.
- ✓ Notate music, using alternative/traditional symbols.
- ✓ Critique and share their compositions.
- ✓ Employ simple rhythmic/melodic to create accompaniments, including ostinati.
- ✓ Work cooperatively with classmates to create original pieces.

Points to Note

The main difference between the preceding two units and this is an incremental improvement; the teacher must carefully select songs and instrumental pieces that will provide opportunity for students to progressively hone their skills. These selections must be carefully graduated to provide mildly increasing challenges in terms of vocal dexterity, instrumental technique, rhythmic intricacy, range and key.

Extended Learning

Students could select seasonal songs for a particular observation (e.g., National Heritage Week, Christmas), arrange them for two or more voice parts, and create their own accompaniments, employing available instruments. They would rehearse these arrangements and present them in a class/school/community concert.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE – October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, Manuscript music paper

KEY VOCABULARY

Program music, Absolute music, Abstract music, Timbre, Mood, Style Character, Genre, Major/minor tonality, Dynamics, Tempo, Critique, Arrange, Characterisations, Structure, Texture, Dynamics, Folk Songs, Pop songs, Gospel songs, Rhythm/Melodic patterns, Form, Texture

LINKS TO OTHER SUBJECTS

Drama: Role play, Staging

Language: Listening, Speaking, Thinking, Reading, and Writing; Creole vs. Standard English

Mathematics: Time, Duration, Grouping/sets, Symbols

NSC

MUSIC

GRADE 7: TERM 2

Prior Learning

Check that students can:

- Have a good understanding of musical elements
- Can read a basic music score
- Can work independently and in a group
- Are able to performing/discuss music
- Can play a range of classroom instruments
- Understand how to breathe to sustain a short vocal/instrumental phrase
- Are familiar with rhythmic /melodic patterns commonly found in songs and accompaniments.
- Can identify and respond to structural differences in music.

UNIT 1: Exploring Musical Elements in Performing, Listening & Appraising, Composing I

Attainment Target(s)

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

- Sing a widening repertoire of unison and parts songs that present moderate challenges in breathing, phrasing, diction, duration and dynamics.
- Develop basic technical competence on melodic and non-melodic instruments.
- Read/interpret a musical score when performing vocal and instrumental music
- Identify a widening range of sound makers and instruments by their timbre (tone colour)
- Analyse music to which they listen, with reference to musical elements and other characteristics (e.g., mood, style and structure)
- Recognise relationships between the use of musical elements in a composition and the mood/character of the composition.
- Identify major/minor tonality in vocal/instrumental music
- Discuss, explain and demonstrate their musical ideas.
- Convey musical ideas by associating them with other art forms.
- Devise suitable alternative notations for their compositions.
- Use conventional notation with increasing accuracy to record their compositions.
- Select and combine notations and electronic/digital equipment to communicate/preserve musical ideas.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Use their voices to create dramatic effects in call and response anecdotal songs and other characterisations, as well as explore vocal/instrumental sounds to create abstract and descriptive pieces including sound pictures/collages, sound tracks, and sound effects.

Continue to develop breathing techniques by sustaining increasingly lengthier phrases when playing wind instruments and singing.

Sing expressively, paying attention to correct enunciation, tone control, pace and volume, clear, precise diction when singing in Standard English, Creole or other languages, including songs associated with Easter celebrations.

Listen to "Linstead Market," tap the pulse, then identify and clap the rhythmic patterns of phrases that use the divided beat. One group may keep the pulse while another perform the selected patterns.

- Create dramatic effects
- Explore sounds

Develop breathing technique

Sing expressively

-
- Listen and respond to music
 - Identify patterns

Students are able to

- Recognise the main differences between voice placements
 - Use appropriate voice placement when interpreting music of different genres/styles
 - Dramatize different situations with their voices
 - Sustain phrases when playing wind instruments and singing
 - Control tone, pace and volume to perform expressively
 - Use appropriate enunciation when singing
 - Associate music with special occasions and events
 - Demonstrate technical competence when creating/playing selected instrumental accompaniments
 - Differentiate major/minor tonality when playing instrumental pieces/singing
 - Recognise differences and similarities in music of different genres/styles
 - Identify and demonstrate the characteristics of mood/style
 - Produce special effects (vocal/instrumental)
-
-
-

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Identify repeated and contrasting melodic phrases in patriotic songs and songs associated with Black History month (e.g., “Lift Every Voice and Sing”).

Create accompaniments and under-parts employing simple rhythmic/melodic patterns and commonly-used syncopated patterns.

Listen to the song, “Matilda, or “Lift Every Voice And Sing” (or any other suitable example); identify and discuss the major/minor tonality.

Listen to classroom compositions and discuss the texture, mood and style.

Explore different ways of producing instrumental sounds, e.g., articulation (staccato, legato and hammering-on) and special effects (trill, glissando and cizé).

Continue to read simple instrumental scores, paying attention to articulation and the technical requirements of the instruments.

Use dynamics and expression marks to enhance the effects of musical compositions.

Combine melodic lines to build simple vocal/instrumental harmonies, and identify various textures in music to which they listen

Identify repetition/contrast

Create accompaniments

Identify tonality

Discuss texture/mood/style

Explore instrumental sounds

- Read instrumental scores
- Enhance musical compositions

- Build simple harmonies
- Identify texture

Students are able to:

Correctly execute the down-sweep and up-sweep baton change (visual and non-visual) in competitive situations

- Perform music from a vocal/instrumental score
- Use drama/dance to show comparison between the gradations in dynamics as learnt in two songs.

Identify texture in classroom compositions to show understanding of monophony, homophony and polyphony.

Learning Outcomes

Students will be able to:

- ✓ Distinguish different voices and apply these to the interpretation of different genres of music
- ✓ Use their voices dramatically
- ✓ Breathe appropriately to sustain their voices when singing and playing wind instruments
- ✓ Control vocal tone to sing expressively and clearly
- ✓ Sing with a sense of tonality (key)
- ✓ manipulate their voices and selected instruments to create special effects
- ✓ Demonstrate technical competence when playing an instrument
- ✓ Read a simple vocal/instrumental score
- ✓ Identify timbre and dynamics of sounds in live and recorded music
- ✓ Tap pulse accurately
- ✓ Respond to rhythm patterns in music to show understanding of the difference between pulse and divided beats
- ✓ Listening discriminately to identify motives in audio examples (vocal and instrumental)
- ✓ Aurally recognize differences and similarities in tempo
- ✓ Identify repeated or contrasting melodic phrases
- ✓ Respond to major/ minor tonality (verbally, graphic representations or any other art forms) to show understanding of major/minor tonality (key)
- ✓ Demonstrate understanding of form
- ✓ Create abstract and descriptive pieces.
- ✓ Employ simple rhythmic/melodic to create accompaniments including ostinati.
- ✓ Use dynamics and expression marks effectively.
- ✓ Create simple melodies from scale tones.
- ✓ Use simple harmonies in own compositions.

Points to Note

The teacher should encourage students to use their voices in unusual ways to create interesting sounds. When they have explored these ways, teacher may introduce the use of chest, head and other voice placements in interpreting different musical genres.

There are many ideas with which students may experiment to produce interesting instrumental effects. The teacher should allow students to apply techniques across instruments, e.g., using a hammer-on effect on the recorder, humming a harmonic line while playing the recorder and applying varied tension to produce different pitches on the drum.

Accompaniments may be purely rhythmic or melodic, or a combination of the two. Syncopation is a common feature of Jamaican music (folk and pop), and ideas may be adapted from known examples and used as accompaniment. Ostinati would also fit into this category of simple accompaniments, and may be easily created, once students understand that they are usually short, repetitive patterns used throughout a piece.

Anecdotal songs are those used dramatically, to relay conversation and to show characterisation. The story element is strong in these songs and is often used when performing ballads and musicals.

In addition to the resources provided, teacher should provide a wide range of music (vocal/instrumental) of different genres and styles; include music of other cultures. Music may be sourced at www.limewire.com and www.youtube.com.

Use harmonies sparingly, e.g., using tonic and dominant notes only, when harmonizing a simple song such as "All Me Rock" (see Vocal and Instrumental Music). Primary chords may then be introduced in which the notes are used en bloc (played together) or broken (played separately)

Extended Learning

Students could experiment with vocal/instrumental effects and compile a repertoire of the most interesting/useful ones in a CD sound bank. They could borrow from the bank to enhance stories, poems or to create a sound track.

Students could listen to a wide variety of vocal/instrumental music in order to widen their scope and improve their appreciation for various genres and styles.

Teacher could provide simple melodies in which students insert tonic and dominant notes, at the appropriate places. *The harmony changes only at beginning of a bar.

Alternatively, students who have the resources could download songs with interesting harmonies from the internet (www.youtube.com or www.limewire.com etc.) and share these with their classmates.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, Manuscript music paper

KEY VOCABULARY

Ciyé, Glissando, Trill, Head voice/chest voice, Genre, Spirituals, Nine-night, Pop songs, Gospel songs, Anecdotal songs, Phrase, Breathing techniques, Diction, Enunciation, Articulation, Intonation, A Cappella, Timbre, Dynamics, Rhythm, Tempo, Melodic phrases, Tonality (major/minor), Form, Texture (monophony, homophony and polyphony), Motives, Mood, Pulse, Divided beats, Sectional breaks, Absolute music, Tonic, Dominant, Interval, En bloc, Primary chords, Scale tones, Chord tones, Harmony, Under-part, Dynamics, Binary, Ternary, Strophic, Through-composed, Ostinato, Syncopation, Accompaniment, Program music, Melody, Call and response, Pentatonic

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols

Science: Sound properties, Body, Volume, Speed, Sound effects

History: Traditional songs and Practices, Rituals

Social Studies: Group dynamics, Taking turns, Leading and following

Religious Education: Worship, Rites

Prior Learning

Check that students can:

- Have a good understanding of musical elements
- Can read a basic music score
- Can work independently and in a group
- Are able to performing/discuss music
- Can play a range of classroom instruments
- Understand style/mood in music
- Are familiar with rhythmic /melodic patterns commonly found in songs and accompaniments.
- Can identify and respond to structural differences in music.

UNIT 2: Exploring Musical Elements in Performing, Listening & Appraising, Composing II

Attainment Target(s) PERFORMING/LISTENING & APPRAISING/COMPSING

Strands

- Vocal and Instrumental Development
- Solo and group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

Students will:

- Sing a widening repertoire of unison and parts songs that present moderate challenges in breathing, phrasing, diction, duration and dynamics.
- Develop basic technical competence on melodic and non-melodic instruments.
- Read /interpret a musical score when performing vocal and instrumental music
- Identify a widening range of sound makers and instruments by their timbre(tone colour)
- Analyse music to which they listen, with reference to musical elements and other characteristics (e.g., mood, style and structure)
- Recognise relationships between the use of musical elements in a composition and the mood/character of the composition.
- Identify major/minor tonality in vocal/instrumental music
- Discuss, explain and demonstrate their musical ideas.
- Convey musical ideas by associating them with other art forms.
- Devise suitable alternative notations for their compositions.
- Use conventional notation with increasing accuracy to record their compositions.
- Select and combine notations and electronic/digital equipment to communicate/preserve musical ideas.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Continue to use their voices to create special effects in call and response anecdotal songs and other characterisations.

Continue to explore vocal/instrumental sounds to create abstract/descriptive pieces, including sound pictures/collages, sound tracks, and sound effects.

Continue to develop breathing techniques by sustaining increasingly lengthier phrases when playing wind instruments and singing a growing repertoire of songs.

Listen to music and appraise/apply the use of rests/silences, sectional breaks and pauses as expressive characteristics of particular genres and styles.

Identify motive in songs to which they listen (live or recorded).

Listen to the music of at least three advertisements and discuss differences/similarities in tempo, instrumentation, amplitude (volume), and say how these differences impact the message and appeal of the advertisement.

Sing expressively increasingly challenging songs in major/minor keys, paying attention to correct enunciation, tone control, phrasing, pace and volume, clear, precise diction.

Identify repeated and contrasting melodic phrases in patriotic songs and songs associated with a variety of social occasions.

Create accompaniments and underparts employing appropriate rhythmic/melodic patterns and commonly-used syncopated figures.

Listen to a repertoire of songs that present opportunity to continue the exploration of major/minor tonality.

Create special effects

Explore vocal/
instrumental sounds

Develop breathing
technique

Listen to and appraise
music

Identify motive in songs

Listen to and analyse
music

Sing with expression and
precision

Identify melodic
repetition/ contrast

Create original
accompaniments

Explore major/minor
tonality

Students are able to:

Demonstrate special effects

Manipulate voices and instruments for special effect

Sustain phrases when singing and playing wind instruments

Control tone sound and silence to perform expressively and stylistically

Recognise and respond to motivic features

Differentiate the use of musical characteristics in contrasting selections

Perform music with attention to detail

Describe/demonstrate the effect of repetition and contrast in songs

Integrate their accompaniments smoothly into music they arrange

Make appropriate use of major/minor tonality

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Listen to carefully selected classroom compositions and discuss texture, mood and style.

Employ the use of rests/silences, sectional breaks and pauses as expressive characteristics in their own compositions and arrangements.

Apply instrumental and other special effects, e.g., staccato, legato, hammering-on, trill, glissando and ciyé, to their own compositions.

Continue to read vocal and instrumental scores, paying attention to pitch accuracy, articulation and the technical requirements of the instruments.

Use tempo, dynamics and expression, repetition and contrast to enhance the effects of musical compositions.

Employ a widening range of pitches, including accidentals, to create short pieces for available melodic instruments. Notate/record, perform and critique compositions.

Continue experimentation with different ways of playing selected non-melodic/melodic instruments to improve left hand/right hand coordination, finger dexterity, forearm control and wrist control.

Describe/compare mood and other characteristics in contrasting songs and instrumental pieces.

Appraise musical features

Apply expressive qualities to original music

Apply special effects to own compositions

Read vocal/instrumental scores

Enhance musical effects

- Create short instrumental pieces
- Record/perform/critique music

Improve instrumental technique

Appraise musical characteristics

Students are able to:

Appropriately apply texture, mood and style when performing/composing

Demonstrate in their work that they understand the effects of sound/silence relationships in music

Smoothly integrate special effects in their work

Perform independently from a musical score

Appropriately portray special effects

Coherently manipulate a range of pitches when composing/performing

Demonstrate newly-acquired instrumental technique

Verbalise and demonstrate characteristic differences in vocal/instrumental music

Learning Outcomes

Students will be able to:

- ✓ Manipulate their voices and selected instruments to create special effects.
- ✓ Create abstract and descriptive pieces.
- ✓ Breathe appropriately to sustain their voices when singing and playing wind instruments.
- ✓ Use sound and silence effectively in performance.
- ✓ Listen discriminately to identify motives in audio examples (vocal and instrumental).
- ✓ Recognise differences and similarities in tempo.
- ✓ Respond to selected musical examples to show understanding of major/minor tonality (key).
- ✓ Control vocal tone to sing expressively and clearly.
- ✓ Demonstrate technical competence when playing an instrument.
- ✓ Identify timbre and dynamics in live and recorded music.
- ✓ Tap pulse accurately.
- ✓ Respond to rhythmic patterns in music to show understanding of the difference between pulse and divided beats.
- ✓ Identify repeated or contrasting melodic phrases.
- ✓ Demonstrate understanding of texture, mood, style.
- ✓ Employ simple rhythmic/melodic ideas to create accompaniments, including ostinati.
- ✓ Use dynamics and expression marks effectively.
- ✓ Create simple melodies from scale tones.
- ✓ Read a simple vocal/instrumental score.
- ✓ Create simple harmonies.

Points to Note

The teacher should continue to encourage students to use their voices creatively. They should also intensify their experimentation with instrumental effects. The teacher should allow students to continue to apply techniques across instruments, e.g., using a hammer-on effect on the recorder, humming a harmonic line while playing the recorder and applying varied tension to produce different pitches on the drum.

Accompaniments should be increasingly patterned from examples found in pop and folk music, with syncopation remaining a common feature.

Teacher should always strive to provide a wide range of vocal/instrumental music of different genres and styles, including music of other cultures. Music may be sourced at www.limewire.com and www.youtube.com.

The use of harmonies should graduate from Tonic/Dominant notes only, to embrace the Supertonic (Re) and Submediant (Iah). Special chord progressions, e.g., I-IV-II-V-I, may be introduced as soon as students show readiness to apply them to the music they arrange/perform.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, Manuscript music paper

Extended Learning

Students could continue to experiment with vocal/instrumental effects and broaden their repertoire/CD sound bank. They would now have a wider variety from which to draw effects to enhance stories, poems or to create sound tracks.

Teacher could provide simple melodies to which students apply Tonic/Dominant chords as well as incorporate appropriate placement of the Supertonic and Submediant chords. Harmonic changes could now be introduced at the half bar in duple or quadruple metre.

Students who have the resources could continue to explore online songs (e.g., www.youtube.com or www.limewire.com) with interesting harmonies, which they could share with classmates.

Teacher could assign students to work in groups or individually to select, rehearse, present and give an analysis of a song of their choice from any source available. Class feedback should be a forum in which students learn from each other's work.

KEY VOCABULARY

Ciyé, Glissando, Trill, Pop songs, Gospel songs, Patriotic songs, Anecdotal songs, Phrase, Breathing techniques, Diction, Articulation, Timbre, Dynamics, Rhythm, Tempo, Melodic phrases, Tonality (major/minor), Form, Texture, Motive, Mood, Pulse, Divided beats, Sectional breaks, Tonic, Dominant, Interval, Primary chords, Scale tones, Chord tones, Harmony, Under-part, Dynamics, Ostinato, Syncopation, Accompaniment, Melody, Call and response, Supertonic, Submediant

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols

Science: Sound properties, Body, Volume, Speed, Sound effects

History: Traditional songs and Practices, Rituals

Social Studies: Group dynamics, Taking turns, Leading and following

Religious Education: Worship, Rites

Prior Learning

Check that students can:

- Have a good understanding of musical elements
- Can read a basic music score
- Can work independently and in a group
- Are able to performing/discuss music
- Can play a range of classroom instruments
- Understand style/mood in music
- Are familiar with rhythmic /melodic patterns commonly found in songs and accompaniments.
- Can identify and respond to structural differences in music.

UNIT 3: Exploring Musical Elements in Performing, Listening & Appraising, Composing III**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/COMPSING**

Strands

- Vocal and Instrumental Development
- Solo and group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives**Students will:**

- Sing a widening repertoire of unison and parts songs that present moderate challenges in breathing/phrasing, articulation, tempo and dynamics.
- Improve basic technical competence on melodic and non-melodic instruments.
- Read /interpret a musical score when performing vocal and instrumental music.
- Identify a widening range of sound makers and instruments by their timbre (tone colour)
- Analyse music to which they listen, with reference to musical elements and other characteristics (e.g., mood, style and structure)
- Enunciate appropriately and adjust playing techniques to modify tone.
- Identify and respond to elements of tone that modify musical character.
- Discuss, explain and present their musical ideas to an audience.
- Shape musical ideas by association with other art forms.
- Record their compositions with increasing accuracy, using suitable notations.
- Select and combine notations and electronic/digital equipment to communicate/preserve musical ideas.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Explore tone, pace and volume when performing vocal/instrumental music by applying appropriate attack, articulation and force to vary each element. They will display a wide range of dynamics on a classroom instrument or vocally; echo-clap rhythmic patterns, increasing speed on each repetition; repeat a given melodic phrase at different pitches, maintaining correct intonation.

Improve breathing techniques by sustaining increasingly lengthier phrases when singing or when playing wind instruments such as the recorder. They will learn to enunciate appropriately, as well as adjust playing techniques to gain the desired tone on an instrument.

Play/sing short solo passages, including ostinati, in class, to accompany songs and instrumental pieces. Respond to cues and directions during rehearsals, observing starting points and endings when performing in a group. Listen to and evaluate the performance of themselves and their peers during rehearsals.

Select and perform a programme of music for a special occasion which contrasts in genre, performance style, tempo and mood. Select and perform selections from a local musical, applying dramatic elements to reflect character.

Continue to identify and respond to visual elements in a vocal score, with increasing attention to rhythmic/melodic content – e.g., “Hosanna, De Baby Bawn, Oh,” for its rhythmic interest.

Explore musical elements

- Develop breathing techniques
- Enunciate

- Perform (play/sing) music
- Respond to cues
- Listen to music
- Evaluate a performance

- Select/perform music

Identify/respond to a score

Students are able to:

- Demonstrate variations of speed, dynamics, timbre and pitch in vocal/instrumental music.
- Use appropriate breathing techniques to sustain phrases on wind instruments or when performing vocal music.
- Control tone, pace and volume to perform expressively.
- Use appropriate enunciation and adjust instrumental techniques to achieve musical control.
- Arrange/compose suitable accompaniments for songs and instrumental pieces.
- Respond appropriately to conducting cues and directions in group music making.

Read a score accurately.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Explore vocal/instrumental sounds to create abstract and descriptive pieces, including sound pictures/collages, sound tracks, and sound effects. Students will continue to explore the features of “program music” (music that tells a story).

Listen to recorded music and respond to the treatment of different elements – timbre, dynamics, tempo, texture, duration, pitch, structure, and silence. Identify motif and repeated/contrasting melodic phrases in a patriotic or other song. Identify and discuss differences/similarities in the elements listed above.

Create accompaniments and under-parts employing simple rhythmic/melodic patterns and commonly used syncopated patterns. Use rhythmic figures derived from folk utterances to create a “riddim section” for a known pop song; or compose a piece on the black notes only of the piano or other keyboard, generating an accompanying ostinato on another instrument.

Use chord clusters, cymbals and drums to create a piece in binary or ternary form; add harmonic notes to known recorder pieces; or improvise (vocally or instrumentally) a simple under-part for a folk song. Use rests/silences, sectional breaks and pauses as expressive characteristics of pieces composed in class.

Manipulate visual symbols (notation) and electronic/digital devices to record their compositions. Critique, improve and present their compositions to select audiences.

Explore vocal/
instrumental sounds

- Respond to musical elements
- Identify repeated/contrasting phrases
- Discuss differences/similarities

- Create accompaniments
- Compose music
- Improvise music

- Manipulate visual symbols
- Critique/improve/present compositions

Students are able to:

Manipulate musical elements to create abstract and descriptive compositions.

Describe differences/ similarities in live or recorded musical examples.

Compose suitable accompaniments for familiar and new pieces.

Show a clear understanding of musical form (structure).

Learning Outcomes

Students will be able to:

- ✓ Apply vocal/instrumental techniques to musical interpretation.
- ✓ Breathe appropriately to sustain their voices when playing wind instruments and singing.
- ✓ Control vocal tone to sing expressively and clearly.
- ✓ Read a simple vocal/instrumental score.
- ✓ Listening discriminately to identify motives and other elements in audio examples (vocal and instrumental)
- ✓ Create simple accompaniments for songs/instrumental pieces.
- ✓ Respond to contrasting tempi/moods/dramatic content in songs and instrumental pieces.
- ✓ Demonstrate understanding of form/structure.
- ✓ Read simple notation of vocal/instrumental parts in music they perform.
- ✓ Create abstract and descriptive pieces.
- ✓ Employ simple rhythmic/melodic ideas to create accompaniments, including ostinati.
- ✓ Use dynamics and expression marks effectively.
- ✓ Create simple melodies from scale tones.
- ✓ Apply simple harmonies to vocal and instrumental melodies and accompaniments.

Points to Note

This unit spans a shorter period than the preceding two, and should be used mainly to reinforce ideas introduced earlier in the programme. The teacher is at liberty to determine what particular areas need more attention, bearing in mind that the needs may vary from one class to another.

More emphasis should be placed on reading standard notation and exploring more complex rhythms, including syncopated patterns. Students should be encouraged to graduate from purely rhythmic ostinati to melodic ones as they improve their understanding of primary harmonies.

Extended Learning

Students could apply new rhythmic/melodic/harmonic ideas in creating accompaniments for songs they already know.

Students could stage a multi-media performance in which they present pantomime songs with costuming, props, characterisations, instrumental “orchestra” and lighting. They could relate this to social studies, language arts, and media by creating their own publicity programme and printing posters announcing the event. Members of the class could act as media reporters/critics/photographers who present reports/critiques at the end of the performance.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, Manuscript music paper

KEY VOCABULARY

Tone, Pace, Volume, Attack, Articulation, Dynamics, Echo-Clap, Phrase, Melodic, Pitch, Intonation, Enunciate, Ostinati, Cues, Tempo, Mood, Musical, Pantomime Songs, Visual Elements, Rhythmic/Melodic Content, Vocal Score, Abstract and Descriptive Pieces, Sound Pictures/Collages, Sound Tracks, Sound Effects, Program Music, Timbre, Motif, Texture, Duration, Structure, Silence, Under-Parts, Syncopated Patterns, Folk Utterances, Chord Clusters, Harmonic Notes, Binary, Ternary, Improvise, Patriotic, Sectional Breaks

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols

Science: Sound properties (sound and silence), Body, Volume, Speed, Sound effects

History: Traditional songs and Practices, Rituals

Social Studies: Group dynamics, Taking turns, Leading and following

Religious Education: Worship, Rites

NSC

MUSIC

GRADE 7: TERM 3

Prior Learning

Check that students can:

- Have a good understanding of musical elements
- Can read a basic music score
- Can work independently and in a group
- Are able to performing/discuss music
- Can play a range of classroom instruments
- Understand style/mood in music
- Are familiar with rhythmic/melodic patterns commonly found in songs and accompaniments
- Can identify and respond to structural differences in music

UNIT 1: Applying Musical Elements in Performing, Listening & Appraising, Composing I**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/COMPOSING**

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

- Sing a wide repertoire of songs with attention to breathing, phrasing, diction, duration, expression and dynamics.
- Improve technical competence on melodic and non-melodic instruments.
- Read/interpret a musical score when performing vocal and instrumental music.
- Incorporate a wide range of sound makers and instruments in classroom music making (performing and composing).
- Analyse music with reference to elements and other characteristics such as mood, style and structure, tonality.
- Take advantage of relationships between the use of musical elements in a composition and the mood/character/style of the composition.
- Discuss, explain and demonstrate their musical ideas.
- Convey musical ideas by association with other art forms.
- Use conventional and nonconventional notation with increasing accuracy to record their compositions.
- Select and combine notations and electronic/digital equipment to communicate/preserve musical ideas.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Create a 3D display of the Vocal Mechanism. Through presentations, students will also discuss the role of each organ throughout vocal production and highlight ways of taking care of this important system within our bodies. Students can also use videos and other visual aids for demonstrations. Compose a commercial that promotes healthy practices for the vocal mechanism.

Demonstrate correct technique (positioning of feet, knees, hips, abdomen, chest, shoulders, arms, hands and head) when singing or playing.

Compose and perform original vocalise in groups to develop their vocal abilities. Example syllabic phrases such as, do-me-so-me-do and fa, fe, fi, fo,foo.

Compose technical exercises for non- pitched instruments such as trap set and conga drum.

Improve finger dexterity, forearm/wrist control and embouchure when playing classroom instruments through a variety of technical exercises and rudiments.

Play major scales on the recorder while demonstrating correct fingering and playing technique. Use the recorder to play simple melodies with increasing complexity within varied genres.

Display correct technique of playing tonal areas on the conga drums and other classroom percussion instruments. Use technical exercises to develop proper breath control in playing wind instruments or singing. Through selected repertoire, students should be able to perform with proper technique and posture.

- Explore vocal/ instrumental sounds
- Produce variety

Develop instrumental and vocal techniques

Students are able to:

Interpret music of different genres/styles, producing varied tone

- Demonstrate improving instrumental technique
- Sustain phrases when playing wind instruments and singing
- Control tone, pace and volume to perform expressively
- Work in a group to produce music

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Compose and perform 16 bar ensemble pieces using classroom instruments (pitched and non-pitched), including different elements of music to create contrast

Perform ostinato and other rhythmic/melodic patterns to accompany songs and instrumental pieces. Respond to cues/directions during rehearsals, observing starting points and endings when performing in a group. Listen to and evaluate the performance of themselves and their peers during presentations.

Research, select and perform a programme of Jamaican folk/pop songs, paying close attention to stylistic features, performance practice and historical value/context.

Compose and Perform simple songs on the recorder using the notes C,B,A,G and D. Students will read and play from simple music scores Example Aura Lee, One love and Lockwood dance. Use musical sentences for composition of melodies on staff, e.g. BAD CABBAGE BED

Listen and analyse vocal ensemble pieces paying attention to breath support and articulation techniques, posture, style and use of other music elements.

Listen to some selected Jamaican Pop music and discuss within class. Reproduce the music through singing guided by teacher while exploring different elements of music. create simple accompaniments using classroom instruments and vocal play for these music tracks.

Transpose and score short melodies, including selected phrases/sections from Jamaican folk/pop songs, maintaining accuracy.

Listen to songs appropriate to the purpose, then identify and discuss major/minor tonality. Participate in other class activities to demonstrate their sense of tonality.

Create/perform and critically appraise music in a group

Research and present music

Compose accompaniments

Transpose/notate music

Listen to, identify and discuss tonality/texture and other elements

Students are able to:

Recognise musical detail in relation to current affairs and social/popular contexts

Produce stylistic accompaniments

Accurately transpose/notate music

Identify tonality

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Listen to classroom compositions and discuss texture, mood, style and other elements.

Apply different instrumental techniques (articulation, attack, etc.) to music they perform/create.

Continue to read simple instrumental scores, paying attention to articulation and the technical requirements of the instruments.

Use dynamics and expression marks to enhance the effects of musical compositions.

Analyze compositions of four to sixteen (4-16) bar notations using electronic/digital equipment (such as Finale or Sibelius), including different musical elements

Listen and identify major and minor tonality from pre-recorded music. They should also be able to also sing simple songs transiting from melodic, major, and minor tonalities

Listen to, identify and discuss tonality/texture and other elements

Explore/produce instrumental sounds

Read instrumental scores

Apply dynamics/ expression to musical compositions

Students are able to:

Relate to the effects of mood/style and other elements

Demonstrate articulation on available instruments

Read an instrumental score, attending to details

Use drama/dance to show comparison between gradations of dynamics/expression

Learning Outcomes

Students will be able to:

- ✓ Manipulate their voices and selected instruments to produce varied effects
- ✓ Distinguish different voices and apply these to the interpretation of music
- ✓ Use their voices dramatically
- ✓ Breathe appropriately to sustain their voices when singing and playing wind instruments
- ✓ Control vocal tone to sing expressively and clearly
- ✓ Demonstrate technical competence on a range of instruments
- ✓ Identify timbre and dynamics in live and recorded music
- ✓ Observe cues/directions and other controls in group music making
- ✓ Evaluate their performance and that of their peers
- ✓ Appropriately represent style and performance practice in Jamaican folk/pop music
- ✓ Create accompaniments and under-parts in a stylistic context
- ✓ Transpose short excerpts from Jamaican folk/pop music repertoire
- ✓ Identify changing mood, texture, style, etc., in repeated/contrasting musical examples
- ✓ Employ simple rhythmic/melodic ideas to create accompaniments including ostinati.
- ✓ Demonstrate understanding of major/minor tonality (key)
- ✓ Read simple vocal/instrumental scores
- ✓ Apply dynamics and expression effectively.

Points to Note

Students should continue to explore instrumental effects, applying techniques across instruments, as in the previous unit.

Accompaniment patterns and styles should develop in relation to the students' grasp of new musical material. Elements of style found in Jamaican folk and pop music should become increasingly prominent in accompaniments created by students; this includes use of ostinato of increasing complexity. Examples that may be explored include "Hosanna, De Baby Bawn," "Laas Cyaan Fin," "Dip an Fall Back," and "Parakeet," from the Vocal & Instrumental Music text.

While students continue to use harmonies sparingly, Tonic-Dominant relationships should be more clearly understood. Primary chords should be in more common use. For this purpose it would be best if teacher introduced the primary chords in several keys, using an electronic keyboard on which students may experiment.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, Manuscript music paper

Extended Learning

Students should continue to listen to a wide variety of vocal/instrumental music in order to broaden their scope and improve their appreciation for various genres and styles. For this unit, they may listen to a repertoire of Jamaican folk songs and pop songs from a particular era (60s, 70s, 80s) and try to capture essential changes over time in instrumentation, use of rhythms and harmonies (as in Mento, Reggae, Dancehall music).

Students could continue to compose individual melodies around simple harmonic sequences, including the 12-bar blues pattern. They could improvise several "episodes" within the scheme by taking turns without breaking the flow of the music.

KEY VOCABULARY

Genre, Spirituals, Ni-night, Pop songs, Gospel songs, Folk songs, Phrase, Breathing techniques, Diction, Enunciation, Articulation, Intonation, A Cappella, Timbre, Dynamics, Rhythm, Tempo, Melodic phrases, Tonality (major/minor), Form, Texture (monophony, homophony and polyphony), Motives, Mood, Pulse, Divided beats, Sectional breaks, Tonic, Dominant, Interval, Primary chords, Harmony, Under-part, Dynamics, Ostinato, Syncopation, Accompaniment, Melody, Call and Response, Mento, Reggae, Dancehall, Episode, Transpose, Repertoire

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development, Hand coordination, Finger dexterity

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols, Sequence

Science: Sound properties, Body, Volume, Speed, Sound effects

History: Traditional songs and Practices, Rituals, Folk and Pop era

Social Studies: Group dynamics, Taking turns, Leading and following

Religious Education: Worship, Rites

Prior Learning

Check that students can:

- Have a good understanding of musical elements
- Can read a basic music score
- Can work independently and in a group
- Are able to performing/discuss music
- Can play a range of classroom instruments
- Understand style/mood in music
- Are familiar with rhythmic/melodic patterns commonly found in songs and accompaniments
- Can identify and respond to structural differences in music

UNIT 2: Applying Musical Elements in Performing, Listening & Appraising, Composing II

Attainment Target(s) PERFORMING/LISTENING & APPRAISING/COMPOSING

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

- Sing a wide repertoire of songs with attention to breathing, phrasing, diction, duration, expression and dynamics.
- Improve technical competence on melodic and non-melodic instruments.
- Read/interpret a musical score when performing vocal and instrumental music.
- Analyse music with reference to elements and other characteristics such as mood, style and structure, tonality.
- Describe music in broad terms, with reference to common elements.
- Memorise songs/instrumental pieces for accuracy, control and expression.
- Identify/discuss similarities and contrasts in musical examples
- Use conventional and nonconventional notation with increasing accuracy to record their compositions.
- Select and combine notations and electronic/digital equipment to communicate/preserve musical ideas.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Apply clarity and precision in performing traditional Jamaican vocal/instrumental music (folk and pop), by applying appropriate attack, articulation, expression and force. They will produce a wide range of dynamics vocally and instrumentally; reproduce and expand rhythmic patterns, varying speed and dynamics as appropriate.

Perform solo vocal/instrumental parts in group music making, showing increasing control of finger dexterity, forearm/wrist control and embouchure.

Demonstrate understanding of mood and character by making stylistic differentiation when performing vocal/instrumental music.

Perform suitable accompanists (improvisations/arrangements/adaptations) to songs and instrumental pieces drawn from Jamaican folk/pop music traditions. Respond to cues/directions during rehearsals, observing starting points and endings when performing in a group. Listen to and evaluate the performance of themselves and their peers during rehearsals and performances.

Research, arrange and present a programme of Jamaican folk/pop songs, paying attention to stylistic requirements, performance practice and historical value/context.

Transpose and score short melodies, including selected phrases/sections from Jamaican folk/pop songs, maintaining accuracy.

Identify and discuss major/minor tonality, and participate in other class activities to demonstrate their understanding of tonality.

- Explore vocal/instrumental sounds
- Produce variety

Develop instrumental and vocal techniques

Create/perform and critically appraise music in a group

Research, arrange and present music

Transpose/notate music

Listen to, identify and discuss tonality/texture and other elements

Students are able to

Interpret music of different genres/styles, producing varied tone

Demonstrate improving instrumental technique

Sustain phrases when playing wind instruments and singing

- Control tone, pace and volume to perform expressively
- Work in a group to produce music

Recognise musical detail in relation to current affairs and social/popular contexts

Accurately transpose/notate music

Identify tonality

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Listen to selected examples of class compositions and carefully selected audio examples, and discuss texture, mood, style and other elements.

Experiment with additional instrumental techniques (articulation, attack, etc.) to create new interest in music they perform/create.

Continue to read simple instrumental scores, paying attention to articulation, expression and the technical requirements of the instruments.

Use dynamics and expression to enhance the effects of musical compositions.

Notate and digitally record their performance/compositions for sharing and preservation purposes.

Listen to/discuss musical elements in selected examples

Explore/produce instrumental sounds

Read instrumental scores

Apply dynamics/ expression to musical compositions

Notate/record music

Students are able to:

Relate to the effects of mood/style and other elements

Demonstrate articulation on available instruments

Read an instrumental score, attending to details

Use appropriate technique and control to show gradations of dynamics/expression

Manipulate notation symbols and digital devices

Learning Outcomes

Students will be able to:

- ✓ Manipulate their voices and selected instruments to produce varied effects in Jamaican folk/pop music
- ✓ Apply appropriate techniques to effectively perform vocal/instrumental music
- ✓ Identify timbre and dynamics in live and recorded music
- ✓ Observe cues/directions and other controls in group music making
- ✓ Evaluate their performance and that of their peers
- ✓ Appropriately represent mood, character and style in Jamaican folk/pop music
- ✓ Create accompaniments and under-parts in a stylistic context
- ✓ Transpose short excerpts from Jamaican folk/pop music repertoire
- ✓ Identify changing mood, texture, style, etc., in repeated/contrasting musical examples
- ✓ Employ simple rhythmic/melodic ideas to create accompaniments including ostinati
- ✓ Demonstrate understanding of major/minor tonality (key)
- ✓ Read simple vocal/instrumental scores
- ✓ Apply dynamics and expression effectively

Points to Note

Students should be guided in developing multiple ideas around a single piece of music by simply varying the predominant features of style to enhance the effect. This could include giving a “reggae feel” to a folk song, and vice versa.

Teacher should provide examples and encourage students to listen extensively to gain clear understand of the elements of style.

Extended Learning

Students select a particular pop artiste, analyse his/her style, rehearse and perform examples/excerpts from the person’s repertoire and share with an audience.

Students could continue to compose individual melodies around simple harmonic sequences, including the 12-bar blues pattern. They could improvise several “episodes” within the scheme by taking turns without breaking the flow of the music.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, Manuscript music paper

KEY VOCABULARY

Genre, Spirituals, Ni-night, Pop songs, Gospel songs, Folk songs, Phrase, Breathing techniques, Diction, Enunciation, Articulation, Intonation, A Cappella, Timbre, Dynamics, Rhythm, Tempo, Melodic phrases, Tonality (major/minor), Form, Texture (monophony, homophony and polyphony), Motives, Mood, Pulse, Divided beats, Sectional breaks, Tonic, Dominant, Interval, Primary chords, Harmony, Under-part, Dynamics, Ostinato, Syncopation, Accompaniment, Melody, Call and response, Mento, Reggae, Dancehall, Episode, Transpose, Repertoire

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development, Hand coordination, Finger dexterity

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols, Sequence

Science: Sound properties, Body, Volume, Speed, Sound effects

History: Traditional songs and Practices, Rituals, Folk and Pop era

Social Studies: Group dynamics, Taking turns, Leading and following

Religious Education: Worship, Rites

Prior Learning

Check that students can:

- Have a good understanding of musical elements
- Can read a basic music score
- Can work independently and in a group
- Are able to performing/discuss music
- Can play a range of classroom instruments
- Understand style/mood in music
- Are familiar with rhythmic/melodic patterns commonly found in songs and accompaniments
- Can identify and respond to structural differences in music

UNIT 3: Applying Musical Elements in Performing, Listening & Appraising, Composing III

Attainment Target(s) PERFORMING/LISTENING & APPRAISING/ COMPOSING

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

Students will:

- Sing a repertoire of Jamaican folk/pop songs with attention to breathing, phrasing, diction, duration, expression and dynamics.
- Improve technical competence on melodic and non-melodic instruments in group music making.
- Read/interpret a musical score when performing vocal and instrumental music.
- Analyse music with reference to elements and other characteristics such as mood, style and structure, tonality.
- Describe music in broad terms, with reference to common elements.
- Identify/discuss similarities and contrasts in musical examples.
- Use conventional and nonconventional notation with increasing accuracy to record their compositions.
- Select and combine notations and electronic/digital equipment to communicate/preserve musical ideas.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Continue to build vocal/instrumental technique for clarity and precision when performing traditional Jamaican music (folk and pop), by applying appropriate attack, articulation, expression and force. They will produce a wide range of dynamics vocally and instrumentally; reproduce and expand rhythmic patterns, with varying speed and dynamics, as appropriate.

Perform solo vocal/instrumental parts in group music making, showing increasing understanding and control of coordination and balance between parts, and responding to cues.

Demonstrate understanding of mood and character by making stylistic differentiation when listening to, performing and critiquing vocal/instrumental music, including Jamaican folk/pop.

Perform suitable accompaniments (improvisations/arrangements/adaptations) to songs and instrumental pieces drawn from Jamaican folk/pop music traditions. Respond to cues/directions during rehearsals, observing starting points and endings when performing in a group. Listen to and evaluate the performance of themselves and their peers during rehearsals and performances.

Research, arrange and present a programme of Jamaican folk/pop songs, paying attention to stylistic requirements, performance practice and historical value/context.

Transpose and score selected Jamaican folk/pop songs, maintaining accuracy.

Identify and discuss major/minor tonality, and participate in other class activities to demonstrate their understanding of tonality.

Listen to selected examples of class compositions and carefully selected audio examples, and discuss texture, mood, style and other elements.

- Explore vocal/instrumental sounds
- Produce variety

Develop instrumental/vocal techniques and group dynamics

Create/perform and critically appraise music in a group

Research, arrange and present music

Transpose/notate music

Listen to, identify and discuss tonality/texture and other elements

Listen to/discuss musical elements in selected examples

Students are able to:

Interpret music of different genres/styles, producing a varied and expressive tone

Demonstrate improving instrumental technique in a group

Discuss/perform/critique mood and stylistic differences in music

- Control tone, pace and volume to perform expressively
- Performance of music through group efforts. Recognise musical detail in relation to current affairs and social/historical contexts

Accurately transpose/notate music

Identify tonality/texture, etc.

Relate to the effects of mood/style and other elements

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Experiment with additional instrumental techniques (articulation, attack, etc.) to create new interest in music they perform/create.

Continue to read simple vocal/instrumental scores, paying attention to articulation, expression and the technical requirements of the instruments.

Manipulate dynamics, expression, articulation and other elements to enhance the effects of musical compositions.

Use simple harmonies and structures (form) as composing devices to enhance their work

Notate and digitally record their performance/compositions for sharing and preservation purposes.

Explore/produce instrumental sounds

Read vocal/instrumental scores

Apply dynamics/ expression to musical compositions

Harmonise/structure music

Notate/record music

Students are able to:

Demonstrate technical competency on available instruments

Attend to detail in reading vocal/instrumental scores

Use appropriate technique and control to show gradations of dynamics/expression/articulation

Use musical structures effectively

Manipulate notation symbols and digital devices

Learning Outcomes

Students will be able to:

- ✓ Manipulate their voices and selected instruments to produce varied effects in Jamaican folk/pop music
- ✓ Apply appropriate techniques to effectively perform vocal/instrumental music in a group
- ✓ Observe cues/directions and other controls in group music making
- ✓ Create suitable accompaniments and under-parts in a stylistic context
- ✓ Present music with attention to details of expression and accuracy
- ✓ Identify timbre and dynamics in live and recorded music
- ✓ Evaluate their performance and that of their peers
- ✓ Appropriately represent mood, character and style in Jamaican folk/pop music
- ✓ Transpose examples from Jamaican folk/pop music repertoire
- ✓ Employ simple rhythmic/melodic ideas to create accompaniments including ostinati
- ✓ Arrange and apply simple harmonies and structures to musical examples
- ✓ Demonstrate understanding of major/minor tonality (key)
- ✓ Apply dynamics and expression effectively to music they compose/perform
- ✓ Notate/record their compositions/arrangements

Points to Note

The Music Teaching Kit from the ROSE Music Curriculum may be helpful in finding notes and information on many aspects of Jamaican folk music, and analysing vocal/instrumental examples. The teacher should try to access and share such details with students, as a guide to appraising the elements of the style.

Extended Learning

Students could do a major research project in which they learn specific examples from the folk/pop repertoire, and present their historical findings in the form of a demonstration in which they present interesting comments and perform examples related to their discussion. The teacher could develop a tabulated chart for assessing the project, which should be communicated to students ahead of time to allow them to work on the particular features to be assessed.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, Manuscript music paper

KEY VOCABULARY

Genre, Pop songs, Folk songs, Phrase, Breathing techniques, Diction, Enunciation, Articulation, Intonation, A Cappella, Timbre, Dynamics, Rhythm, Tempo, Melodic phrases, Tonality (major/minor), Form, Texture (monophony, homophony and polyphony), Motives, Mood, Pulse, Divided beats, Sectional breaks, Tonic, Dominant, Interval, Primary chords, Harmony, Under-part, Dynamics, Ostinato, Syncopation, Accompaniment, Melody, Mento, Reggae, Dancehall, Episode, Transpose, Repertoire

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development, Hand coordination, Finger dexterity

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols, Sequence

Science: Sound properties, Body, Volume, Speed, Sound effects

History: Traditional songs and Practices, Rituals, Folk and Pop era

Social Studies: Group dynamics, Taking turns,

Religious Education: Worship, Rites

NSC

MUSIC

GRADE 8 UNITS

TERM 1**Vocal and Instrumental Development****Listening & Appraising**

Listen attentively to music and describe it in broad terms with reference to the way musical elements are organised in vocal/instrumental selections. Describe and discuss music in terms of similarities and differences in vocal/instrumental textures. Relate the use of musical elements to mood, character, texture, instrumentation and other features, using appropriate musical vocabulary to appraise the contents. Recognise the importance of balance between main parts and accompaniments in conveying musical impressions and effects.

Performing

Display ability to sing and to play a variety of classroom instruments – e.g., recorders, keyboards, melodic and non-melodic percussion. Sing a widening repertoire of songs (unison, two-part, three-part, antiphonal, choral) that present moderate challenges in tone production, breathing, diction, phrasing, duration and dynamics. Develop basic technical competence on melodic and non-melodic instruments.

TERM 2**Musical Genres and Styles****Listening & Appraising**

Analyse and describe music with reference to the features explored in the previous unit (Vocal and Instrumental Development). Show sensitivity to a variety of vocal and instrumental genres and styles such as plain chants, early polyphony, modern and contemporary 20th century art music, and non western music.(in responding to instrumental categorisation and timbral differences as an expressive force in music of different eras, genres and styles – e.g., organum and plainchant in medieval music; predominance of thirds and fifths in music of the Romantic era, and the use of contemporary gospel styling.)

Performing

Sing or play a given part and learn to perform in a group. Practise and rehearse solo and group material, displaying growing understanding of rehearsal goals and techniques. Sing and play a variety of music for different occasions. Sing and play music with understanding of mood and character. Perform a repertoire of music from different genres and styles, including folk, pop, gospel, spirituals and European art, demonstrating a growing understanding of characteristic features.

TERM 3**Signs, Symbols and Notations****Listening & Appraising**

Appraise and analyse music with reference to a conventional/no-conventional score. Demonstrate understanding of a wide range of symbolism relating to rhythmic/melodic figures, dynamics, expression and articulation marks, as found in a typical score (folk, pop, gospel, etc.). Respond to live or recorded music by making annotations in a score to show understanding of structure, instrumentation, the occurrence/recurrence/ concurrence of thematic material, and the use of textural variations.

Performing

Sing and play music by rote, ear and from notation (conventional or non-conventional). Memorise songs , instrumental pieces and accompaniments. Show increasing ability to make sight-sound relationships by reading scored music when rehearsing and performing in formal and informal situations. Gain practice in sight reading vocal/instrumental music, including lead sheets, chord charts and bass lines. Perform abstract musical ideas. Use non-conventional notation to record and perform.

TERM 1

Vocal and Instrumental Development

Creating/Composing

Explore, select and combine sounds to create original compositions. Explore environmental, vocal and instrumental sounds, and create abstract and descriptive pieces such as sound pictures and collages. Create accompaniments, and underparts, employing a range of rhythmic features and commonly-used syncopated patterns. Use dynamics expressively. Use selected pitches to create original melodies. Use harmonies when composing. Use different musical forms/structures in original compositions.

TERM 2

Musical Genres and Styles

Creating/Composing

Continue to explore, select and combine sounds to create original compositions incorporating characteristic features of different genres and styles (folk, pop, gospel, etc.). Create accompaniments reflecting these genres and styles, with attention to instrumentation, dynamics, expression and the use of harmonic textures, including back-up harmonies.

TERM 3

Signs, Symbols and Notations

Creating/Composing

Create original compositions/arrangements (vocal and instrumental) based on a wide range of stimuli. Select conventional/non-conventional notation and symbols to represent their musical ideas, demonstrating understanding of and facility with common devices and structures (chord symbols, abbreviations, etc.) used in different genres/styles. Manipulate music writing software and electronic/digital devices to record, communicate and share their original compositions.

There are eight Strands and three key Attainment Targets within Music as outlined below:



STRANDS:

Vocal & Instrumental Development
Solo & Group Performance
Signs, Symbols and Notations
Musical Genres and Styles
Listening, Identifying, Distinguishing
Similarities & Contrasts in Musical Genres/Styles
Exploring, Selecting, Organising
Communicating & Recording Musical Compositions



Attainment Targets:

PERFORMING

LISTENING & APPRAISING

COMPOSING

About the Units

In these Grade 7 Units of work students will learn to:

TERM 1	TERM 2	TERM 3
<p>Unit 1 - 5 Weeks PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Explore vocal and instrumental sounds <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Sing or play a given part and learn to perform in a group <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Sing and play music by ear and from alternative/traditional notation <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions <p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements such as timbre, dynamics, tempo etc. 	<p>Unit 1 - 5 Weeks PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Develop finger dexterity as well as forearm and wrist control, while coordinating both hands • Continue to develop vocal tone, pitch and breathing techniques, as well as overall singing techniques appropriate to specific genre <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Perform vocal/instrumental music, applying basic techniques <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Sing and play, with increasing ability, music from alternative/traditional notation <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions <p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements such as texture and duration 	<p>Unit 1 - 4 Weeks PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Improve finger dexterity, forearm/wrist control, and hand coordination when manipulating classroom musical instruments • Continue to develop vocal tone, pitch and breathing techniques, as well as overall singing techniques appropriate to specific genre <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Perform vocal/instrumental music, with improved techniques <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Sing and play, with growing efficiency, music from alternative/traditional notation <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions <p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements such as pitch and structure

TERM 1	TERM 2	TERM 3
<p>Similarities & Contrasts in Musical Genres/ Styles</p> <ul style="list-style-type: none"> • Relate the use of musical elements in a composition with the stylistic and expressive elements 	<p>Similarities & Contrasts in Musical Genres/ Styles</p> <ul style="list-style-type: none"> • Describe/discuss music in terms of similarities and differences in mood and character 	<p>Similarities & Contrasts in Musical Genres/ Styles</p> <ul style="list-style-type: none"> • Describe/discuss music in terms of similarities and differences in mood and character
<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Explore sounds and create abstract and descriptive pieces • Use simple dynamics effectively <p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration demonstrating appropriate musical concepts such as timbre, dynamics, duration • Describe and discuss own compositions 	<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Create accompaniments and under-parts, using simple rhythmic and common syncopation patterns <p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched tones • Describe and discuss own compositions and those of others 	<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Use simple harmonies when composing • Use simple forms and structures when composing <p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched and semi-pitched tones • Critique own compositions and those of classmates
<p>Unit 2 – 5 WEEKS</p> <p>PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Develop correct breathing techniques to facilitate good pitching and phrasing, while developing good posture for singing and playing the recorder and other wind instruments. <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Practise/rehearse solo and group material, displaying growing understanding of rehearsal goals and techniques <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Memorise songs and instrumental pieces for rhythmic accuracy and expression 	<p>Unit 2 – 5 WEEKS</p> <p>PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Strive for clear, precise diction when singing in standard English or Creole <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Develop the ability to perform a vocal/ instrumental solo or maintain a solo part in a group performance <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Memorise songs and instrumental pieces for rhythmic/melodic accuracy, dynamics and expression 	<p>Unit 2 – 4 WEEKS</p> <p>PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Improve clarity and precision in diction when singing a Jamaican traditional and pop songs <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Demonstrate the ability to perform a vocal/ instrumental solo or maintain a solo part in a group performance <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Memorise songs and instrumental pieces for rhythmic/melodic accuracy, dynamics, expression and control of tone

TERM 1	TERM 2	TERM 3
<p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character 	<p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character 	<p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character
<p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration) 	<p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration) 	<p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration)
<p>Similarities & Contrasts in Musical Genres/ Styles</p> <ul style="list-style-type: none"> • Describe/discuss music in terms of similarities and differences in mood and character 	<p>Similarities & Contrasts in Musical Genres/ Styles</p> <ul style="list-style-type: none"> • Describe/discuss music in terms of similarities and differences in mood and character 	<p>Similarities & Contrasts in Musical Genres/ Styles</p> <ul style="list-style-type: none"> • Describe/discuss music in terms of similarities and differences in mood and character
<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Explore sounds and create abstract and descriptive pieces • Use simple dynamics expressively 	<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Create accompaniments and under-parts, using simple rhythmic and common syncopation patterns 	<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Use simple forms and structures when composing
<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, demonstrating appropriate application of musical concepts such as timbre, dynamics, duration • Describe and discuss own compositions using appropriate music terminologies. 	<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched tones • Describe and discuss own compositions and those of others 	<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched and semi-pitched tones • Critique own compositions and those of classmates

TERM 1	TERM 2	TERM 3
UNIT 3: 4 Weeks	UNIT 3: 4 Weeks	UNIT 3: 4 Weeks
PERFORMING/LISTENING/COMPOSING	PERFORMING/LISTENING/COMPOSING	PERFORMING/LISTENING/COMPOSING
Vocal and Instrumental Development <ul style="list-style-type: none"> • Explore tone, pace and volume 	Vocal and Instrumental Development <ul style="list-style-type: none"> • Increase control of tone, pace and volume • Learn the correct techniques for playing instruments – e.g., embouchure for wind instruments, and mallet/beater placement for percussion instruments 	Vocal and Instrumental Development <ul style="list-style-type: none"> • Continue to build instrumental techniques – including embouchure, mallet/beater placement, and bowing (for strings)
Solo and Group Performance <ul style="list-style-type: none"> • Give a basic description of a musical performance, paying attention to musical elements. 	Solo and Group Performance <ul style="list-style-type: none"> • Highlight strong and weak points in a musical performance, paying attention to musical elements. 	Solo and Group Performance <ul style="list-style-type: none"> • Give a basic critique of a musical performance, paying attention to musical elements. • Research origins and contexts of Jamaican folk and pop music
Signs, Symbols and Notations <ul style="list-style-type: none"> • Explore sight-sound relationships in simple musical excerpts 	Signs, Symbols and Notations <ul style="list-style-type: none"> • Explore sight-sound relationships in simple songs and instrumental pieces 	Signs, Symbols and Notations <ul style="list-style-type: none"> • Explore sight-sound relationships in vocal and instrumental music
Musical Genres and Styles <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character 	Musical Genres and Styles <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character 	Musical Genres and Styles <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character
Listening, Identifying, Distinguishing <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration, pitch, structure) 	Listening, Identifying, Distinguishing <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration, pitch, structure) 	Listening, Identifying, Distinguishing <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration, pitch, structure)
Similarities & Contrasts in Musical Genres/Styles <ul style="list-style-type: none"> • Relate the use of musical elements in a composition with the mood and character of the composition 	Similarities & Contrasts in Musical Genres/Styles <ul style="list-style-type: none"> • Relate the use of musical elements in a composition with the mood and character of the composition 	Similarities & Contrasts in Musical Genres/Styles <ul style="list-style-type: none"> • Relate the use of musical elements in a composition with the mood and character of the composition

TERM 1	TERM 2	TERM 3
<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Explore sounds and create abstract and descriptive pieces • Use simple dynamics expressively 	<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Create accompaniments and under-parts, using simple rhythmic and common syncopation patterns • Use selected pitches to create short melodies 	<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Use simple harmonies when composing • Use simple forms and structures when composing
<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, demonstrating appropriate musical concepts such as timbre, dynamics, duration • Describe and discuss own compositions 	<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched tones • Describe and discuss own compositions and those of others 	<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched and semi-pitched tones • Critique own compositions and those of classmates

Range of Content

Students will:

- Explore career choices in music.
- Listen to and appraise (discuss/critique) music.
- Expressively perform vocal music.
- Expressively perform instrumental music on a number of classroom instruments.
- Explore the elements of music to create their own compositions.
- Work collaboratively by participating in class activities and communicating with each other.
- Read and write musical notation (alternative/traditional) in accessing and sharing music.
- Use technological tools to research, notate/record, and improve/share their musical skills and ideas.

Guidance for the Teacher

In planning and organising musical activities the teacher may adopt a variety of roles: musician, listener and appraiser, organiser, consultant, critic, instructor, enabler, planner and observer. The ideas expressed in this section should provide the kind of guidance for teachers that will make a significant difference to the quality of the programme to which the students are exposed.

Music and Language

A child learns a native language by developing five vocabularies: listening, speaking, thinking, reading, and writing. The same applies to music, which is similar to learning a language. The teacher must provide opportunities for students to listen attentively to sounds, imitate sounds, describe sounds, read sound symbols and notate sounds.

Progression

The parameters of music are ever-unfolding; the elements introduced at primary level are the same ones that constitute the secondary programme. The elements remain constant, while the materials increase in complexity, structure and challenge. Progression is therefore not so much from one element to another as in becoming increasingly familiar and comfortable with the standard elements. In other words, it is not logical for a teacher to perceive that he or she could teach rhythm or pitch in one term and address duration and texture in another, because all elements must always be present at one level or another. A melody may move by simple steps and be confined to a narrow range of tones, making it suitable for beginners. Another melody may incorporate frequent leaps and move within a wider range of tones, including chromaticisms and modulations, demanding greater maturity in musical experience and understanding.

Model Behaviour

Modelling the musical behaviour expected of students is one way of ensuring quality and confidence in the music class. Posture, tone quality, articulation, eye-hand coordination, breathing/phrasing and attack are some of the control factors that would best be demonstrated to students instead of demanded of them. The simple demonstration of how a phrase should be played or interpreted is far more helpful for students trying to navigate beyond note learning to musical expressiveness.

Teach Sequentially

Integrate the three music behaviours (performing/listening and appraising/composing), as far as possible, in each lesson, so that students see the natural progression between them. Emphasis will vary from lesson to lesson, but the experience will be much more cohesive for students who are encouraged to see the links between the parts.

PERFORMING – Musical performance takes place when one sings, or plays an instrument, singly (solo) or in a group (ensemble). Performing may take place in many settings: informally, in a classroom, as we learn and present songs and instrumental pieces; or more formally in schools or community concerts, when we present musical items. In performing we present music as an aesthetic object to which a listener reacts. Different listeners will react in different ways, and will value music in different ways. Musical performance, as it occurs in the classroom, is more directed at providing artistic experience than at developing high levels of technical skill and competence. The development of skills (in particular, manipulative skills) is an important aspect of performing, but it is not the main focus of music education. Skills are regarded as the vehicles needed to convey musical thought. They gain their usefulness by the degree to which they facilitate a student's understanding and experience of music.

LISTENING & APPRAISING – Musical sound is experienced through the ear. The development of attentive and responsive listening in classrooms is therefore a highly important aspect of music teaching. The type of listening to which we refer differs from the casual act of hearing. In listening to music we are required to internalise sound. We also interpret and appraise musical sound. The musical knowledge that we have provides us with a mental framework in which our listening takes place. Our musical knowledge may consist of knowledge of musical elements, genre and style, and the historic and cultural factors that shapes the music and results in its particular characteristics. Listening to music attentively and with understanding allows us to listen critically and to make appropriate aesthetic judgements.

COMPOSING – Consistent with the emphasis that the German music educator Carl Orff has placed on the provision of opportunities for students to create music, today’s music educators emphasise a need for the exploration of sound from a wide range of sources. Classroom composing, therefore, which is generally taken to include improvising and arranging, is a valued part of music education. Composing provided students with opportunities to develop not only inventiveness and problem-solving skills, but also a personal knowledge of music as they use musical elements (such as pitch, duration, dynamics) to build their compositions. A greater ability to listen discriminately can also occur during the process of composing when sounds are selected, ordered and combined. Regardless of how unsophisticated a composition may be, composing in classrooms will give students the opportunity to enter the world of the composer, thereby gaining a deeper understanding of what it means to express ideas in sound.

PROVIDING FOR MIXED ABILITIES – We find students of different aptitudes, interests, and musical abilities in schools. Music education should provide activities and musical materials through which these many types of students may gain a deeper experience of music. It should therefore provide for the below-average, the average and the talented. Music education should be aimed at educating the senses and providing and providing for the development of inventiveness and personal creativity through the medium of sound. It should develop the whole person rather than merely provide a musical training.

REPERTOIRE – The music taught in schools should reflect the musical culture of the wider society. Selections made from different musics should, however, be made with awareness of the maturational levels and interests of students, and should provide opportunities for personal expression and musical growth. Students should be exposed to a wide variety of ‘finely crafted’ musical items to allow for the development of musical judgment based on personal knowledge of music of good quality. Knowledge of the musics in Jamaican society should be coupled with exposure to other musics. Instead of approaching music in terms of musical hierarchies, teaching is best aimed at providing opportunities for a growing understanding of the many ways in which musical sound can be organised, resulting in diversity of style and expression.

Objectivity versus Emotional Appeal

Use objective language to discuss music; but also allow students to discuss likes/dislikes and preferences, giving reasons for those preferences. This will ensure an amicable balance between non-partisan musical appraisal and freedom to recognise, acknowledge, articulate and justify choices based on preference or personal bias.

Music and the Person

If music education aims to develop the full range of human intelligence and understanding, emphasis only on the academic disciplines would be misguided. There are multiple ways of “knowing.” Musical activity offers opportunity for students to experience a way of knowing that can enrich and broaden experience, resulting in the development of creativity, sensibility, intuition and practical skills. The exploration of sound can provide a medium for organising feelings and ideas. It can also result in a genuine enjoyment of music, a capacity that can help one come to terms with difficult emotional and psychological stages in one’s life.

Music and Culture

Over the centuries, Jamaican culture has been enriched by the musical traditions inherited from our forebears. Music has always held a dominant place in our society where it is often combined with dance to embellish and inform social and religious ritual. Schools should play a significant role in cultural education, and because music is an important part of our culture, schools should be responsible for how the art form is experienced and understood by the young. Music plays a major part in shaping the emotional responses of individuals of all ages. Very often this occurs without there being a fundamental understanding of its structural and expressive elements. When music is taught in school there is opportunity to change this; the art form can be experienced in a more conscious and deliberate way, leading to the development of musical involvement and pleasure that is based on understanding. Individuals, then, cease to be passive “consumers” of music. They become better equipped to exercise personal judgement. They are able to more fully participate in shaping the musical culture of their society, ensuring that high levels of quality and artistic integrity are maintained.

Music and Vocation

A narrow conception of vocational education could result in the arts being undervalued in schools. Often perceived as merely recreational, the arts appear to have less worth than academic disciplines when students are being prepared for work. But although the study of academic subjects facilitates the development of the important skills of literacy and numeracy, studying the arts can increase the development of the equally important skills and abilities that can result from learning music, and they are needed in all types of work, especially in the work culture now evolving globally. An education in music should also be valued for the wide range of vocational opportunities that exist for the musically educated. These opportunities exist in the teaching profession and in a thriving music industry that needs arrangers/composers, performers, critics, therapists, researchers, studio technicians, radio and television broadcasters, digital engineers and those who tune, maintain and repair instruments. Job opportunities also exist for those whose strengths lie in presenting music with other art forms, for instance, producers of stage shows. In a developing society like ours, where vocational education is a major aim of secondary schooling, one should not lose sight of the opportunities that school music can provide for students who have musical aptitude and who desire to make music a career.

NSC

MUSIC

GRADE 8: TERM 1

Prior Learning

Check that students can:

- Have a working knowledge of musical elements
- Can follow a simple musical score
- Can work independently and in a group
- Can reproduce rhythmic and melodic patterns on classroom instruments
- Are able to discuss and appraise music
- Recognise the differences and similarities within genres

UNIT 1: Exploring Musical Elements in Performing, Listening & Appraising, Composing II

Attainment Target(s) PERFORMING/LISTENING & APPRAISING/ COMPOSING

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

Students will:

- Sing with understanding, an increasing range of songs (unison and part) displaying ability to control pitch, duration, diction, phrasing and dynamics.
- Competently manipulate classroom instruments used in Jamaican folk forms (e.g., maracas, conga drum, rhumba box, bamboo scraper, and guitar).
- Sing with understanding, song of the Jamaican and Caribbean repertoire
- Listen to different genres of music, recognizing a range of musical instruments and distinguishing musical elements
- Use knowledge of musical genres and styles to describe, discuss and appraise musical works
- Communicate musical ideas in response to different stimuli
- Use simple musical structures to organise/display growing understanding of genres and styles
- Record compositions using conventional/non-conventional symbols as well as music notation software.

ICT Attainment Targets



COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.



DESIGNING AND PRODUCING - use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.



DIGITAL CITIZENSHIP - Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

Objectives

Create audio recordings and playback for class discussion.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Perform a variety of songs (including, European Art, Caribbean Folk and Pop) individually and as an ensemble, on the recorder and other melodic instruments. OR make an audio recording of the performances and playback for class discussion and critique.

Sing a range of two-part songs (including Caribbean Folk, European Art and Pop), attending to balance between parts (upper and lower). Students should note form (structure), metre, key, tempo and changes in dynamics.

Listen to a range of songs of various textures (monophony, homophony), while following a melodic movement in the score.

Listen to and discuss music of different metres (simple and compound – duple, triple or quadruple) and analyse metre as an expressive feature of the examples. The following examples could be used:

- O'er Our Blue Mountains (Clyde Hoyte)
- Go Down Moses (Spiritual)
- Sweep the Floor (Composer/performer?)
- The Handsome Butcher (Hungarian Folk song)

Create a rhythmic accompaniment for a folk or pop song. The teacher could initially identify recorded/live examples and allow students to add accompaniments for discussion and performance in class. As confidence builds, students could source songs of their own choice, add accompaniments, and share their work in class. Record their performance using electronic/digital devices.

Appraise performances to highlight merits and suggest areas for improvement.

- Perform music of different genres
- Manipulate instruments
- Maintaining own part in two or three parts singing
- Sing accurately on pitch Maintain rhythmic pattern

- Recognise form
- Recognise metre
- Demonstrate awareness of dynamics and tempo changes
- Distinguish between different textures (monophony, homophony)
- Discuss metre (simple and compound)
- Compare expressive features
- Operate recording devices

- Create a rhythmic accompaniment
- Compose music
- Share ideas
- Record performances

Critique performances

Students are able to:

- Perform music expressively and accurately.
- Perform ensemble music (vocal/instrumental) showing understanding of genre/style.
- Work cooperatively in groups to rehearse and present music.

- Distinguish form and metre
- Recognise and respond appropriately to dynamics and tempo changes
- Identify and respond to vocal/instrumental music showing an understanding of texture
- Display an understanding of meter

- Create rhythmic accompaniments in varied metres
- Compose on given stimuli

Critique their performance and that of their peers, using objective criteria

Learning Outcomes

Students will be able to:

- ✓ Sustain an independent part when singing a part-song
- ✓ Demonstrate ensemble skills when playing/singing with a group
- ✓ Recognise and respond to a variety of genres of music
- ✓ Display balance when performing in vocal/instrumental ensembles
- ✓ Recognise and respond to rhythmic structure
- ✓ Recognise and respond to melodic structures
- ✓ Listen discriminately to similarities and differences between genres
- ✓ Identify scale patterns
- ✓ Recognise different types of textures in music
- ✓ Compose music based on a variety of musical and extra-musical stimuli.
- ✓ Use extremes of expression, dynamics and articulation to create interest and contrast in music.
- ✓ Manipulate electronic/digital devices to notate/record compositions.
- ✓ Critique and improve their compositions for presentation to an audience.

Points to Note

Emphasis should be placed on production, competent breathing technique, proper tone, appropriate phrasing, clear and precise diction and interpretation that shows understanding of musical style (genre) being performed.

Encourage students to follow guidelines to promote healthy use of ICT tools

Extended Learning

Students could rehearse pieces learnt in class and perform in competitions, e.g., Jamaica Cultural Development Commission (JCDC) music festivals.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum). Grade 7-9 Music Teaching Kit - Notes & Materials for Listening & Appraising (MOE October, 2000), Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices - tablets, smartphones, Manuscript music paper

KEY VOCABULARY

European Art Songs, Caribbean Folk, Pop, Diction, Dynamics, Form (Structure), Tempo, Ensemble, Genre, Rhythmic accompaniment, Jamaican Folk Forms, Texture (monophony, homophony), Metre (simple, compound)

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols

Science: Sound properties, Body, Volume, Speed,

History: Traditional songs and Practices, Rituals

Social Studies: Group dynamics, Taking turns, Leading and following

Civics: Our Heritage

Prior Learning

Check that students can:

- Have a working knowledge of musical elements
- Can follow a musical score
- Can work independently and in a group
- Can play range of classroom instruments
- Can sing in unison and maintain an independent part in an ensemble
- Can sing with clear diction, appropriate breathing technique and correct articulation
- Can identify techniques and instrumentation used in genres and styles
- Use conventional/non-conventional notation to represent musical ideas
- Manipulate digital/electronic recording devices to record/share ideas

UNIT 2: Exploring Musical Elements in Performing, Listening & Appraising, Composing II**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/COMPOSING**

Strands

- Vocal and Instrumental Development
- Solo and group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives**Students will:**

- Sustain an independent part when singing in a group.
- Rehearse/perform with a group displaying ensemble skills
- Sing, with understanding, an increasing range of songs (unison and part) displaying ability to control pitch, duration, diction, phrasing and dynamics.
- Competently manipulate classroom instruments used in Jamaican folk forms (e.g., maracas, conga drum, rhumba box, fife, bamboo scraper, banjo and guitar).
- Critique/review and record their performance.
- Listen to different genres of music, recognizing a range of musical instruments and distinguishing musical elements
- Use knowledge of musical genres and styles to describe, discuss and appraise musical works
- Use conventional/non-conventional notation to represent musical ideas

ICT Attainment Targets



COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.



DESIGNING AND PRODUCING - use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.



DIGITAL CITIZENSHIP - Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

Objectives

Create audio recordings and playback for class discussion.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Use audio-visual recordings of two-part songs and critique form and stylistic features.

Continue to sing a range of two-part songs (including Caribbean Folk, European Art and Pop), attending to balance between parts (upper and lower). Students should note form (structure), metre, key, tempo and changes in dynamics.

Students should tap contrasting rhythmic patterns highlighted within two-part songs using classroom instruments of choice to represent patterns. Note details such as accents and syncopations, and note details such as articulation, chromatic changes, expression – e.g., Listen to Franz Schubert's "To Music" (An Die Musik) -, or any other appropriate song of the genre (see Vocal and Instrumental Music – Notes and Materials For Performing).

Perform a variety of songs (including, European Art, Caribbean Folk and Pop) individually and as an ensemble, on the recorder and other melodic instruments. Students should pay attention to rhythmic and melodic details such as dotted notes, syncopation, modulation (key change), changes in tempo, dynamics, form (structure) and other expressive and structural details.

The following are music examples that can be used to highlight the learning activities:

- "Sweet Contentment"- George Frederick Handel (1685-1759)
- "Cymbal A Go Roll"- Messrs Porter & Watt (see Vocal and Instrumental Music Notes and Materials For Performing)
- "Part of Me" by Katy Perry (see http://en.wikipedia.org/wiki/Pop_music).

Record their performance using electronic/digital devices and playback for class to listen and critique.

Appraise performances to highlight merits and suggest areas for improvement. Students could use this knowledge/awareness to enhance future performances.

Analyze

- Sing with rhythmic and melodic accuracy
- Explore diction

- Tap/reproduce rhythms
- Identify phrases
- Recognise form and metre

- Perform music of different genres
- Perform syncopated rhythms
- Exploring musical elements
- Identify form (structure)

- Record performances
- Critique performances

Students are able to:

Analyze critically and objectively

Recognise and respond to characteristic rhythmic/melodic figures related to musical genres/styles.

Work cooperatively in groups to rehearse and present music.

- Perform music expressively and accurately.
- Work cooperatively in groups to rehearse and present music.

- Use electronic/digital devices to record performances.
- Critically discuss/appraise music of different origins/other cultures.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Listen to a range of Musicals and Dialogue Songs/pieces (vocal/instrumental). Discuss the effects of timbre, tempo, and dynamics as used in the examples.

Compose a vocal/instrumental piece based on stimuli presented by teacher. Stimuli could include: nature scenes, images, poetry, chord sequences, rhythmic/melodic motifs or dramatic event.

Compose a piece that employs moderate or extreme changes in tempo, dynamics and articulation (e.g., ritardando, in which a piece starts quickly and gets increasingly slower until it ends; or a staccato/legato piece in which alternate ideas are presented in contrast).

- Identify timbre, tempo and dynamics
- Describe the effects of musical elements

Compose music

Apply tempo, dynamics and articulation to an original composition

Students are able to:

Compose on given stimuli

Use tempo, dynamics, articulation as expressive elements in music

Learning Outcomes

Students will be able to:

- ✓ Communicate information and ideas with clarity.
- ✓ Sustain an independent part when singing a part-song
- ✓ Demonstrate ensemble skills when playing/singing with a group
- ✓ Recognise and respond to a variety of genres of music
- ✓ Display balance when performing in vocal/instrumental ensembles
- ✓ Demonstrate instrumental skills appropriate to the grade
- ✓ Use appropriate articulation when performing vocal/instrumental music
- ✓ Identify and demonstrate the use of form (structure) in music
- ✓ Recognise and respond to rhythmic/melodic structures
- ✓ Listen discriminately to similarities and differences between genres
- ✓ Identify scale patterns
- ✓ Recognise different types of textures in music
- ✓ Demonstrate understanding of metre
- ✓ Create rhythmic accompaniments to given and self-selected songs.
- ✓ Compose music based on a variety of musical and extra-musical stimuli.
- ✓ Use extremes of expression, dynamics and articulation to create interest and contrast in music.

Points to Note

Teacher should have students explore theatre in our culture; introduce Jamaican pantomimes, see <http://www.jamaicans.com/culture/intro/pantomines.shtml>

[Http://www.youtube.com/watch?v=AAOtHw62VP8](http://www.youtube.com/watch?v=AAOtHw62VP8) for additional information.

Extended Learning

Students could do a research on Folk music/forms of other culture as well their own and compile an audio CD with the examples.

Students could source musical scores for these folk forms via the internet/library or any other available media.

RESOURCES

Grades 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE – October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices..tablets, audio/video recorder, smartphones, Manuscript music paper

KEY VOCABULARY

European Art Songs, Caribbean Folk, Pop, Dynamics, Form (Structure), Tempo, Key, Metre, Rhythmic patterns, Rhythmic/ Melodic motifs, Musicals, Dialogue Songs/ pieces, Ensemble, Ritardando, staccato/legato, stimuli, sequences, Staging, Genre, Diction, Phrasing, Minuet, Dotted notes, Tied notes, Modulation (key change), Syncopation

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols

Science: Sound properties, Body, Volume, Speed, Sound effects

History: Traditional songs and Practices, Rituals

Social Studies: Group dynamics, Taking turns,

Prior Learning

Check that students can:

- Understand abstract concepts in music
- Can identify and respond to structure/form in music.
- Have some experience in performing for an audience.
- Have a working knowledge of different types of music
- Can identify techniques and instrumentation used in genres and styles
- Can relate the musical elements to the mood and character of a piece or song
- Can analyse compositions done by themselves and their classmates
- Can manipulate digital/electronic recording devices to record/share ideas

UNIT 3: Exploring Musical Elements in Performing, Listening & Appraising, Composing II**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/COMPOSING**

Strands

- Vocal and Instrumental Development
- Solo and group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives**Students will:**

- Sing/play different types of music (Caribbean folk, popular, European Art and Gospel) with growing understanding of the differences in the genres and styles.
- Critique/review and record their performance.
- Convey musical ideas by associating them with suitable movement, visual arts and drama (music theatre).
- Discuss similarities and differences between genres with reference to the different techniques and instrumentation employed
- Critique music (vocal/instrumental) to show understanding of musical elements used within musical genres and styles
- Analyse compositions done by themselves and their classmates
- Compose solo and ensemble music using a wide range of sound sources
- Develop and express musical ideas when composing/ improvising/ arranging pieces from different genres and styles

ICT Attainment Targets



COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.



DESIGNING AND PRODUCING - use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.



DIGITAL CITIZENSHIP - Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

Objectives

Create multimedia presentation of staging of songs for class viewing and for further reference

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Perform a variety of songs (including, European Art, Caribbean Folk and Pop) individually and as an ensemble, vocally, on the recorder and other melodic instruments. Continue to pay attention to rhythmic and melodic details such as dotted notes, syncopation, modulation (key change), changes in tempo, dynamics, form (structure) and other expressive and structural details.

Add suitable movements to songs learnt in class and select appropriate costumes and simple props for staging – e.g., Brukins and Revival.

Critique a range of Folk Songs/Tunes of other cultures. Analyse the use of musical elements and discuss the similarities/differences in the expressive musical features employed. The following songs may be used:

The Sandman (Folk Tune – Germany)

Jolly Miller (Folk Song – New England)

Deaf Woman's Courtship (Folk Tune USA)

Mangoes (Folk Song-Trinidad)

I'm A Dandy (Folk Song –Barbados)

I'm Counted In The Heavens (Folk Song – Austria)

Blow The Wind Southerly (Folk Song – Britain)

Experiment with different tone rows (group of 12 specific pitches) and scale sequences (major, minor, modal, pentatonic, etc.), to compose aleatoric (chance) and non-aleatoric (choice) melodies. Students could create improvisations on the black keys of the piano/keyboard. The black keys form a natural pentatonic scale, and can accommodate most Spirituals, which are mostly confined to that scale. Students may use dominoes, dice and playing cards to determine random pitches when composing in this mode.

Students are able to:

- Perform music
- Analyse musical details

Choreograph music

Critique/analyse music

- Compose and notate music
- Experiment with scales
- Create improvisations
- Change the tonality of a melody/song

- Recognise and respond to rhythmic/ melodic figures related to musical genres/styles.
- Identify and respond to modulation (key change).
- Apply/use appropriate movement, staging and props

- Represent through movement, costuming and props, elements of Jamaican Folk forms.
- Recording satisfactorily done

Critique their performance and that of their peers, using objective criteria

- Effectively manipulate music software to notate compositions
- Compose melodies in varies keys: major and minor.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Use structural differentiation (binary, ternary, strophic, etc.) to vary the outcome of vocal/instrumental compositions that employ form as a compositional technique/device. For example, a simple piece in binary form (AB) could be extended with the addition of new episode between the recurrent parts (as in ABACA or ABACADA).

- Compose using form as an expressive structural element

Students are able to:

- (Transpose music with understanding of tonal (key) relationships) Change the tonality of a song/melody from major to minor or vice versa.
- Demonstrate simple structural ideas

Learning Outcomes

Students will be able to:

- ✓ Recognise and respond to a variety of genres of music
- ✓ Display balance when performing in vocal/instrumental ensembles
- ✓ Demonstrate instrumental skills appropriate to the grade
- ✓ Use appropriate articulation when performing vocal/instrumental music
- ✓ Identify and demonstrate the use of form (structure) in music
- ✓ Show an awareness of and respond to modulations (key change)
- ✓ Choose appropriate props, costuming and movements to accompany performances
- ✓ Make comparisons between musical genres and styles
- ✓ Compare folk elements of different cultures
- ✓ Use form/structure as an expressive element in original compositions.
- ✓ Manipulate electronic/digital devices to notate/record compositions.
- ✓ Employ tonality to create varied effects in melodic/harmonic character.
- ✓ Critique and improve their compositions for presentation to an audience.

Points to Note

The teacher should encourage students to listen to folk songs/tunes from different countries as well as music in various metres and differentiate musical elements. When they have explored and identified these elements, the teacher may discuss and critique with the students the tonal/rhythmic feature in each.

Extended Learning

Students could be placed in three main groups – Pop, European Art and Caribbean folk. Each group will research the given genre; find audio/visual examples, pictures of or actual costumes, information on the history and display pictures of artistes and instruments used in the genre researched. This project could be presented to the class.

Students could experiment with aleatoric forms and share their best examples with their classmates.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE – October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices., Manuscript music paper

KEY VOCABULARY

Melodic instruments, Dotted notes, Simple props, Staging, Style character, Genre, Mode, Major/minor tonality, Dynamics, Tempo, Critique, Arrange, Choreograph, Pentatonic scale, Structure, Texture, Folk songs, Pop songs, Spirituals, Harmonic, Rhythmic/Melodic patterns, Strophic/Binary/Ternary form, Texture, Aleatoric/Non-aleatoric melodies, Tone row, Modulation (key change), Syncopation, Revival, Bruckins

LINKS TO OTHER SUBJECTS

Drama: Role play, Staging

Language: Listening, Speaking, Thinking, Reading, and Writing; Creole vs. Standard English

Mathematics: Time, Duration, Grouping/sets, Symbols

Science: Sound properties, Volume, Speed, Sound effects

History/Civics: Heritage, Context, National events

Religious Education: Celebrations/Festivals

ICT: Recording and playback devices

Visual Arts: Lines, Contours and Textures

NSC

MUSIC

GRADE 8: TERM 2

Prior Learning

Check that students can:

- Can follow a musical score fairly well
- Have some experience in performing for an audience.
- Can play a range of classroom instruments
- Understand how to breathe to sustain a short instrumental phrase
- Are familiar with rhythmic /melodic patterns commonly found in songs and accompaniments.
- Can identify and respond to structural differences in music.
- Can create improvisation using predetermine pitches e.g. pentatonic scales with the black keys of the piano/keyboard.
- Use other art forms in exploring musical ideas
- Are familiar with characteristic difference between folk songs/tunes from different countries.

UNIT 1: Applying Musical Elements in Performing, Listening & Appraising, Composing II**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/COMPOSING**

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives**Students will:**

- Sing/play with a group adequately attending to own part
- Improvise simple rhythmic/melodic ideas when performing music to which this is appropriate
- Explore the melodic/rhythmic features associated with Caribbean Folk
- Explore the different techniques used in music for vocal/instrumental (e.g., Scatting, growling, vibrato, trills) improvisation
- Critique pieces/songs of various tonalities (major, minor, modal and atonal) to show an understanding of the elements used within each genres and style
- Communicate musical ideas in response to different stimuli
- Use traditional/non-traditional signs/symbols/notations to record compositions

ICT Attainment Targets



COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.



DESIGNING AND PRODUCING - use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.



DIGITAL CITIZENSHIP - Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

Objectives

Use appropriate digital software to create original work for specific purpose and audience

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Sing/Play a range of Caribbean Folk songs that include antiphony and other rhythmic features (syncopation, triplets, etc.) peculiar to Caribbean Folk. The following are songs that may be used:

- “Know De Man” and “Cyaan Fin’ No Money, Oh” see Vocal and Instrumental Music – Notes and Materials For Performing.

Sing Jamaican folk songs that include melodic repetition, sequence and other stylistic elements. Incorporate appropriate creative movements/choreography while exploring concepts of time: rhythm (pulse, beat, tempo,); accent and duration in their presentations. Use appropriate instrumentation for accompaniment to create a convincing feel to the genres. Improvise under-parts and create back-up vocals for some verses, using longer tones (“Oo”, or “Ah” or a hum). Use digital devices to record activities and critique for class discussion.

The following songs could be used: “Alle, Alle, Alle” (Revival) and “He Never Said A Mumbalin” (Spiritual). (See Vocal and Instrumental Music Notes and Materials For Performing).

Listen to a range of songs and explore the various techniques and body sounds used to embellish the melody (scatting, growling, vamping, trills, vibrato, etc). Also perform songs/pieces experimenting with nature and man-made sounds.

Examples of these could be:

- Scatting: “How high the moon” by Sarah Vaughn: <http://www.youtube.com/watch?v=kc-hWGXr7BQ>
- Percussive use of voice: “Improvisation” by Bobby McFerrin and Richard Bona: <http://www.youtube.com/watch?v=iimMKWF7SK0>
- Using “found” objects as instruments: “Child Of Tree” by John Cage: <http://www.youtube.com/watch?v=XOtfyYDeFRk>

Create a rhythmic accompaniment for a folk or popular song

Perform Caribbean music

- Sing expressively
- Choreograph movements
- Improvise accompaniments
- Manipulate digital devices
- Record songs

- Listen, respond to and explore vocal techniques
- Identify repetition/contrast
- Discuss texture/mood/style
- Explore natural sounds

• Create rhythmic accompaniment

Students are able to:

- Describe the characteristic features peculiar to Caribbean Folk
- Identify and perform antiphonal music

- Demonstrate their understanding of rhythm, accents and tempo.
- Select appropriate movement to demonstrate time concepts in music

- Choose appropriate vocal technique to embellish songs
- Recognise and respond to differences in musical detail
- Critique music with reference to vocal/instrumental technique
- Differentiate texture/mood
- Present new ideas in use of instruments

• Apply accompaniments to songs performed in class

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Compose a vocal or instrumental piece based on stimuli presented/suggested by teacher. Stimuli could include: nature scene, image, poetry, chord sequence, rhythmic/melodic motif or event

Compose a piece that employs changes in tempo and dynamics – e.g., ritardando (gradually getting slower,) and crescendo (gradually getting louder).

Compose music to a given stimulus

Enhance musical compositions

Students are able to:

- Create rhythms of various metres
- Present their compositions to class

Appropriate use of tempo/dynamic changes

Learning Outcomes

Students will be able to:

- ✓ Maintain an independent part when performing in an ensemble
- ✓ Use their voices dramatically
- ✓ Breathe appropriately to sustain their voices when singing and playing wind instruments
- ✓ Control vocal tone to sing expressively and clearly
- ✓ Sing with a sense of tonality (key)
- ✓ Manipulate their voices and selected instruments to create special effects
- ✓ Demonstrate technical competence when playing an instrument
- ✓ Read a simple vocal/instrumental score
- ✓ Tap pulse accurately
- ✓ Identify and demonstrate understanding of vocal timbres
- ✓ Identify and differentiate music of various genres and styles
- ✓ discuss examples of and perform antiphonal music
- ✓ Identify and perform music that have rhythmic features (syncopation and triplets)
- ✓ Distinguish different voices and apply these to the interpretation of different genres of music
- ✓ Identify timbre and dynamics of sounds in live and recorded music
- ✓ Respond to rhythm patterns in music to show understanding of the difference between pulse and divided beats
- ✓ Aurally recognize differences and similarities in tempo
- ✓ Identify repeated or contrasting melodic phrases
- ✓ Notate short melodic/rhythmic phrases
- ✓ Create abstract and descriptive pieces based on given stimuli
- ✓ Employ simple rhythmic/melodic to create accompaniments including ostinati.
- ✓ Use dynamics and expression marks effectively.
- ✓ Use simple harmonies in own compositions.

Points to Note

At this stage, boys often experience difficulty in singing songs that have a wide range. Teacher could assign parts that best match their current vocal range

In addition to the resources provided, teacher should provide a wide range of music (vocal/instrumental) of different genres and styles; and include music of other cultures. Musical examples may be sourced at www.youtube.com.

Extended Learning

Students could research various vocal technique used in Folk, Pop, Jazz and others Genres, and present their findings in class or to special audience. They could also collect samples of the music on CD, which could be used for discussion about music genres.

Students could listen to wide variety of vocal/instrumental music to widen their scope and improve their appreciation for various genres and styles.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, Manuscript music paper

KEY VOCABULARY

Scatting, growling, vamping, vibrato, trill, Antiphony, Syncopation, Caribbean Folk, Triplets, Melodic repetitions, Sequence, Rhythm, Pulse, Tempo, Accent, Genres, Ritardando, Crescendo, Stimuli, Improvise, Melodic, Rhythmic, Sound-Bank, Sound track, Notate, Revival, Spiritual, chord sequence, rhythmic/melodic motifs

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols

Science: Sound properties, Body, Volume, Speed, Sound effects

History: Traditional songs and Practices, Rituals

Social Studies: Group dynamics, Taking turns, Leading and following

Religious Education: Worship, Rites

Prior Learning

Check that students can:

- Have a good understanding of musical elements
- Can read a music score fairly well
- Are able to perform/discuss music
- Can play a range of classroom instruments
- Understand style/mood in music
- Are familiar with rhythmic /melodic patterns commonly found in songs and accompaniments.
- Can identify and respond to structural differences in music.
- Create music based on stimuli
- Explore the Melodic/Rhythmic features associated with Caribbean Folk.
- Understand the use of natural and man-made sounds as stimuli.

UNIT 2: Applying Musical Elements in Performing, Listening & Appraising, Composing II**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/COMPOSING**

Strands

- Vocal and Instrumental Development
- Solo and group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives**Students will:**

- Sing unison and two/three part songs of different genres demonstrating control and understanding of pitch, duration, diction, phrasing and dynamics
- Sing/play songs in a variety of keys and metres and respond to cues when performing solo or ensemble work.
- Identify major/minor tonality in vocal/instrumental music
- Identify complex, mixed and irregular metres in songs/pieces
- Listen to widening variety of music of different genres, metres and styles, with reference to the expression, articulation instrumentation, applied and other characteristics.
- Create vocal/instrumental music of different forms
- Use traditional/non-traditional signs/symbols/notations to record compositions
- Create melodies using the black keys of the piano/keyboard

ICT Attainment Targets



COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.



DIGITAL CITIZENSHIP - Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

Objectives

Create audio recordings to represent information for various audiences and purposes.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Sing melodic ostinato, partner songs, rounds, canons, countermelodies and two and three part songs from a score. Maintain balance of parts. Add chordal accompaniment to the performance.

Sing/play a variety of songs of various keys and metres, alone and in an ensemble, responding to cues from a conductor. E.g., Buy Yuh Sta'ch". Add guitar chords, and make a full presentation. Try other arrangements of the song.

Listen to and discuss the various scales/modes that are employed for vocal/instrumental improvisation.

Listen to pieces online/offline/songs of different metres including complex, irregular and mixed metres used as an expressive feature for the music.

The following examples could be used:

- "Jesu, Joy Of Man's Desire" J. S. Bach (Compound metre)
<http://www.youtube.com/watch?v=FwWL8Y-qsJg>
- "Take five" by Dave Brubeck (Complex metre)
<http://www.youtube.com/watch?v=nzpnWuk3RjU>
- "Say A Little Prayer" by Dionne Warwick (mixed/poly metre)
<http://www.youtube.com/watch?v=tLCRUWCETK4>

Experiment with notes of different pitches from the scale

Create improvisation on the blacks of the piano/keyboard

Use binary and ternary form in vocal/instrumental compositions

Create and notate a musical composition using conventional/non-conventional notation

- Sing melodic ostinato
- explore and perform polyphony

- explore different metres
- respond to conductor cues
- create and perform accompaniments

Analyse music

Establish metre

Explore scales

Compose/arrange music

Explore binary and ternary forms

Notate music

Students are able to:

Demonstrate an understanding of polyphony, partner songs, canons, countermelodies

Respond to show their understanding of keys and metres

Identify scales/modes used in improvisation

Demonstrate an understanding of compound, complex, and mixed/poly metre

Improvise using notes from given scales

Create melodies using the black keys on the piano/keyboard

Show an understanding of musical structure

Compose music using conventional/non-conventional notation

Learning Outcomes

Students will be able to:

- ✓ Distinguish between different types of texture
- ✓ Perform melodic ostinati
- ✓ Identify and respond to different metres
- ✓ Identify scale sequences in a song/piece
- ✓ Recognise improvisation techniques in music
- ✓ Compare and discuss structure
- ✓ Record compositions using conventional/non-conventional notation
- ✓ Create vocal/instrumental pieces in binary and ternary form
- ✓ Create improvised melodic/rhythmic patterns

Points to Note

The teacher should continue to encourage students to use their voices creatively. They should also intensify their experimentation with instrumental effects. The teacher should allow students to continue to apply techniques across instruments, e.g., using a hammer-on effect on the recorder, humming a harmonic line while playing the recorder and applying varied tension to produce different pitches on the drum.

Accompaniments should be increasingly patterned from examples found in pop and folk music, with syncopation remaining a common feature.

Teacher should always strive to provide a wide range of vocal/instrumental music of different genres and styles, including music of other cultures. Music may be sourced at www.youtube.com.

Extended Learning

Students could explore the various types of polyphonic texture (e.g., rounds, partner songs, etc.) and create a power point presentation which includes excerpts of songs/instrumental pieces associated with each type to share with classmates and to initiate further classroom discussion. The following hyperlinks may be useful in acquiring information on polyphonic texture:

- http://ccnmtl.columbia.edu/projects/sonicg/terms/imitative_polyphony.html
- http://www.uwosh.edu/faculty_staff/liske/musicalelements/texture/poly.html
- http://www.bbc.co.uk/schools/gcsebitesize/music/elements_of_music/texture2.shtml
- <http://www.youtube.com/watch?v=y9IY-BoecwA>

Students who have the resources could continue to explore online songs (e.g., www.youtube.com) with interesting harmonies, which they could share with classmates.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, Manuscript music paper

KEY VOCABULARY

Tempo, Melodic Phrases, Tonality (major/minor), Scales, Modes, Keys, Form (binary, ternary), Pulse, Ostinato, Syncopation, Chordal accompaniment, Melodic repetitions, Rhythm, Metre (complex, compound, mixed/ poly metre), Rounds, Canons, Countermelodies, Ensemble, Pitch, Improvise, Notate, Conductor

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols

Science: Sound properties, Body, Volume, Speed, Sound effects

History: Traditional songs and Practices, Rituals

Social Studies: Group dynamics, Taking turns, Leading and following

Religious Education: Worship, Rites

Prior Learning

Check that students can:

- Are able to discuss/critique music
- Can sing/play a range of songs of different metres.
- Understand abstract concepts in music
- Are familiar with rhythmic and melodic patterns commonly found in songs and accompaniments.
- Can identify and respond to structure/form in music.
- Have some experience in performing for an audience.
- Improvise simple melodic ideas using black on the piano/ keyboard.
- Have a good understanding of metre (compound, complex, mixed/poly metre).
- Can write music using conventional/non-conventional notation.

UNIT 3: Applying Musical Elements in Performing, Listening & Appraising, Composing II**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/COMPOSING**

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives**Students will:**

- Perform vocal/instrumental music, while maintaining an independent part
- Sing/Play a wide range of music, from a score (nonconventional/ conventional notation)
- Discuss similarities and differences between genres with reference to the different techniques and instrumentation employed
- Critique music (vocal/instrumental) to display understanding of musical elements used within musical genres and styles
- Use conventional/non-conventional signs/symbols/notations to record compositions
- Manipulate music notation software for composing/arranging and recording musical compositions

ICT Attainment Targets

ICT ATTAINMENT TARGETS:



COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.



RESEARCH, CRITICAL THINKING, PROBLEM SOLVING AND DECISION MAKING - use appropriate digital tools and resources to plan and conduct research, aid critical thinking, manage projects, solve problems, and make informed decisions.



DESIGNING AND PRODUCING - use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.



DIGITAL CITIZENSHIP - Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

Objectives

Use digital graphic organisers to analyse and evaluate information

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Add instrumental introduction to songs using` (light percussions) pitched and non-pitched classroom instruments. (e.g., triangles, bells, chimes, and xylophone). Arrange and perform accompaniments for classroom instruments. (pitched and non-pitched. (electronic instruments (synthesizer, rhythm guitar, bass guitar, etc.).

Record their performances using electronic/digital devices during rehearsals and use these recordings to improve live presentations to an audience.

Critique a range of folk songs from countries in Africa, India and Europe. Analyse the musical elements used to characterize each folk forms and discuss the similarities and differences with reference to vocal/instrumental technique, timbre and rhythm. Create a digital graphic organiser to show the similarities and differences. The following songs may be used:

- "War dance" (Africa)
- "I Walk With A Garland "(Russian Folk Song- Round)
- "Gumbukumbu" (African song from Rhodesia)

Research online/offline and listen to songs/pieces of different tonalities and identify the treatment of the melodic phrase used in the music.

Add simple harmonies (based on primary chords) to selected vocal/instrumental melodies

Rearrange an existing composition by changing the original tonality from major to minor and vice versa. Students could then Change the key of their composition.

Arrange/ perform music

Rehearse and record performances

- Critique folk songs / tunes
- Create digital graphic organiser

Listen/ discuss tonality

- Compose and notate music
- Conduct research
- Arrange music

Students are able to:

Manipulate classroom instruments to create accompaniment

Use electronic/ digital devices to record performances

Recognize the similarities and differences of folk songs/ tunes from various countries with reference to musical elements

Recognize and respond to tonality in music

Construct harmony using primary chords in root position.

Transpose compositions in different keys

Learning Outcomes

Students will be able to:

- ✓ Apply vocal/instrumental techniques to musical interpretation.
- ✓ Breathe appropriately to sustain their voices when playing wind instruments and singing.
- ✓ Control vocal tone to sing expressively and clearly.
- ✓ Read a simple vocal/instrumental score.
- ✓ Listening discriminately to identify motives and other elements in audio examples (vocal and instrumental)
- ✓ Create simple accompaniments for songs/instrumental pieces.
- ✓ Respond to contrasting tempi/moods/dramatic content in songs and instrumental pieces.
- ✓ Demonstrate understanding of form/structure.
- ✓ Read simple notation of vocal/instrumental parts in music they perform.
- ✓ Create abstract and descriptive pieces.
- ✓ Employ simple rhythmic/melodic ideas to create accompaniments, including ostinati.
- ✓ Use dynamics and expression marks effectively.
- ✓ Create simple melodies from scale tones.
- ✓ Apply simple harmonies to vocal and instrumental melodies and accompaniments.
- ✓ Select appropriate online information sources for research

Points to Note

The teacher should encourage students to listen to a wide variety of vocal/instrumental music with reference to musical elements. When they have explored and identified these elements, the teacher should encourage discussion and critique of tonal/rhythmic features.

Teachers should remind students to observe safe and respectful behaviour while navigating online and acknowledge owners and creators of digital content.

Extended Learning

Students could prepare a repertoire of vocal/instrumental music in different genres/styles and perform them at internal and external functions.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, internet, Manuscript music paper

KEY VOCABULARY

Percussion instruments, Electronic instruments, Synthesizer, Electronic/ digital device, Folk songs, Primary chords, Simple harmony, Melodic phrasing, Traditional/ Non-traditional notation, Timbre, Rhythm, Tonalties (major/minor) Key signature, Pitch

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols

Science: sound properties (sound and silence), body, volume, speed, sound effects

History: Traditional songs and Practices, Rituals

Social Studies: Group dynamics

Religious Education: Worship, Rites

NSC

MUSIC

GRADE 8: TERM 3

Prior Learning

Check that students can:

- Can play a range of classroom instruments
- Understand style/mood in music
- Are familiar with rhythmic/melodic patterns commonly found in songs and accompaniments
- Can identify and respond to structural differences in music
- Are familiar with characteristic differences between folk songs/tunes from different countries.
- Can identify major and minor tonalities.
- Are able to manipulate electronic/digital devices to record/play their compositions.

UNIT 1: Applying Musical Elements in Performing, Listening & Appraising, Composing II

Attainment Target(s) PERFORMING/LISTENING & APPRAISING/ COMPOSING

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

Students will:

- Perform a wide range of vocal and instrumental music from memory
- Sing unison and two/three part songs of different genres demonstrating control and understanding of pitch, duration, diction, phrasing and dynamics
- Play Jamaican folk music on homemade/classroom instruments
- Analyse music listened to with reference to musical elements and other characteristics (e.g., mood, style and structure)
- Listen to different genres of music, recognizing a range of musical instruments and distinguishing musical elements
- Communicate musical ideas in response to different stimuli
- Compose solo and ensemble music using a wide range of sound sources

ICT Attainment Targets



COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.



DESIGNING AND PRODUCING - use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.



DIGITAL CITIZENSHIP - Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

Objectives

Use appropriate digital software to create original work for specific purpose and audience

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will continue to:

Sing familiar song in two/three parts producing the voices clearly and evenly over a range of tones

Play, on bamboo scraper an appropriate rhythm while singing a Jamaican folk song.

Use correct technique to obtain a variety of tones on a conga drum (open, closed, tip, bass)

Play a range of tones within major/minor tonalities on the recorder

Listen to online /offline audio or watch video clip and identify the instruments used in a Jamaican traditional folk form (e.g., Kumina, Gerreh)

- http://www.youtube.com/watch?v=GQ_kBTahQ3E
- <http://www.youtube.com/watch?v=Elwz5MGSXfs>

Listen to and describe vocal timbres used in Caribbean Folk Music

Listen to musical examples (see Grades 7-9 Teaching Kit, page 10), imitate and notate short rhythmic/melodic figures.

Create accompaniment for songs and folk tunes using simple chord progressions and syncopated rhythms.

Use classroom instruments to create an arrangement of a vocal/instrumental piece

Create a musical piece utilising compositional devices found in folk and popular forms

Explore harmony

Accompany Jamaican folk song

Employ instrumental techniques

Perform songs/pieces within major and minor tonalities

Identify instruments

Identify vocal timbres

Imitate and notate rhythmic/melodic figures

Accompany song using simple chords

Compose/arrange using classroom instruments

Employ compositional devices of folk and popular forms

Students are able to:

Maintain two/three part harmony when singing

Demonstrate the ability to apply appropriate rhythmic accompaniment for Jamaican folk song

Display the ability to perform tonal areas on the drum using the correct technique

Display the ability to play pieces in major/minor modalities

Group instruments into ethnographic classification

Discuss/appraise vocal timbres used to distinguish Caribbean folk music

Notate popular melodic/rhythmic figures/scales

Create accompaniment for songs/instrumental pieces using simple chord progression

Arrange a vocal/instrumental piece using classroom instruments

Create compositions using devices found in folk and popular music

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will continue to:

Use traditional/non-traditional notation to record compositions

Notate music

Students are able to:

Record composition using traditional and non-traditional notation

Notate compositions using computer software (e.g., Sibelius, Finale, Harmony Assistant, Cakewalk, Crescendo)

Manipulate notation software

Notate/record compositions/arrangements using digital devices and music notation software

Learning Outcomes

Students will be able to:

- ✓ Manipulate their voices and selected instruments to produce varied effects
- ✓ Distinguish different voices and apply these to the interpretation of music
- ✓ Use their voices dramatically
- ✓ Breathe appropriately to sustain their voices when singing and playing wind instruments
- ✓ Control vocal tone to sing expressively and clearly
- ✓ Demonstrate technical competence on a range of instruments
- ✓ Identify timbre and dynamics in live and recorded music
- ✓ Observe cues/directions and other controls in group music making
- ✓ Evaluate their performance and that of their peers
- ✓ Appropriately represent style and performance practice in Jamaican folk/pop music
- ✓ Create accompaniments and under-parts in a stylistic context
- ✓ Transpose short excerpts from Jamaican folk/pop music repertoire
- ✓ Identify changing mood, texture, style, etc., in repeated/contrasting musical examples
- ✓ Employ simple rhythmic/melodic ideas to create accompaniments including ostinati.
- ✓ Demonstrate understanding of major/minor tonality (key)
- ✓ Read simple vocal/instrumental scores
- ✓ Apply dynamics and expression effectively.
- ✓ Use notation software to create compositions

Points to Note

Students have a need to explore sounds from a wide range of sources. Teachers should therefore be aware of this need and as such provide the resources and the necessary guidance in organizing and interpreting sounds. It is advised that teachers become comfortable with the use of technology as it relates to music notation software in order to facilitate the development and creativity of students.

Extended Learning

Students should have a wide repertoire of folk songs/tunes from various countries. Students should also listen to songs/pieces of different rhythmic/melodic and harmonic structure with reference to tonality.

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, Manuscript music paper

KEY VOCABULARY

Two/three part harmony, Homemade instruments, Jamaican Folk song, Tones, Congo drum (bass, open, closed, tip), Jamaican folk forms(Kumina, Gerreh), Caribbean folk music, Improvisation, Simple chord progression, Syncopated rhythms, Improvise, Melodic/Rhythmic patterns, Traditional/Non- traditional notation, Notation software(Sibelius, Finale, Harmony Assistant, Cakewalk), Major/minor tonality

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development, Hand coordination, Finger dexterity

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols, Sequence

Science: Sound properties, Body, Volume, Speed, Sound effects

History: Traditional songs and Practices, Rituals, Folk and Pop era

Social Studies: Group dynamics, Taking turns, Leading and following

Prior Learning

Check that students can:

- Can read a music score fairly well
- Can work independently and in a group
- Are able to performing/discuss music
- Can play a range of classroom instruments
- Apply structural and expressive elements to musical ideas
- Manipulate voices and instruments in a variety of ways
- Use conventional/non-conventional notation to represent musical ideas
- Analyse compositions done by themselves and their classmates
- Manipulate digital/electronic recording devices to record/share ideas

UNIT 2: Applying Musical Elements in Performing, Listening & Appraising, Composing II

Attainment Target(s) PERFORMING/LISTENING & APPRAISING/ COMPOSING

Strands

- Vocal and Instrumental Development
- Solo and group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

Students will:

- Sing unison and two/three part songs of different genres demonstrating control and understanding of pitch, duration, diction, phrasing and dynamics
- Perform rhythmic and chordal accompaniments for familiar and new songs
- Identify major/minor tonality in vocal/instrumental music
- Use knowledge of musical genres and styles to describe, discuss and appraise musical works
- Use simple musical structures when composing vocal/instrumental music of various genres and styles
- Use traditional/non-traditional signs/symbols/notations to record compositions

ICT Attainment Targets



COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.



DESIGNING AND PRODUCING - use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.



DIGITAL CITIZENSHIP - Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

Objectives

Use appropriate digital software to create original work for specific purpose and audience

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Perform European art songs in unison attending to diction, phrasing and dynamics. Create an audio recording of this activity for students to listen and critique

Accompany a mento song on guitar using an appropriate strumming Technique.

Maintain own part while singing rounds, two part songs or songs with descant part.

Maintain an ostinato independently within the rhythm section of a folk piece (e.g., mento rhythm)

Analyse recorded/live musical examples, using appropriate musical vocabulary to describe examples.

Identify the tonality of selected excerpts, and notate the scales on which they are built, using any key signature

Listen to musical examples, using a score as a guide to identify principal elements, such as pulse, tempo, texture, structure, instrumentation and dynamics (e.g., "Consider Yourself"
• (<http://www.youtube.com/watch?v=vkwUq8VHWJo>) by Lionel Bart, See score in Vocal and Instrumental Music – Notes & Materials for Teaching. Page 110).

Create melodies and rhythmic patterns in response to musical or non-musical stimuli.

Use classroom instruments to create an arrangement of a vocal/instrumental piece.

Compose music that explores contrasts in tempo, dynamics and tonality.

- Attend to diction, phrasing and dynamics
- Create audio recording

Use appropriate guitar technique

Maintain own part

Explore ostinati

Analyse musical examples

- Identify tonality
- Notate scales

- Follow a musical score
- Identify the elements (pulse, tempo, texture, structure and dynamics)

Create melodic/rhythmic patterns

Create arrangement

- Compose music
- Experiment with tempo, dynamics and tonality

Students are able to:

Perform European Art songs whilst displaying knowledge of diction, phrasing and dynamics.

Demonstrate knowledge of guitar technique when accompanying songs.

Perform rounds, two-part songs and songs with descant parts.

Display knowledge of ostinati.

Demonstrate improving use of musical vocabulary.

Notate scale of minor and major tonality.

- Display ability to identify the principal elements of music

Create melodic/rhythmic patterns in response to musical/non-musical stimuli.

Create arrangements for vocal/instrumental pieces.

Display an improving ability to create contrasting pieces.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Create vocal/instrumental music; experimenting with varied musical forms/structure.

Use traditional/non-traditional notation to record compositions

Notate compositions using computer software (e.g., Sibelius, Finale, Harmony Assistant, Cakewalk)

- Compose vocal/instrumental music
- Explore musical structures

Record compositions

Notate composition

Students are able to:

Display an understanding of musical forms/structure.

Record compositions using traditional and non-traditional notation.

Notate/record compositions/arrangements using digital devices and musical notation software.

Learning Outcomes

Students will be able to:

- ✓ Apply dynamics, diction and phrasing when singing in unison
- ✓ Use appropriate strumming technique when playing the guitar
- ✓ Sustain an independent part when singing rounds, two-part song
- ✓ Employ simple rhythmic/melodic ideas to create accompaniments with descant parts
- ✓ Demonstrate understanding of ostinato when playing within a rhythmic section
- ✓ Use appropriate musical vocabulary when analysing recorded/live music
- ✓ Identify tonality of live/recorded music
- ✓ Notate scales of varying tonality
- ✓ Identify principal elements
- ✓ Manipulate classroom instruments to create accompaniment
- ✓ Experiment with musical structures/form

Points to Note

Teacher and students should explore different strumming techniques (up-stroke, down stroke and brushing, etc) when accompanying music.

Extended Learning

Students could save a collection of their compositions with written critiques by their teacher as well as a general peer review of the music. Students may revise their work and make adjustments such as:

- Changing the tonality of the piece
- Changing the metre
- Exploring the mood of the piece by using another stimulus

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, notation software, internet, Manuscript music paper

KEY VOCABULARY

Unison, Diction, Phrasing, Dynamics, Accompany, Rounds, Two-part, Descant, Ostinati, Tonality, Minor, Major, Key signature, Strumming, Structure, Musical score, Pulse, Tempo, Texture, Melodic/Rhythmic patterns, Stimuli, Contrasting pieces, Traditional/Non-traditional notation, Compositions, Arrangements, Digital devices, Notation software

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, Pace, Motor development, Hand coordination, Finger dexterity

Language: Listening, Speaking, Thinking, Reading, and Writing, Diction

Mathematics: Time, Duration, Grouping/sets, Symbols, Sequence

Science: Sound properties, Body, Volume, Speed, Sound effects

History: Traditional songs and Practices, Rituals, Folk and Pop era

Social Studies: Group dynamics, Taking turns, Leading and following

Prior Learning

Check that students can:

- Imitate/reproduce rhythmic/melodic and other ideas to which they have listened
- Can read a basic music score
- Have some experience in performing for an audience.
- Are able to discuss/critique music
- Able to critique/discuss music
- Can identify and respond to different genres and styles in music
- Familiar with rhythmic/melodic patterns commonly found in songs and accompaniments
- Notate/record compositions/arrangements using digital devices and music notation software

UNIT 3: Applying Musical Elements in Performing, Listening & Appraising, Composing II

Attainment Target(s) PERFORMING/LISTENING & APPRAISING/ COMPOSING

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

Students will:

- Perform a wide range of vocal and instrumental music from score and memory
- Perform rhythmic and chordal accompaniments for familiar and new songs
- Sing/Play a wide range of music, from a
- Listen to different genres of music, recognizing musical instruments used and distinguishing musical elements
- Discuss similarities and differences between genres with reference to the different techniques and instrumentation employed
- Critique music (vocal/instrumental) to display understanding of musical elements used within musical genres and styles
- Communicate musical ideas in response to different stimuli
- Use conventional/non-conventional signs/symbols/notations to record compositions
- Manipulate music software for composing/arranging and recording musical compositions

ICT Attainment Targets



COMMUNICATION AND COLLABORATION - Use technology to communicate ideas and information, and work collaboratively to support individual needs and contribution to the learning of others.



DESIGNING AND PRODUCING - use digital tools to design and develop creative products to demonstrate their learning and understanding of basic technology operations.



DIGITAL CITIZENSHIP - Recognise the human, ethical, social, cultural and legal issues and implications surrounding the use of technology and practice online safety and ethical behaviour.

Objectives

Use appropriate digital software to create original work for specific purpose and audience

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:		Students are able to:
Present two recorder pieces learnt from staff notation	Perform music from score	Present recorder pieces learnt from score to class.
Perform a simple accompaniment for a new song, using a chord chart	Interpret chordal notation	Perform instrumental accompaniment from a chord chart (three primary chords)
Rehearse and perform from a given score the instrumental accompaniment for a well known Mento/ Revival tune.	Rehearse / perform music	
Select, rehearse and present suitable music for a school concert		
Listen to a folk song and an art song and compare and contrast genre and style. <ul style="list-style-type: none">• http://www.youtube.com/watch?v=_Fy39wPedmY• http://www.youtube.com/watch?v=wbShzj28P5c	Identify/compare and contrast genres and style	Distinguish between genres and styles
Analyse music listened to, and pieces performed using appropriate musical vocabulary	Analyse music using appropriate musical vocabulary	Use appropriate musical vocabulary to analyse music
Create accompaniment for songs and folk tunes using simple chord progressions and syncopated rhythms	Create accompaniments	Create accompaniment for songs and instrumental pieces using simple chord progressions (e.g. I-V-I or I-V-I-IV-I)
Create improvised melodic/rhythmic patterns while performing.	Improvisation	Create improvised patterns (melodic/rhythmic) for vocal/instrumental music
Create audio/video recordings using digital tools of the above activities for class multimedia presentations and critique. Save these for future reference.	Create recordings	Manipulating digital devices
Create a sound bank containing a wide variety of sounds for use in compositions such as collages/sound pictures/sound-tracks	Create sound bank	Use a wide range of sounds from a sound bank to compose collages/sound pictures/sound-tracks
Use conventional/non-conventional notation to record compositions	Notate/record music	Record composition using conventional/ non-conventional notation

Suggested Teaching and Learning Activities

Students will:

Notate compositions using computer software (e.g., Sibelius, Finale, Harmony Assistant, Cakewalk)

Key Skills

Manipulate notating software

Assessment Criteria

Students are able to:

Notate/record compositions/arrangements using digital devices and music notation software

Learning Outcomes

Students will be able to:

- ✓ Apply appropriate techniques to effectively perform vocal/instrumental music in a group
- ✓ Evaluate their performance and that of their peers
- ✓ Employ simple rhythmic/melodic ideas to create accompaniments including ostinati
- ✓ Apply dynamics and expression effectively to music they compose/perform
- ✓ Compare music of other countries
- ✓ Recognise the various tonalities in music
- ✓ Notate/record their compositions/arrangements
- ✓ Create a sound-bank and sequence selected sounds for sound-pieces and sound-tracks
- ✓ Record compositions using conventional/non-conventional notation
- ✓ Apply the use of music notation software in recording and notating musical compositions

Points to Note

Teacher should encourage students to be creative whilst applying appropriate techniques in their performances. Students should also be encouraged to record all their compositions using the available software(s) provided by the teacher.

Extended Learning

Students could video tape a scene in their community and compose a sound-track to the scene. (Windows movie maker and Sibelius or Finale would be needed for this task)

RESOURCES

Grade 7-9 Vocal and Instrumental Music - Notes & Materials for Performing (MOE October, 2000) (which accompanies this curriculum). Music scores (Vocal/Instrumental music), CD/DVD recordings (vocal and instrumental music), Classroom instruments (melodic and non-melodic), Electronic/digital devices, Manuscript music paper

KEY VOCABULARY

Staff, Notation, Simple accompaniment, Chord chart, Concert, Genres, style, Folk song, Art songs, Rehearse, Musical vocabulary, Sound bank, Collage/ Sound picture, Sound- Track, Convention, Non- conventional, Notate, Notation software (Sibelius, Finale, Harmony Assistant, Cakewalk), Improvise

LINKS TO OTHER SUBJECTS

Physical Education: Movement, Rhythm, pace, Motor development, Hand coordination

Language: Listening, Speaking, Thinking, Reading, and Writing

Mathematics: Time, Duration, Grouping/sets, Symbols, Sequence

Science: Sound properties, Body, Volume, Speed, Sound effects, Memory

History: Traditional songs and practices, Rituals, Folk and Pop era

Social Studies: Group dynamics, Taking turns, Leading and following

Religious Education: Worship, Rites

NSC

MUSIC

GRADE 9 UNITS

The study of Music should enable students to become:

- (a) Keen listeners, who are able to appreciate musical expression through an understanding of musical elements and how they may be combined.
- (b) Competent performers, who are able to prepare and present music to a critical audience as a demonstration of skill and artistry.
- (c) Creative practitioners, who are able to combine and sequence the elements of music to express artistic ideas and feelings.

The Role of Music in the Curriculum

As a sound-centred activity, music requires students to interfere with actual sound making as the central feature of their involvement with the discipline. A direct experience of music can be gained through performing, listening and appraising (as by an audience) and creating/composing. The three areas are interrelated: performing may open the ears to what one should listen for and appraise (talk about); listening and appraising may inform how a piece should be performed; and composing develops the ability to listen discriminately and may borrow ideas from music that has been performed or to which students have listened.

Contribution to the Competencies

The arts (music, dance, drama and the visual arts) provide more than mere recreational outlets for the student. They develop skills of adaptability, innovativeness and problem solving; they also bring direct benefits to a student's academic progress by providing left-brain/right-brain experience. Music fills a vital role in the aesthetic and emotional development of the student, and has significant appeal in addressing the needs of groups with mixed abilities.

Range of Activities

Students will listen to and appraise (discuss/critique) music. They will expressively perform vocal and instrumental music. They will explore the elements of music to create their own compositions.

TERM 1**Vocal and Instrumental Development****Performing**

- Perform vocally and on a range of instruments, with growing technical competence and musical expression
- Present vocal music expressively and with growing assurance and competence in vocal technique
- Play classroom and folk instruments with increasing dexterity and control of sound
- Perform a selected repertoire that shows an understanding of Western Art music (orchestral, choral), African-American music, traditional and popular music in Caribbean society.
- Critique a musical performance, paying attention to objective criteria.

Listening & Appraising

- Communicate ideas in response to different stimuli and by the use of simple musical structures.
- Display good understanding of style and idiom.
- Compose solo and ensemble music using a wide range of sound sources.
- Generate musical ideas in responding to a variety of stimuli.
- Compose pieces and songs, attending to musical shape and structure

TERM 2**Musical Genres and Styles****Performing**

- Perform vocally and on a widening range of instruments, with reasonable technical competence and musical expression
- Present vocal music expressively and with growing assurance and competence in
- Play classroom and folk instruments with increasing dexterity and control of sound
- Perform a selected repertoire that shows an understanding of Western Art music (orchestral, choral), African-American music, traditional and popular music in Caribbean society.
- Critique a musical performance, paying attention to objective criteria.

Listening & Appraising

- Communicate ideas in response to different stimuli and by the use of simple musical structures.
- Display good understanding of style and idiom.
- Compose solo and ensemble music using a wide range of sound sources.
- Generate musical ideas in responding to a variety of stimuli.
- Compose pieces and songs, attending to musical shape and structure.

TERM 3**Signs, Symbols and Notations****Performing**

- Perform vocally and on a wide range of instruments, with technical competence and musical expression.
- Present vocal music expressively and with growing assurance and competence
- Play classroom and folk instruments with increasing dexterity and control of sound
- Perform a selected repertoire that shows an understanding of Western Art music (orchestral, choral), African-American music, traditional and popular music in Caribbean society.
- Critique a musical performance, paying attention to objective criteria.

Listening & Appraising

- Communicate ideas in response to different stimuli and by the use of simple musical structures.
- Display good understanding of style and idiom.
- Compose solo and ensemble music using a wide range of sound sources.
- Generate musical ideas in responding to a variety of stimuli.
- Compose pieces and songs, attending to musical shape and structure.

TERM 1

Vocal and Instrumental Development

Creating/Composing

Continue to explore, select and combine sounds to create original compositions incorporating characteristic features of different genres and styles (folk, pop, gospel, etc.). Create accompaniments reflecting these genres and styles, with attention to instrumentation, dynamics, expression and the use of harmonic textures, including back-up harmonies.

TERM 2

Musical Genres and Styles

Creating/Composing

Continue to explore, select and combine sounds to create original compositions incorporating characteristic features of different genres and styles (folk, pop, gospel, etc.). Create accompaniments reflecting these genres and styles, with attention to instrumentation, dynamics, expression and the use of harmonic textures, including back-up harmonies.

TERM 3

Signs, Symbols and Notations

Creating/Composing

Create original compositions/arrangements (vocal and instrumental) based on a wider range of stimuli. Select conventional/non-conventional notation symbols to represent their musical ideas, demonstrating understanding of and facility with common devices and structures (chord symbols, abbreviations, etc.) used in different genres/styles. Manipulate music writing software and electronic/digital devices to record, communicate and share their original compositions.

There are eight Strands and three key Attainment Targets within Music as outlined below:



STRANDS:

Vocal & Instrumental Development
Solo & Group Performance
Signs, Symbols and Notations
Musical Genres and Styles
Listening, Identifying, Distinguishing
Similarities & Contrasts in Musical Genres/Styles
Exploring, Selecting, Organising
Communicating & Recording Musical Compositions



Attainment Targets:

PERFORMING

LISTENING & APPRAISING

COMPOSING

About the Units

In these Grade 7 Units of work students will learn to:

TERM 1	TERM 2	TERM 3
<p>Unit 1 - 5 Weeks PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Explore vocal and instrumental sounds <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Sing or play a given part and learn to perform in a group <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Sing and play music by ear and from alternative/traditional notation <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions <p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo) <p>Similarities & Contrasts in Musical Genres/ Styles</p> <ul style="list-style-type: none"> • Relate the use of musical elements in a composition with the mood and character of the composition 	<p>Unit 1 - 5 Weeks PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Develop finger dexterity as well as forearm and wrist control, while coordinating both hands <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Perform vocal/instrumental music, applying basic techniques <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Sing and play, with increasing ability, music from alternative/traditional notation <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions <p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (texture, duration) <p>Similarities & Contrasts in Musical Genres/ Styles</p> <ul style="list-style-type: none"> • Describe/discuss music in terms of similarities and differences in mood and character 	<p>Unit 1 - 4 Weeks PERFORMING/LISTENING/COMPOSING</p> <p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> • Improve finger dexterity, forearm/wrist control, and hand coordination when manipulating classroom musical instruments <p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Perform vocal/instrumental music, with improved techniques <p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Sing and play, with growing efficiency, music from alternative/traditional notation <p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions <p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (pitch, structure) <p>Similarities & Contrasts in Musical Genres/ Styles</p> <ul style="list-style-type: none"> • Describe/discuss music in terms of similarities and differences in mood and character

TERM 1	TERM 2	TERM 3
Exploring, Selecting Organising <ul style="list-style-type: none"> • Explore sounds and create abstract and descriptive pieces • Use simple dynamics expressively 	Exploring, Selecting Organising <ul style="list-style-type: none"> • Create accompaniments and under-parts, using simple rhythmic and common syncopation patterns 	Exploring, Selecting Organising <ul style="list-style-type: none"> • Use simple harmonies when composing • Use simple forms and structures when composing
Communicating and Recording Musical Compositions <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration • Describe and discuss own compositions 	Communicating and Recording Musical Compositions <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched tones • Describe and discuss own compositions and those of others 	Communicating and Recording Musical Compositions <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched and semi-pitched tones • Critique own compositions and those of classmates
Unit 2 – 5 WEEKS	Unit 2 – 5 WEEKS	Unit 2 – 4 WEEKS
PERFORMING/LISTENING/COMPOSING	PERFORMING/LISTENING/COMPOSING	PERFORMING/LISTENING/COMPOSING
Vocal and Instrumental Development <ul style="list-style-type: none"> • Develop correct breathing techniques to facilitate good pitching and phrasing, while developing good posture 	Vocal and Instrumental Development <ul style="list-style-type: none"> • Strive for clear, precise diction when singing in standard English or Creole 	Vocal and Instrumental Development <ul style="list-style-type: none"> • Improve clarity and precision in diction when singing a Jamaican traditional and pop songs
Solo and Group Performance <ul style="list-style-type: none"> • Practise/rehearse solo and group material, displaying growing understanding of rehearsal goals and techniques 	Solo and Group Performance <ul style="list-style-type: none"> • Develop the ability to perform a vocal/instrumental solo or maintain a solo part in a group performance 	Solo and Group Performance <ul style="list-style-type: none"> • Demonstrate the ability to perform a vocal/instrumental solo or maintain a solo part in a group performance
Signs, Symbols and Notations <ul style="list-style-type: none"> • Memorise songs and instrumental pieces for rhythmic accuracy and expression 	Signs, Symbols and Notations <ul style="list-style-type: none"> • Memorise songs and instrumental pieces for rhythmic/melodic accuracy, dynamics and expression 	Signs, Symbols and Notations <ul style="list-style-type: none"> • Memorise songs and instrumental pieces for rhythmic/melodic accuracy, dynamics, expression and control of tone
Musical Genres and Styles <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character 	Musical Genres and Styles <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character 	Musical Genres and Styles <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character

TERM 1	TERM 2	TERM 3
<p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration) 	<p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration) 	<p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration)
<p>Similarities & Contrasts in Musical Genres/Styles</p> <ul style="list-style-type: none"> Describe/discuss music in terms of similarities and differences in mood and character 	<p>Similarities & Contrasts in Musical Genres/Styles</p> <ul style="list-style-type: none"> Describe/discuss music in terms of similarities and differences in mood and character 	<p>Similarities & Contrasts in Musical Genres/Styles</p> <ul style="list-style-type: none"> Describe/discuss music in terms of similarities and differences in mood and character
<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> Explore sounds and create abstract and descriptive pieces Use simple dynamics expressively 	<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> Create accompaniments and under-parts, using simple rhythmic and common syncopation patterns 	<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> Use simple forms and structures when composing
<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration Describe and discuss own compositions 	<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched tones Describe and discuss own compositions and those of others 	<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched and semi-pitched tones Critique own compositions and those of classmates
<p>UNIT 3: 4 Weeks</p>	<p>UNIT 3: 4 Weeks</p>	<p>UNIT 3: 4 Weeks</p>
<p>PERFORMING/LISTENING/COMPOSING</p>	<p>PERFORMING/LISTENING/COMPOSING</p>	<p>PERFORMING/LISTENING/COMPOSING</p>
<p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> Explore tone, pace and volume 	<p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> Increase control of tone, pace and volume Learn the correct techniques for playing instruments – e.g., embouchure for wind instruments, and mallet/beater placement for percussion instruments 	<p>Vocal and Instrumental Development</p> <ul style="list-style-type: none"> Continue to build instrumental techniques – including embouchure, mallet/beater placement, and bowing (for strings)

TERM 1	TERM 2	TERM 3
<p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Give a basic description of a musical performance, paying attention to musical elements. 	<p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Highlight strong and weak points in a musical performance, paying attention to musical elements. 	<p>Solo and Group Performance</p> <ul style="list-style-type: none"> • Give a basic critique of a musical performance, paying attention to musical elements. • Research origins and contexts of Jamaican folk and pop music
<p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Explore sight-sound relationships in simple musical excerpts 	<p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Explore sight-sound relationships in simple songs and instrumental pieces 	<p>Signs, Symbols and Notations</p> <ul style="list-style-type: none"> • Explore sight-sound relationships in vocal and instrumental music
<p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character 	<p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character 	<p>Musical Genres and Styles</p> <ul style="list-style-type: none"> • Sing and play a variety of music for different occasions • Sing and play music with understanding of mood and character
<p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration, pitch, structure) 	<p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration, pitch, structure) 	<p>Listening, Identifying, Distinguishing</p> <ul style="list-style-type: none"> • Listen attentively to music and describe it in broad terms, with reference to musical elements (timbre, dynamics, tempo, texture, duration, pitch, structure)
<p>Similarities & Contrasts in Musical Genres/ Styles</p> <ul style="list-style-type: none"> • Relate the use of musical elements in a composition with the mood and character of the composition 	<p>Similarities & Contrasts in Musical Genres/ Styles</p> <ul style="list-style-type: none"> • Relate the use of musical elements in a composition with the mood and character of the composition 	<p>Similarities & Contrasts in Musical Genres/Styles</p> <ul style="list-style-type: none"> • Relate the use of musical elements in a composition with the mood and character of the composition
<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Explore sounds and create abstract and descriptive pieces • Use simple dynamics expressively 	<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Create accompaniments and under-parts, using simple rhythmic and common syncopation patterns • Use selected pitches to create short melodies 	<p>Exploring, Selecting Organising</p> <ul style="list-style-type: none"> • Use simple harmonies when composing • Use simple forms and structures when composing

TERM 1	TERM 2	TERM 3
<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration • Describe and discuss own compositions 	<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched tones • Describe and discuss own compositions and those of others 	<p>Communicating and Recording Musical Compositions</p> <ul style="list-style-type: none"> • Use alternative/traditional notation to record compositions, defining timbre, dynamics, duration, pitched and semi-pitched tones • Critique own compositions and those of classmates

Range of Content

Students will:

- expressively perform vocal and instrumental music.
- listen to and appraise (discuss/critique) music.
- explore the elements of music to create their own compositions.
- work collaboratively by participating in class activities and communicating with each other.
- read and write musical notation (alternative/traditional) in accessing and sharing music.
- use technological tools to research, notate/record, improve/share their musical skills and ideas.
- gain experience in manipulating the voice and a range of classroom musical instruments.
- explore career choices in music.

Guidance for the Teacher

In planning and organising musical activities the teacher may adopt a variety of roles: musician, listener and appraiser, organiser, consultant, critic, instructor, enabler, planner and observer. The ideas expressed in this section should provide the kind of guidance for teachers that will make a significant difference to the quality of the programme to which the students are exposed.

Music and Language

A child learns a native language by developing five vocabularies: listening, speaking, thinking, reading, and writing. The same applies to music, which is similar to learning a language. The teacher must provide opportunities for students to listen attentively to sounds, imitate sounds, describe sounds, read sound symbols and notate sounds.

Progression

The parameters of music are ever-unfolding; the elements introduced at primary level are the same ones that constitute the secondary programme. The elements remain constant, while the materials increase in complexity, structure and challenge. Progression is therefore not so much from one element to another as in becoming increasingly familiar and comfortable with the standard elements. In other words, it is not logical for a teacher to perceive that her or she could teach rhythm or pitch in one term and address duration and texture in another, because all elements must always be present at one level or another. A melody may move by simple steps and be confined to a narrow range of tones, making it suitable for beginners. Another melody may incorporate frequent leaps and move within a wider range of tones, including chromaticisms and modulations, demanding greater maturity in musical experience and understanding.

Model Behaviour

Modelling the musical behaviour expected of students in one way of ensuring quality and confidence in the music class. Posture, tone quality, articulation, eye-hand coordination, breathing/phrasing and attack are some of the control factors that would best be demonstrated to students instead of demanded of them. The simple demonstration of how a phrase should be played/interpreted is far more help for students trying to navigate beyond note learning to musical expressiveness.

Teach Sequentially

Integrate the three music behaviours (performing/listening and appraising/composing), as far as possible, in each lesson, so that students see the natural progression between them. Emphasis will vary from lesson to lesson, but the experience will be much more cohesive for students who are encouraged to see the links between the parts.

PERFORMING – Musical performance takes place when one sings, or plays an instrument, singly (solo) or in a group (ensemble). Performing may take place in many settings: informally, in a classroom, as we learn and present songs and instrumental pieces; or more formally in schools or community concerts, when we present musical items. In performing we present music as an aesthetic object to which a listener reacts. Different listeners will react in different ways, and will value music in different ways. Musical performance, as it occurs in the classroom, is more directed at providing artistic experience than at developing high levels of technical skill and competence. The development of skills (in particular, manipulative skills) is an important aspect of performing, but it is not the main focus of music education. Skills are regarded as the vehicles needed to convey musical thought. They gain their usefulness by the degree to which they facilitate a student's understanding and experience of music.

LISTENING & APPRAISING – Musical sound is experienced through the ear. The development of attentive and responsive listening in classrooms is therefore a highly important aspect of music teaching. The type of listening to which we refer differs from the casual act of hearing. In listening to music we are required

to internalise sound. We also interpret and appraise musical sound. The musical knowledge that we have provides us with a mental framework in which our listening takes place. Our musical knowledge may consist of knowledge of musical elements, genre and style, and the historic and cultural factors that shapes the music and results in its particular characteristics. Listening to music attentively and with understanding allows us to listen critically and to make appropriate aesthetic judgements.

COMPOSING – Consistent with the emphasis that the German music educator Carl Orff has placed on the provision of opportunities for students to create music, today’s music educators emphasise a need for the exploration of sound from a wide range of sources. Classroom composing, therefore, which is generally taken to include improvising and arranging, is a valued part of music education. Composing provided students with opportunities to develop not only inventiveness and problem-solving skills, but also a personal knowledge of music as they use musical elements (such as pitch, duration, dynamics) to build their compositions. A greater ability to listen discriminately can also occur during the process of composing when sounds are selected, ordered and combined. Regardless of how unsophisticated a composition may be, composing in classrooms will give students the opportunity to enter the world of the composer, thereby gaining a deeper understanding of what it means to express ideas in sound.

PROVIDING FOR MIXED ABILITIES – We find students of different aptitudes, interests, and musical abilities in schools. Music education should provide activities and musical materials through which these many types of students may gain a deeper experience of music. It should therefore provide for the below-average, the average and the talented. Music education should be aimed at educating the senses and providing and providing for the development of inventiveness and personal creativity through the medium of sound. It should develop the whole person rather than merely provide a musical training.

REPERTOIRE – The music taught in schools should reflect the musical culture of the wider society. Selections made from different musics should, however, be made with awareness of the maturational levels and interests of students, and should provide opportunities for personal expression and musical growth. Students should be exposed to a wide variety of ‘finely crafted’ musical items to allow for the development of musical judgment based on personal knowledge of music of good quality. Knowledge of the musics in Jamaican society should be coupled with exposure to other musics. Instead of approaching music in terms of musical hierarchies, teaching is best aimed at providing opportunities for a growing understanding of the many ways in which musical sound can be organised, resulting in diversity of style and expression.

Objectivity versus Emotional Appeal

Use objective language to discuss music; but also allow students to discuss likes/dislikes and preferences, giving reasons for those preferences. This will ensure an amicable balance between non-partisan musical appraisal and freedom to recognise, acknowledge, articulate and justify choices based on preference or personal bias.

Music and the Person

If music education aims to develop the full range of human intelligence and understanding, emphasis only on the academic disciplines would be misguided. There are multiple ways of “knowing.” Musical activity offers opportunity for students to experience a way of knowing that can enrich and broaden experience, resulting in the development of creativity, sensibility, intuition and practical skills. The exploration of sound can provide a medium for organising feelings and ideas. It can also result in a genuine enjoyment of music, a capacity that can help one come to terms with difficult emotional and psychological stages in one’s life.

Music and Culture

Over the centuries, Jamaican culture has been enriched by the musical traditions inherited from our forebears. Music has always held a dominant place in our society where it is often combined with dance to embellish and inform social and religious ritual. Schools should play a significant role in cultural education, and because music is an important part of our culture, schools should be responsible for how the art form is experienced and understood by the young. Music plays a major part in shaping the emotional responses of individuals of all ages. Very often this occurs without there being a fundamental understanding of its structural and expressive elements. When music is taught in school there is opportunity to change this; the art form can be experienced in a more conscious

and deliberate way, leading to the development of musical involvement and pleasure that is based on understanding. Individuals, then, cease to be passive “consumers” of music. They become better equipped to exercise personal judgement. They are able to more fully participate in shaping the musical culture of their society, ensuring that high levels of quality and artistic integrity are maintained.

Music and Vocation

A narrow conception of vocational education could result in the arts being undervalued in schools. Often perceived as merely recreational, the arts appear to have less worth than academic disciplines when students are being prepared for work. But although the study of academic subjects facilitates the development of the important skills of literacy and numeracy, studying the arts can increase the development of the equally important skills and abilities that can result from learning music, and they are needed in all types of work, especially in the work culture now evolving globally. An education in music should also be valued for the wide range of vocational opportunities that exist for the musically educated. These opportunities exist in the teaching profession and in a thriving music industry that needs arrangers/composers, performers, critics, therapists, researchers, studio technicians, radio and television broadcasters, digital engineers and those who tune, maintain and repair instruments. Job opportunities also exist for those whose strengths lie in presenting music with other art forms, for instance, producers of stage shows.

In a developing society like ours, where vocational education is a major aim of secondary schooling, one should not lose sight of the opportunities that school music can provide for students who have musical aptitude and who desire to make music a career.

NSC

MUSIC

GRADE 9: TERM 1

Prior Learning

Check that students can:

- Are able to identify, describe and demonstrate a comfortable working knowledge of the elements of music.
- Can manipulate a widening range of classroom instruments (including Jamaica folk instruments)
- Identify different musical styles
- Recognize the elements of music and other features (e.g., phrase, style, etc.)
- Recognize instruments (timbre - parts they play)
- Are aware of different musical styles (folk, gospel, European Art, National and Patriotic)
- Can manipulate the elements of music to create accompaniments
- Can manipulate electronic/digital recording devices.
- Can record their compositions by notation and digital devices.

UNIT 1: Exploring Musical Elements in Performing, Listening & Appraising, Composing III

Attainment Target(s) PERFORMING/LISTENING & APPRAISING/ COMPOSING

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

Students will:

- Present vocal music expressively and with growing assurance and competence
- Play classroom and folk instruments with increasing dexterity and control of sound
- Sing/play short solo pieces or individuals parts with fluency and expression
- Listen to and develop an understanding of folk, gospel, Western Art music.
- Listen to music of increasing complexity displaying competence in identifying instruments by their timbre.
- Create a piece that uses a gospel melody over reggae rhythms
- Create an accompaniment for a simple Western Art Song
- Create improvisation on the basic rhythms of folk, gospel, pop

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Sing a traditional gospel song, using embellishments suited to the style (solo/small group, whole class).

Play a gospel melody on a pitched instrument (keyboard, glockenspiel, xylophone, guitar)

Play with fluency recorder pieces that require different fingering technique (e.g., pinched notes)

Play a solo introduction/interlude in a group performance.

Listen to live/recorded folk, gospel, and Western Art music, and develop an understanding of stylistic differences.

Listen to music of increasing complexity-displaying competence in identifying instruments by their timbre.

Identify features of a traditional, gospel style and compare these with features of a modern or a contemporary gospel style – e.g., “Precious Lord” sung by Mahalia Jackson (traditional); Jim Reeves (modern); Whitney Houston (contemporary).

Explore and discuss texture and other features of gospel music

Create a piece that uses a gospel melody over a reggae rhythm.

Work in a group or singly to create a song in a selected gospel style (traditional/ modern/contemporary)

Compose an accompaniment to change a song from hymn style to traditional gospel

Sing, using embellishments

Play pitched instruments

Use appropriate fingering technique

Play an independent part in a group

Listen analytically to music

Identify/classify instruments

Identify features of traditional, modern and contemporary gospel music

Explore gospel music

Create/arrange music, merging styles

Interact with peers to create music

Create accompaniments

Students are able to:

Perform gospel music, demonstrating understanding of stylistic features (vocal and instrumental)

Play a simple gospel melody on classroom instruments

Perform recorder pieces with technical fluency

Perform in small/large groups maintaining a part independently.

Apply their understanding of style in critiquing/performing/composing music

Effectively categorise and manipulate instrumental timbres

Compare/contrast different gospel styles

Discuss/perform gospel music, showing understanding varied texture/instrumentation

Present music with a blend of styles

Present a solo or group composition/arrangement that illustrates different gospel styles

Present a song in different styles

Suggested Teaching and Learning Activities

Students will:

Rehearse, refine and record the above composition to be used as line music or a sound track

Key Skills

Rehearse/record music

Assessment Criteria

Students are able to:

Share final composition with class

Learning Outcomes

Students will be able to:

- ✓ Perform with confidence folk and pop music displaying understanding of the appropriate style
- ✓ Play instruments with increasing confidence
- ✓ Identify, compare/contrast the performance style of gospel of three eras (traditional, modern and contemporary)
- ✓ Identify features of music done in gospel style
- ✓ Recognize texture in live/recorded music
- ✓ Create appropriate accompaniment for gospel music
- ✓ Create melodies in gospel style using appropriate instruments and melodic styles
- ✓ Record their compositions

Points to Note

- Be cognizant of changing voices of students (especially boys) when selecting vocal music.
- “Modern gospel” refers to the era between traditional gospel and contemporary gospel.
- Vocal and Instrumental pieces may be accessed from internet or Vocal and Instrumental Music Notes and Materials for Performing (MOE).

Extended Learning

Student could organise groups to collect vocal and instrumental pieces to perform at a P.T.A meeting.

RESOURCES

Recordings of gospel (traditional, modern and contemporary), Scores (gospel, pop, Western Art music), Classroom instruments (including guitar, recorder, conga drums, revival drums, electronic keyboard etc.), Electronic/digital recording and playback devices

KEY VOCABULARY

Keyboard, Glockenspiel, Xylophone, Guitar, Fingering technique (pinched note) Folk, , Gospel, Western Art music , Traditional/Modern, Contemporary gospel, Texture, Reggae rhythm, Accompaniment, Hymn style, Soundtrack

LINKS TO OTHER SUBJECTS

Physical Education: movement, rhythm, pace, motor development

Language: listening, speaking, thinking, reading, and writing

Mathematics: time, duration, grouping/sets, symbols

Science: sound properties, body, volume, speed, sound effects

History: traditional songs and practices, rituals

Social Studies: group dynamics, taking turns, leading and following

Religious Education: worship, rites

Civics: our heritage

Prior Learning

Check that students can:

- Have an understanding of pitch in relationship to lines and spaces in the staff
- Can manipulate the elements of music to create accompaniments
- Recognize the elements of music and other features (e.g., phrase, style, etc.)
- Are aware of different musical styles (folk, gospel, European Art, National and Patriotic)
- Can use notation to show understanding of note duration
- Can manipulate electronic/digital recording devices.
- Can record their compositions by notation and digital devices.

UNIT 2: Exploring Musical Elements in Performing, Listening & Appraising, Composing III

Attainment Target(s) PERFORMING/LISTENING & APPRAISING/ COMPOSING

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

Students will:

- Present vocal music expressively and with growing assurance and competence
- Play classroom and folk instruments with increasing dexterity and control of sound
- Accompany folk songs with the appropriate rhythmic patterns and basic chords
- Listen to music of increasing complexity displaying competence in identifying instruments by their timbre.
- Be able to reproduce vocal sounds while maintaining correct pitch, proper enunciation and phrasing.
- Create a piece that uses a gospel melody over reggae rhythms
- Create improvisation on the basic rhythms of folk, gospel, pop
- Create melodies which must be played or sung to a given genre/style

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Sing at sight, simple scale and chord line melodies (e.g., pop, songs which use scale line melodies, talk about songs which use chord line melodies).

Play the chordal accompaniment for a piece, reading from a chord chart (chords in root position, 1st/2nd inversions).

Learn and memorise a popular (often heard) reggae riff (rhythmic/melodic).

Use a selected rhythmic/melodic riff in pop as an ostinato for a gospel song.

Sing a traditional gospel song, using embellishments suited to the style (solo/small group, whole class).

Listen to and identify drum tones (open, closed, bass, tip) used in Jamaican folk forms – e.g., Revival, Kumina or any folk form in your community.

Play a recording of pop pieces (at least four) and notate the riff heard in each.

Listen to instrumental music (band, orchestra, ensemble) live or recorded and discuss instrumentation texture (i.e., solo, duet, group)

Identify features of a traditional, gospel style and compare these with features of a modern or a contemporary gospel style – e.g., “Amazing Grace” sung by Aretha Franklin (traditional); Elvis Presley(modern); LeAnn Rimes(contemporary).

Sing at sight

- Play pitched instruments
- Read a chord chart

Memorise reggae riffs

Create ostinati

Add suitable embellishments

Identify tonal areas of a drum

Listen to and notate music

Listen analytically to music and identify texture

Identify features of traditional, modern and contemporary gospel music

Students are able to:

Sight read/sight sing simple music

Accompany a song, reading from a chord chart

Perform music from memory

Demonstrate understanding of musical style

Perform gospel music with appropriate embellishments

knowledge of tonal areas of drum to accompaniments

Notate music from a recordingf

Distinguish different musical textures

Demonstrate the elements of various gospel styles

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Listen to melodies sung or played, and reproduce these vocally, showing an understanding of how voice placements, correct pitching, enunciation, appropriate phrasing and breath control affect the quality of the vocal performance.

Use a riff from a recording of popular music to accompany prose or poetry (e.g., in a Mutabaruka style)

Work in group to use conventional notations to record a reggae riff

Compose an accompaniment to change a song from hymn style to traditional gospel

Rehearse, refine and record the above composition to be used as line music or a sound track

Explore the features of vocal music

Relate music to other art forms

Work with peers to notate music

Present a song in different styles

Rehearse/record music

Students are able to:

Expressively and stylistically perform vocal music

Perform a multi-media piece

Present a score representing a reggae riff

Differentiate the elements of style

- Share final composition with class
- Critique each other's work

Learning Outcomes

Students will be able to:

- ✓ Sing from a music score
- ✓ Perform music using chord charts
- ✓ Demonstrate clear enunciation, clear diction and precise rhythmic differentiation when performing music
- ✓ Select, score and read typical accompaniment patterns (riffs, ostinati, block chords, etc.) and apply them contextually to folk, pop, gospel, Western Art and other genres and styles.
- ✓ Perform vocal music with a sense of balance, independence and increasing vocal control, when assigned solo and other roles.
- ✓ Identify drum tones
- ✓ Identify features of music done in gospel style
- ✓ Recognize chord progression and inversion
- ✓ Notate riffs heard in recordings
- ✓ Arrange music
- ✓ Record their compositions

Points to Note

- Recordings of songs may be accessed via internet and in Vocal and Instrumental Music (MOE).
- If there is no access to a computer experiment with using the tones on a cell phone to compose, record and play back compositions.

RESOURCES

Classroom instruments, Recording of folk pop, Western Art music, hymn, gospel, Recordings riffs, rhythm patterns, Electronic/digital playback devices

Extended Learning

Record interview with older family member (or community resident) about folk form in the community (e.g., historical content)

KEY VOCABULARY

Simple scale, Chord line, Melodies, Pop, Chord chart, Root position, 1st/2nd Inversions, Reggae riff, Rhythm/Melodies Chord line, Melodies, Pop, Chord chart, Root position, 1st /2nd Inversions, Reggae riff, Rhythmic/ Melodic riff, Ostinato, Gospel song, Traditional/Modern, Contemporary gospel, Embellishments, Drum tones (open, closed, bass, tip), Jamaican folk forms, Revival, Kumina, Notate, Band, Orchestra, Ensemble, Texture, Solo, Duet, Group, Hymn style, Soundtrack

LINKS TO OTHER SUBJECTS

Physical Education: movement, rhythm, pace, motor development

Language: listening, speaking, thinking, reading, and writing

Mathematics: time, duration, grouping/sets, symbols

Science: sound properties, body, volume, speed, sound effects

History: traditional songs and practices, rituals

Social Studies: group dynamics, taking turns, leading and following

Religious Education: worship, rites

Civics: our heritage

Prior Learning

Check that students can:

- Can control pitch, duration, phrasing and dynamics when singing in unison and harmony
- Recognize the elements of music and other features (e.g., phrase, style, etc.)
- Are able to critique each other's performance and take steps to refine their performance and improve their efforts.
- Have experienced listening to music critically
- Can manipulate the elements of music to create accompaniments
- Can manipulate play-back devices
- Can record their compositions by notation and digital devices.

UNIT 3: Exploring Musical Elements in Performing, Listening & Appraising, Composing III

Attainment Target(s) PERFORMING/LISTENING & APPRAISING/ COMPOSING

Strands

- Vocal and Instrumental Development
- Solo and group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

Students will:

- Present vocal music expressively and with growing assurance and competence
- Accompany folk songs with the appropriate rhythmic patterns and basic chords
- Listen to music of increasing complexity displaying competence in identifying instruments by their timbre.
- Recognise inversions in chords of simple songs
- Create accompaniment for traditional and modern gospel using chordal accompaniment
- Create harmonies using the chord in root and also 1st and 2nd inversions

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Sing at sight, simple scale and chord line melodies (e.g., pop, songs which use scale line melodies, talk about songs which use chord line melodies.

Sing Western Art songs, displaying ability to maintain their own part in two/three part singing, while applying correct pitching, enunciation, phrasing, timbre and voice placement.

Sing folk songs, using appropriate harmonisation (e.g., harmonising a Revival song as compared with a digging song)

Listen to recording of pop pieces and notate examples of riffs heard in each.

Listen to and describe chord movement (I-IV-V-I), including inversions.

Listen to melodies sung or played, and reproduce these vocally, showing an understanding of how voice placements, correct pitching, enunciation, appropriate phrasing and breath control affect the quality of the vocal performance.

Compose an accompaniment for a "classical" piece (Western Art) played on a recorder, while using recorders, voices, melodic instruments to accompany the piece in any style of own choice (e.g., gospel, revival, mento)

Rehearse, refine and record the composition to be used as line music or sound track

Sing at sight

Perform music articulately and expressively

Use appropriately folk harmonisation

Notate riffs

Identify chord movement

Explore the features of vocal music

Compose accompaniment

Rehearse/record music

Students are able to:

Sight read/sight sing simple music

Perform in solo/group music, maintaining an independently part

Expressively and stylistically perform vocal music

Notate music from memory or from a recording

Identify/apply chords and their inversions to music they perform/create

Expressively and stylistically perform vocal music

Present composition with accompaniment based on predefined features

Share final composition with class
Critique each other's work

Learning Outcomes

Students will be able to:

- ✓ Sing from a music score
- ✓ Maintain independent part when singing/ playing in small or whole groups
- ✓ Select appropriate harmony to accompany folk songs
- ✓ Demonstrate clear enunciation, clear diction and precise rhythmic differentiation when performing music
- ✓ Notate riffs heard in recordings
- ✓ Recognize chord progression and inversion
- ✓ Create accompaniments displaying understanding of features which define folk, gospel, pop and Western Art music
- ✓ Improvise ornaments to accompany a recorder piece
- ✓ Record their compositions

Points to Note

When choosing vocal repertoire bear in mind:

- Voice changes in students
- Students need and environment
- Songs should be progressively more demanding

Extended Learning

- Students could select a song they hear (e.g., on radio) and change it from its performed style to a style of their own
- Students can organise sing-a-long, play-a-long session(s) to show their independence of the teacher and to cater to their interests.
- Present their work to the class.

RESOURCES

Music scores (Vocal/Instrumental)
Recording of folk pop, Western Art music, hymn, gospel
Electronic/digital playback devices
Scores of songs with pronounced chord progressions and inversions

KEY VOCABULARY

Simple scale, Chord line, Melodies, Western Art songs, Two/three part singing, Pitching, Enunciation, Phrasing, Timbre, Voice placement, Folk songs, Harmonization, Revival, Pop, Notate, Riffs, Chord movement, Interventions, Breath control, Accompaniment, Classical, Recorders, Melodic instruments, Sound track

LINKS TO OTHER SUBJECTS

Physical Education: movement, rhythm, pace, motor development

Language: listening, speaking, thinking, reading, and writing

Mathematics: time, duration, grouping/sets, symbols

Science: sound properties, body, volume, speed, sound effects

History: traditional songs and practices, rituals

Social Studies: group dynamics, taking turns, leading and following

Civics: our heritage

NSC

MUSIC

GRADE 9: TERM 2

Prior Learning

Check that students can:

- Can control sounds in wider range of classroom instruments
- Play and sing from notation
- Perform in a group and independently
- Have an understanding of the materials of music (e.g., structure, pitch, rhythm)
- Are aware of some of the genres in music
- Have listened to a wide variety of music
- Can differentiate some stylistic variations in musical examples
- Create vocal/instrumental pieces attending to musical form/structure
- Develop and express musical ideas when composing/improvising/arranging folk pieces as well as other genres and styles
- Convey musical ideas by associating them with other art forms

UNIT 1: Exploring Musical Elements in Performing, Listening & Appraising, Composing III

Attainment Target(s) PERFORMING/LISTENING & APPRAISING/ COMPOSING

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

Students will:

- Maintain with growing confidence an independent part while performing with a group
- Display growing ability to read from a score (conventional and non-conventional notation) to include the 3:3:2 rhythmic framework of the Caribbean
- Play classroom and folk instruments with increasing dexterity and control of sound
- Sing different styles of music and present them with growing awareness of musical characteristics
- Recognise texture in music to which they listen and discuss voices and instruments heard
- Relate texture, timbre and structure to the genre/style of the music.
- Create a widening range of accompaniments for songs and instrumental pieces.
- Improvise on folk, pop, gospel, Western Art music

**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/
COMPOSING**

Objectives

Students will:

- Notate melodic and rhythmic material using conventional notation
- Use a computer to compose, record and replay a track for accompanying a chosen genre for singing/dancing

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Sing a reggae song with appropriate vocal timbre recognising the use of voice placement.

Learn and memorize from a recording, an entire section of a reggae piece and choose suitable instruments for playing the rhythm sections learnt.

Sustain an independent part while reading from a score (conventional/non-conventional notation) melody and accompanying parts.

Play solo parts in a group performance

Play motives/riffs on melodic/non-melodic classroom instruments

Use primary chords (I-IV-V) when accompanying vocal/instrumental presentations.

Analyse music to which they listen as well as pieces performed in class; Western Art, (orchestral and choral), African American (pop and gospel), Caribbean (pop and folk).

Compare musical elements of two songs (one Western Art and traditional gospel).

Reproduce vocally, melodic phrases from different genres, using appropriate voice placement, tone quality, phrasing and mood.

Apply appropriate voice placement

- Learn from a recording
- Memorise reggae rhythm section
- Select instruments

Sustain individual part when singing/playing with a group

Maintain independent part

Create and play motives/riffs

Explore chords

- Discuss techniques, features
- Recognise features in music heard

- Compare/contrast music of different eras (traditional, modern)
- Listen to recorded music

Reproduce vocally

Students are able to:

Sing songs with appropriate timbre, style and other features of the genre learnt.

Discuss/perform reggae music, showing understanding varied texture/instrumentation

Display growing ability to read from a score

Perform with confidence solo parts in a group/ensemble.

Recognize and play motives and riffs.

Accompany presentation using chords and chord progressions.

Listen attentively and appraise music of various genre and styles

Compare the features of different genres and styles learnt.

Reproduce with confidence and competence phrases.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Recognise improvisations in vocal and instrumental music (live or recorded).

Describe the tone colour of instruments heard in recordings of varying genres (e.g., a saxophone in pop, violin in Western Art music, guitar in mento).

Create a rhythmic pattern ("riddim") to match a popular dance. Select instruments to play the pattern, and give an interesting name to the riddim.

Improvise or compose rhythmic fills (vocal/instrumental/body percussion) to change the character or a traditional hymn to a Ni-night or Revival piece.

Improvise melodic patterns to relate music to activities in drama, dance, and the visual arts; as well as to enrich poems, stories and topical reports.

Create antiphonal musical games relating to call and response in gospel, and bomma and bobbin in digging songs.

Create drum patterns based on folk forms such as Kumina, Revival and any specific folk form practised in the community (e.g., St Mary – Dinki Mini; Trelawny – Tambo; Hanover – Ettu). Use these patterns to accompany movements or dramatic scenes.

Recognise features in music

Describe tone colour

- Create rhythmic pattern
- Create riffs

Improvise rhythmic fills

Improvise music in relation to other art form

Recognise call and response patterns

Create drum patterns

Students are able to:

Listen/appraise music with attention to vocal/instrumental improvisation

Relate musical elements style of music

Organise rhythmic compositions which include drum patterns to match popular dances as well as selected folk forms.

Arrange music by employing rhythmic/melodic fills.

Interpret the various art expressions by applying appropriate tone colour, dynamic gradation and tempo changes.

Discuss and create call and response games (structure, rhythmic framework and harmony).

Apply appropriate drum patterns to Jamaican folk forms.

Learning Outcomes

Students will be able to:

- ✓ Improvise on vocal and instrumental solo pieces
- ✓ Select appropriate chords to accompaniment music
- ✓ Competently reproduce melodies heard
- ✓ Accompany vocal and instrumental music with the appropriate style and instruments
- ✓ Recognise the differences in the genres and styles (structure, rhythm patterns, melodic range, harmony and instrumentation, etc.)
- ✓ Compare vocal/ instrumental music of two performers
- ✓ Describe, compare and contrasts the tone colour of the instruments and discuss how appropriate the tone colour is for the genre
- ✓ Create accompaniments displaying understanding of features which define folk

Points to Note

- Select age appropriate material for vocal reproduction.
- Digging songs, harmonising on the bomma is for solo singing.

Extended Learning

Teacher should forge cross-curricula links with other art forms, including architecture, literature, visual arts, dance and textiles, to compare the manifestation of common stylistic characteristics across media. For example, intricate embellishments/decorations found in Baroque art are also found in Baroque music and in the architecture of the time.

RESOURCES

Classroom instruments, Recordings of riffs, rhythmic accompaniments, chord sequences and other stylistic patterns applicable to the music of the unit, Recordings of musical examples spanning the genres and styles studied in this unit – African-American music, traditional and popular music in Caribbean society (folk, gospel, pop, blues/Jazz, Western Art, songs from the shows)

KEY VOCABULARY

Reggae song, Vocal timbre, Voice placement, Rhythm score, Conventional/ Non- conventional, Notation, Melody, Accompanying part, Motives, Riffs, Melodic/ Non-melodic instruments, Western Art (orchestral and chordal), African American (pop and gospel), Caribbean , (pop, folk), Traditional gospel, Tone quality, Phrasing, Mood, Genres, Improvisation, Vocal/Instrumental music, Black/ African American gospel, Mento, Tone colour, Rhythmic pattern (riddim), Popular dance, Rhythm fills, Vocal/Instrumental/ Body percussion, Ni-Night, Revival, Improvise, Rhythmic patterns, Drama, Dance, Visual arts, Antiphonal, Call and Response, Bomma, Bobbin, Digging songs, Kumina, Dinki Mini, Tambo, Ettu

LINKS TO OTHER SUBJECTS

Physical Education: movement, rhythm, pace, motor development

Language: listening, speaking, thinking, reading, and writing

Mathematics: time, duration, grouping/sets, symbols

Science: sound properties, body, volume, speed, sound effects

History: traditional songs and practices, rituals

Social Studies: group dynamics, taking turns, leading and following

Religious Education: worship, rites

Civics: our heritage

Prior Learning

Check that students can:

- Play and sing from notation
- Control vocal sounds
- Have listened to a wide variety of music
- Can differentiate some stylistic variations in musical examples
- Organize (select, order and combine) musical elements to create musical ideas
- Create special effects by manipulating voices and instruments in a variety of ways

UNIT 2: Exploring Musical Elements in Performing, Listening & Appraising, Composing III

Attainment Target(s) PERFORMING/LISTENING & APPRAISING/COMPOSING

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives

Students will:

- Select and present different musics, showing understanding of style and how elements of music influence style
- Display growing ability to read from a score (conventional and non-conventional notation) to include the 3:3:2 rhythmic framework of the Caribbean
- Play classroom and folk instruments with increasing dexterity and control of sound
- Sing different styles of music and present them with growing awareness of musical characteristics
- Identify genres and styles by their rhythmic framework, melodic movement, structure, instrumentation and other features
- Relate texture, timbre, structure to the genre/style of the music to which they listen (folk, gospel, Western Art, pop).
- Create a widening range of accompaniments for songs and instrumental pieces.
- Improvise on folk, pop, gospel, Western Art music
- Notate melodic and rhythmic material using conventional notation
- Record and replay a track for accompanying a chosen genre for singing/dancing
- Create melodies around rhythmic patterns found in folk, pop, gospel music

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Choose suitable instruments for rhythm sections for songs recently learnt.

Sustain an independent part while reading from a score (conventional/non-conventional notation) melody and accompanying parts.

Sing a popular song learnt from a recording showing understanding of the style and other features of the genre

Play motives/riffs on melodic/non-melodic classroom instruments

Use primary chords (I-IV-V) when accompanying vocal/instrumental presentations.

Analyse music to which they listen as well as pieces performed in class; Western Art, (orchestral and choral), African American (pop and gospel), Caribbean (pop and folk).

Compare and contrast popular musics of the past (rock steady and ska) with popular music of today (dancehall) with reference to rhythmic patterns, lyrics and instrumentation.

Play game to identify chords heard in a mento song – e.g., Teacher plays recording of a verse in a mento piece; students identify chords heard in excerpt and write the chords in the position specified by the teacher (root position/1st inversion/2nd inversion).

Create a rhythmic pattern (“riddim”) to match a popular dance. Select instruments to play the pattern, and give an interesting name to the ‘riddim’.

Create a new riff and a rhythm section for a known reggae song.

Select instruments

Sustain individual part when singing/playing with a group

Interpret music

Accompany music

Explore chord progressions

- Discuss techniques, features
- Recognise features in music heard

Compare and contrast music of different eras

Listen/identify chords

Create rhythmic patterns

Arrange music

Students are able to:

Play rhythm section for songs/pieces using appropriate instruments

Display growing ability to read from a score while maintaining an independent part in solo/group music.

Perform recorded music with attention to musical elements

Recognize and play motives and riffs.

Accompany presentation using primary chords

Listen attentively and appraise music of various genre and styles

Discuss/critique Jamaican pop music with reference to musical elements

Demonstrate ability to identify chords and write given inversions

Organise rhythmic compositions which include drum patterns to match popular dances as well as selected folk forms.

Arrange music

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Improvise or compose rhythmic fills (vocal/instrumental/body percussion) to change the character or a traditional hymn to a Ni-night or Revival piece.

Improvise melodic patterns to relate music to activities in drama, dance, and the visual arts; as well as to enrich poems, stories and topical reports

Create a folk story involving vocal and instrumental folk patterns to enhance the story.

Create drum patterns based on folk forms such as Kumina, Revival and any specific folk form practised in the community (e.g., St Mary – Dinki Mini; Trelawny – Tambo; Hanover – Ettu). Use these patterns to accompany movements or dramatic scenes.

Improvise/compose music

Improvise music in relation to other art forms

Enhance interpretation of the story

Create drum patterns

Students are able to:

Change character by using improvised rhythmic/melodic fills.

Interpret the various art expressions by applying appropriate tone colour, dynamic gradation and tempo changes.

Select folk patterns to enhance a story created by students.

Apply appropriate drum patterns to Jamaican folk forms.

Learning Outcomes

Students will be able to:

- ✓ Accompany vocal and instrumental music with the appropriate style and instruments
- ✓ Be confident when singing/playing solo parts
- ✓ Select appropriate chords to accompaniment music
- ✓ Perform music displaying understanding of the appropriate style
- ✓ Recognise the differences in the genres and styles (structure, rhythm patterns, melodic range, harmony and instrumentation, etc.)
- ✓ Identify, compare/contrast the performance style of Jamaican popular music
- ✓ Listen attentively to music of greater complexity displaying competence in identifying chords
- ✓ Compose pieces that show sensitive and expressive use of musical elements
- ✓ Recognise how composers use the elements of music to produce interesting compositions that links with other art forms.
- ✓ Create riffs for reggae
- ✓ Create accompaniments displaying understanding of features which define folk

Points to Note

Use music from genres being learnt

In addition to resources provided, teacher should provide a wide range of music from different styles/genres

- Include listening exercise (s) in lessons
- Encourage students to listen to music in their environment
- Encourage students to listen to music attentively, interpret and appraise sound

RESOURCES

A wide range of classroom instruments, Recordings of riffs, rhythmic accompaniments, chord sequences and other stylistic patterns applicable to the music of the unit, Recordings of musical examples spanning the genres and styles studied in this unit – African-American music, traditional and popular music in Caribbean society (folk, gospel, pop, blues/Jazz, Western Art, songs from the shows)

Extended Learning

Students could record the music of the live performance (20-30 minutes long) of a well-known Jamaican composer/artiste from any genres/styles then have a class discussion using appropriate vocabulary to critique performance.

KEY VOCABULARY

Rhythm, Score, Conventional/Non- conventional, Notation, Melody, Motives/ Riffs, Melodic/Non- melodic instruments, Primary chords, Western Art (orchestral and chordal), African American (pop and gospel), Caribbean , (pop, folk), Rocksteady, Ska, Dancehall, Rhythmic patterns, Lyrics, Instrumentation, Mento, Chords, Root position/1st/2nd inversion, Black/African American Gospel, Riddim, Riffs, Vocal/Instrumental/Body percussion, Traditional hymn, Ni-Night, Revival, Melodic patterns, Folk story, Folk patterns, Folk forms, Kumina, Dinki- Mini, Tambo, Ettu

LINKS TO OTHER SUBJECTS

Physical Education: movement, rhythm, pace, motor development

Language: listening, speaking, thinking, reading, and writing

Mathematics: time, duration, grouping/sets, symbols

Science: sound properties, body, volume, speed, sound effects

History: traditional songs and practices, rituals

Social Studies: group dynamics, taking turns, leading and following

Religious Education: worship, rites

Civics: our heritage

Prior Learning

Check that students can:

- Play by ear variety of instruments
- Can control sounds in wider range of classroom instruments
- Sing a variety of songs
- Can differentiate some stylistic variations in musical examples
- Understand and are able to identify and describe musical elements
- Can develop and express musical ideas when composing/arranging/improvising.
- Create rhythmic/melodic motives

UNIT 3: Exploring Musical Elements in Performing, Listening & Appraising, Composing III**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/
COMPOSING**

Strands

- Vocal and Instrumental Development
- Solo and group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives**Students will:**

- Select and present different musics, showing understanding of style and how elements of music influence style
- Display growing ability to read from a score (conventional and non-conventional notation) to include the 3:3:2 rhythmic framework of the Caribbean
- Play classroom and folk instruments with increasing dexterity and control of sound
- Sing different styles of music and present them with growing awareness of musical characteristics
- Identify genres and styles by their rhythmic framework, melodic movement, structure, instrumentation and other features.
- Relate texture, timbre, structure to the genre/style of the music to which they listen (folk, gospel, Western Art, pop).
- Improvise on folk, pop, gospel, Western Art music
- Notate melodic and rhythmic material using conventional notation
- Use a computer to compose, record and replay a track for accompanying a chosen genre for singing/dancing
- Create melodies around rhythmic patterns found in folk, pop, gospel music.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Choose suitable instruments for playing the rhythm sections learnt

Sustain an independent part while reading from a score (conventional/non-conventional notation) melody and accompanying parts.

Sing a popular song learnt from a recording, showing understanding of the style and other features of the genre.

Accompany a dance with suitable rhythms, structure, and dynamics, to accommodate movement/dance which has variations.

Analyse music to which they listen as well as pieces performed in class; Western Art, (orchestral and choral), African American (pop and gospel), Caribbean (pop and folk).

Compare and contrast popular musics of the past (rocksteady and ska) with popular music of today (dancehall) with reference rhythmic patterns, lyrics and instrumentation.

Play game to identify chords heard in a mento song – e.g., Teacher plays recording of a verse in a mento piece; students identify chords heard in excerpt and write the chords in the position specified by the teacher (root position/1st inversion/2nd inversion).

Choose timbre (tone colour) for singing songs of different genres and styles (Western Art, pop, gospel, folk) taking into consideration the different features of the genre.

Select instruments

- Sustain individual part when singing/playing with a group
- Display growing ability to read from a score

Interpret music

Perform accompaniments

Analyse music of different genres and styles

Appraise/Analyse music

Listen/identify chords

Appropriate voice placement

Students are able to:

Play rhythm section for songs/pieces using appropriate instruments

Display growing ability to read from a score while maintaining an independent part in solo/group music.

Expressively and stylistically perform vocal music

Notate music from memory or from a recording

Identify/apply chords and their inversions to music they perform/create

Expressively and stylistically perform vocal music

Demonstrate ability to identify chords and write given inversions

- Share final composition with class
- Critique each other's work
- Perform music with attention to musical features within different genres and styles

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Play, by ear, an appropriate guitar accompaniment to a selected song (Western Art, pop and folk).

Recognise the contrasts/similarities in Jamaican/Caribbean gospel and gospel of other eras (traditional/modern/contemporary).

Create a new riff and a rhythm section for a known reggae song.

Improvise or compose rhythmic fills (vocal/instrumental/body percussion) to change the character or a traditional hymn to a Ni-night or Revival piece.

Improvise melodic patterns to relate music to activities in drama, dance, and the visual arts; as well as to enrich poems, stories and topical reports.

Create rhythmic/melodic motives (three to five-notes) in different keys, and use these to accompany familiar folk/pop songs.

Accompany songs by ear

- Compare/contrast music
- Arrange music

Improvise/compose music

Improvise music in relation to other art forms

Create rhythmic/melodic motives to accompany

Create motives

Students are able to:

Accompany song with guitar accompaniment using appropriate strum and rhythm pattern (without a score)

Discuss/appraise musical elements used in Jamaican/Caribbean gospel music with reference to techniques and styles

Compose riffs and fills (orally and written).

Change character by using improvised rhythmic/melodic fills.

Interpret the various art expressions by applying appropriate tone colour, dynamic gradation and tempo changes.

Experiment with notes within different keys to compose music.

Learning Outcomes

Students will be able to:

- ✓ Select appropriate chords to accompaniment music
- ✓ Perform music displaying understanding of the appropriate style
- ✓ Manipulate instruments with improving dexterity (classroom and folk)
- ✓ Recognise the differences in the genres and styles (structure, rhythm patterns, melodic range, harmony and instrumentation, etc.)
- ✓ Improvise suitable melodic pattern for drama and dance
- ✓ Recognise the differences in the genres and styles (structure, rhythm patterns, melodic range, harmony and instrumentation, etc.)
- ✓ Identify, compare/contrast the performance style of Jamaican popular music
- ✓ Listen attentively to music of greater complexity displaying competence in identifying chords
- ✓ Create riffs for reggae
- ✓ Recognise how composers use the elements of music to produce interesting compositions that links with other art forms.
- ✓ Create accompaniments displaying understanding of features which define folk

Points to Note

Be aware that voice placement, tone colour, phrasing are not the same for Western Art music as for folk, gospel, pop

Extended Learning

- Students may collect Jamaican folk songs with indicated guitar chords and practice them to accompany at a sing-a-long.
- Students could select a folk song or children's ring game and use as stimulus to create a Dance Hall song (melody and rhythm patterns) e.g. "Pon Di Ribba".

RESOURCES

Classroom instruments, Recordings of musical examples spanning the genres and styles studied in this unit – African-American music, traditional and popular music in Caribbean society (folk, gospel, pop, blues/Jazz, Western Art, songs from the shows)

KEY VOCABULARY

Independent part, Rhythm, Score, Conventional/Non- conventional notation, Melody, Genre, Form/Structure, Dynamics, Movement, Western Art (orchestral, chordal), African American (pop, gospel), Caribbean (pop, folk), Rocksteady, Ska, Dancehall, Rhythmic patterns, Lyrics, Instrumentation, Mento, Chords, Root position/1st/2nd Inversion, Timbre (tone colour), Jamaican/ Caribbean gospel, Traditional/ Modern/ Contemporary Gospel, Reggae rhythmic fills, Rhythmic/ Melodic motives/motifs, Keys

LINKS TO OTHER SUBJECTS

Physical Education: movement, rhythm, pace, motor development

Language: listening, speaking, thinking, reading, and writing

Mathematics: time, duration, grouping/sets, symbols

Science: sound properties, body, volume, speed, sound effects

History: traditional songs and practices, rituals

Social Studies: group dynamics, taking turns, leading and following

Religious Education: worship, rites

Civics: our heritage

NSC

MUSIC

GRADE 9: TERM 3

Prior Learning

Check that students can:

- Can comfortably maintain a vocal/instrumental part when performing with others.
- Can control pitching, duration, phrasing and dynamics when singing in unison and harmony.
- identify features in music use in vocal/ instrumental music
- Can use objective criteria to describe/critique a musical performance.
- Can communicate musical ideas and display basic understanding of genres and styles.
- Devise suitable non-conventional notations for original compositions
- Skilfully use digital/electronic devices and notation software to record/share compositions

UNIT 1: Exploring Musical Elements in Performing, Listening & Appraising, Composing III**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/COMPOSING**

Strands

- Vocal and Instrumental Development
- Solo and Group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives**Students will:**

- Perform vocally and on a range of instruments, with reasonable technical competence, musical expression and balance.
- Select and present folk music and other repertoire that demonstrate understanding of antiphony (call and response).
- Maintain an independent part when performing with a group.
- Convey musical ideas sensitively, through selected genres and styles requiring differentiation between whole-group, small-group and solo performances.
- Read musical notation as a means of access to learning new music.
- Critique each other's performance to assess merits and effect improvements.
- Manipulate electronic/digital devices to record/retrieve/share their performance.
- Identify musical features in vocal and instrumental music
- Display an understanding of repetition and contrast
- Analyse the structural and expressive elements in vocal/instrumental music using appropriate vocabulary

**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/
COMPOSING**

Objectives

Students will:

- Compose music reflecting increasing sensitivity and expressive use of musical elements
- Explore the creation of melodies in major, minor other tonalities
- Create
- Using a melodic instrument/voice, improvise over a twelve bar blues progression
- Compose music of various genres and styles with attention to structure/form and texture
- Use conventional/non-conventional symbols to notate melodic and rhythmic compositions
- Notate compositions, using chord symbols and their abbreviations as relating to specific genres and styles.
- Manipulate music notation software and other digital/electronic devices to record and communicate compositions/arrangements.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Sing a part in an a cappella (unaccompanied) duet or trio. The teacher should provide suitable musical examples from standard repertoire or arranged music for the purpose. Emphasis should be on maintaining tonality, building independence, and achieving a sense of balance. Several students can get a chance to practise simultaneously, but for easier initial control, the teacher is advised to spotlight a single individual at a time. It is also best to commence with short excerpts and then build gradually toward more extended passages. When students become more relaxed and confident, they should be encouraged to sing more extended melodies requiring greater vocal and breathing control. See Vocal & Instrumental Music – Notes & Materials for Performing pages 235, 249, 258, 261, 268, 287 for examples suited to this treatment.

Give a solo performance of a “semi-classical” song, or an art song, controlling changes in dynamics and pacing. Students should understand that songs in this category are usually performed strictly according to the directions of the composer and are not given to “ad lib” treatment that may be applicable to folk, gospel or blues music. Examples may be found on pages 205, 209, 213, 216, 269 (Ibid.). The example on page 269, “An Die Music,” may be used as a listening sample to demonstrate the clarity of the singer in executing the melodic lines and enunciating the syllables of the text. The range may be challenging for grade 9 students to sing; it would be best to select the opening phrases in the first voice (pages 269 and 270), or stick to the second voice throughout.

Perform songs from the shows, paying attention to call and response and anecdotal dialogue between voices and demonstrating the bravura typical of many such songs. See examples on pages 216, 220, 223/228, 236 and 244 (Ibid.).

- Perform (sing) a cappella music
- Maintain tonality
- Build independence
- Achieve balance
- Sing extended melodies
- Give a solo performance
- Control changes in dynamics and tempo

- Demonstrate typical stylistic characteristics
- Perform/Improvise accompaniments
- Memorise/score stylistic accompaniments patterns
- Read and notate music
- Analyse/critique/record music

Perform songs from the shows

Students are able to:

Perform solo and ensemble music expressively and with control over vocal/ instrumental media.

Perform solo and ensemble music expressively and with control over vocal/ instrumental media.

Perform antiphonal music maintaining characteristic

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Analyse/critique the music they perform with the view to identifying the merits of their efforts and making suggestions for improvement. Students should refine and record their pieces, taking turns in manipulating electronic/digital devices available to the class or outside of class.

Listen to a song from a movie or musical and discuss vocal quality, phrasing and articulation.

Compare a traditional gospel song with a contemporary gospel song.

Listen to music of increasing complexity, displaying competence in identifying instruments and distinguishing within the musical elements

Create musical compositions using expressive elements. The teacher could organize an activity where the class participates in applying the use of various musical expressions to a known song or piece. This could be recorded and later analysed and discussed to see how effective the use of these elements were

Compose tunes in major, minor and other tonalities. This includes experimentation with the pitches within the dorian, phrygian and mixolydian modes/scales.

Explore the use of a wide range of performance directions (e.g., ritardando, accelerando, attacca, dolente) as well as various forms/structures and textures, when composing/arranging.

Analyse/critique/record

Discuss Vocal quality, phrasing and articulation

Listen/appraise music

Analyse structural and expressive elements

Create expressive compositions

- Compose using extended chords
- Compose complex melodies/tunes

Employ performance directions

Students are able to:

Document/share a performance as a finished product, using electronic/ digital devices

Critique the vocal quality, phrasing and articulation in songs

Listen to music in different genres/styles and discuss the social, historical and cultural background

Display the ability to analyse the structural and expressive elements in vocal /instrumental music

Compose music that demonstrates good understanding of the sensitive and expressive elements of music

Explore composition of tunes in various tonalities

Compose/arrange music using a wide range of performance directions

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Improvise over a twelve-bar blues progression when singing or playing a melody instrument. Students should be guided to understand that improvisation can begin very simply; For example by playing a note or two from the chord or by using repetition, imitation, sequence etc.

Notate melodic/rhythmic compositions using conventional/non-conventional signs and symbols

Use chord symbols and abbreviations in recording compositions done in specified genres(gospel, pop, folk etc)

Record compositions using music notation software and digital/electronic devices.

Improvise

• Read and write music

Interpret and utilize musical signs, symbols and abbreviations

Record compositions

Students are able to:

Use a melody instrument/voice to improvise over a twelve bar blues progression

Compose music using appropriate signs and symbols, chord symbols and abbreviations for various genres and styles

Share and record compositions using music notation software (Sibelius, finale, etc.) and other digital/electronic devices

Learning Outcomes

Students will be able to:

- ✓ Perform a cappella music in a vocal ensemble, maintaining tonality and demonstrating understanding of genre and style.
- ✓ Perform vocal music with a sense of balance, independence and increasing vocal control, when assigned solo and other roles.
- ✓ Be confident when singing/playing solo parts
- ✓ Sing songs of different genres and styles, controlling changes in dynamics and pace/tempo
- ✓ Respond to differences in performance practice as related to strictness in art music versus ad lib in folk, gospel, pop, blues, etc.
- ✓ Present songs from the shows in a manner consistent with performance practice – using call and response and anecdotal dramatization appropriately.
- ✓ Critique, refine, record and share their finished performance product.
- ✓ Identify musical elements
- ✓ Compare vocal/ instrumental music of different eras
- ✓ Explore the use of a wide range of performance directions to enhance and improve compositions
- ✓ Improvise over a twelve-bar blues progression using a melody instrument/voice
- ✓ Notate musical features
- ✓ Notate original/arranged music using conventional/non-conventional signs and symbols
- ✓ Manipulate computer programmes to compose, record and replay compositions

Points to Note

Students should consistently build on previous skills and techniques, learning to use the voice more authoritatively, manipulate classroom instruments more confidently, interpret the elements of different styles more appropriately and critique their performance more objectively. The teacher should provide the right atmosphere for exploration and growth, and create suitable opportunities for students to take charge of their own learning. The selections referenced above are merely examples and do not represent a prescribed repertoire. The teacher (as well as students) should explore the wealth of material available in social media such as YouTube, LimeWire, iTunes and Windows Media Audio.

Extended Learning

Students could make a special selection of songs and stylise these by applying the elements of opposing/different styles to each – for example, “gospelizing” a hymn, or “reggaerizing” a folk song, or improvising folk accompaniments on an art song. They would first perform each song in its original style, and then have their audience identify the new stylised versions as they perform the pieces. Instrumentation should apply to these as part of stylistic differentiation.

RESOURCES

Music scores spanning the genres and styles outlined above, Music videos (where accessible – see social media), covering the genres and styles identified, Computer and computer programmes (e.g., Sibelius), Music manuscripts, Electronic/digital devices

KEY VOCABULARY

A cappella, Duet, Trio, Tonality, Melodies, Semi- classical, Art song, Ad lib, Folk, Gospel, Blues music, Melodic, Call and Response, Solo performance, Improve, score stylistics, Dynamics, Tempo, Breath control, Vocal quality, Phrasing, Contemporary gospel, American pop, Caribbean music, Major/minor tonalities, Pitch, Dorian, Phrygian, Mixolydian modes/scales, Improvise, Twelve- bar blues, Progression, Melodic/ rhythmic compositions, Conventional/ Non-conventional signs/symbols, Chord symbols, Genres, Notation software

LINKS TO OTHER SUBJECTS

Physical Education: movement, rhythm, pace, motor development

Language: listening, speaking, thinking, reading, and writing

Mathematics: time, duration, grouping/sets, symbols

Science: sound properties, body, volume, speed, sound effects

History: traditional songs and practices, rituals

Social Studies: group dynamics, taking turns, leading and following

Religious Education: worship, rites

Civics: our heritage

Prior Learning

Check that students can:

- Are able to read moderately challenging musical scores (vocal/instrumental).
- Can control pitching, duration, phrasing and dynamics when singing in unison and harmony.
- identify features in music use in vocal/ instrumental music
- Are able to use conventional notation with accuracy to notate compositions
- Devise suitable non-conventional notations for original compositions

UNIT 2: Exploring Musical Elements in Performing, Listening & Appraising, Composing III**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/COMPOSING**

Strands

- Vocal and Instrumental Development
- Solo and group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives**Students will:**

- Maintain an independent part when performing with a group.
- Read musical notation as a means of access to learning new music.
- Critique each other's performance to assess merits and effect improvements.
- Manipulate electronic/digital devices to record/retrieve/share their performance.
- Identify musical features in vocal and instrumental music
- Analyse the structural and expressive elements in vocal/instrumental music using appropriate vocabulary
- Differentiate between African-American and traditional and popular Caribbean musics.
- Create chordal accompaniments for vocal and instrumental music including the use of sevenths, ninths and other extended chords
- Explore the creation of melodies in major, minor other tonalities
- Utilise a wide range of performance directions to enhance creativity and expressiveness in compositions/arrangements
- Use conventional/non-conventional symbols to notate melodic and rhythmic compositions
- Notate compositions, using chord symbols and their abbreviations as relating to specific genres and styles.
- Manipulate music notation software and other digital/electronic devices to record and communicate compositions/arrangements.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Give a solo performance of a “semi-classical” song, or an art song, exhibiting control in dynamic variations and pacing. Students should understand that songs in this category are usually performed strictly according to the directions of the composer and are not given to “ad lib” treatment that may be applicable to folk, gospel or blues music. A discussion may be facilitated on the given performances and how the style is conveyed to an audience. Examples may be found on pages 205, 209, 213, 216, 269 (Ibid.). The example on page 269, “An Die Music,” may be used as a listening sample to demonstrate the clarity of the singer in executing the melodic lines and enunciating the syllables of the text. The range may be challenging for grade 9 students to sing; it would be best to select the opening phrases in the first voice (pages 269 and 270), or stick to the second voice throughout.

Present the spoken vocal part of a deejay piece, using clear enunciation and demonstrating understanding of the rhythmic framework. For this purpose, students could learn and perform a popular piece within the genre, or improvise their own piece on a topical issue. It is important to note that we need as much clarity for speaking as we need for singing. Students could compare the use of the voice for a spoken versus a sung role in any two selections.

Perform/improvise chordal, rhythmic and arpeggiated accompaniments for a variety of pieces, applying typical stylistic differentiation in instrumentation, rhythm and articulation.

Practise, memorise and learn to score and to read riffs, ostinati, block chords, Alberti basses, walking basses and other accompaniment patterns typical of folk, gospel, pop, blues and art music.

Students are able to:

Perform solo and ensemble music expressively and with control over vocal/ instrumental media.

- Demonstrate typical stylistic characteristics
- Perform/Improvise accompaniments
- Memorise/score stylistic accompaniments patterns
- Read and notate music
- Analyse/critique/record music

- Perform/improvise a deejay piece
- Compare use of voice in singing/speaking

Perform/Improvise accompaniments

Memorise/score stylistic accompaniments patterns

Demonstrate the varied requirements of sung versus deejay music.

Explore a wide range of stylistic accompaniments, differentiating instrumentation, rhythm and articulation.

Memorise, notate and decipher accompaniment patterns typical of folk, gospel pop, blues and art music.

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Analyse/critique the music they perform with the view to identifying the merits of their efforts and making suggestions for improvement. Students should refine and record their pieces, taking turns in manipulating electronic/digital devices available to the class or outside of class.

Listen to music of increasing complexity, displaying competence in identifying instruments and distinguishing within the musical elements

Listen to instrumental/vocal music and notate a rhythmic /melodic pattern of two to four bars long.

Follow a score while listening to recorded vocal/instrumental music in the genres/styles explored in the unit.

Listen to a song from a movie or musical and discuss vocal quality, phrasing and articulation.

Compose tunes in major, minor and other tonalities. This includes experimentation with the pitches within the dorian, phrygian and mixolydian modes/scales.

Explore the use of a wide range of performance directions (e.g., ritardando, accelerando, attacca, dolente) as well as various forms/structures and textures, when composing/arranging.

Create accompaniments for vocal/instrumental music, utilizing varied chord inversions, 7ths, 9ths and other extended chords. After students have created accompaniments using primary chords(I, IV&V), the teacher could guide them into using alternate as well as additional chords for their accompaniments

Analyse/critique/record

Listen/appraise music

Notate music

Analyse structural and expressive elements

Discuss Vocal quality, phrasing and articulation

- Compose using extended chords
- Compose complex melodies/tunes

Employ performance directions

Compose using extended chords

Students are able to:

Document/share a performance as a finished product, using electronic/ digital devices

Listen to music in different genres/styles and discuss musical elements

Listen, discuss and notate rhythmic/melodic patterns

Display the ability to analyse the structural and expressive elements in vocal /instrumental music

Critique the vocal quality, phrasing and articulation in songs

Explore composition of tunes in various tonalities

Compose/arrange music using a wide range of performance direction

Write accompaniments for vocal/ instrumental music utilizing extended chords

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Notate melodic/rhythmic compositions using conventional/non-conventional signs and symbols

Use chord symbols and abbreviations in recording compositions done in specified genres(gospel, pop, folk etc)

Record compositions using music notation software and digital/electronic devices.

Read and write music

Interpret and utilize musical signs, symbols and abbreviations

Record compositions

Students are able to:

Compose music using appropriate signs and symbols, chord symbols and abbreviations for various genres and styles

Share and record compositions using music notation software (Sibelius, finale, etc.) and other

digital/electronic devices

Learning Outcomes

Students will be able to:

- ✓ Perform vocal music with a sense of balance, independence and increasing vocal control, when assigned solo and other roles.
- ✓ Be confident when singing/playing solo parts
- ✓ Sing songs of different genres and styles, controlling changes in dynamics and pace/tempo
- ✓ Respond to differences in performance practice as related to strictness in art music versus ad lib in folk, gospel, pop, blues.
- ✓ Demonstrate clear enunciation, clear diction and precise rhythmic differentiation when performing deejay music.
- ✓ Critique, refine, record and share their finished performance product.
- ✓ Explore the use of a wide range of performance directions to enhance and improve compositions
- ✓ Identify musical elements
- ✓ Compose melodies in major, minor and other tonalities
- ✓ Create chordal accompaniments that include the use of extended chords(Eg. sevenths, ninths etc)
- ✓ Notate musical features
- ✓ Notate original/arranged music using conventional/non-conventional signs and symbols
- ✓ Manipulate computer programmes to compose, record and replay compositions

Points to Note

The duration of the ATs within the unit overlaps. This is not an error; it must be noted that the teacher is not expected to address a single AT within a timeframe, but will cause a single theme to lead to simultaneous exploration of the three ATs.

Extended Learning

Students could do an investigation in the changing appearance of music notation symbolism over the years, starting with rudimentary icons (see link: <http://www.thisisgabes.com/images/stories/docs/musicsymbol.pdf>)

RESOURCES

Music scores spanning the genres and styles outlined above, Music videos (where accessible – see social media), covering the genres and styles identified, Computer and computer programmes (e.g., Sibelius), Music manuscripts, Electronic/digital devices

KEY VOCABULARY

Semi- classical, Art song, Dynamics, Pacing, Ad lib, Folk, Gospel, Blues music, Melodic line, Vocal part, Deejay, Genre, Improvise, Perform, Chordal, Rhythmic/Arpeggiated accompaniment, Instrumentation, Riffs, Ostinati, Block chords, Alberti Bases, Walking Bases, Accompaniment patterns, Electronic/ Digital devices, Instrumental/Vocal music, Notate, Rhythmic/ Melodic pattern, Genres/ Styles, Vocal quality, Phrasing, Articulation, Major/minor tonalities, Dorian, Phrygian/ Mixolydian modes/ scales, Ritardando, Accelerando, Attacca, Dolente, Texture, Composing/Arranging, 7ths/9ths extended chords, Primary chords (I,IV,V), Melodic/Rhythmic compositions, Conventional/ Non-conventional signs/ symbols, Chord symbols, Abbreviations, Notation softwar

LINKS TO OTHER SUBJECTS

Physical Education: movement, rhythm, pace, motor development

Language: listening, speaking, thinking, reading, and writing

Mathematics: time, duration, grouping/sets, symbols

Science: sound properties, body, volume, speed, sound effects

History: traditional songs and practices, rituals

Social Studies: group dynamics, taking turns, leading and following

Civics: our heritage

Prior Learning

Check that students can:

- Are able to read moderately challenging musical scores (vocal/ instrumental).
- Can control pitching, duration, phrasing and dynamics when singing in unison and harmony.
- Identify features in music use in vocal/ instrumental music
- Are able to use conventional notation with accuracy to notate compositions
- Devise suitable non-conventional notations for original compositions
- Can manipulate electronic/digital recording devices.
- Skilfully use digital/electronic devices and notation software to record/share compositions

UNIT 3: Exploring Musical Elements in Performing, Listening & Appraising, Composing III**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/COMPOSING**

Strands

- Vocal and Instrumental Development
- Solo and group Performance
- Signs, Symbols & Notations
- Musical Genres & Styles
- Listening, Identifying, Distinguishing
- Similarities & Contrasts in Musical Genres/Styles
- Exploring, Selecting, Organising
- Communicating & Recording Musical Compositions

Objectives**Students will:**

- Maintain an independent part when performing with a group.
- Convey musical ideas sensitively, through selected genres and styles requiring differentiation between whole-group, small-group and solo performances.
- Read musical notation as a means of access to learning new music.
- Critique each other's performance to assess merits and effect improvements.
- Manipulate electronic/digital devices to record/retrieve/share their performance.
- Identify musical features in vocal and instrumental music
- Differentiate between African-American and traditional and popular Caribbean music.
- Analyse music, displaying an understanding of genre/style, social, historical and cultural background
- Manipulate music notation software and other digital/electronic devices to record and communicate compositions/arrangements.
- Utilise a wide range of performance directions to enhance creativity and expressiveness in compositions/arrangements

**Attainment Target(s) PERFORMING/LISTENING & APPRAISING/
COMPOSING**

Objectives

Students will:

- Create rhythmic arrangements and accompaniments using syncopation, hemiolas, polyrhythms and other features reflecting different genres and styles
- Create chordal accompaniments for vocal and instrumental music including the use of sevenths, ninths and other extended chords
- Explore the creation of melodies in major, minor other tonalities

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Give a solo performance of a “semi-classical” song, or an art song, controlling changes in dynamics and pacing. Students should understand that songs in this category are usually performed strictly according to the directions of the composer and are not given to “ad lib” treatment that may be applicable to folk, gospel or blues music. Examples may be found on pages 205, 209, 213, 216, 269 (Ibid.). The example on page 269, “An Die Music,” may be used as a listening sample to demonstrate the clarity of the singer in executing the melodic lines and enunciating the syllables of the text. The range may be challenging for grade 9 students to sing; it would be best to select the opening phrases in the first voice (pages 269 and 270), or stick to the second voice throughout.

Perform/improvise chordal, rhythmic and arpeggiated accompaniments for a variety of pieces, applying typical stylistic differentiation in instrumentation, rhythm and articulation.

Practise, memorise and learn to score and to read riffs, ostinati, block chords, Alberti basses, walking basses and other accompaniment patterns typical of folk, gospel, pop, blues and art music.

Analyse/critique the music they perform with the view to identifying the merits of their efforts and making suggestions for improvement. Students should refine and record their pieces, taking turns in manipulating electronic/digital devices available to the class or outside of class.

Listen to a song from a movie or musical and discuss vocal quality, phrasing and articulation

Listen to instrumental/vocal music and notate a rhythmic /melodic pattern of two to four bars long.

Follow a score while listening to recorded vocal/instrumental music in the genres/styles explored in the unit.

- Demonstrate typical stylistic characteristics
- Perform/Improvise accompaniments
- Memorise/score stylistic accompaniments patterns
- Read and notate music
- Analyse/critique/record music

Perform/Improvise accompaniments

Memorise/score stylistic accompaniments patterns

Analyse/critique/record

Discuss Vocal quality, phrasing and articulation

Notate music

Analyse structural and expressive elements

Students are able to:

Perform solo and ensemble music expressively and with control over vocal/ instrumental media.

Explore a wide range of stylistic accompaniments, differentiating instrumentation, rhythm and articulation.

Memorise, notate and decipher accompaniment patterns typical of folk, gospel pop, blues and art music.

Document/share a performance as a finished product, using electronic/ digital devices

Critique the vocal quality, phrasing and articulation in songs

Listen, discuss and notate rhythmic/melodic patterns

Display the ability to analyse the structural and expressive elements in vocal /instrumental music

Suggested Teaching and Learning Activities

Key Skills

Assessment Criteria

Students will:

Compare musical performances (vocal/instrumental) contrasting in style/genre of two well-known Jamaican performers.

Create accompaniments for vocal/instrumental music, utilizing 7ths, 9ths and other extended chords. After students have created accompaniments using primary chords(I, IV&V), the teacher could guide them into using alternate as well as additional chords for their accompaniments

Compose tunes in major, minor and other tonalities. This includes experimentation with the pitches within the dorian, phrygian and mixolydian modes/scales.

Use syncopation, hemiolas, polyrhythms and other rhythmic features to create accompaniments for musical compositions of various genres and styles.

Explore the use of a wide range of performance directions (e.g., ritardando, accelerando, attacca, dolente) as well as various forms/structures and textures, when composing/arranging.

Notate melodic/rhythmic compositions using conventional/non-conventional signs and symbols

Use chord symbols and abbreviations in recording compositions done in specified genres(gospel, pop, folk etc.)

Record compositions using music notation software and digital/electronic devices.

Compare musical performances

Compose using extended chords

Compose using extended chords

Compose complex melodies/tunes

- Create complex rhythm patterns
- Employ performance directions

- Read and write music
- Interpret and utilize musical signs, symbols and abbreviations

Record compositions

Students are able to:

Listen to music in different genres/styles and discuss the social, historical and cultural background

Write accompaniments for vocal/ instrumental music utilizing extended chords

Explore composition of tunes in various tonalities

Create rhythmic accompaniments utilizing syncopation, hemiolas etc. for vocal/instrumental music of various genres and styles

- Compose/arrange music using a wide range of performance direction

Compose music using appropriate signs and symbols, chord symbols and abbreviations for various genres and styles

Share and record compositions using music notation software (Sibelius, finale, etc.) and other digital/electronic devices

Learning Outcomes

Students will be able to:

- ✓ Perform vocal music with a sense of balance, independence and increasing vocal control, when assigned solo and other roles.
- ✓ Be confident when singing/playing solo parts
- ✓ Sing songs of different genres and styles, controlling changes in dynamics and pace/tempo
- ✓ Critique, refine, record and share their finished performance product.
- ✓ Explore the use of a wide range of performance directions to enhance and improve compositions
- ✓ Identify musical elements
- ✓ Utilize rhythmic features such as syncopation, hemiloas and polyrhythms to create accompaniments for songs/melodies of various genres and styles
- ✓ Compare vocal/ instrumental music of two Jamaican performers
- ✓ Compose melodies in major, minor and other tonalities
- ✓ Create chordal accompaniments that include the use of extended chords(Eg. sevenths, ninths etc)
- ✓ Notate musical features
- ✓ Notate original/arranged music using conventional/non-conventional signs and symbols
- ✓ Manipulate computer programmes to compose, record and replay compositions

Points to Note

Listening and general exposure to a wide variety of genres and styles has an enormous impact on students' awareness, thus influencing their development as composers. Teachers should therefore take every opportunity to encourage this development.

Extended Learning

- Students could visit the African Caribbean Institute of Jamaica/Jamaica Memory Bank and compose a musical piece based on the visit.
- Students could interview Jamaican composers to get insight on developing their own unique compositional style

RESOURCES

Music scores (Vocal/Instrumental music), Classroom Instruments, Resource persons, Music notation software (Sibelius, Finale etc.)

KEY VOCABULARY

Semi- classical, Art song, Dynamics, Pacing, Ad lib, Folk, Gospel, Blues music, Melodic line, Vocal part, Deejay, Genre, Improvise, Perform, Chordal, Rhythmic/ Arpeggiated accompaniment, Instrumentation, Riffs, Ostinati, Block chords, Alberti Basses, Walking Basses, Accompaniment patterns, Electronic/ Digital devices, Instrumental/Vocal music, Notate, Rhythmic/ Melodic pattern, Genres/ Styles, Vocal quality, Phrasing, Articulation, Major/minor tonalities, Dorian, Phrygian/ Mixolydian modes/ scales, Ritardando, Accelerando, Attacca, Dolente, Texture, Composing/Arranging, 7ths/9ths extended chords, Primary chords (I,IV,V), Melodic/Rhythmic compositions, Conventional/ Non-conventional signs/symbols, Chord symbols, Abbreviations, Notation software

LINKS TO OTHER SUBJECTS

Physical Education: movement, rhythm, pace, motor development

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Mathematics: time, duration, grouping/sets, symbols

Science: sound properties, body, volume, speed, sound effects

History: traditional songs and practices, rituals

Social Studies: group dynamics, taking turns, leading and following

Civics: our heritage

NSC

MUSIC

GRADES 7-9: APPENDICES

TERMS	DEFINITIONS/MEANINGS
Aerophone	At the bridge: A directive to string musicians to perform the indicated passage with the bow at (over or near) the bridge of the instrument rather than in the usual position, which is between the fingerboard and the bridge.
Anecdotal Songs	songs are those used dramatically, to relay conversation and to show characterization. The story element is strong in these songs and is often used when performing ballads and musicals.
Articulation	Directions to a performer typically through symbols and icons on a musical score that indicate characteristics of the attack, duration, and decay (or envelope) of a given note. These directions are often interpreted by the conductor for the ensemble. The conductor also provides direction where no articulation markings are provided by the composer.
Articulation	Directions to a performer typically through symbols and icons on a musical score that indicate characteristics of the attack, duration, and decay (or envelope) of a given note. These directions are often interpreted by the conductor for the ensemble. The conductor also provides direction where no articulation markings are provided by the composer.
A Cappella	Choral or vocal music performed without instrumental accompaniment.
Absolute Music	Music that has no literary, dramatic, or pictorial program; also, pure music; music expressively self-sufficient and intelligible without the aid of a text or a program.
Aleatory Music	Music in which the composer introduces the elements of chance or unpredictability with regard to either the composition or its performance. This is not a 20th century invention as it was known in the 18th century in the form of dice music in which dice were used to determine which measures of the music would be performed.
Accompaniment	The additional but subordinate music used to support a melodic line. In piano music, for example, the left hand often performs chords which serve as an accompaniment for the melody performed by the right hand. Similarly, a solo musician is often accompanied by a piano or an orchestra.
Binary Form	Two-part (A - B) structure of music; usually each part is repeated. The term can also mean any form with two periods, or sections.

TERMS	DEFINITIONS/MEANINGS
Conducting	Arm and hand movements by the conductor that create patterns to communicate to the performers the specific beat and meter of the music. These “patterns” aid the performers in the desired execution of the music. The most common conducting patterns are for meters with 1, 2, 3, 4, and 6 beats per measure although there are many others used for special purposes. These patterns also are designed to convey directions for the dynamics, expression, tempo, and articulations of the composition to the performers.
Duration	The length of time that a note is sounded. This term can also refer to the notation of the length of time that a note is to be sounded or the length of time that a rest should be observed (silence).
Dynamics	The loudness or softness of a composition. The term piano (p) is used to indicate softness and forte (f) to indicate loudness. Each of these is augmented if the letter symbolizing it is doubled or tripled (e.g. “pp” - “pianissimo”, “very soft”; “ppp” - “pianississimo”, “very, very soft”). Each is also lessened if preceded by mezzo (m) (e.g. “mf” - “mezzo forte”, “somewhat loud”). Also included in dynamics are the crescendo (“slowly growing louder”), decrescendo (“slowly growing softer”), and the sforzando (“sudden loudness”).
Dominant	The fifth tone of a scale.
Dynamics	Dynamics are the levels of sound, loud or soft, in a piece of music.
Episode	An element found in music that is a digression from the main structure of the composition. It is a passage that is not a part of the main theme groups of a composition, but is an ornamental or constructive section added to the main elements of the composition. In a fugue, it is a connective passage or area of relaxation between entrances of the subject.
Folk Music	A term used to describe music of the common people that has been passed on by memorization or repetition rather than by writing, and has deep roots in its own culture. Folk music has an ever-changing and varying nature, and is deeply significant to the members of the culture to which it belongs.
Form	The structure of a composition, the frame upon which it is constructed. Form is based upon repetition, contrast, and variation. Certain specific forms include sonata-allegro form, binary form, rondo, etc.
Form	Performance of critical elements of a skill in a smooth and continuous motion.

TERMS**DEFINITIONS/MEANINGS**

Genre Style or manner. In music, a unique category of composition with similar style, form, emotion, or subject.

Harmony Harmony describes the simultaneous sounding of two or more notes and the technique governing the construction of such chords and their arrangement in a succession of chords. Following the convention of writing music from left to right on a horizontal set of lines (staff or stave), harmony may be regarded as vertical, as opposed to counterpoint, which is horizontal. In other words harmony deals with chords, simultaneous sounds, and counterpoint with melody set against melody.

Intonation Intonation is the exactness of pitch or lack of it in playing or singing. Collective intonation is that of a group of instruments, where slight individual variations in pitch can be lost in a generally more favourable effect.

Interval In music an interval is the distance in pitch between two notes, counted from the lower note upwards, with the lower note as the first of the interval. The violin, for example, is tuned in intervals of a fifth, G to D, D to A and A to E, the double bass in fourths, from E to A, A to D and D to G. Harmonic intervals occur simultaneously, as when a violinist tunes the instrument, listening carefully to the sound of two adjacent strings played together. Melodic intervals occur between two notes played one after the other.

Incidental Music Music that is intended to accompany a dramatic performance, such as a play, television show, or comic opera.

Major scale Term referring to a sequence of notes that define the tonality of the major scale. This series consists of seven notes: the tonic, followed by the next note a whole step up from the tonic, the third is a whole step from the second, the fourth is a half step from the third, the fifth is a whole step from the fourth, the sixth is a whole step from the fifth, the seventh is another whole step, followed by the tonic, a half step above the seventh. Thus the first and eighth tones are exactly an octave apart.

SCALE STEPS (IN SEMITONES OR HALF STEPS)												
1	2	3	4	5	6	7	8	9	10	11	12	13
C4		D4		E4	F4		G4		A4		B4	C5

TERMS	DEFINITIONS/MEANINGS
Motif	A short tune or musical figure that characterizes and unifies a composition. It can be of any length, but is usually only a few notes long. A motif can be a melodic, harmonic or rhythmic pattern that is easily recognizable throughout the composition.
Open Form	Indeterminate contemporary music in which some details of a composition are clearly indicated, but the overall form is left to choice or chance.
Ostinato	Ostinato (Italian: obstinate) indicates a part that repeats the same rhythm or melodic element. The basso ostinato or ostinato bass occurs in the ground bass of baroque arias where a melody is set over a repeated bass pattern. Ostinato is used by the Bavarian composer Carl Orff in his instrumental teaching methods, where it may form a basis for improvisation by pupils.
Pitch	The specific quality of a sound that makes it a recognizable tone. Pitch defines the location of a tone in relation to others, thus giving it a sense of being high or low.
Phrase	A musical unit, often a component of a melody. The phrase may be regarded as a dependent division of music, such as a single line of poetry; it does not have a sense of completion in itself. Usually two or more phrases balance each other, as in a period.
Program Music	Compositions with extra-musical content that directs the attention of the listener to a literary or pictorial association. Program music was especially popular in the 19th century.
Pop Music	Music of the common people. Popular music includes folk music, since that is a form of music of the populace, but the most common current usage of this term applies to rock, country and western, or jazz.
Perform	The process of realizing a work of art, primarily genres such as music, dance, poetry, theatre, etc. In music, it is the realization of a composition or in other words to “play” music with one or more musicians (i.e. A musician “performs” compositions by Wolfgang Amadeus Mozart.) See also performance, performer.
Repertoire	A list of compositions that an individual or ensemble is prepared to perform or that are available for performance.

TERMS	DEFINITIONS/MEANINGS
Rehearse	To practice performing a composition or passages of a composition. This can be done with an ensemble, or individually to prepare for a performance. This is typically done without an audience and is necessary for ensembles to ensure that the composition will be performed as a coherent work of art.
Score	A musical score is written music that shows all parts. A conductor's score, for example, may have as many as thirty different simultaneous instrumental parts on one page, normally having the woodwind at the top, followed below by the brass, the percussion and the strings. A distinction is made between a vocal score, which gives voice parts with a simplified two-stave version of any instrumental parts, and a full score, which includes all vocal and instrumental parts generally on separate staves. To score a work is to write it out in score. A symphony, for example, might be sketched in short score, on two staves, and later orchestrated or scored for the required instruments.
Strophic Form	Song structure in which every verse (strophe) of the text is sung to the same musical tune.
Syncopation	Deliberate upsetting of the meter or pulse of a composition by means of a temporary shifting of the accent to a weak beat or an off-beat.
Timbre	The quality of a sound; that component of a tone that causes different instruments (for example a guitar and a violin) to sound different from each other while they are both playing the same note.
Texture	Term which refers to the vertical structure of a composition. That is to say, how many parts or voices there are, what the configuration (close, open, etc.) of the voices is, how the voices interact, etc.
Tempo	The speed of the rhythm of a composition. Tempo is measured according to beats per minute. A very fast tempo, prestissimo, has between 200 and 208 beats per minute, presto has 168 to 200 beats per minute, allegro has between 120 and 168 beats per minute, moderato has 108 to 120 beats per minute, andante has 76 to 108, adagio has 66 to 76, larghetto has 60 to 66, and largo, the slowest tempo, has 40 to 60.
Tonality (major/minor)	The principal of organization of a composition around a tonic based upon a major or minor scale.
Ternary Form	A compositional form which consists of three major sections, an A section which states the thematic material, a B section which presents a contrasting theme, and a final A section which restates the opening thematic material. Also, any three part form.

TERMS**DEFINITIONS/MEANINGS**

Transpose

The art of taking a composition in one key and putting it into another, either at sight while performing the composition, or on paper.

Tonic

The note upon which a scale or key is based; the first note of a scale or key; the keynote.

Texture (monophony, homophony and polyphony)

Term which refers to the vertical structure of a composition. That is to say, how many parts or voices there are, what the configuration (close, open, etc.) of the voices is, how the voices interact, etc.

Twelve-Bar Blues

One of the most well-known chord progressions in popular music of the 19th century and later. Countless jazz and popular songs have been composed within the structure of this series or progression of chords. The basic blues progression uses 3 chords - the Tonic (I) or the chord that the song is centered on, the Dominant (V) or the chord based on the fifth step of the Tonic scale, and the Subdominant (IV) or the chord based on the fourth step of the Tonic scale. In the example below, we use the key of F major. Thus the Tonic is F the Dominant is C and the Subdominant is B-flat . There is a cadence starting in measure 9 going from the Dominant V to the Subdominant IV finally to the Tonic (I) in measure 11. There are many variations on this cadence and may be V-IV-I or V-I or II-V-I, etc. General Elements of the 12-bar Blues progression: 1. The progression is 12 measures long. 2. The 5th measure is typically the Subdominant (IV chord), or the chord based on the fourth step of the Tonic scale. 3. The 9th measure begins a cadence progressing to the Tonic (I chord). More about 12-Bar Blues Chord Progression.

12-Bar Blues Chord Progression

The image shows two staves of musical notation for a 12-bar blues progression in F major. The first staff contains measures 1 through 6. Above the notes are chord symbols: F, F, F, F7, Bb7, Bb7. Below the notes are Roman numerals: I⁶, I⁶, I⁶, I⁷, IV, IV⁷. The second staff contains measures 7 through 12. Above the notes are chord symbols: F, F, C7, Bb7, F, F. Below the notes are Roman numerals: I⁶, I⁶, V⁷, IV⁷, I⁶, I⁶. A bracket labeled "Cadence" spans measures 9, 10, and 11, corresponding to the V⁷, IV⁷, and I⁶ chords.

Vocalise

A vocal exercise that is sung without words, typically using different vowel sounds. The practice of vocalization (the singing of vocalise) can be traced to the early 19th century. These exercises were published with piano accompaniment. It was felt that the piano accompaniment provides a more artistic way to practice technical exercises for the voice.

The 21st century is a time of rapid technological growth and social change. The school curriculum must, therefore, ensure that young people are well prepared for the challenges and opportunities that they will meet as adults in this century. The MoEYI is making every effort to provide for the multiple intelligences of our children and cater to their diverse needs in order to fully maximize their capabilities. Hence, the MoEYI has created alternative pathways to receiving an education at the secondary level.

Providing alternative pathways will be far-reaching in carrying out the Ministry's mantra, "Every child can learn....every child must learn". Learning pathways will allow for an inclusive approach in which instruction is based on tailored curricula, enabling each learner to perform to his/her fullest potential based on aptitude, interest and ability. Alternative Pathways represent a new approach to secondary education. Secondary education in Jamaica is being reframed and re-positioned as customised, diverse, relevant, equitable, outcomes-based, and inclusive; and significantly, this approach will signal the introduction of a seven year (Grades 7-13) period of instruction for students on all secondary pathways.

Goals of the APSE

- Design the school system to offer differentiated instructional programmes, informed by the National Standards Curriculum (NSC).
- Develop individualized intervention/learning plans based on students' performance profile.
- Provide special educators as Pathway Coaches to support subject teachers of students on Secondary Pathways II and III in the delivery of instruction.
- Facilitate a functional academic approach at the secondary level characterised by response to intervention (RtI) methodology, interactive, learner-centred, project-based and problem-based learning, reflection and alternative forms of assessment.
- Foster a system for ALL students to exit the secondary level with the knowledge, skills, competences and attitudes which will have them ready for the world of work or to access tertiary level education.

Secondary Pathways I, II & III (SP I, II & III)

All students will access secondary education via the prevailing Grade Six examination. The exit examination will provide individual profiles to inform decisions for pathway access and standards for differentiation.

SPI is a 7-year programme with a curriculum based on the constructivist approach. At Grades 7-9 students will access the National Standards Curriculum (NSC), and at Grades 10, 11, 12 & 13, they will access the curricula/syllabi of the examining body.

SP II is a 2-year transitional programme with a curriculum based on the constructivist approach. Special educators/pathway coaches will work with teachers and students on this pathway. Students will be provided the required intervention and support to allow for transition. At the end of Grade 8 students will be re-evaluated through psycho-educational evaluation to determine their readiness for crossing over into either SP I or SP III.

SP III is a 7-year programme with a curriculum based on the constructivist approach. At Grades 7-9 students will access the National Standards Curriculum (NSC), and at Grades 10 & 11, they will access the curricula/syllabi of the examining body. At the end of Grade 11 SP III students will transition into the Career Advancement Programme.

At Grades 7-9 the NSC, will be modified to meet the needs of the SP III students. Students in SP III will be instructed through a functional academics curriculum in the core subjects- Mathematics, English Language, Communication, Social Studies and Science. Their instruction will be further enriched with Personal Empowerment, Technical and Vocational instruction, as well as the performing and creative arts. Pathway Coaches will collaborate with subject teachers to prepare content, ensuring differentiation in instruction for students on SP II and III. These students will also be supported through use of the Response to Intervention (RtI) methodology.

PERSPECTIVES OF SCIENCE, TECHNOLOGY, ENGINEERING, MATHEMATICS & THE AESTHETICS (STEM/STEAM) IN RELATION TO THE NATIONAL STANDARD CURRICULUM (NSC)

INTRODUCTION & BACKGROUND

The integration of theoretical principles that relate to STEM/STEAM Education in the NSC began in June 2014. This move was influenced by recommendations of the STEM Steering Committee that emphasized the need to develop learners who are not just productive, but who would also be innovative Jamaicans. STEM integration was also regarded as one of the strategic long term means of addressing the economic challenges being faced by Jamaica using education as a primary vehicle for the implied transformational change to happen, beginning from short term efforts.

Initial discussions and deliberations promoted an emphasis on STEM rather than STEAM Education. However, critical analysis of the conversations conveyed the perspective of STEM as a collection of related disciplines that all learners should have the opportunity of pursuing, to develop the competencies they offer and as a consequence be able to gain employment or become employers in STEM related areas. As stakeholders from different backgrounds processed their understanding of STEM, new meanings of the concept emerged from the discussions. One was the perspective of STEM as a methodology. There was, however, concern about the exclusion of “A” in STEM. This “A” component however, brought to the discussion, multiple meanings. In some Aesthetics as a field and was considered an important component to be included if educators are serious about issues of discrimination, holistic learning and current research on the iterative function of the brain that warrants attention to brain based learning and the role of the Arts in promoting knowledge integration to cater to multiple domains of learning. There was also discontent about neglecting the Performing Arts when related creative industries contribute significantly to economic development. The concern was that the role of the Arts to economic development was being trivialized.

The call for the integration of the Aesthetics or Art forms became more pronounced as STEM took on more national significance. This was supported by research that indicates the importance of the Aesthetics in developing values and attitudes, in promoting holistic learning and in serving as drivers of innovations. By integrating principles from STEM with those from the Arts/Aesthetics, the approach to problem solving would encourage greater appreciation for and reliance on the interdependent nature of knowledge when science and arts intersect. Additionally, STEAM as a methodology encourages the harmonizing of the cognitive and the emotional domains in the problem-solving process.

The concept of STEAM was adopted in 2015, as an integrative approach to education and a methodology that pays attention to the benefits to be derived from the inclusion of the Arts or Aesthetics with STEM related principles. These collective benefits are supported by Jolly (2014), Sousa and Pilecki (2013) and include divergent thinking; differentiated learning; Arts integration; focus on intrinsic motivation and informed decision-making.

PERSPECTIVES OF STEM/STEAM IN THE CONTEXT OF THE NSC

In the context of the NSC, STEM/STEAM is used in a number of ways. These include:

STEM/STEAM as an integrative learning approach and methodology in facilitating learning. This perspective places emphasis on STEM/STEAM as a means of helping learners become creative or innovative problem solvers and lifelong learners who rely on scientific principles (laws and theories) to address issues/concerns or to deal with observed phenomenon that are puzzling for them or that inspire interest. As an approach, the focus is on solving problems based on principles. As methodology, the focus is on the system of practical procedures to be used to translate principles into the problem - solving processes or to choose from available problem- solving models.

STEM/STEAM as an Experiential-Vocational Learning Framework that is based on problem solving through the project-based approach. Emphasis is placed on solving real life problems in a context that requires learners and their facilitators to observe work-based principles. The primary purpose for this focus is for learners to: (i) become employable (ii) prepare for further education and/or for occupational or work readiness.

STEM as types of institutions in which learning is organized as a meta-discipline as described by Morrison and Bartlett (2009). Based on this perspective, STEM facilitates the demonstration of knowledge in a manner that removes the boundaries of each discipline for application to problem as would be practised in the real world.

IMPLICATIONS OF PERSPECTIVES OF STEM/STEAM IN LIGHT OF THE NSC

Since the NSC is based on Constructivism principles, STEM/STEAM as an approach and methodology, has to be established on post-positivistic thinking. From this position, STEM/STEAM influences the kind of practice that promotes collaboration, negotiation of meaning and openness to scrutiny.

The NSC developers selected a Constructivist approach that included the deliberation, designing and development stages of the curriculum process. Evidence of the influence of Constructivism can be seen the NSC Framework Document that conveys the following emphasis:

- (i) The element of objectives is presented in two forms; firstly as Learning Objectives to focus attention on process and experience rather than product. Secondly as Learning Outcomes that serve as some of the outputs of the process. They include the basic understandings, skills and dispositions anticipated from learners' engagement in the planned experiences.
- (ii) The element of content is treated as contexts for learners to think critically, solve problems creatively while developing their identity as Jamaicans. Content is not expected to be treated as disciplines to be mastered but as areas that contribute knowledge, skill sets and attitudes that form the composite of competencies to be acquired from their integration in the learning situations.
- (iii) The element of learning experiences (method) is presented as a set of learning activities that serves as a source of problems to be addressed as a part of the learning process. These real-life activities provide the scope of knowledge, skills and required dispositions or character traits for learners to make sense of that aspect of life or the world that they represent. They are the threads that connect all the other elements of the curriculum and allow for the integration of STEM/STEAM in the following ways:
 - Identification of activities that are presented as problems to be solved using the STEM/STEAM approach based on contextual factors that include the profile of the learner, the learning conditions and the anticipated impact.
 - Integrating activities to form a real problem to be solved as a short, medium or long term project to which the project based learning would be applied.
 - The examination of learning activities by learners and teachers as co-learners through multiple lenses using content of science, technology, mathematics and the humanities that they have already explored to engage in the problem identification and definition processes.
 - Extending learning in the formal setting to the informal by connecting co-curricular initiatives that are STEM/STEAM based that learners are undertaking at the institutional level through clubs and societies, as whole school projects or in partnership with external stakeholders.
 - Using the learning activities to review STEM/STEAM initiatives that form a part of the informal curriculum to and for reflection on action.

- Using activities as springboards for reflecting on career or occupational interest in STEM/STEAM related areas.
- (iv) The element of evaluation is communicated in two major ways; firstly as prior learning which serves diagnostic purpose and secondly as an on-going developmental process. This formative focus is indicated by the inclusion of explicitly stated assessment criteria that are to be used alongside the learning activities. The use of assessment criteria as counterparts of the learning activities also indicates that assessment is learner centred since it is serving developmental rather than promotional purpose and as a consequence, allows learners to self-correct as they use feedback to develop feed-forward capabilities. Evidence of learning, based on the learning outcomes, can be collected from various types of assessment methods that emphasize the learner centred constructivist orientation. This brings to the fore the need for serious consideration to be given to differentiation in assessment for fairness and credibility of claims about learners' capabilities and to inform decisions that will impact their educational journey.

In general, this integrated approach, which is the context of STEAM, is aimed at improving the quality of the educational experience for learners while influencing the achievement of the aims of education that relate to productivity and creativity as part of the profile of the Jamaican learner.

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The 5Es Overview: “The 5E Learning Cycle”

What is a 5E Learning Cycle?

This model describes an approach for facilitating learning that can be used for entire programmes, specific units and individual lessons. The NSC supports the 5E constructivist learning cycle, as it places emphasis on the processes that may be used to help students to be personally involved in the learning situation as they are guided to build their own understandings from experiences and new ideas.

5E Instructional Model

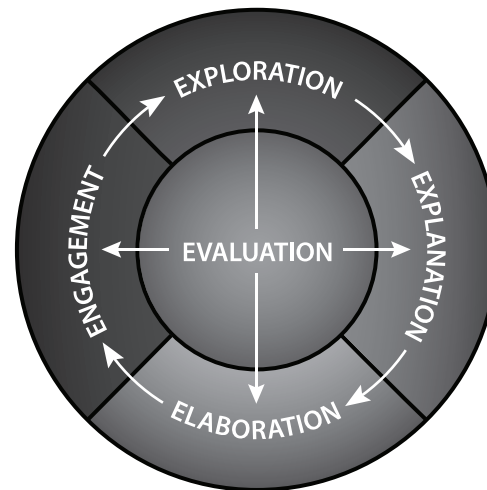


Figure 1. Illustrating one version of the 5E model that conveys the role of valuation as an interconnecting process that is at the core of the learning experience.



Figure 2, illustrating a cyclical perspective of the model with each process being given similar emphasis in contributing to the learning experience on a whole.

EXPLANATION OF THE INSTRUCTIONAL MODEL

What are the 5Es?

The 5Es represent five key interrelated processes that provide the kind of learning experiences for learners to experience the curriculum or planned learning episodes: Engage, Explore, Explain, Extend (or Elaborate), and **Evaluate**.

ENGAGE: The purpose of the ENGAGEMENT dimension is to help students to be ready intellectually, socially, emotionally etc. for the session. Attention is given to the students' interests and to getting them personally involved in the lesson, while pre-assessing prior understandings, attitudes and/or skills. During the experience, students first encounter and identify the instructional task and their roles and responsibilities. During the ENGAGEMENT activity, students make connections between past and present learning experiences, setting the organizational groundwork for upcoming activities. The engagement activity may be used to (a) help student unearth prior knowledge (b) arouse their curiosity (c) encourage students to ask questions as a sign that they have wonderments or are puzzled.

EXPLORE: The purpose of the EXPLORATION dimension is to get students involved in solving a real problem that is based on a selected context. EXPLORATION provides them with a chance to build their own understanding of the phenomenon being investigated and the attitude and skills involved for arriving at a workable solution. In exploring the students have the opportunity to get directly involved with the phenomenon and materials. As they work together in learning teams or independently, the need to share and communicate becomes necessary from the experiences. The teacher functions as a facilitator, providing materials, guarding against obstacles to learning and guiding the students to operate based on agreements. The students become inquirers and co-owners of the learning process. In exploring, they also ask questions, formulate hypothesis, search for answers or information/data, reflect with others, test their own predictions and draw conclusions.

EXPLAIN: The purpose of the EXPLANATORY dimension is to provide students with an opportunity to assess their thinking and to use intellectual standards as critical thinkers to communicate their perspectives and/or the meaning of the experiences. They rely on communication tools and their skills as Language users to: (a) organize their thoughts so that they are clear, relevant, significant, fair, accurate etc. (b) validate or affirm others (c) self-motivate. Reflection also occurs during the process and may cause students to adjust their perspective or justify their claims and summarise the lessons being learned. Providing explanations contributes to vocabulary building and self-corrective actions to deal with misconceptions that they become aware of from feedback of their peers and/or their facilitator.

EXTEND: The purpose of this dimension is to allow students to use their new knowledge and continue to explore its significance and implications. Students work independently or with others to expand on the concepts and principles they have learned, make connections to other related concepts and principles within and/or across disciplines, and apply their understandings in new ways to unfamiliar situations.

EVALUATE: The purpose of the EVALUATION dimension is for both students and facilitator to determine progress being made or the extent to which learning has taken place based on the stated objectives or emergent objectives. EVALUATION is treated primarily as an on-going diagnostic and developmental process that allows the learner to become aware of gaps to be treated and progress made from their efforts to acquire the competencies that were the focus of the session. Examples of competencies include understanding of concepts, principles and processes and demonstrating various skills. Evaluation and assessment can occur at different points during the learning episode. Some of the tools that assist in this diagnostic and formative process include rubrics, teacher observation log, self-inventories, peer critique, student interviews, reflective presentations, displays/expositions, portfolios, performances, project and problem-based learning products. Analysis of reflections, video recordings are useful in

helping students to determine the depth of their thinking and understanding and the objectives they have or have not achieved.

Who developed the 5E model?

The Biological Science Curriculum Study (BSCS), a team led by Principal Investigator Roger Bybee, developed the instructional model for constructivism, called the “Five Es”.

The Link between the 5E model and Types of Learning Activities

The five (5) types of Learning Activities purported by Yelon (1996) can be integrated with the 5E’s so as to enrich the teaching and learning process. He noted that every instructional plan should include the following learning activities

1. Motivation Activities: Intended to help learners to be ready for the session
2. Orientation Activities: Inform students of their roles and responsibilities based the purpose or objectives of a learning episode.
3. Information Activities: Allow students to manipulate current knowledge, access/retrieve and generate new ideas
4. Application Activities: Allow for the use of knowledge and skills in novel situations
5. Evaluation Activities: Allow for reflection, corrective actions and sourcing of evidence to confirm/refute claims about learning.

These activities can be planned to serve one of the purposes of each dimension of the 5E model. For example, ENGAGEMENT may be comprised a Motivation Activity and an Orientation Activity. EXPLORATION and EXPLANATION require an Information Activity, while EXTEND requires an Application Activity. EVALUATION requires the kind of activity that will contribute to the collection of data for assessing and arriving at a conclusion about performance based on stated or expected purpose for which learning is being facilitated.

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GRADE: 7

DURATION: 1 hour

TOPIC: Folk Forms (Mento)

Objectives: At the end of this lesson students should be able to:

1. Sing the folk song Mango Time using accurate pitches and appropriate style.
2. Create a simple rhythmic accompaniment using classroom instruments.
3. Notate one rhythmic pattern within the accompaniment.
4. Identify the distinguished features of Mento as a genre of music.
5. Play percussion instruments in ensemble settings using mento rhythms and proper technique.

Materials:

Congas, Claves , Shakers , Keyboard , Guitar, white board, and erasers

Keywords and Definition

Mento: Jamaica's first popular music.

Percussion: Instruments that are self-sounding and are played by hitting, shaking or rubbing.

Utterance Patterns: Sounds used to highlight rhythm of accompaniment

Introductory Activity

Students will be asked to name as many types of mangos they know or like while a recording of a mento track plays in the background. They will stand in a circle give their responses to the accompanying track, saying each response on a rhythm.

Activities:

Students will:

Speak to rhythm, the words of Mango Time as displayed on the board identifying strong and weak beats.

Learn melodic lines for song introduced, singing with accuracy and proper technique; after which they will be asked to:

- explain what the song is talking about connecting to introductory activity
- share their understanding of Mento
- give ideas on how to perform the song to an audience for the message to be fully understood
- suggest musical elements (dynamics, harmony, rhythm, etc.) for performance.

Learn utterance patterns for Mento accompaniment on classroom instruments:

- Conga Drum: Dung di gully, dung di gully
- Rhythm Sticks: Come here now, right now
- Maracas (Shakers): Mi sey fi, mi sey fi
- Grater/Cowbell: Go deh go put ih back

Use rhythmic accompaniment learnt to complement song, and use a collaborative approach to suggest arrangement for music within groups.

Highlight the definition for mento music with guided approach.

As an extended activity, Create an accompaniment of their own speaking that could be used for the song learnt.

