

CREATIVE PERFORMANCE

STUDENT BOOK

FOR TTC

3

OPTION

Science and Mathematics Education (SME)

© 2020 Rwanda Education Board

All rights reserved.

This book is property of the Government of Rwanda. Credit must be given to
REB when the content is quoted.

FOREWORD

Dear Student-teachers,

Rwanda Education Board is honored to present the Creative Performance (Fine Art and Music) Year III Textbooks for Science and Mathematics Education Option which serves you to learn effectively and enhance your competence in creative performance.

In fact, the Rwandan educational philosophy is to ensure that learners achieve full potential at every level of education which will prepare them to be well integrated in society and exploit employment opportunities. Specifically, TTCs syllabus was reviewed to train quality teachers who will confidently and efficiently implement the Competence Based Curriculum in Pre-primary and Primary education. In line with efforts to improve the quality of education, the Government of Rwanda emphasizes the importance of Creative performance subject aligned with its syllabus in order to facilitate their learning process.

The ambition to develop a knowledge-based society and the growth of regional and global competition in the job markets has necessitated the elaboration of a student-teacher book which will facilitate and give you the required information about what is creative performance, its origin, history and its place and importance in our society.

I wish to sincerely express my appreciation to the people who contributed towards the development of this book, particularly, REB staff, Lecturers, Teachers, TTC Tutors and Independent people for their technical support. A word of gratitude goes to the Head Teachers and TTCs Principals who availed their staff for various activities.

Dr. NDAYAMBAJE Irénée
Director General, REB

ACKNOWLEDGEMENT

I wish to express my appreciation to the people who played a major role in development of this student-teacher's textbook of Creative Performance (Fine Art and Music) for Year III Textbook for Science and Mathematics Education Option. It would not have been successful without active participation of different education stakeholders.

I owe gratitude to different Universities and schools in Rwanda that allowed their staff to work with REB in the in-house textbooks production initiative.

I wish to extend my sincere gratitude to teachers, REB staff, Lecturers, Teachers, TTC Tutors and Independent people whose efforts during writing exercise of this textbook were very much valuable.


Finally, my word of gratitude goes to the Rwanda Education Board staffs who were involved in the whole process of in-house textbook elaboration.

Joan MURUNGI
Head of CTLR Department

TABLE OF CONTENTS

FOREWORD	iii
ACKNOWLEDGEMENT	iv
PART ONE: FINE ART	vii
UNIT 1: THE DEVELOPMENT OF ART THROUGH DIFFERENT ERAS . 1	
1.1. Introduction of art in Rwanda.....	2
1.2. Famous/Renowned artists in Rwanda	4
UNIT 2: DIGITAL DRAWING AND PAINTING STILL LIFE AND NATURE	9
2.1. Digital tools and software for drawing and painting	10
2.2. Drawing and painting using digital tools	12
MOTIFS, PATTERN AND DESIGN PROCESS	24
3.1. Applying new designs from motifs and patterns on surfaces using different techniques.....	24
GRAPHIC DESIGN	31
4.1. The Elements of Graphic Design	32
4.2. Different letter styles with digital tools and software.....	36
MODELLING SIMPLE CLAY FORMS AND FIGURES	45
5.1 Techniques of decorating clay surfaces	45
5.2. The techniques and process of decorating ceramic object.	48
REFERENCES	52
PART TWO: MUSIC	53
UNIT 1: COMPLEX TIME SIGNATURE	54
1.1. Five eight time signature.....	55
1.2. Ten eight time signature	58
1.3. Seven eight time signature.....	60
1.4. Eight eight time signature	62

UNIT 2: CHORDS	69
2.1. Triads	70
2.2. Triad position.....	76
UNIT 3: MUSICAL PERFORMANCE TECHNIQUES	80
3.1. Tempo.....	81
3.2. Dynamics	85
3.3. Articulations.....	88
3.4. Repeat signs.....	91
UNIT 4: PIANO PRACTICE	97
4.1. Description of the piano keyboard.....	98
4.2. Playing triad chords on the piano.....	100
4.3. Scales with accidentals.....	106
REFERENCE BOOKS	118



PART ONE : FINE ART



UNIT 1

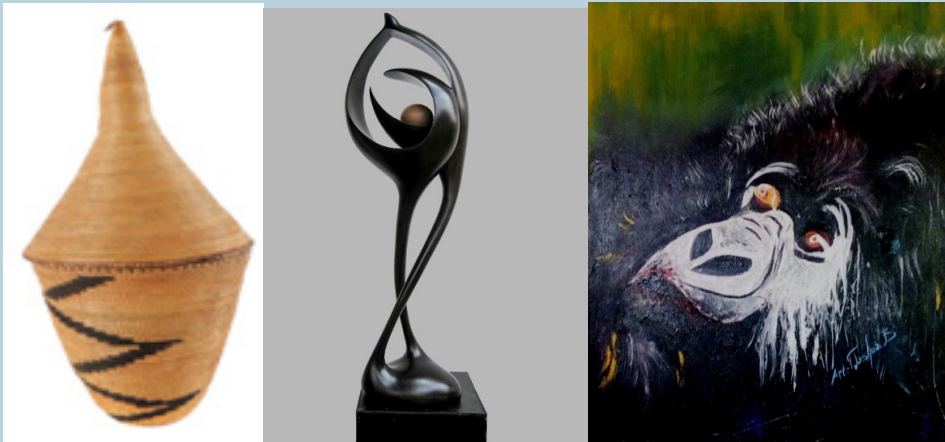
THE DEVELOPMENT OF ART THROUGH DIFFERENT ERAS

Key unit competence:

To be able to describe the key points in the evolution of Art through ages and carryout an appreciation of techniques and works of renowned Artists in Rwanda and East Africa in general.



Introductory activity1-1



1. Mention the kinds of art that was used to make artworks in pictures 1, 2 and 3

1.1. Introduction of art in Rwanda

1.1.1. Art in Rwanda

Learning Activity 1.1



1. Identify the art styles that were used to produce the above artworks?
2. Name one of the great famous artists in Rwanda that you know.

Rwanda is one of the African countries that have stuck to their cultures. Seeing no reason to become complacent with her culture, Rwanda has maintained an explicit and traditionally refined culture that has been neatly marketed across the globe where basket craft products decorated with “*Imigongo*” pattern have been appreciated by a large number of people in this world.



Figure 1.1 Imigongo designs

Rwanda's Art dates way back to the early 1880's, when Rwandans distinctively used dung 'paintings' known on IMIGONGO Styles. Often in the colours black, white and red, popular themes include spiral and geometric designs that are painted on walls, pottery, and canvas. They were used in local house decorations especially inside the houses.



Figure 1.2 Painted ancient house



Figure 1.3 Nyirantarengwa painted King'son palace

The different objects are produced using cow dung and clay which is put onto wooden boards in spiral and geometric designs. The dung is left to harden and is then decorated using colours made from organic materials. The traditional colours are black, white, red, grey and yellow but increasingly other colours are being used.

However, much of Rwanda's traditional cultural heritage revolved around dances, praise songs, dynastic poems, drums (for example the royal drum 'Karinga'), riddles, and traditional crafts such as basketry, weaving, pottery, and ironworks. These provided another element of continuity with the past.

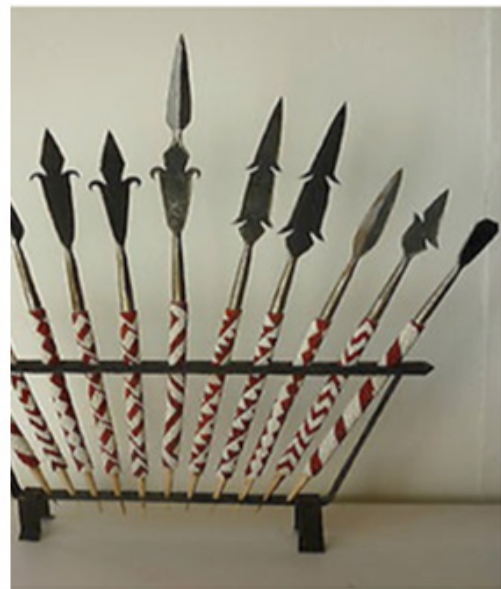


Figure 1.4 *Imigongo on different craftworks*

It is very paramount to note that the craftworks in figure 4above were made from weaving, pottery and blacksmithing.

1.2. Famous/Renowned artists in Rwanda

Rwanda has famous Artists like SEBUKANGA Jean Baptiste (sculptor), Medard Bizimana (sculptor), Pascal BUSHAYIJA (painter), NTAMABYARIRO Leopold (painter and art educator), KAYITANA Faustin (sculptor)who was a teacher at Ecole d'Arts de Nyundo, Laurent HATEGEKIMANA (sculptor), BIRASA Bernard (painter), KIRIMOBENECYO Alphonse (he designed Rwanda flag and National emblem), Epa BINAMUNGU (painter), KABAKERA Jean Marie Vianney (sculptor) and others.

- **SEBUKANGAGA Jean Baptiste**

Sebukangaga was born in 1937 in Gitarama, at Ntenyo, in 1947 he started his school at Byimana Primary school, in 1952-1955 he was in Ecole d'Art de Kabgayi and joined Academie des Beaux Arts de Kinshasa (1955-1959) in ceramic.

In 1959, he returned to Rwanda to work with Brother Marc Wallenda on the project of creating a School of Arts in Nyundo, Gisenyi prefecture/province, the current Rubavu district. This school was founded by Brother Marc Wallenda in 1953. It was officially opened by the high ranking government officials in 1963 and during the opening ceremony, the first exhibition displaying the paintings and sculptures produced at the school by the students was made, Sebukangaga became the co-founder of that school and professor in charge of technical courses (1963-1966). From 1969 up to 1988, Sebukangaga was professor at the National Institute of Education (IPN).



Figure 1.5 Sebukangaga Jean Baptiste (photo internet) and his artworks.

- **KABAKERA Jean Marie Vianney**



KABAKERA Jean Marie Vianney is a Rwandan artist, born in 1968. He is a sculptor by profession. He studied at Ecole d'Arts de Nyundo which was formally

called “Normale artistique” He made statues set up in front of the minor Basilica of Kabgayi, statues at Rusororo, 2 statues in the fathers Marians de Kibeho and many others.



Figure 1.1.7: Kabakera Jean Marie Vianney with some of his artworks

- **BIZIMANA Medard** is a Rwandan renowned artist, a sculptor by profession, born in 1967 in Nyundo, he started primary school from 1974 to 1983. He studied his secondary School at Ecole d’Arts de Nyundo from 1983 to 1990.

From 1991 to 1993, he was a Teacher of Art at Saint Joseph High School in Gitarama/ Rwanda. In 2003, he won the second national award for Olympic games competition. The theme was ART AND SPORTS.

In 2004, he participated in the 7th China Changchun International Sculpture Symposium. In 2006, he won the first category National Award under the Theme “TOLERANCE -MUSEUMS RWANDA”. Still in 2006, he won again the First category National Award for the best sculpture in MUSEUMS OF RWAMDA. In 2008, he got the Second category National Award under the theme “THE EDUCATION OF AN EXCELLENT CULTURE-MUSEUMS OF RWANDA”.



Figure 1.1.8 Medard BIZIMANA and some of his artworks.

- **BIRASA Bernard**



BIRASA Bernard is a Rwandan sculptor and a painter, born in 1967. He studied at Ecole d'Arts de Nyundo from 1985 to 1991, he also studied what was called "Normale artistique". Some of his artworks are exhibited in different places, museums and embassy. When he was in Senior six (1991), he made a sculpture called "La fille au calebasse" that expressed the beauty of a young girl and it is now in Gabon (Libreville) in a library.



Figure 1.9 East Africa community painting artwork by BIRASA Bernard

- **BUSHAYIJA Pascal**



BUSHAYIJA Pascal is a Rwandan renowned artist, born in 1957. He studied at Ecole d'Arts de Nyundo from 1973 to 1978 and taught at Ecole d'Arts de Nyundo from 1983 to 1994. He lives in Kigali (Nyarugenge), he attended many exhibitions outside the country and apart from being a visual artist, he is also a singer, and commonly known by his song "ELINA".



Figure 1.10. Herdsman and African cow) paint artwork by BUSHAYIJA Pascal



Application activity 1.1

1. Who made the design of Rwandan emblem and Rwandan flag?
2. In which century and country were "Imigongo" styles developed? Draw a sample of "imigongo" style.



End unit assesment

For each art categories practiced in Rwanda, name renowned artists and explain techniques they use for their artworks.

UNIT 2

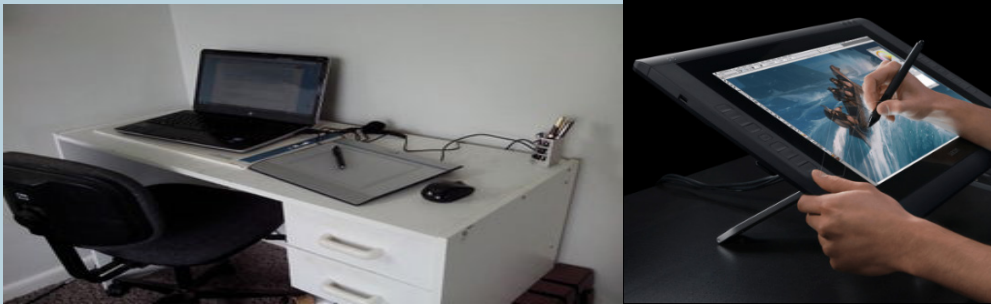
DIGITAL DRAWING AND PAINTING STILL LIFE AND NATURE.

Key unit competence:

To be able to make digital painting of still life and nature studies by applying different techniques, media and tools.



Introductory activity 2.1:



1. Name the materials that are shown in the above image.
2. Discuss about the importance of these materials in drawing and painting.

2.1. Digital tools and software for drawing and painting

Learning Activity 2.1



- 1) Which tools of drawing and painting appearing on the pictures?
- 2) discuss requirements for a digital tool to be used for drawing and painting?

Drawing tools refer to applications with built-in tools that allow users to create artwork from scratch. With the help simple tools such as a mouse and key board, users can draw virtually anything depending on the available features. Users can create, edit, and delete their drawings. They can also save their work and load existing projects in different formats such as JPEG, GIF and PDF among others.

A variety of digital devices like computers, laptops, tablet, and Smart phones... can be used for Drawing and painting with window program or downloadable software programs or online drawing tools. The best drawing tools on the market today can run on various platforms including windows Mac Os, Linux and Android. Your choice will depend on the device you are using the features you are looking for, and what you want to achieve.

Software like paint, Microsoft office publisher, adobe Photoshop, and adobe illustrator and in design is most popular to be used for drawing and painting.

Basic and Advanced Toolsets:

All drawing tools have a basic toolset with the necessary drawing tools such as a drawing area, pencil, markers, paintbrushes, text tools, ink tools, rubbers etc. Most drawing tools also come with a color palette that is easy to customize depending on the user's needs. The most advanced features found on some modern drawing tools includes 3D effects ,3D brushes, animation and clone tools.

Built-in Effects:

Usually, drawing tools come with all kinds of effects to enhance your drawing with a single click.

For example, you can choose the appropriate texture/gradient, blur your drawing, use filters, and add shadows to your drawing. You can also change parameters such as brightness and contrast levels.

Integration tools

Drawing tools may integrate with the tools you use every day such as design tools, Photo editing application, MS word, and M S Power PowerPoint. Some application allow users to integrate external devices such as electronic sketchpads that translate images onto the screen to make their work

DRAWING AND PAINTING SOFTWARE

1) Adobe Photoshop

When it comes to creative software, Adobe has dominated the scene for decades, and Photoshop CC (CC stands for Creative Cloud) is loved by artists and designers across the world. It provides creative types with a plethora of cloud-based tools to create and enhance photos, illustrations and 3D visuals.

This software isn't just about editing photos. If you're a professional designer, you can use it to create packaging, banners, websites, logos and icons. Not only can you come up with your own creations, but you're also able to make use of intuitive templates if you're more of a beginner, or you're working to a tight deadline.

You can design your own illustrations and turn images into paintings as well, with the option of switching between animate and print-style options. When you've created a piece, you can enhance it with a range of built-in effects

2) Adobe Illustrator can sometimes be thought of as being the little brother to the more powerful Photoshop, but don't overlook its possibilities. While Photoshop was originally built for photo editing, Adobe Illustrator has always been designed around illustration and drawing. You don't need to choose between one or the other, however, as if you subscribe to even the basic level Adobe creative apps plan, you can have both Photoshop and Illustrator together.

3) Microsoft Paint is a basic art package that comes with every Windows install, and has done so since at least Windows 3.x. The release of Windows 10 has seen 3D editing tools added to it, but let's be fair-it's still a simple program that isn't going to rival anything else on this list. However, because of the easy availability of MS Paint it's worth mentioning - if nothing else because it does have a basic toolkit that is expanded on by other software.

As an artist, designer or illustrator, it is important to use drawing tools with features that will help you achieve the desired results. whether you want to draw sketches, illustrations, flowcharts.

Network diagram, or shapes, the ability to achieve good results will not only depend on your artistic skills, but also the kind of drawing tool you choose.

4) **Adobe In-Design** is one of adobe systems which is used to design works such as posters, flyers, brochures, magazines, newspapers, presentations, books and e books. In-Design can also publish content suitable for tablet devices in conjunction with Adobe Digital Publishing Suite. Graphic designers and production artists are the principal users, creating and laying out periodical publications, posters, and print media.

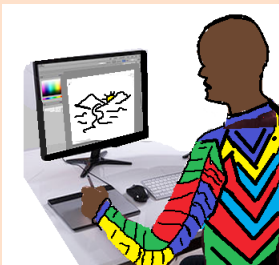


Application Activity 2.1

1. Mention any three digital tools used in drawing and painting
2. Discuss any two software used in painting

2.2. Drawing and painting using digital tools

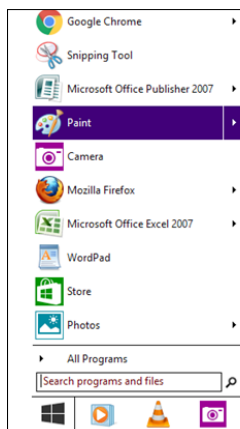
Learning Activity 2.2



Observe the above images for describing the activity which is taking place

• Process of drawing and painting with Microsoft painting

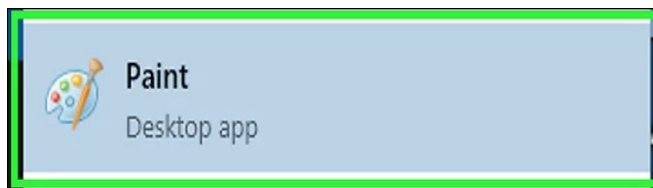
Open Start and Click the Windows logo in the bottom-left corner of the screen



Select and open software to used for drawing

2. Type in paint. This will search your computer for the Paint program.

Look for the Paint app icon. In the Start menu, look for the Paint app icon, which resembles a paint palette with paint on it.



3. Click Paint. It's next to the Paint app icon. Doing so will open a new Paint window.

4. Review the toolbar. The toolbar, which is at the top of the Paint window, is where you'll find all of the options used to interact with the Paint canvas.

5. Select a brush type. Click the **Brushes** option at the top of the Paint window, then click the type of brush tip you want to use. This is what affects the line size, shape, and width options.

If you just want to draw a regular free-form line, click the pencil-shaped "Pencil" icon in the "Tools" section.

6. Select a line thickness Click the **Size** option to the left of the color palette, then click the line thickness you want to use while drawing.

Still life drawing of potatoes

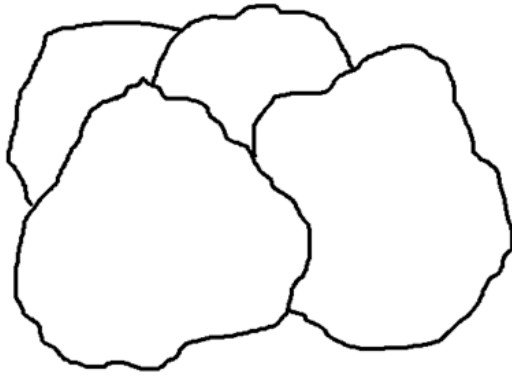


Figure 2.2.1: starting sketching

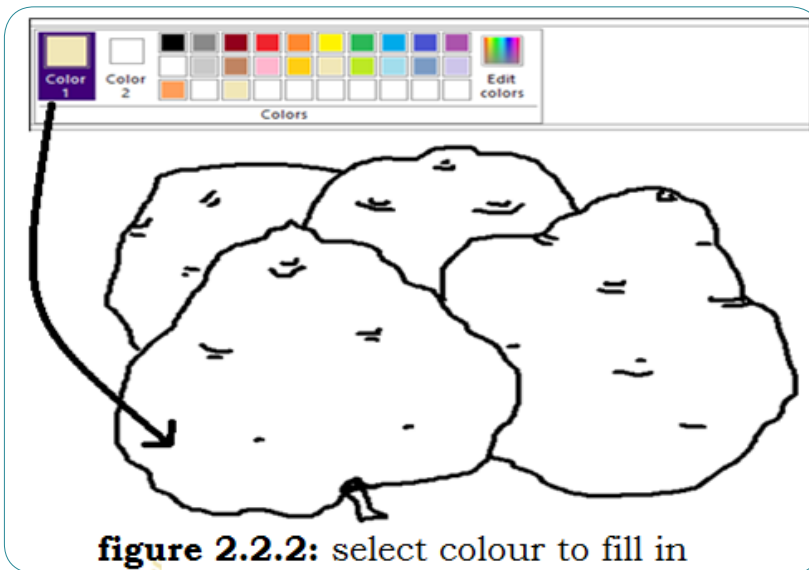
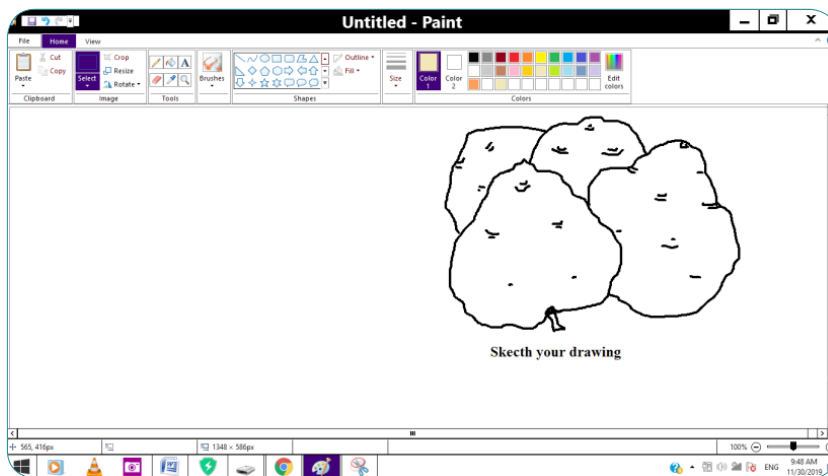


figure 2.2.2: select colour to fill in



Fill a section with color. Click the «Fill with color» tool, which resembles a paint bucket, in the «Tools» section, then click the canvas to change an entire

section of it to your primary color (you can right-click to use your secondary color instead).

If you have the canvas sectioned off (e.g., a line dividing the canvas in two), only the section in which you click will be filled with color.

If your canvas is blank or contains no full sections, your whole canvas will be filled in when you use the “Fill with color” tool.

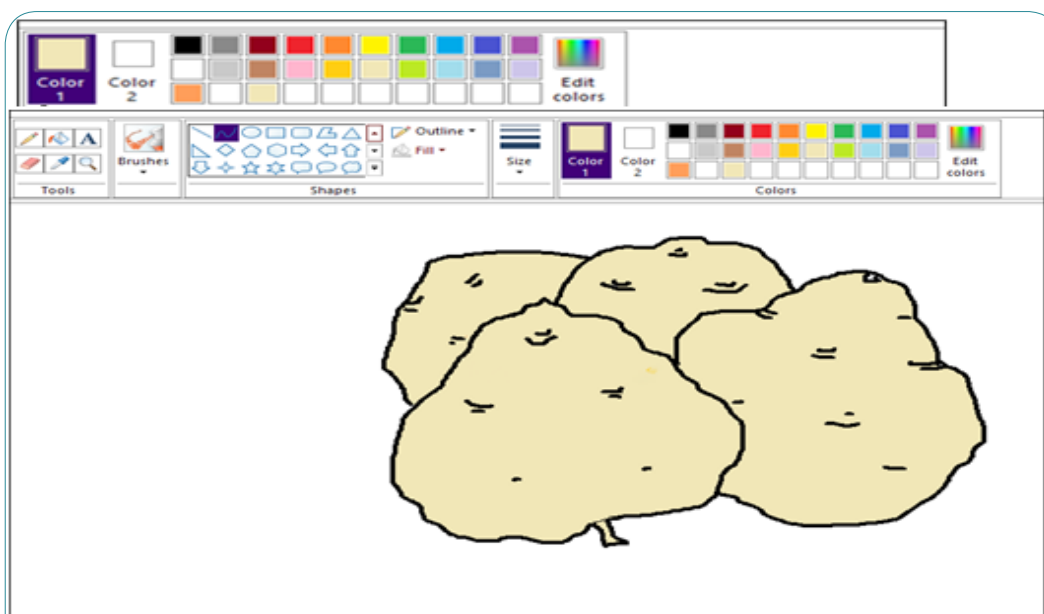


Figure 2.2.3: Painting drawn work

• Process of drawing and painting with Adobe Illustrator or Photoshop

Welcome to the Get Started with Illustrator series of tutorials that teaches you the basic tools and techniques of Adobe Illustrator. This first tutorial introduces you to the Illustrator workspace and shows you how to open and save your images.

Illustrator or Photoshop workspace

Menu bar (at the very top) shows the File, Edit, and other menus that give you access to a variety of commands, adjustments, settings, and panels.

Tools panel (on the left) contains tools for creating and editing artwork. Similar tools are grouped together. You can access them by clicking and holding a tool in the Tools panel.

Panels (on the right) include Properties, Layers, and other panels that contain a variety of controls for working with artwork. You can find a full list of panels under the Window menu.

Document window (in the middle) displays the file you're currently working on. Multiple open documents appear as tabs in the Document window.

Zoom and Pan

The Zoom tool, located in the Tools panel, can be used to show you more detail of a document. To change from Zoom In to Zoom Out, press Alt (Windows) or Option (macOS).

The Hand tool, found by clicking and holding the Zoom tool in the Tools panel, allows you to pan across a document.

Create a new document

The Start screen appears when there are no documents currently open in Illustrator. It lists your recent files, Learn content, and presets. You can also access various resources and search Adobe Stock from here.

Choose File > New. In the New Document dialog box, start by choosing a preset. For example, the Print preset shows various sizes and document options you can set for a new document. The New Document dialog box is where you can access free and paid Adobe Stock templates, which are a great starting point for your designs.

The basics of creating new artwork with the Pen tool

The Pen tool, found in the Toolbar, is one of the most powerful drawing tools in Illustrator. With it, you can create and edit anchor points and paths.

Set stroke and fill before drawing

To start with the Pen tool, select the Pen tool in the Toolbar and, in the Properties panel, set the stroke weight to 1 pt, the color to black, and the fill to none.

Create straight lines

To create straight lines with the Pen tool, click and release to create an anchor point. Move the pointer, and you'll see a preview of the path you are creating. Click and release to create another anchor point. You can continue clicking and releasing in different areas to create more anchor points for the path.

To close a path, move the pointer over the original anchor point and, when a circle shows next to the pointer, press the Shift key and click the end point. To stop drawing a path without closing it, press the Escape key.

Create curves

To draw a curve when creating an anchor point, drag to create direction handles, and then release. The more you drag when creating or editing anchor point handles, the more curve the path has.

Create corner points (change path direction)

To change the direction of a path while drawing, drag to create a smooth point (a curve). Release the mouse button. Move the pointer over the end of a direction handle, press the Option key (macOS) or Alt key (Windows), and drag the end of the handle to split them.

Remove direction handles

To remove a direction handle as you draw with the Pen tool, so that you can go from a curve to a straight line, click back on the last anchor point created to remove the handle. Then continue drawing.

Process of drawing using adobe illustrator

Nature drawing done with illustrator software

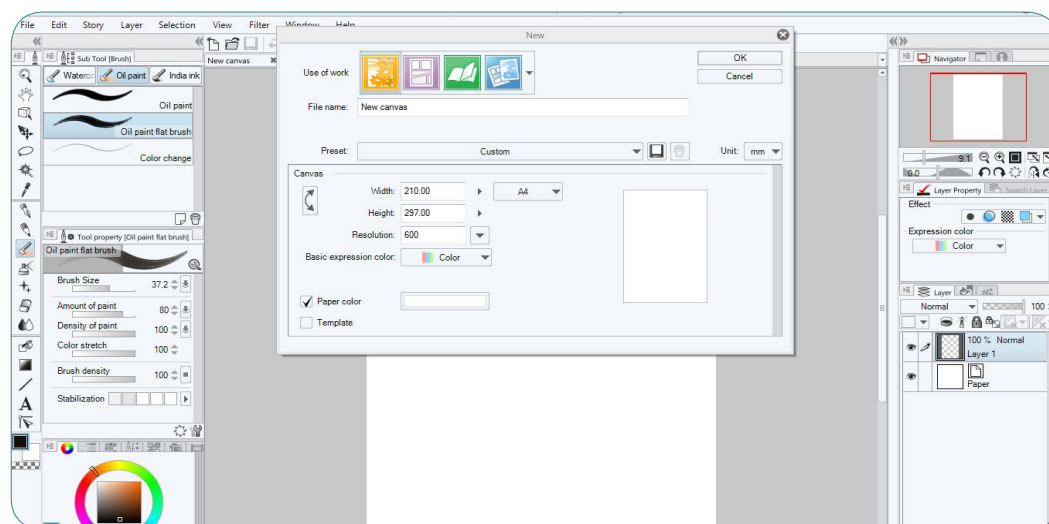


Figure 2.2.4: Selecting page

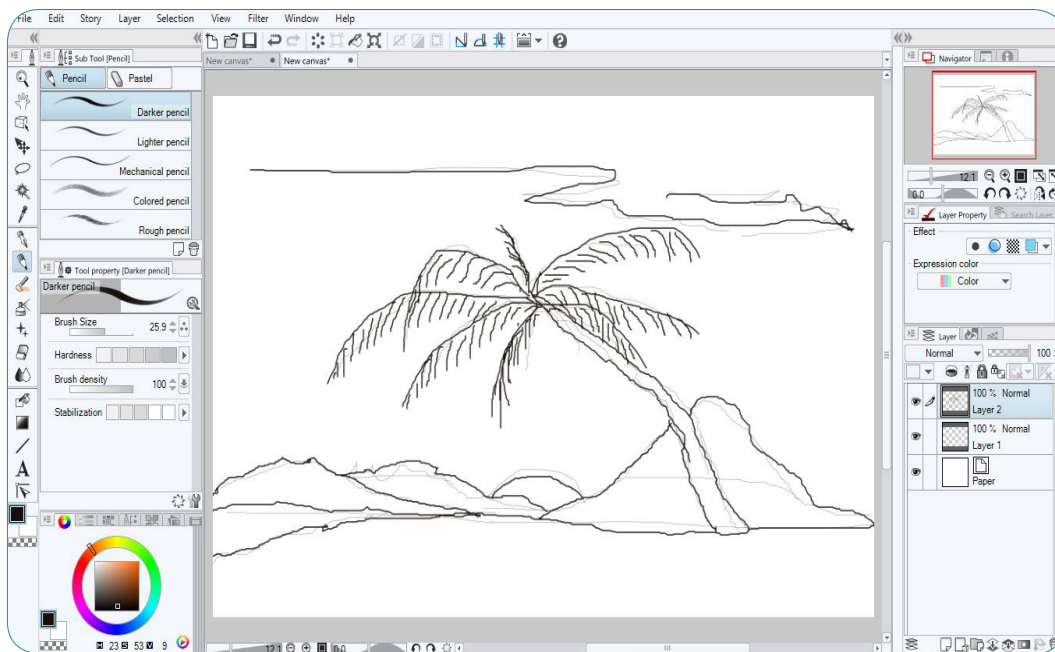
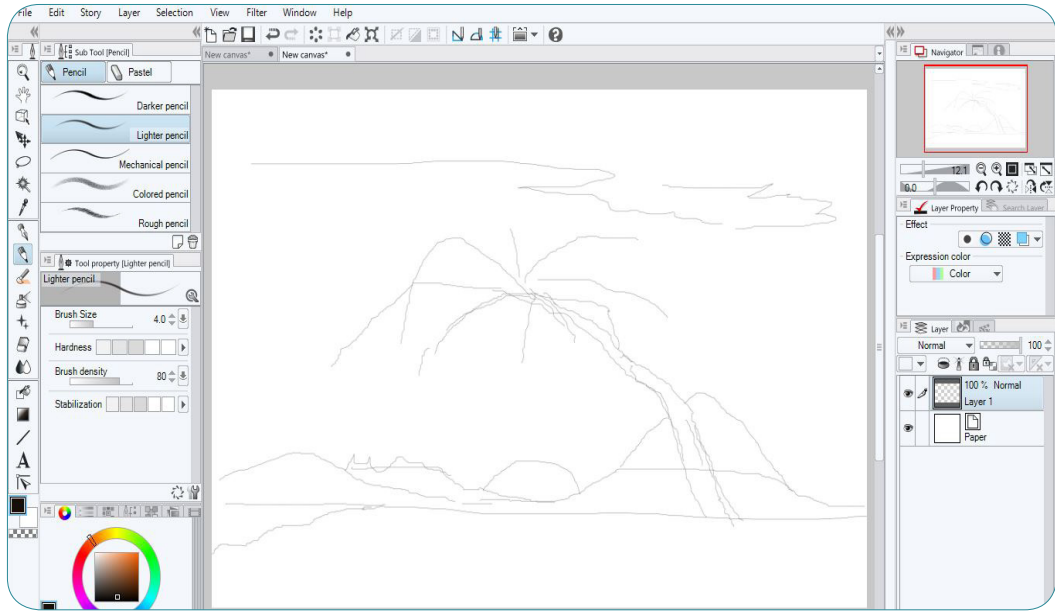


Figure 2.2.5: Sketching

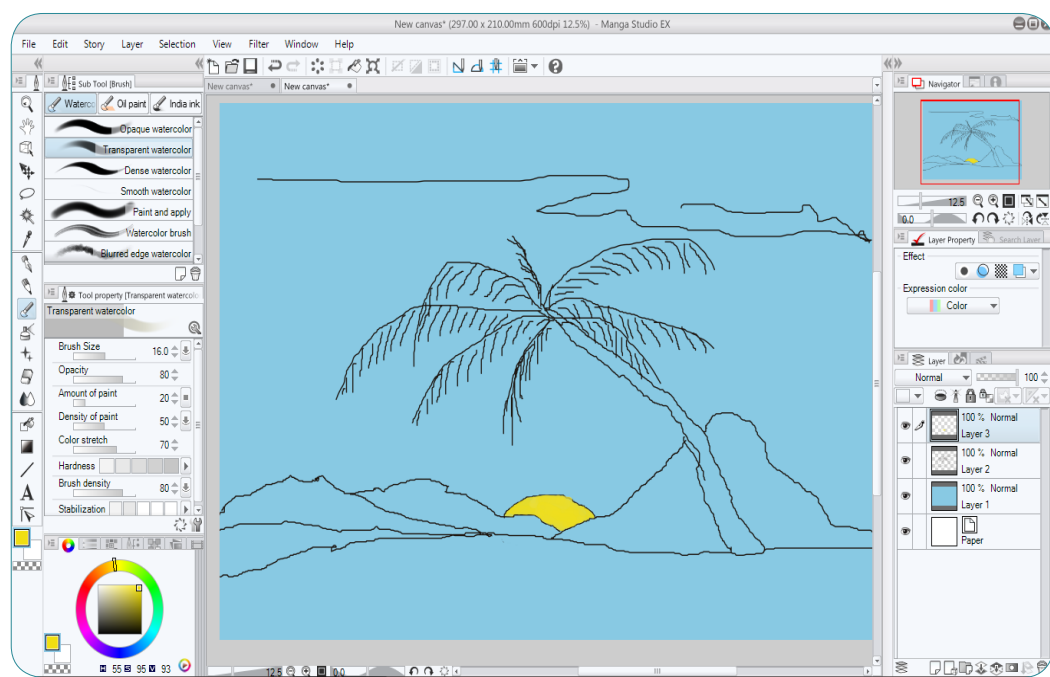
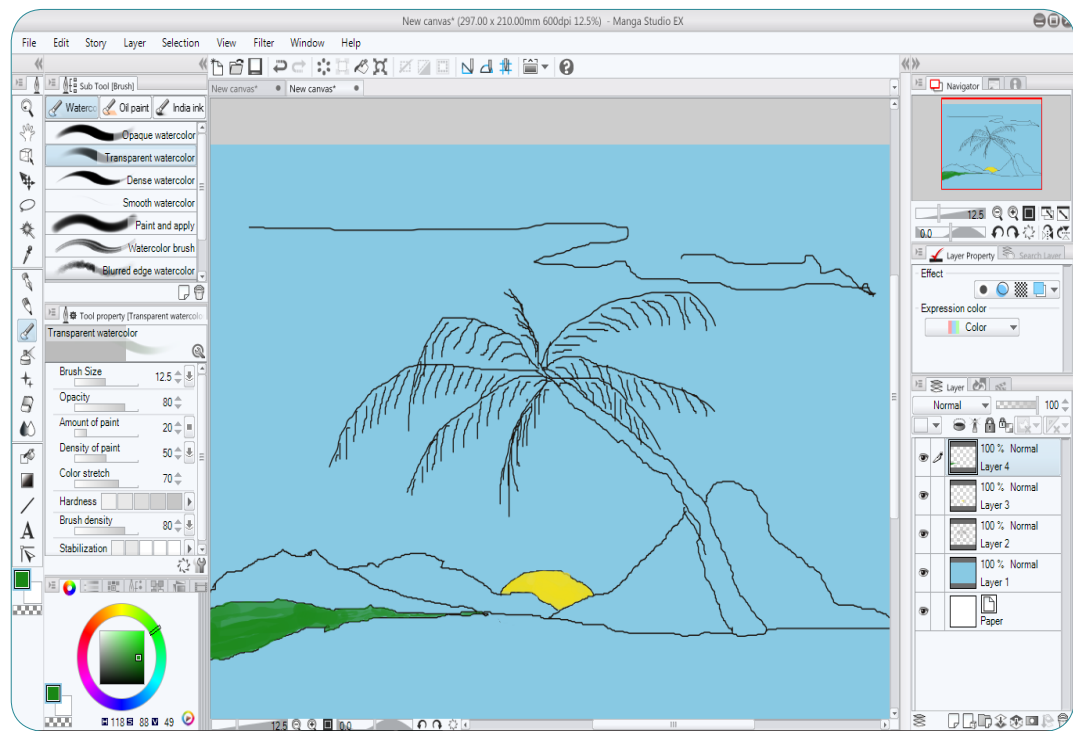
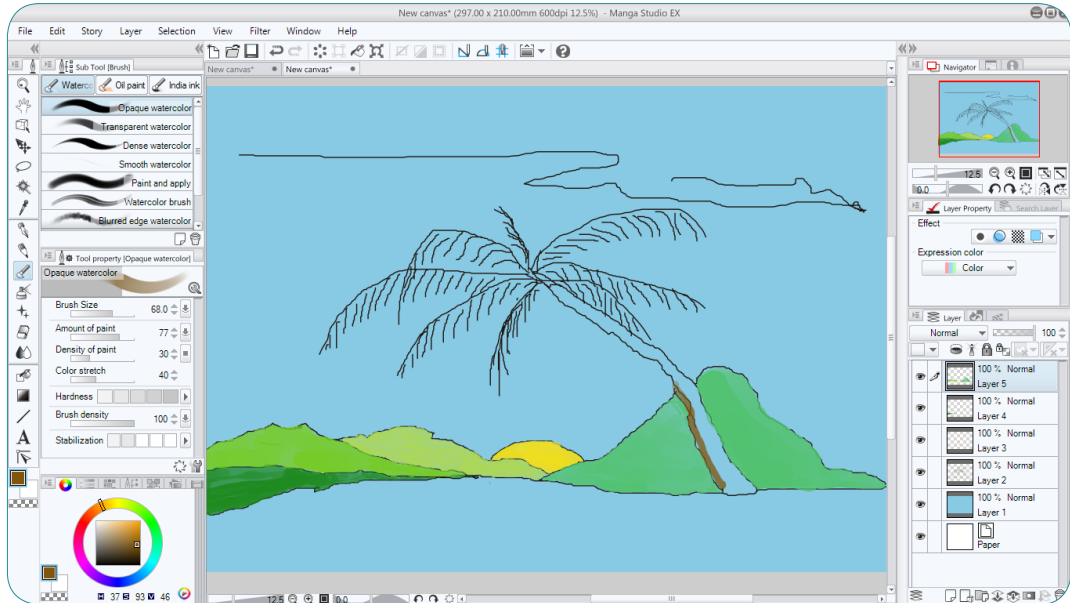
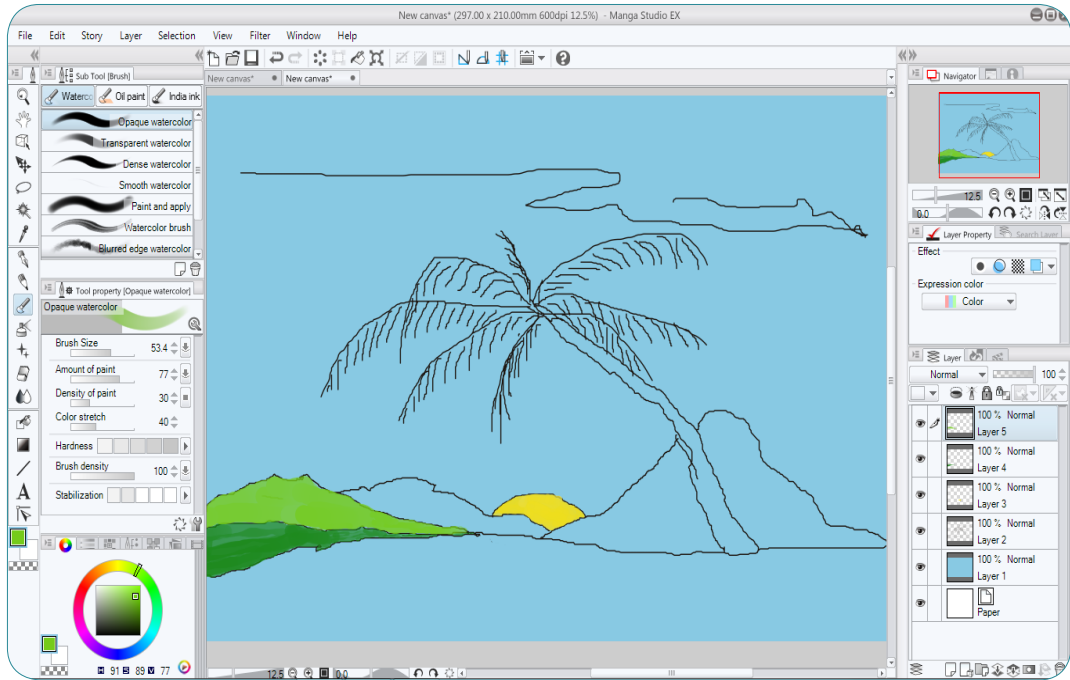


Figure 2.2.6: Starting painting





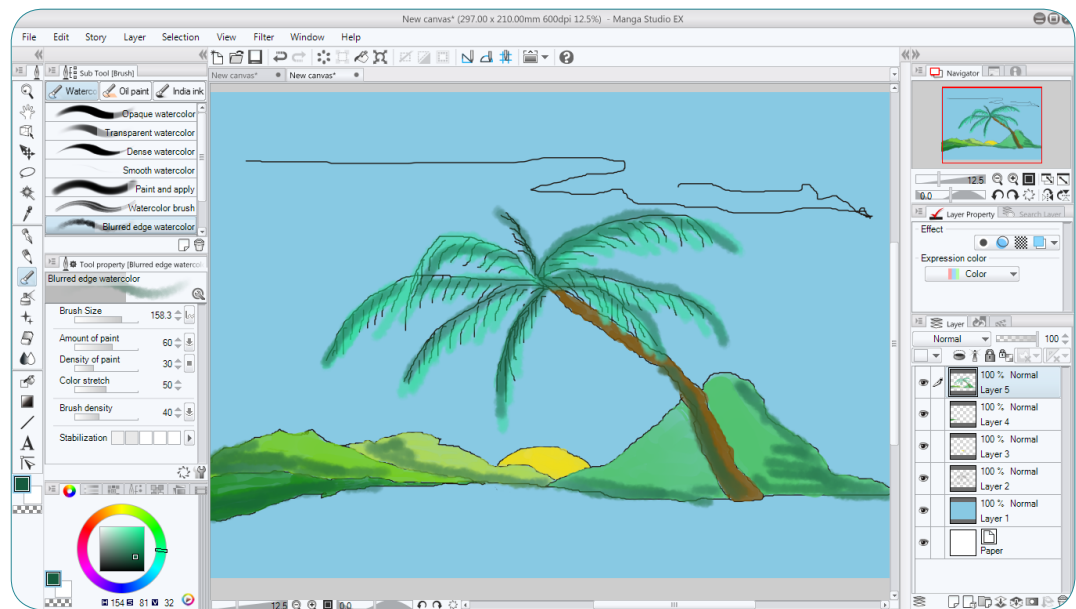
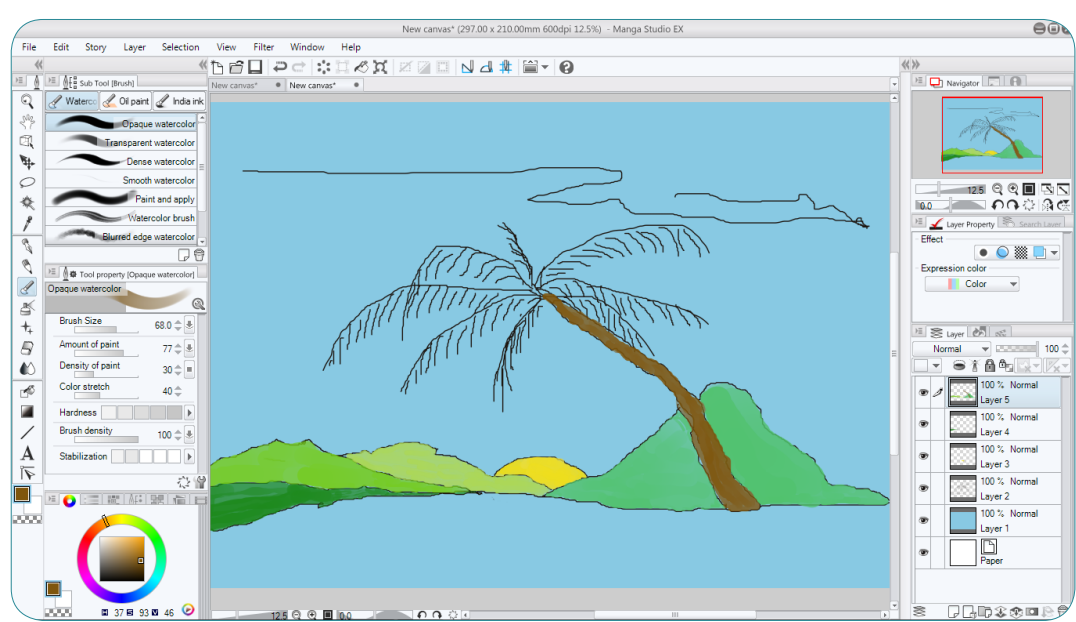


Figure 2.2.7: Starting painting by adding value

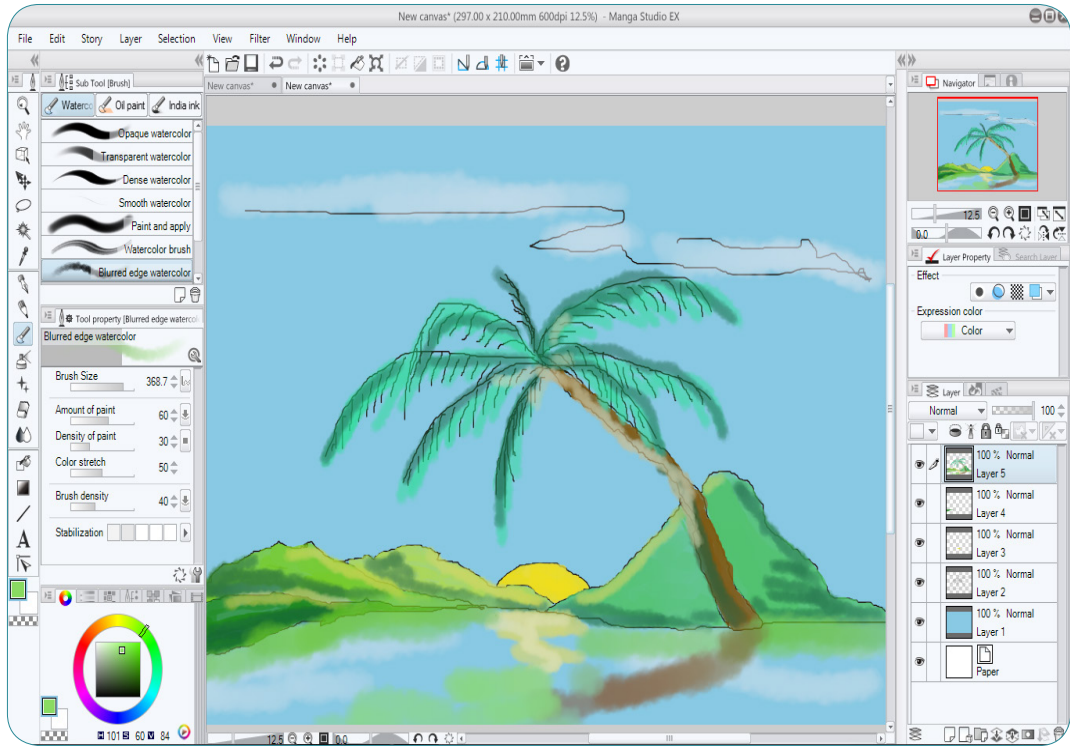


Figure 2.2.8: *Finished work*



Application activity

- 1) Explain how to create straight line by using digital devices?
- 2) By using digital devices draw and paint three domestic tools?



End unit assesment 2

1. Draw and paint a composition of still life by using digital and software tools.
2. On your choice, draw and paint local activity using accessible software.

UNIT 3

MOTIFS, PATTERN AND DESIGN PROCESS

Key Unit competence:

To be able to create new design from motifs and patterns and apply them on the surface using different techniques.



Introductory activity

Discuss about the following terms:

-Motif and pattern

3.1. Applying new designs from motifs and patterns on surfaces using different techniques.

Learning Activity 3.1



Choose your own inspiration sketch a motif and pattern on a piece of paper.

Motif is a single design and a **pattern** is a repetition of the motif in a design. The following is the example of motif and pattern.

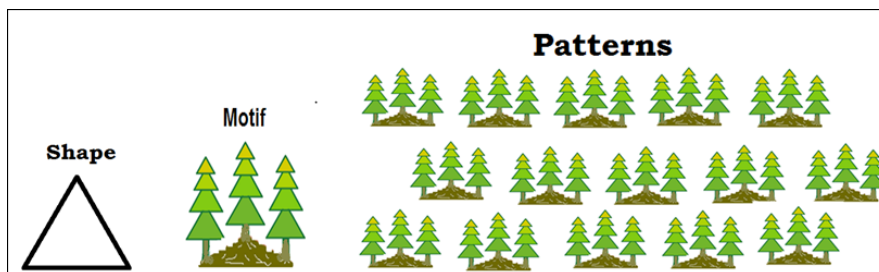


Figure 3.1: steps of making patterns



Application activity 3.1.

1. Take the pattern drawn on the piece of paper and reproduce it on the textile.

- **Using impression technique**

There are times you can transfer a pattern from one source to another by impression. Patterns from hard surface as biscuits, rocks, stones, tree bark, coin, shoe sole, prepared clay with different patterns etc are needed to use this method.



Used Materials



curved block



plastic material

Figure 3.2: steps of making block for printing by impression



Applying impression



Final result of impression on plastic material

Figure 3.3: using block for printing

Stamping technique

Stamping is a craft in which some type of ink is applied to an image or pattern that has been carved. The ink coated rubber stamp is pressed onto any type of medium such that the colored image is transferred to the surface or other medium.

One can make a stamp using a sharpen razor and waste of gumboots made in rubber. You draw the design in reverse, remove the background, put the piece of gumboot on the support and put the design in the ink pad, then stamp on the surface.

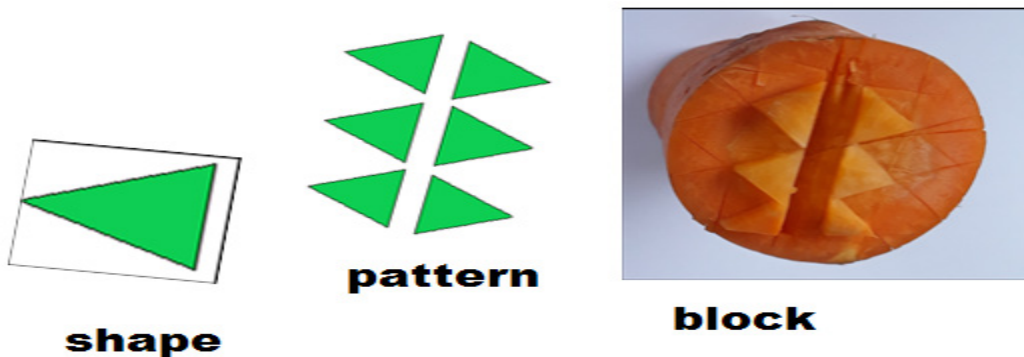


Figure 3.4: Steps for making block for stamping

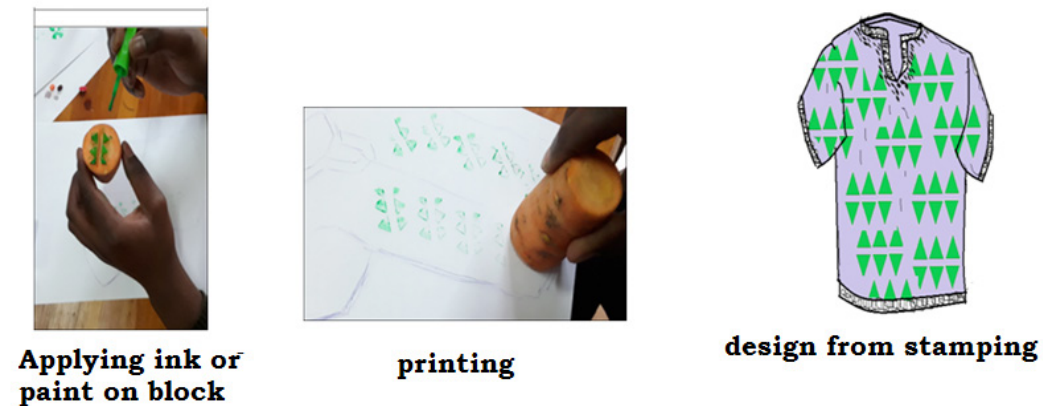


Figure 3.5: using block for stamping

- **Stenciling technique**

Stenciling technique produces an image or pattern by applying paint to a surface over an intermediate object with designed gaps in it which create the pattern or image by only allowing the pigment to reach some parts of the surface. The key advantage of a stencil is that it can be reused to repeatedly and rapidly produce the same letters or design. With some designs, this is done by connecting stencil **islands** (sections of material that are inside cut-out “holes”

in the stencil) to other parts of the stencil with **bridges** (narrow sections of material that are not cut out).



Figure 3.6: prepared stencil



Figure 3.7: start printing using stencil

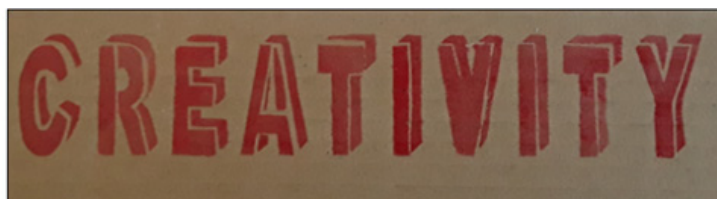
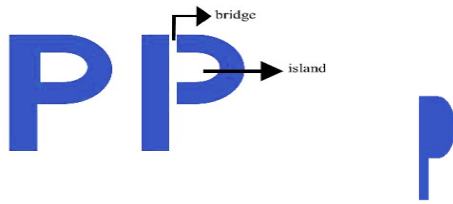


figure 3.8: printed word



Figure 3.9: Used stencil

Parts of a stencil



The result when you forgot bridge

Some letters and numbers like I, J, K, L, M, N, S, T, U, V, 1, 2, 3, 5,... don't need bridges when cutting them, but letters like A, B, D, O, P, R, 4, 6, 8, 9, 0,... need bridge to support or protect the island. This is not only on numbers and letters but also on shapes or other designs, bridges are sometimes needed.

The following is another form of stenciling technique which use digital tool:

Screen printing is a printing technique that uses a woven mesh to support an ink-blocking stencil to receive a desired image. There are many ways of making screen printing depending on the used materials.

The following steps can be used in general for screen printing techniques

Method 1: using film of two layers

Step 1: Prepare your screen

Step 2: Make a design, using freehand or computer

Step 3: transfer the design on film,

Step 4: cut the film, remove the design

Step 5: burn the cut out of the design on the screen using thinner and brush or sponge, you can dilute the thinner with water because thinner is too strong, it can damage the design

Step 6: coat the rest of the screen with masking tape, let only where ink will pass.

Step 7: start printing. And after wash and dry your screen. You can also iron your t-shirt or fabric to fix well the design on the fabric.

Method 2: using photo emulsion

Step 1: Prepare your screen

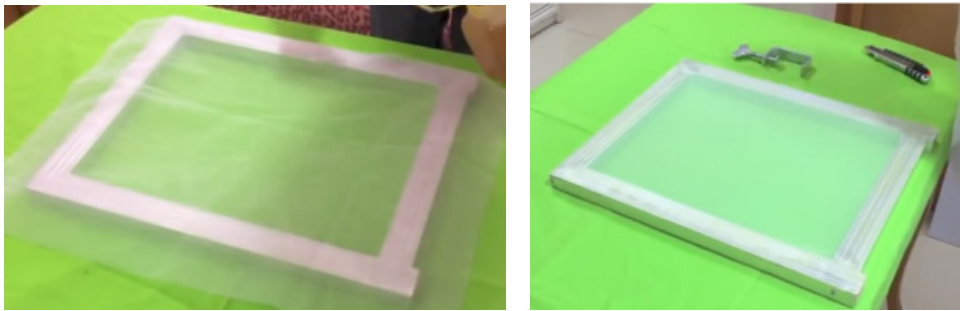


Figure 3.10: screen print

Step 2: make a design using computer, or free hands (better to use a marker or ink pen)

Step 3: print with a printer your design on film (a translucent paper)

Step 4: coat your screen with emulsion and let it dry in dark place

Because light destroys the emulsion, for 24 hours but to save time you can use hair dryer to be quick.

Step 5: stick the film on top of the screen and burn it using light bubble or add few petrol on the screen and stick the film and expose it to the sun when you don't have the appropriate light bubble.



Figure 3.11: sticking a design on screen print

Step 6: start printing. And after wash and dry your screen. You can also iron your t-shirt or fabric to fix well the design on the fabric.

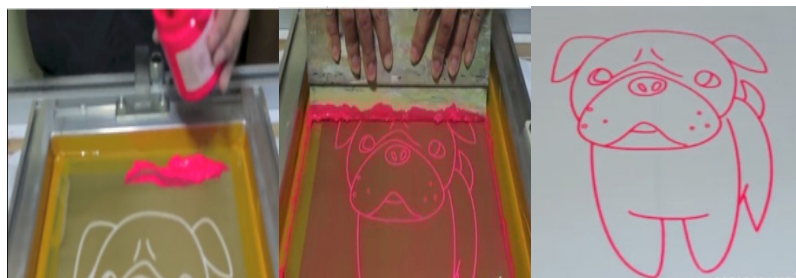
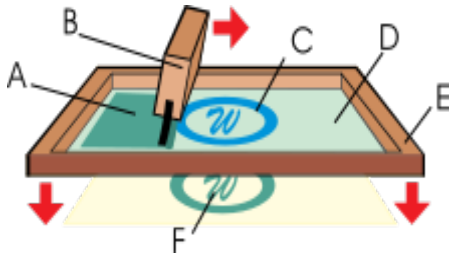


Figure 3.12: print a design on new surface

Materials to be used:

Fabric, Canvas stretcher, woven mesh, Staples or nails to mount the woven mesh on the screen, Staple gun or a small hammer, Thick printer paper, printer (optional), pencil, utility knife, masking tape, screen printing fabric ink, squeegee (D-cut or square-edged), Water, Sponge.



- A.** Ink
- B.** Squeegee
- C.** Image or design
- D.** Photo-emulsion or film
- E.** Screen
- F.** Printed image.



Application activity 3.1

Make a design and apply it using possible printing techniques on an available surface.



End unit assesment

- 1) Explain the techniques that you can use for creating a design from motif and pattern on a surface
- 2) By using local materials create design work using stenciling techniques

UNIT 4

GRAPHIC DESIGN

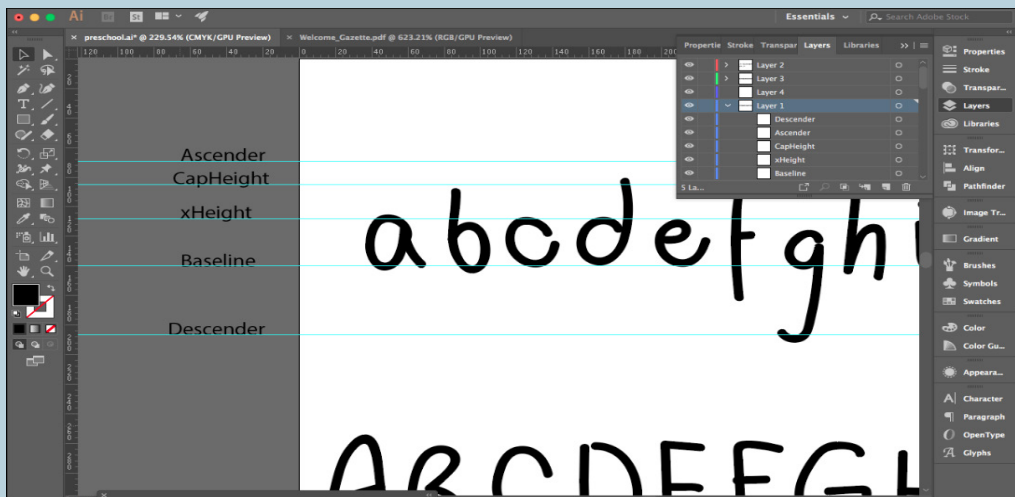
Key Unit competence:

To be able to create various designs with illustrations and different letters styles using digital devices



Introductory activity

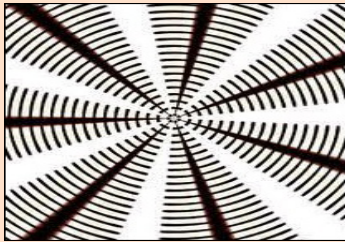
1. Discuss on the activity which is taking place on the picture bellow



4.1. The Elements of Graphic Design

4.1. Aspects and elements of design.

Activity 4.1



Discuss elements of design used for creating image above.

1. Lines

Lines are used as roadmaps to direct the viewer's eye movements. They can exist on their own or be employed to create texture and movement to connect information, to demarcate space or even to create a desired mood. Lines can be vertical, horizontal, diagonal, circular, patterned, free form or solid/bold.

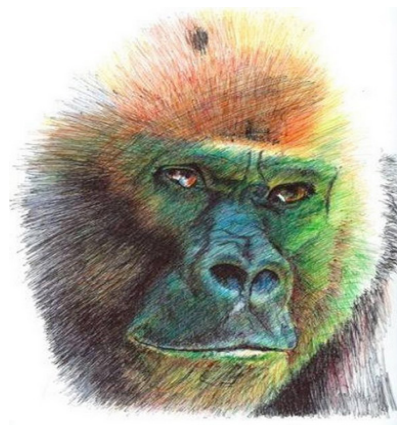


Figure 4.1: applied lines for making new design

2. Shape

Shapes can be geometric, abstract, stylized or as they occur in nature. They give volume to the forms in a design. You can make use of texture, lines, colors and alterations in value to discern shapes.



Figure 4.2: *Applying shapes to form a design*

3. Texture

Texture is a powerful graphic design tool used to enhance design with details necessary for creating visual impact. It delivers a sense of feel, especially with two-dimensional images. In graphic design, texture can take the form of layers or gradation of text, lines or shapes.

4. Space

In design expression; white space is called negative space. It can be used to connect, separate or maximize the relationship between the elements making up the design. Negative space creates groupings, enhances expressions and emphasizes hierarchies. Space can also be used to give the illusion of depth or multi-dimension.



Figure 4.3: *positive space represented by light value*

5. Size

The functionality of a graphic design layout hinges heavily on size. Use size to draw attention to the most important element in the design; typically, a larger size invites the most attention. Different sizes within the same graphic design or layout creates a hierarchy of dominance. Use variations in size to guide the viewer's eye through the path you want it to take.

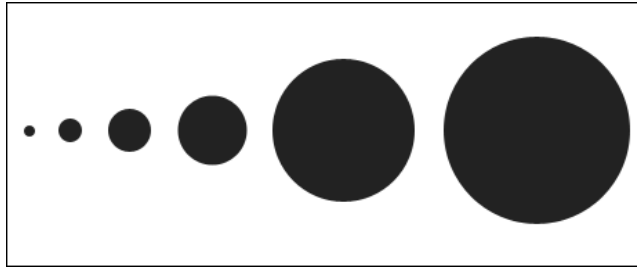


Figure 4.4: *different size*

6. Value

This refers to how dark or light (in terms of color) something is. In a monochromatic image, value is used to define the shape and texture of a design element. Value comes in handy when you want to convey the illusion of movement or bring one element into sharp focus while another recedes into the background.

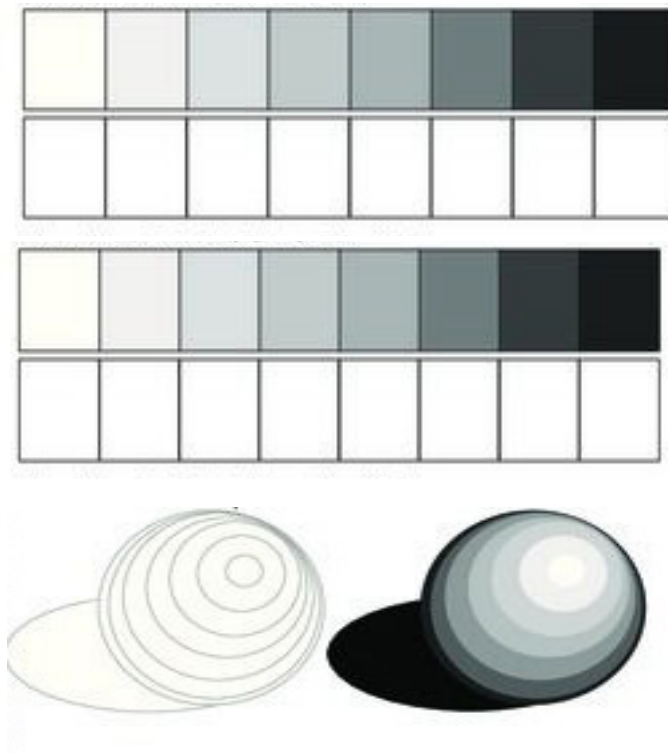


Figure 4.5: *images representing different value*

7. Color

People process color subconsciously. To establish mood, create appeal, generate interest and get a message across, color is the most potent tool in your graphic design arsenal.



Figure 4.6: Colors are used to make a design

- **Aspects/qualities of design**

Layout in graphic design deals with the arrangement of visual elements so as to achieve specific communication objectives.

When designing, the graphic designers should rely on the required information to present the layout properly, such as rotating and resizing the images, which requires time and efforts. In order to be able to design quickly, it is necessary to plan the layout in advance to save time and create a consistent look for your design.

Legibility: the artist should choose the kind of lettering that will be easy to read at a glance. It should not be too congested or condensed. The words should have proper spacing, a good background color and illustrations should be seen clearly.

Placement: don't overlap your images over your font, but make sure they are next to any wording that helps explain them. You shouldn't be using these just to fill a giant empty space. All of your images should have purpose.

Illustration: are those images or pictures that accompany the text to explain it, illustrations help the viewer to understand well and quickly the message. On a poster it is better when the illustration takes a big place at least 60% of the whole place.

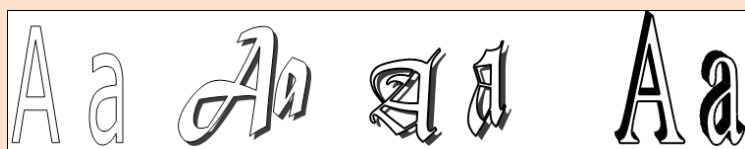


Application activity 4.1

1. By using illustrations show how elements of design contribute to have an attractive artwork when they are applied with digital tools.

1.2. Different letter styles with digital tools and software.

Activity 4.2



1) 1. Differentiate letters shown above figures.

Generally letter styles are classified into two main font styles which are serif and sans serif letter styles. Around 19th century the author categorized letters into the following types of letter styles.

Sans serif, Serif, Cursive / Script, Vintage, Gothic – Black letter calligraphy, Graffiti, Creative lettering and

Other sub-lettering styles

- **Sans serif letters**

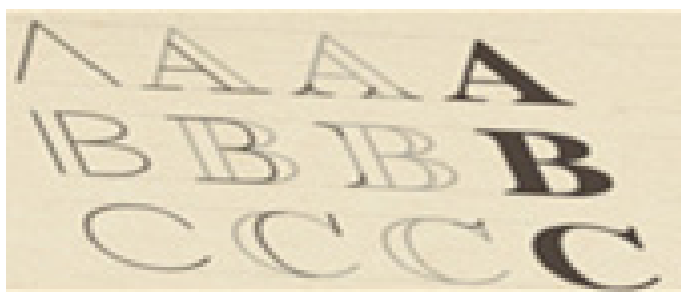
Sans serif letters are letters that doesn't have tailer hock at the bottom and at the top. When creating sans serif lettering you need to pay close attention to the letter forms where nature of line that are made letters are valued while tracing letters

ABCDEFGHIJKLM

- **Serifs**

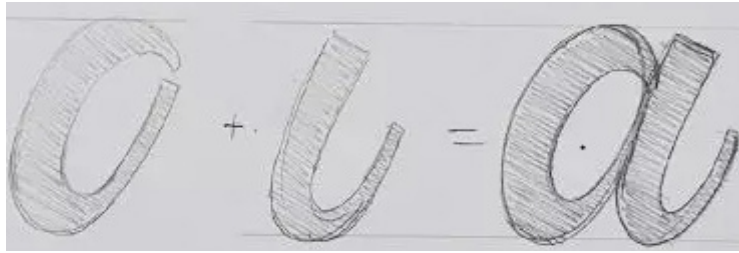
The serifs – small decorative strokes added at the end of the letterforms

The different thickness in the strokes – not every stroke has the same thickness.



- **Cursive**

Cursive lettering also known as script, cursive is about hand lettering



- **Vintage**

It is letter style which is recognizable on a few different aspects Decorations (flourishes/embellishments) Serifs, Textures and Colors

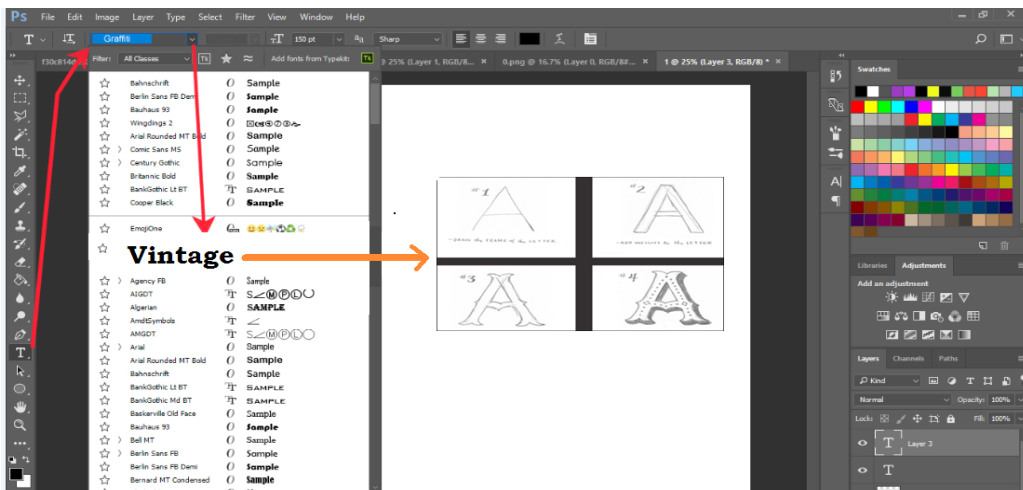


Figure 4.7: write vintage letter style with digital

- **Gothic / black letter calligraphy**

Black letter calligraphy is one of many scripts created using a flat

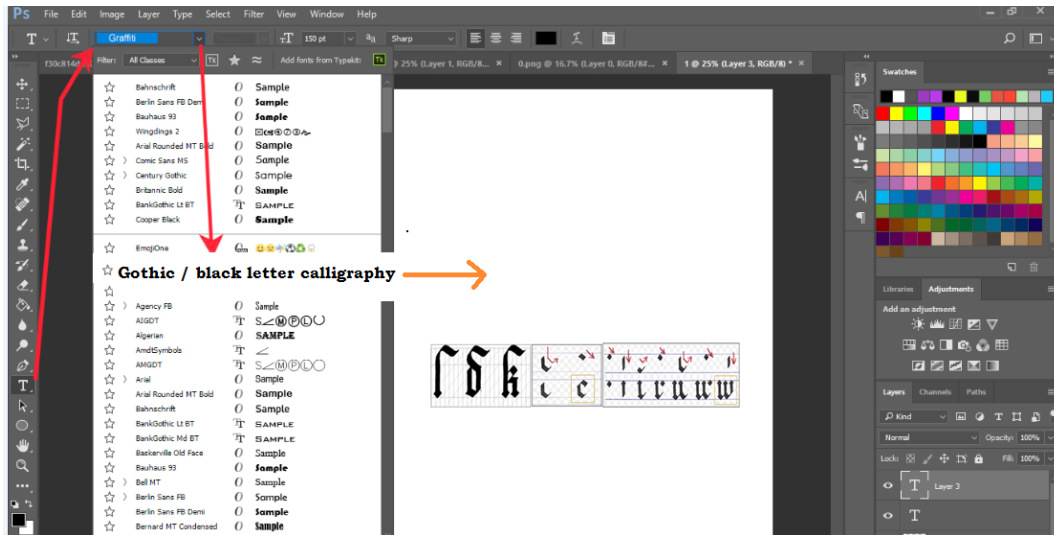


Figure 4.8: write Gothic / black letter calligraphy

style with digital

Graffiti

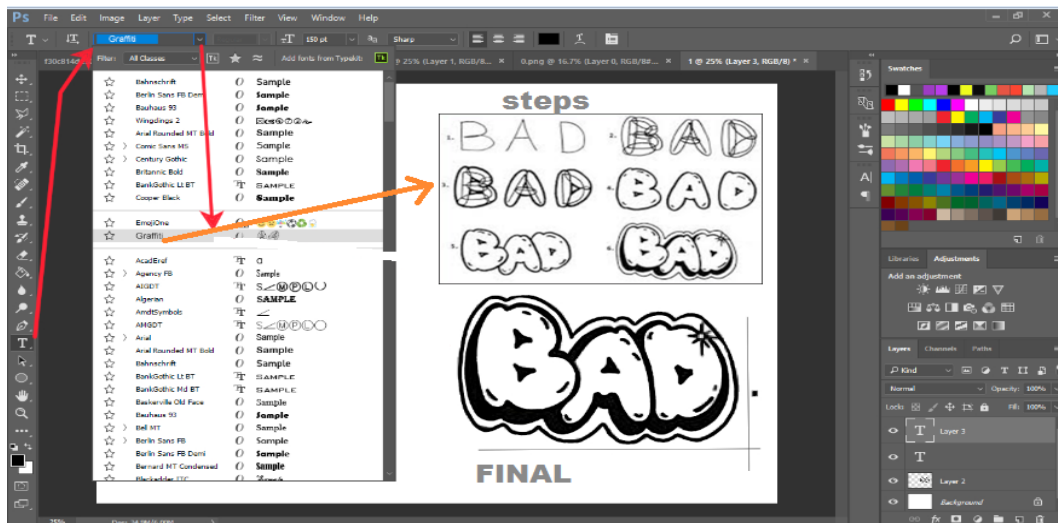


Figure 4.9: write Graffiti letter style with digital

CREATIVE LETTERING

Creative lettering is the type of lettering that incorporates some different elements besides just the letters.

This could be illustrations, textures, play on words, perspective etc.



Figure 4.10: write CREATIVE letter style with digital

In our days all the letter styles can be manipulated with digital tools to produce digital artworks it only requires the font style installed in digital tool. Let's take this example on how to design the word creativity in Micro soft world processor

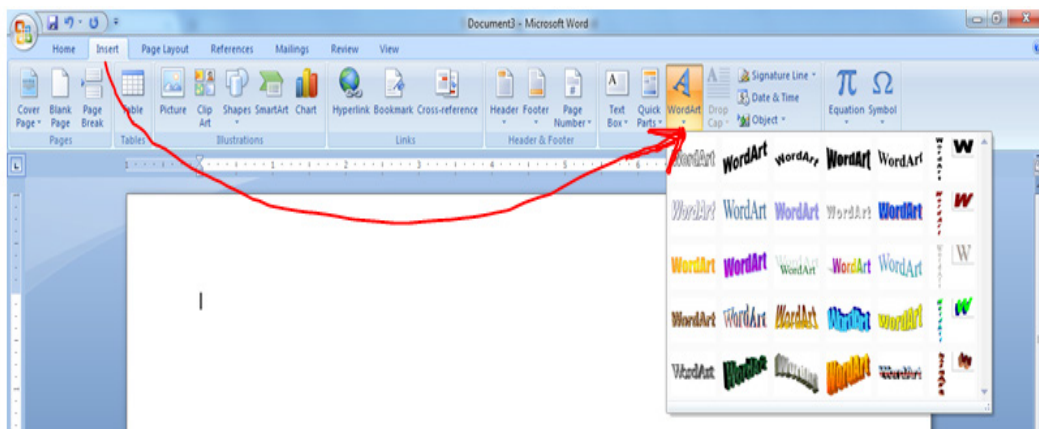


Figure 4.11: How to find font style

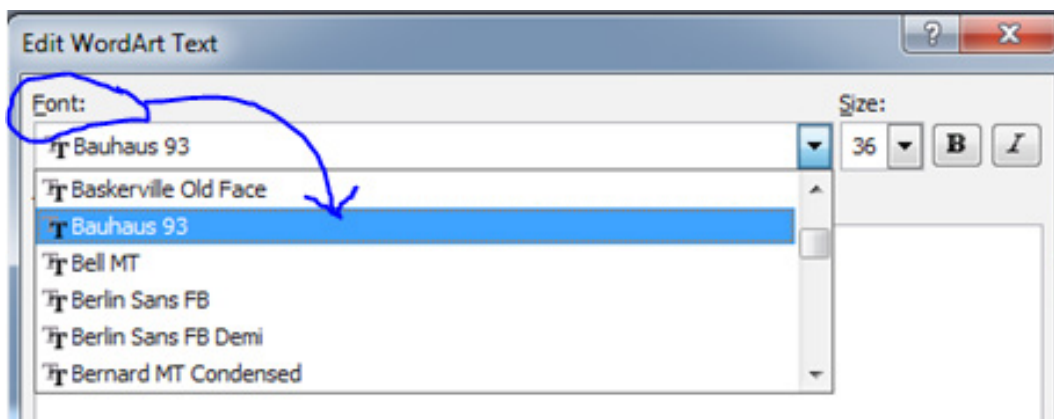


Figure 4.12: Selecting font style

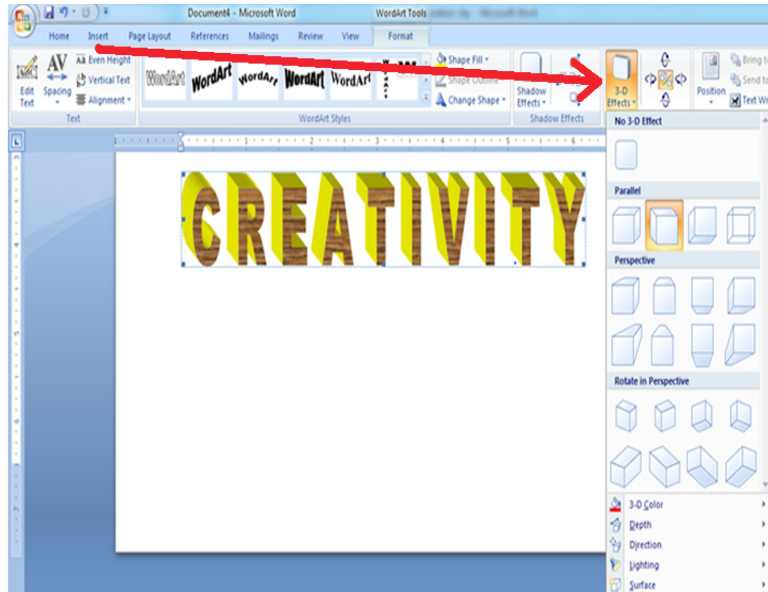


Figure 4.13: How change letters into 3D

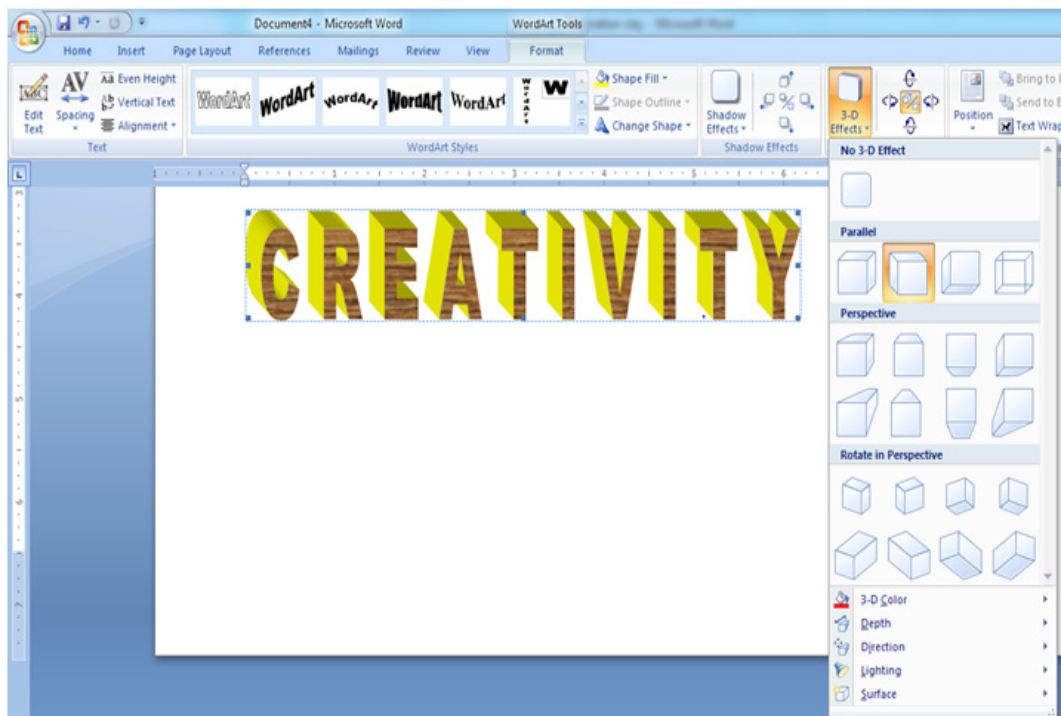


Figure 4.14: Finished work

- **Poster making using digital tools**

A **poster** is a large notice or picture that you stick on a wall or board, often in order to advertise something. Synonyms: notice, bill, announcement and advertisement

Steps for designing a professional poster

- Determine you poster format
- Brainstorm the content
- Pick a suitable template
- Use colours to grab attention
- Choose graphics and typography
- Clean up any clutter

Example of a poster with machine software design

After opening new page you can select drawing tools

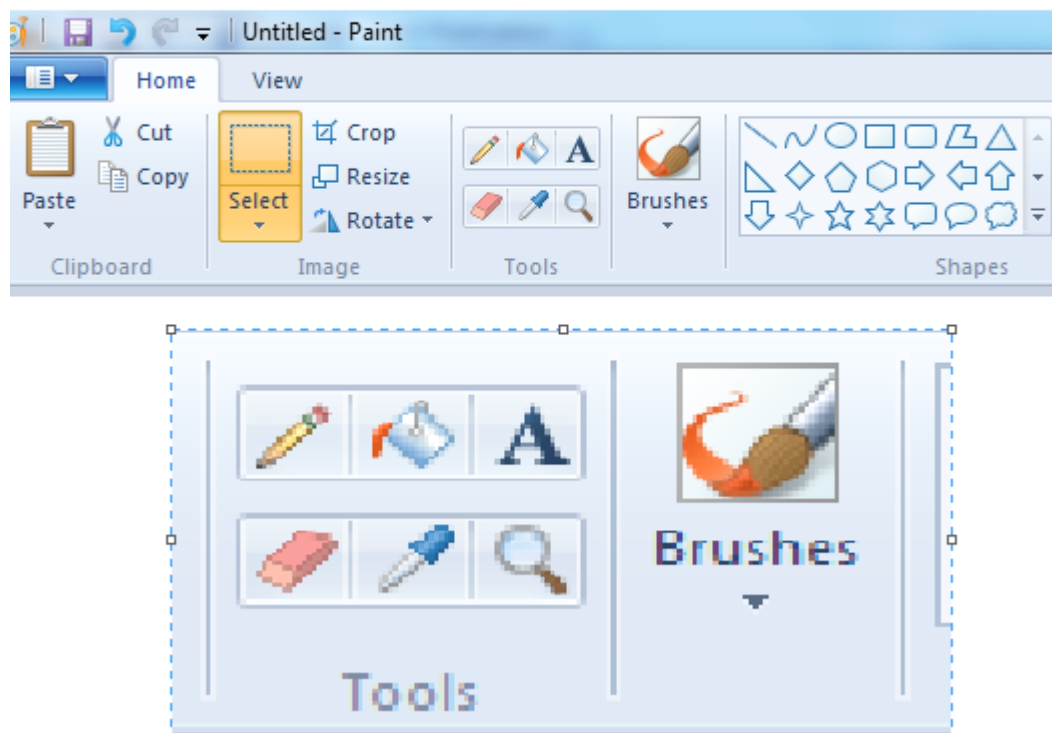


Figure 4.15: drawing tools

After select drawing tools you can start sketching your ideas by taking care of element and principles of design

For painting artwork select colour to colour palette then after continue to recipient of colours

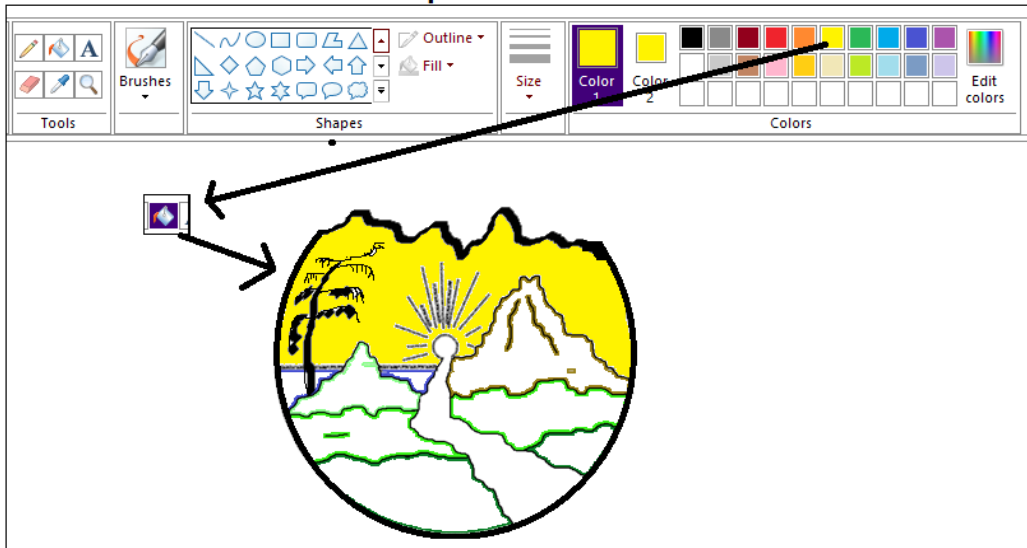


Figure 4.16: steps for colouring

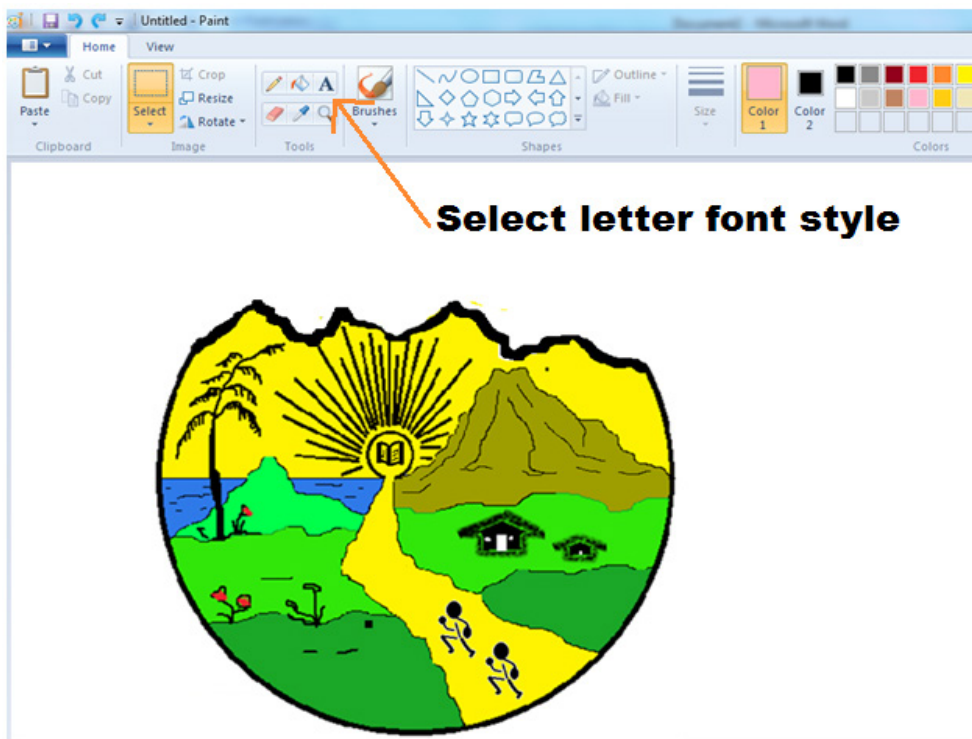
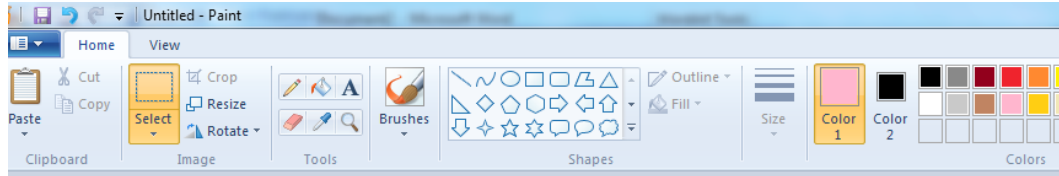


Figure 4.17: where to find font



**CBC is Journey to
Light Education**

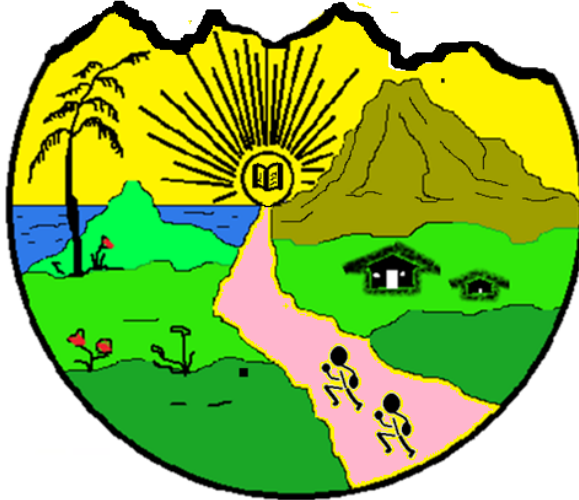


Figure 4.18: How to find font style

**CBC is Journey to
Light Education**

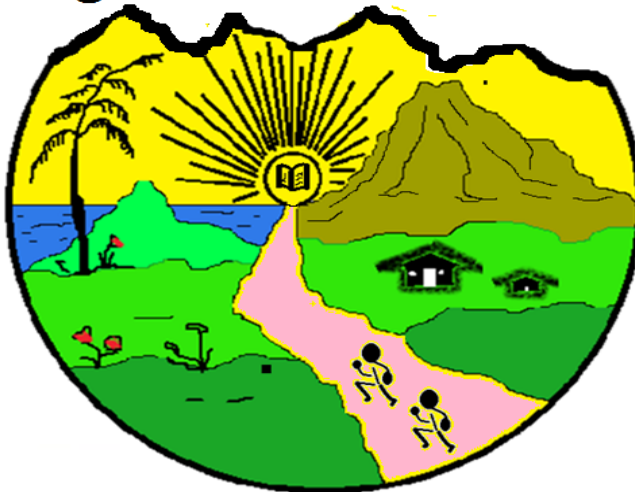


Figure 4.19: How to find font style



Application activity 4.2

1. Given the following themes: best wishes, animals, vegetation, unity, peace, family planning and love
 - b) Use available digital tools to make a design with illustrations and three dimensional letters
 - c) Explain the main idea from your composition



End unit assesment

- 1) List the elements of graphic design
- 2) Given a paper of 2m height and 3m width, choose your own theme and use available software to design a relevant poster.

UNIT 5

MODELLING SIMPLE CLAY FORMS AND FIGURES

Key Unit competence:

To be able to make clay object by using different techniques of modeling.



Introductory activity



After observing the pictures above, discuss about the craftworks and their techniques of decoration used.

5.1 Techniques of decorating clay surfaces

Activity 5.1



Match the following decorating techniques with the tools used for each.

- | | |
|-------------------------|----------|
| 1. Incising technique | a) paint |
| 2. Impression technique | b) Knife |
| 3. Painting technique | c) coin |

Decorating clay figures is one of the most rewarding aspects of working in clay. It is the time when you can add color and life to a bare clay surface that can show your creative talents. Decorations can be made before or after firing the clay figure. Firing can be done by putting the clay object in a kiln and fired so as to harden it.

There are different techniques you can use to decorate clay object like; *incision, impression, marking, grazing and varnishing, painting...*

- **Painting**

Painting of surface is done using water color paints. Oil paint may be used on object made in clay.



Figure 5.1: painting craft product

- **Incising** is to engrave a design by cutting or scraping into the **clay** surface at any stage of drying, from soft to bone dry. ... Note: **Incising** becomes sprigging when it goes through the **clay**, leaving a hole rather than continue with additional carving.



Figure 5.2: Creating designs with incision

- **Impression**

Impressing is a type of decoration produced by pressing something on the surface of the clay when it is still soft or stamped decoration.



Figure 5.3: Creating designs with impressing

- **Marking design using cord**

It is known as **cord marking** is the decorative technique in which cord or string wrapped around a paddle and pressed against an unfired clay vessel, leaving the twisted mark of the chord.



Figure 5.4: Pot decorated by marking Cord wrapped paddle

- **Grazing**

This is applying chemical on fired clay to create shining or various colours after the firing.



glazed bottle

Figure 5.5: Grazed flower pot



Application activity 5.1

1. Briefly, explain the techniques of decorating clay surface.

5.2. The techniques and process of decorating ceramic object.

Activity 5.2



Name the process and techniques used for decorating the pictures above.

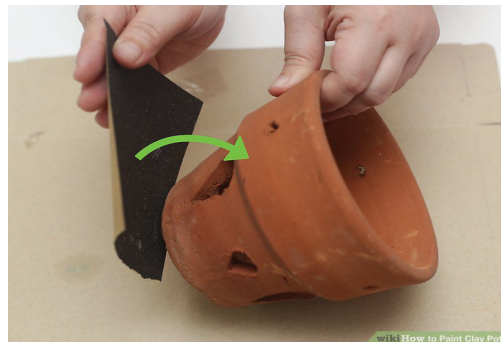


Figure 5.6: Painting process

Sand the pot to smooth any rough spots. Do this outside in the grass, if you can, to reduce cleanup. If you do it inside, or even in a garage, you may want to lay newspaper down so the dust doesn't get everywhere.

Soak the pot for 1 hour. This is good for new pots because it will loosen any stickers for easier removal. It is also good for pots you have planted in before because it will loosen any dirt.

Scrub the pot with a brush. While soaking the pot may loosen the dirt, used

pots are likely to need a scrubbing to get them completely clean. The paint will not go on even or stick properly if there is any dirt or debris.

Let the pot dry completely. Painting the pot while it is still wet will cause the paint not to stick, so set it out to dry. If it's a sunny day, put it outside to dry the pot faster. The time it takes to dry may depend on the size of the pot.

Use foam brushes to paint the pot. Bristled brushes tend to leave streaks, so using a foam brush will give you a more even coat. You may want a couple brushes of different sizes, especially if you want to paint any kind of patterns on the pot.

Tape off stripes or sections You can paint the pot one solid color, but for more variety or for fun designs, painters tape is a great option. With this variation, you'll tape and paint over the tape for the first coat. Once the paint dries, you'll take the tape off and paint the areas that were under the tape before.

Paint the outside and 1-2 inches down the inside. You can use any paint you want for the main coats. It's cheapest to use leftover paint you already have around. Exterior or interior paints are both fine, as well as acrylic craft paint. Spray paint works well, too.

a).Vanishing process

Varnish can provide a beautiful finish to clay projects and paintings. Before applying varnish to clay, sand your piece and clean your workspace. Apply the varnish in several thin layers, letting each one dry thoroughly before proceeding to the next.



Figure 5.7: *vanished pot*

b) Incising process

1. Make an object using clay.
2. Before drying object, make design you need on it.
3. Incise the design into the object.
4. Let the object dry



Figure 5.8 : designs on a pot made by incision technique

C) Impression Process

There are times you can transfer a pattern from one source to another by impression. Patterns from hard surface as biscuits, rocks, stones, tree bark, coin, shoe sole, prepared clay with different patterns etc are needed to use this method.

1. Make an object using clay
2. Choice any source that you will use for impression
3. Impress source on wet object before drying
4. Let object dry.



Figure 5.9: cup on which impression have been applied



Application activity 5.2

Refers to decorating techniques on surface clay learnt, make and decorate any home materials.



End unit assesment

1. Make a flow pot using clay, and decorate it by using incising technique.

REFERENCES

Books references:

Kenya Literature Bureau (2007). Distinction Creative Arts, For Primary Teacher Education.

Kenya Literature Bureau (2010). Distinction Creative Arts, For Primary Teacher Education.

Studio technology revision question and answers 2016.

Arts, crafts & design a piratical guide for teachers' key strategies 1&2 1997.

Graphic art Baker Apollo 2010.

Online references:

https://en.wikipedia.org/wiki/Cave_of_Altamira

<https://www.instructables.com/id/Digital-Painting-Lesson-1-The-basics-of-using-a-gr/><https://www.designhill.com/design-blog/top-9-tips-for-creating-surface-pattern-designs-on-your-own/><https://sewguide.com/fabric-stamping-techniques>

<https://www.techradar.com/news/best-drawing-and-painting-software>

<http://www.prochemical.com/directions/Folding.htm>

<https://www.ritstudio.com/techniques/creative-techniques/how-to-tie-dye-using-the-bucket-method/>

<http://www.dharmatrading.com/gifts/the-spiral-tie-dye-basics.html>

<http://www.prochemical.com/directions/Folding.htm>

<http://www.skiptomylou.org/how-to-spiral-tie-dye/>

<http://www.dharmatrading.com/gifts/the-spiral-tie-dye-basics.html>

<http://www.prochemical.com/directions/Folding.htm>



PART TWO : MUSIC



UNIT 1

COMPLEX TIME SIGNATURE

Key unit competence:

Be able to sol-fa respecting complex time signatures



Introductory activity

1. Discuss the meaning of complex time signature
2. Perform any song you know which has a complex time signature.

The time signatures that do not fit the usual duple, triple or quadruple categories are called complex, asymmetric, irregular, unusual, or odd. They are subdivided into beat patterns that make them easier to count and they contain *both* simple and compound beats. Hence, they are called “**complex time signatures.**”

1.1. Five eight time signature

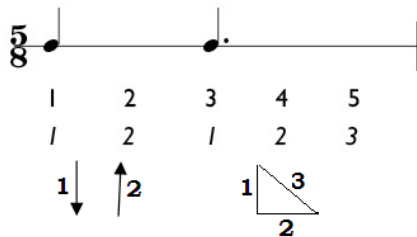
Learning Activity 1.1



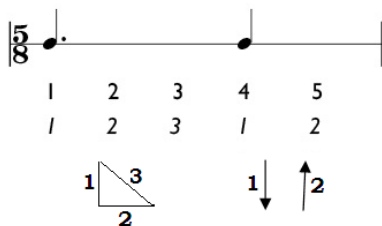
1. Why is $\frac{5}{8}$ a complex meter?
2. Find the time signatures that are combined to get $\frac{5}{8}$ time signature.
3. Find three songs in which $\frac{5}{8}$ time signature is used and accompany them with claps.

In $\frac{5}{8}$, there are two possible beat patterns. In the examples below, the top line of numbers indicates the beat in the measure, and the bottom line in italics represents the subdivision of the measure into smaller groupings of beats.

2 beats + 3 beats in each measure



3 beats + 2 beats for each measure

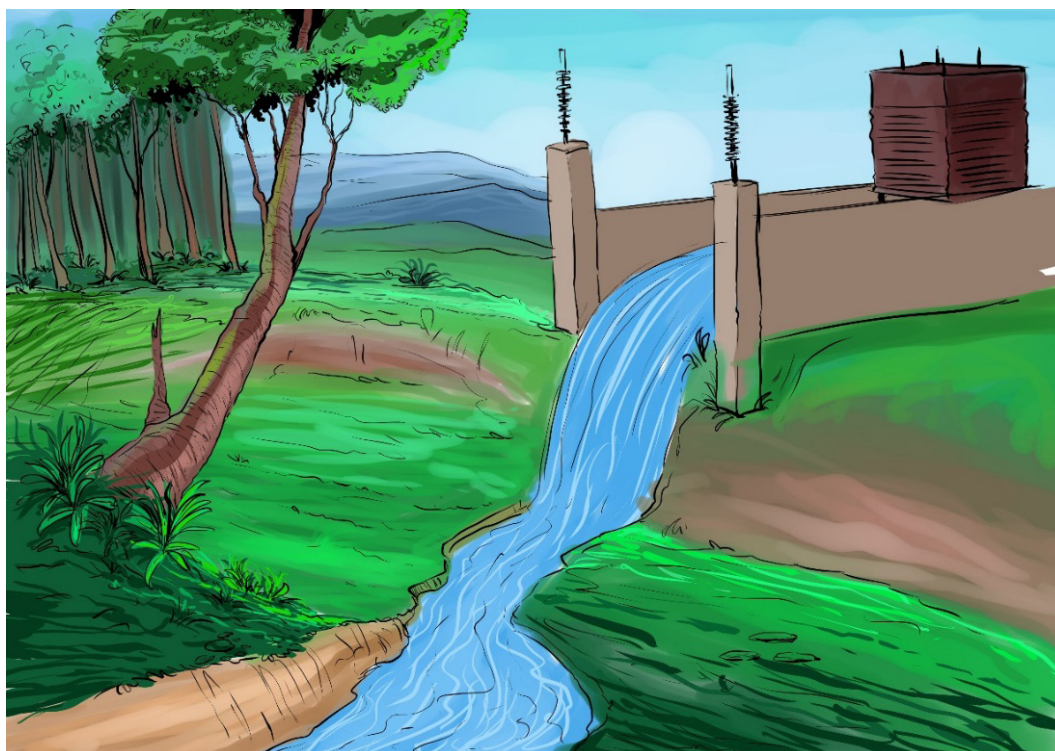


Counting the beats in this third manner may be confusing at first because you will count the beat “one” multiple times in a measure. For example, if you are in $\frac{5}{8}$ and the subdivision equals 2 + 3 beats, you will count “one two one two three.” You will say the word “one” on the first beat and the third beat of the measure. The key to performing these rhythms successfully is to repeat the

patterns many times at an effortless tempo. Doing so will help you to feel the subdivision of each measure, allowing you to become more comfortable with the beat patterns that occur within each measure.

Since a quavers is equal to one beat, the semiquavers is equal to half a beat, and the beat will be subdivided accordingly.

Practice five eight time



Ibidukiki je

quatremoteurs

Re ka mvu gi byi za byi bi du ki ki je ye go ye! a ya ma shyamba mu bo na
a du humwuka du hu me ka ya bu nga bu nge i mige zi ya cu yu hi ri myaka
yi bu nga bu nge i ta ngi ngu fu z'a ma sha nya ra zi yi bu nga bu nge a ho du
tu ye ha ho ri su ku twi ri ndi ndwa ra.



Tubane neza

Macellin S.

U bu zi ma ni bwi - za mu ba - ndi. U ri we nyi ne,
 wa shi m'i ki? wa ra t'i ki? wa ra ti ra nde? Tu
 be re h'a ba - ndi, du fa ta nye twu ba ha ne.



Application Activity 1.1

1. How many quavers are there in a $\frac{5}{8}$ signature bar?
2. Place the missing bar-lines respecting the time signature given



3. Sol-fa the following piece of music.



1.2. Ten eight time signature

Learning Activity 1.2



1. As other odd meters, $\frac{10}{8}$ is made of different time signatures. What are they?
2. Draw musical staves and add notes respecting $\frac{10}{8}$ time signature.
3. Find different songs in which $\frac{10}{8}$ time signature is used and accompany them with claps.

In $\frac{10}{8}$ time, there are two compound beats and two simple beats. Those are $\frac{3}{8}$ and $\frac{2}{8}$ times respectively. When conducting $\frac{10}{8}$ time signature, the subdivision of the measure into smaller groupings of beats can be 3+3+2+2 beats or 2+2+3+3 beats.

Practice ten eight

Dukunde ib'iwacu

Du ku nd'i byi wa cu du ku nd'u Rwa nda U rwa ndarwa
 cu ku kw'a k'i mu ha na ka z'i mvu r'i hi se



Application Activity 1.2

1. How many quavers are there in 3 bars of $\frac{10}{8}$ time signature
2. Draw the conducting patterns of the ten eight-time signature.
3. Sol-fa the following piece of music and accompany it with claps



4. Try to find other songs in which ten eight time is found.

1.3. Seven eight time signature

Learning Activity 1.3



1. Discuss the time signatures to be combined so as to get $\frac{7}{8}$ meter
2. What is the difference between $\frac{5}{8}$ and $\frac{7}{8}$ complex time signatures?
3. Find different songs in which $\frac{7}{8}$ meter is used and perform them with clap accompaniment.

In $\frac{7}{8}$, there are three possible beat patterns:

2 beats + 2 beats + 3 beats in each measure, 3 beats + 2 beats + 2 beats in each measure, 2 beats + 3 beats + 2 beats in each measure.

Counting the beats in this third manner may be confusing at first because you will count the beat “one” multiple times in a measure. For example, if you are in $\frac{5}{8}$ and the subdivision equals 2 + 3 beats, you will count “one two one two three.”

You will say the word “one” on the first beat and the third beat of the measure. The key to performing these rhythms successfully is to repeat the patterns many times at an effortless tempo. Doing so will help you to feel the subdivision of each measure, allowing you to become more comfortable with the beat patterns that occur within each measure.

Since the eighth note is equal to the beat, the sixteenth note is equal to half a beat, and the beat will be subdivided accordingly.

The image displays four musical staves in 7/8 time, arranged in a 2x2 grid. Each staff is preceded by the word "or".

- Top-left staff:** Shows a treble clef, a 7/8 time signature, and a measure with three eighth notes. Red brackets underneath group the first two eighth notes and the last eighth note separately.
- Top-right staff:** Shows a treble clef, a 7/8 time signature, and a measure with three dotted eighth notes. Red brackets underneath group the first two dotted eighth notes and the last dotted eighth note separately.
- Bottom-left staff:** Shows a treble clef, a 7/8 time signature, and a measure with sixteenth notes. Red brackets underneath group the first two sixteenth notes, the next two sixteenth notes, and the last two sixteenth notes. Below the staff are fingerings: "1 | 2" for the first pair, "1 | 2" for the second pair, and "1 | 2 | 3" for the third pair.
- Bottom-right staff:** Shows a treble clef, a 7/8 time signature, and a measure with sixteenth notes. Red brackets underneath group the first two sixteenth notes, the next two sixteenth notes, and the last two sixteenth notes. Below the staff are fingerings: "1 | 2 | 3" for the first pair, "1 | 2" for the second pair, and "1 | 2" for the third pair.

Practice seven eight



Kunoza umurimo

Composed by Faustin

Ku gi ra ng'u mu ri m'u no ge - bi sa ba ku wu ta ngi ra ka re
u ki ri nda gu pfu sh'i gi h'u bu sa, ka nd'u ga ko r'a ma sa ha me -
nsh'a sho bo ka



Application Activity 1.3

1. The conducting pattern of seven eight meter is made of different odd time signature. Identify them.
2. On a treble staff, compose a six bars melody in G major with seven eight as time signature.
3. Sight sing the following song

Du fi tu bu sho bo zi bu nga na, a ba
hu ngu n'a ba ko - bwa twe se tu ra sho bo ye. ye go!

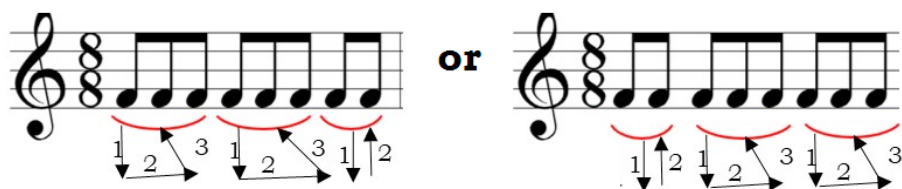
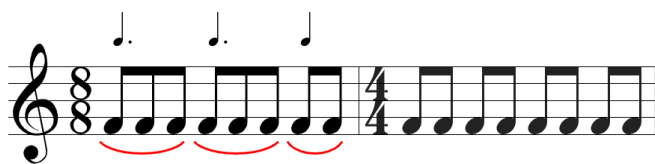
1.4. Eight eight time signature

Learning Activity 1.4



1. Compare and contrast $\frac{4}{4}$ and $\frac{8}{8}$ time signature.
2. Perform the following melody respecting the time signature.

Eight eight time contains two compound beats and one simple beat. This means 3+3+2 beats. Some tend to confuse eight eight time with four four time but there differ because it is grouped into three odd beats while four four is grouped into 4 beats of two eighth notes.



Ishyirahamwe

Allegro

Mpe ru tse gu sa ng'a ba bye yi bi zi hi we a ka nya mu ne z'a ri ko - se.
Mba ba ji ji mpa - mvu ba nsu bi za ba vu ga ko ba bi ke sh'i mi ga ba
ne yo mw'i shyi ra ha mwe, ku v'u bwo mfa t'i cye me zo cy ku ga
n'i yo nzi ra y'i te ra mbe re.



Application Activity 1.4

1. Eight-eight-time signature is sometimes confused with four-four time. Why is it so?
2. With illustrations, show how eight-eight time is conducted.
3. Compose a short melody in F major scale with eight-eight time signature and then perform before the peers.



End unit assesment

1. Given the following melodies. Put in the appropriate time signatures and the missing barlines.

a)



b)



c)

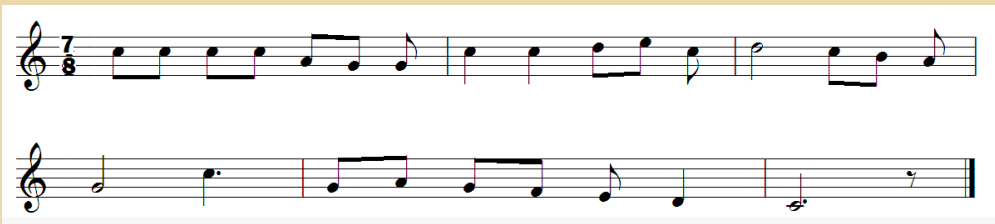


2. How does $\frac{4}{4}$ differ from $\frac{8}{8}$
3. Draw the conducting pattern of the following time signatures
 - a) Eight-eight meter
 - b) Five eight time
 - c) Ten eight meter
 - d) Seven eight-time signature
4. Sing the following melodies respecting the time signature

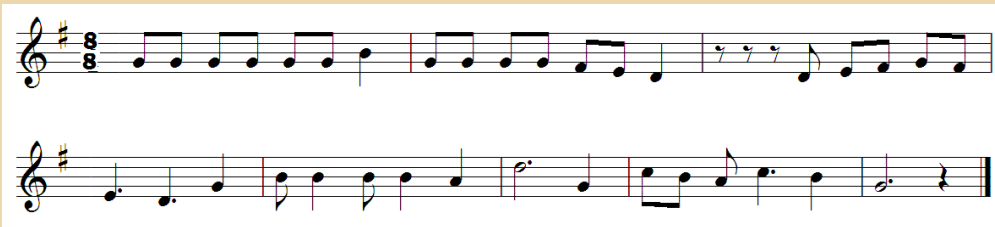
Exercise i



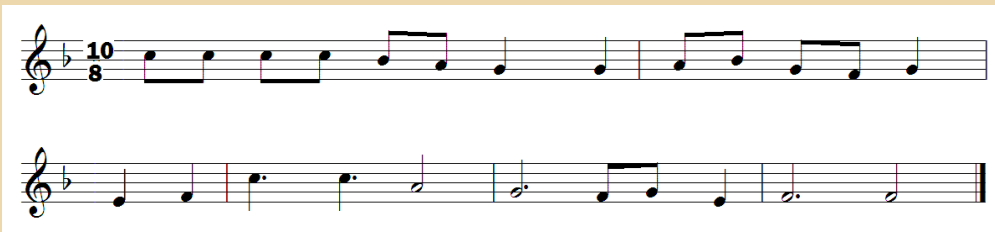
Exercise ii



Exercise iii



Exercise iv



5. Observe the image and sing the song that follows:



RUYANGE

quatre-moteurs



Ha ba ye h'u mu ga b'a ki twa ru ya nge ya ku ndaga



a ba nabe a ka ba te te sha umugo re we ya ho ra na gi



byi shi mo bu ke y'ara gwa a ravu ni ka kand'a ta gi r'u

16

bwi shi ngi zi umurya ngo w'u ra ha ngayi ka wi ru ka

21

mu nshut'u gu za a ma fa ra nga ka ndi me nshi

25

ku bw'a ma hi rw'u ra ya bo na ba ra mu vu za nyu ma

29

yogu ki ra a fa t'umwanzu ro ku ri wowe wa b'uwu he?

6. The song ends by asking a question. Basing on the picture, compose another song at your own to answer the question.

UNIT 2

CHORDS

Key unit competence:

Be able to compose melodies using primary chords



Introductory activity

1. Discuss the meaning of a chord in music.
2. Explain the types of triads.

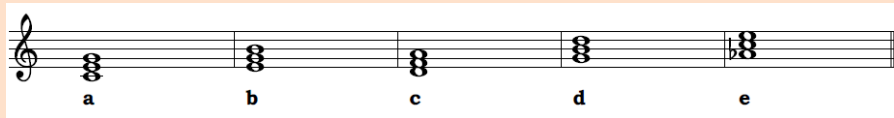
A chord, in music, is any harmonic set of superposed notes sounding simultaneously. The most frequently encountered chords are triads, so called because they consist of three distinct notes: the root note, and intervals of a third and a fifth above the root note. There are also the seventh chords that are rarely found in music, those are made by adding another third above the fifth of the triad.

2.1. Triads

Learning Activity 2.1

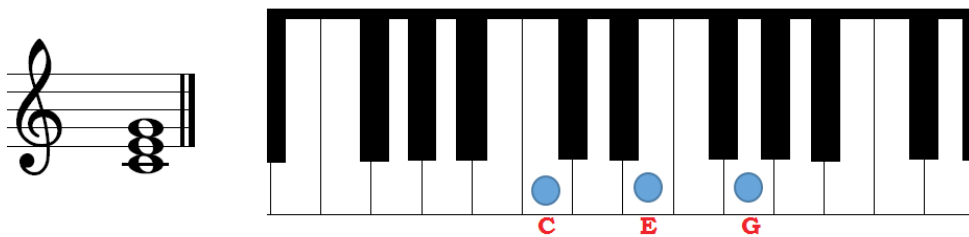


1. Write the following triads on a musical staff:
 - a) The tonic triad in C major
 - b) The dominant triad in F major
 - c) The mediant triad in G major
2. Given the following triads:



- a) Tell whether they are major, minor, diminished or augmented.
- b) Name them basing on the scale degree.

A triad is any three-tone chord. Blow is tried on musical staff and on the piano.



The triads built on the tonic, subdominant, and dominant are often referred to as the primary triads because of their strong relationship to each other. The tonic stands in the center of the tonal system, with the dominant a perfect fifth above and the subdominant a perfect fifth below.

The roots of these triads begin on the first, fourth, and fifth degrees (respectively) of the diatonic scale, otherwise symbolized: I, IV, and V (again, respectively). Primary triads, «express function clearly and unambiguously. The other triads of the diatonic key include the supertonic, mediant, sub-mediant, and leading-tone, whose roots begin on the second, third, sixth, and seventh degrees (respectively) of the diatonic scale, otherwise symbolized: ii, iii, vi, and vii° (again, respectively). They function as auxiliary or supportive triads to the primary triads.

Primary triads
Secondary triads

Apart from the primary triads, name the secondary triads

2.1.1. Types of triads

There are four types of triads in common use. They are identified by their quality names: major, minor, diminished and augmented. They are named so basing on the qualities of intervals that are between the three notes that make a triad. So, it is based on the number of semi tones where a major third has four semi tones, a minor has 3 semi tones, a perfect 5th has 7 semi tones and when a semi tone is increased on them, it becomes augmented and when reduced by a semi tone it becomes diminished.

a) Major triad

A major triad consists of a major third and a perfect fifth. M3 + P5 = Major Triad

M3 + P5 = Major Triad
M3 + P5 = Major Triad

b) Minor triad

A minor triad consists of a minor third and a perfect fifth. m3 + P5 = Minor Triad

m3 + P5 = Minor Triad
m3 + P5 = Minor Triad

c) Diminished triad

A diminished triad consists of a minor third and a diminished fifth. $m3 + d5 =$ Diminished Triad.

Two musical staves showing diminished triads. The first staff shows G minor (Bb, Gb, F) and Bb minor (Dbb, Bbb, Ab). The second staff shows G minor (Bb, Gb, F) and Bb minor (Dbb, Bbb, Ab). Below the first staff: $m3 + d5 =$ Diminished Triad. Below the second staff: $m3 + d5 =$ Diminished Triad.

d) Augmented triad

An augmented triad consists of a major third and an augmented fifth. $M3 + A5 =$ Augmented Triad.

Two musical staves showing augmented triads. The first staff shows G major (G, B, D#) and Bb major (Bb, D, F#). The second staff shows G major (G, B, D#) and Bb major (Bb, D, F#). Below the first staff: $M3 + A5 =$ Augmented Triad. Below the second staff: $M3 + A5 =$ Augmented Triad.

A single musical staff showing four triads in G major: Augmented (G, B, D#), Major (G, B, D), Minor (G, Bb, D), and Diminished (G, Bb, Db).

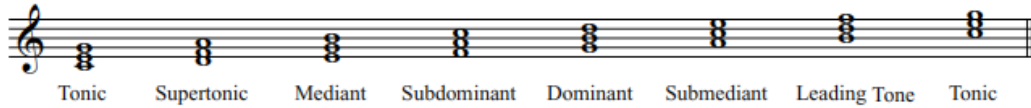
A single musical staff showing four triads in Bb major: Augmented (Bb, D, F#), Major (Bb, D, F), Minor (Bb, Db, F), and Diminished (Bb, Db, Fb).

The following are different triads with their names:

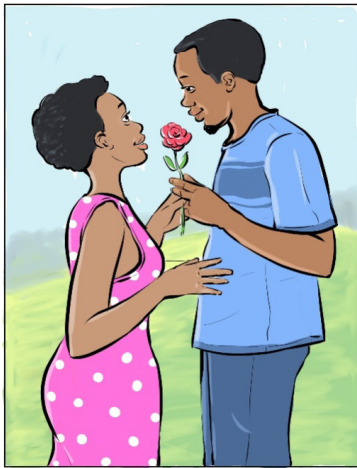
Two musical staves showing various triads. The first staff is labeled 'Major Triads' and 'Minor Triads'. Major triads: C (C, E, G), F (F, A, C), Gb (Gb, Bb, D), E (E, G, B). Minor triads: DMI (D, F, Ab), GMI (G, Bb, D), AbMI (Ab, C, Eb), F#MI (F#, A, C#). The second staff is labeled 'Diminished Triads' and 'Augmented Triads'. Diminished triads: Bdim. (B, D, Fb), Fdim. (F, Ab, Cb), C#dim. (C#, Eb, Gb), Bbdim. (Bb, Dbb, Fbb). Augmented triads: C+ (C, E, G#), F+ (F, A, C#), Bb+ (Bb, D, F#), Ab+ (Ab, C, Eb#).

2.1.2. Triad name

You can construct a triad on any of the scale degrees. The triad has the same function name as the individual pitch. Both the pitch C and the C major triad are the Tonic, Supertonic, Mediant, Subdominant, Dominant Submediant, Leading Tone and Tonic.



Practice1:



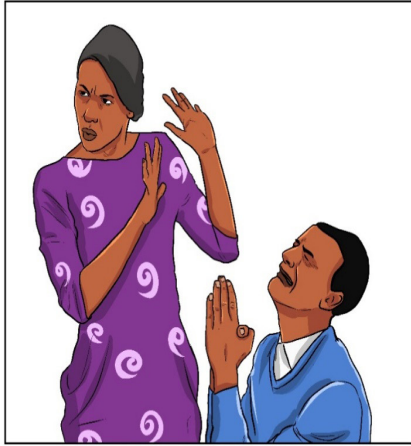
Love will lead us

by Marcllin S.

1. I will love you my Dar ling I will prise you
 2. We shall al ways stay joint ly, We shall share joy
 3. Love will guide us in all days, It will teach World

7
 my sweet heart, b'coz you're al ways in my heart.
 and sor row, b'coz you're for ever my Dar ling.
 how to live, love will lead us for e ver.

Practice2:



Saba imbabazi

$\text{♩} = 92$

Nda gu ha ma ga ye ni ba wa ra he mu tse sa b'i mba ba zi

5 Wa se ny'i bi ko rwa re me zo ngwi no sa b'i mba ba zi.

9 Wa se ny'u mu rya ngo wa ng'a ba wu gi ze sa b'i mba ba zi

13

wo w'u re bwan'i gi ko rwacyo gu ta ng'i mbaba zi ndagu ha ma ga ya na we

17

ngi no na we na wengwi no no ta ng'i mba ba zi



Application Activity 2.1

1. How are triads named?
2. Differentiate a diminished from an augmented triad.
3. Indicate the type of triad shown using the following abbreviations:
M: major, m: minor, d: diminished and A: augmented:

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

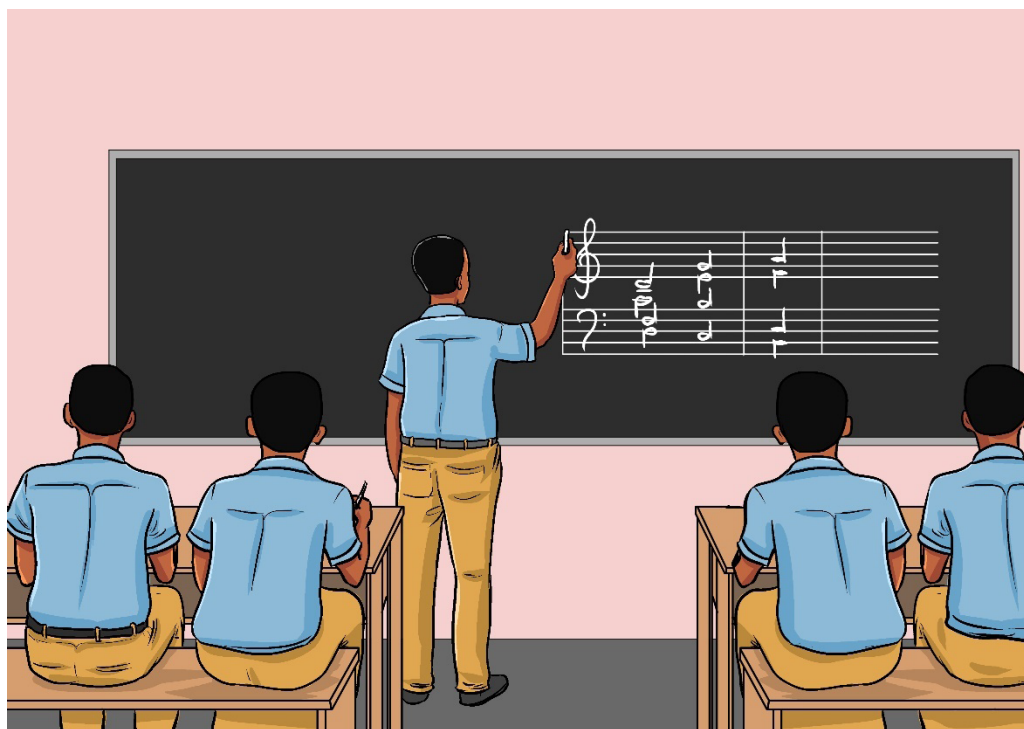
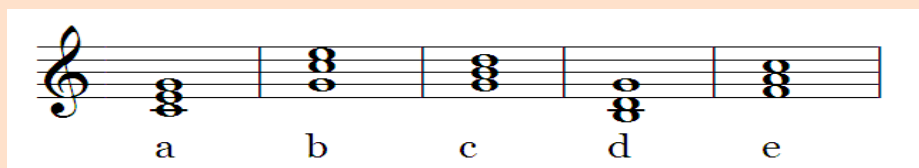
11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

2.2. Triad position

Learning Activity 2.2



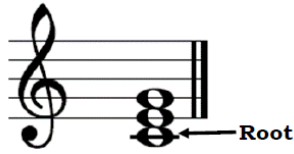
1. Analyze the following triads



A triad is found in root position or inverted. Triad position identifies the note of the chord that appears as the lowest-sounding pitch of the harmony. Any of the three notes of the triad can appear as the lowest-sounding pitch.

a) Root position

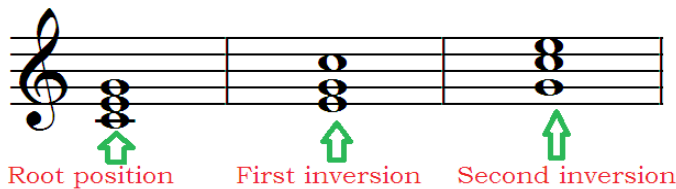
The term root refers to the note on which a triad is built. “C major triad” refers to a major triad whose root is C. The root is the pitch from which a triad is generated.



No matter what the arrangement of the third and fifth factors, the triad is in root position if the root of the triad is the lowest-sounding pitch.

b) Inversion of triads

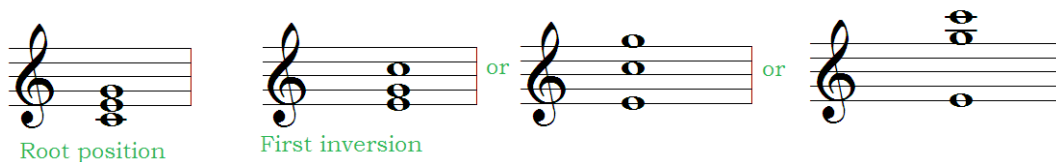
An inversion of a triad occurs when the root is not the lowest-sounding pitch.



i) First inversion:

No matter what the arrangement of the root and fifth factors, the triad is in first inversion if the third factor is the lowest-sounding pitch. This means that in the first inversion, the third note of the root is maintained as the lowest in the inverted triad.

Given the following triad:



This shows how the root “**C note**” and the fifth degree “**G note**” moved up but the third degree “**E note**” remained.

ii) Second inversion:

No matter what the arrangement of the root and third factors, the triad is in second inversion if the fifth factor is the lowest-sounding pitch.

On this triad:

Root position Second inversion

This shows how the root “**C note**” and the third degree “**E note**” moved up but the fifth degree “**G note**” remained.



Application Activity 2.2

- Write the first and the second inversion of the following triads:

a b c d

- Compose a song with different triad inversions and perform it



End unit assesment

- Explain the types of triads in music
- Write the requested triads for each given note as shown in the example

Major Triad

1. (Ex.) 2. 3. 4. 5. 6. 7. 8. 9. 10.

Minor Triad

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

Diminished Triad

21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

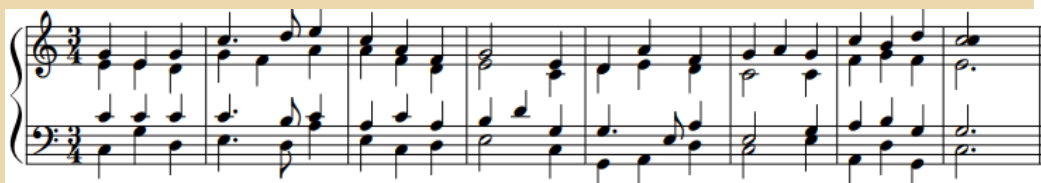
Augmented Triad

31. 32. 33. 34. 35. 36. 37. 38. 39. 40.

3. Compose a 4 bar melody using major and minor triads and perform it with your classmates.

4. Sol-fa and perform

Exercise i



Musical score for Exercise i, featuring a 3/4 time signature. The piece consists of two staves, treble and bass clef. The melody in the treble clef is composed of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Exercise ii



Musical score for Exercise ii, featuring a 4/4 time signature. The piece consists of two staves, treble and bass clef. The melody in the treble clef is composed of quarter and eighth notes, while the bass clef provides a steady accompaniment of quarter notes.

Exercise iii



Musical score for Exercise iii, featuring a 4/4 time signature. The piece consists of two staves, treble and bass clef. The melody in the treble clef is composed of quarter and eighth notes, while the bass clef provides a steady accompaniment of quarter notes.



Musical score for Exercise iii, featuring a 4/4 time signature. The piece consists of two staves, treble and bass clef. The melody in the treble clef is composed of quarter and eighth notes, while the bass clef provides a steady accompaniment of quarter notes. A measure number '5' is indicated at the beginning of the first staff.

UNIT 3

MUSICAL PERFORMANCE TECHNIQUES

Key unit competence:

Be able to sing respecting the performance techniques



Introductory activity

1. Study the following melody and answer the questions that follow:

The musical score is in 8/8 time and features a melody in the treble clef. The key signature has one flat (B-flat). The tempo is marked 'Vivace'. The dynamics are marked p, mf, f, ff, and sf. The melody consists of a series of eighth and quarter notes, ending with a repeat sign.

- a. Describe the musical performance techniques used in the melody
- b. Sing the melody respecting the techniques used

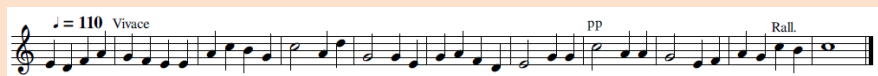
Musical performance techniques are steps in the musical process during which musical ideas are realized and transmitted to a listener. Performers to some degree determine aspects of any music they play. Issues of tempo, phrasing, dynamics, and, in some types of music, pitches and instrumentation are subject to a performer's discretion. In this unit, different techniques are discussed, such as: Tempo, Dynamics, Articulation marks and repeat marks.

3.1. Tempo

Learning Activity 3.1



1. Sing the following melody respecting the indicated tempo:

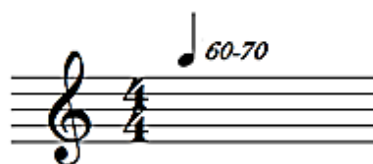


2. Compose a ten measure melody in A minor and add the following tempo: presto, allegro, lento and ritardando. Then perform it before your classmates.

Tempo refers to the speed at which a piece of music is to be played. Tempo is measured in *beats per minute* or *BPM*. So if we talk about a piece of music being “at 120 BPM,” we mean that there are 120 beats (pulses) every minute. Some types of musical patterns have a very clear underlying beat, while others have a more subtle or implied one. To hear a steady beat, add notes on the



The tempo is 60 crotchet beats per minutes



The tempo is between 60-70 crotchets beats per minute which would be determined by the performer or conductor

Tempo can also be indicated by using the Italian words to approximate the speed. Some of them are shown in the following table:

Italian term	Meaning	BPM
<i>Grave</i>	extremely slow and solemn	20–40
<i>Largo</i>	slow	40–60
<i>Lento</i>	slow the same as Largo	40–60
<i>Larghetto</i>	a little faster than largo and Lento	60–65
<i>Adagio</i>	Moderately slow (literally, “at ease”)	66–75
<i>Andante</i>	at a walking pace, moving along/walking tempo	76–107
<i>Andantino</i>	Slightly faster than andante	

<i>Moderato</i>	moderate pace	108–119
<i>Allegretto</i>	moderately fast/slower than allegro (but less so than allegro)	
<i>Allegro</i>	fast, quickly and bright	120–167
<i>Vivace</i>	fast/quickly and lively quicker than allegro	≈140
<i>Vivacissimo</i>	very fast and lively	
<i>Allegriissimo</i>	Very fast	
<i>Presto</i>	very fast	168–208
<i>Prestissimo</i>	extremely fast	more than 200

They can be shown as follows:

	← SLOWER			FASTER →		
	<i>Largo</i>	<i>Adagio</i>	<i>Andante</i>	<i>Moderato</i>	<i>Allegro</i>	<i>Presto</i>
Beats per minute	40-65	66-75	76-107	108-119	120-167	168-208
NOTE: These tempos are not specific—but RELATIVE to each other.						

Additional terms

A *piecere* = (also known as ***ad libitum*** in Latin) the performer may take liberties with regard to tempo and rhythm; literary at pleasure.

Gradual change in tempo

Often a tempo will change gradually. Gradual accelerations or decelerations in tempo are indicated by:

Abbreviation	Italian	English
<i>Accel.</i>	<i>Accelerando</i>	Gradually accelerate
<i>Rit./Ritard.</i>	<i>Ritardando</i>	Gradually slow down
<i>Rall.</i>	<i>Ralletando</i>	Gradually slow down
<i>A tempo</i>	<i>A tempo</i>	Resume original speed
<i>Tempo primo</i>	<i>Tempo primo</i>	First tempo
<i>Rub.</i>	<i>Rubato</i>	Free adjustment of tempo for expressive purposes
<i>Piu mosso</i>	<i>Piu mosso</i>	More movement or faster

<i>Mosso</i>	<i>Mosso</i>	More lively, or quicker but not much like <i>piu mosso</i>
<i>Meno mosso</i>	<i>Meno mosso</i>	Less movement or slower
<i>Doppio movimento</i>	<i>Doppio movimento</i>	Double the speed
<i>Allarg.</i>	<i>allargando</i>	Getting broader

Terms used to indicate simultaneous reduction of speed (*tempo*) and volume.

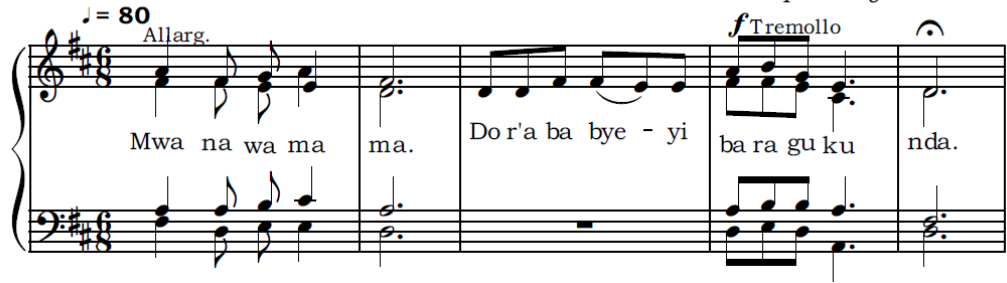
Term	Abbreviation	Meaning
<i>Morendo</i>	<i>Mor.</i>	Dying away
<i>Smorzando</i>	<i>Smorz.</i>	Dying away
<i>Calando</i>	<i>Cal.</i>	Decreasing tone and speed
<i>Sforzando</i>	<i>sfz</i>	With a sudden break
<i>Incalzando</i>		Increasing tone and speed



Mwana wa Mama

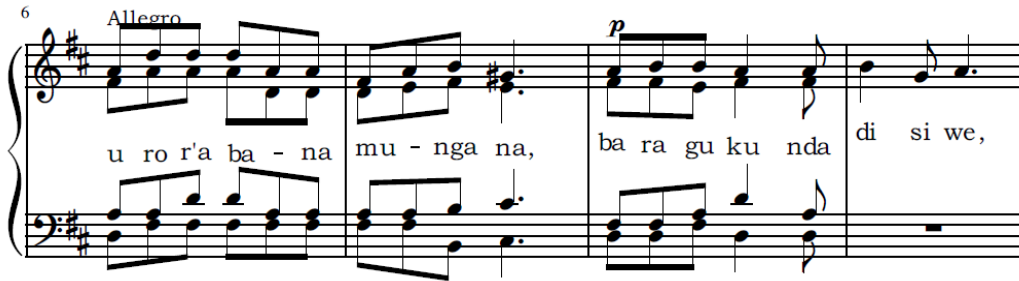
Composed by Marcellin S.

$\text{♩} = 80$
Allarg. *f* Tremollo



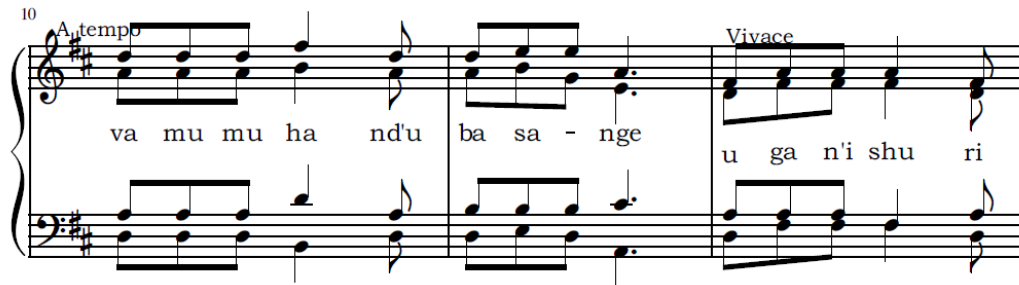
Mwa na wa ma ma. Do r'a ba bye - yi ba ra gu ku nda.

6 Allegro *p*



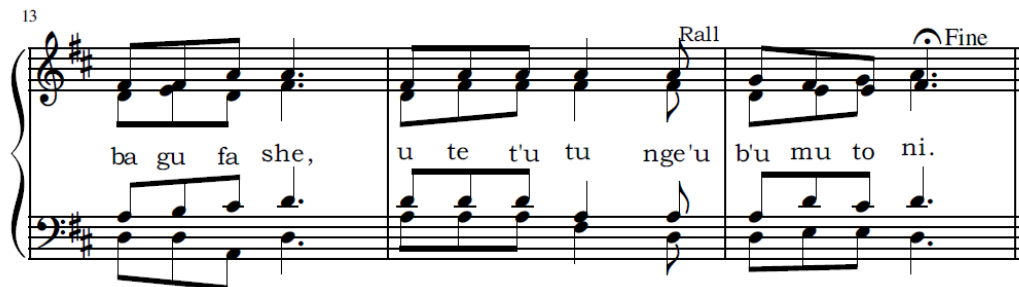
u ro r'a ba - na mu - nga na, ba ra gu ku nda di si we,

10 A tempo Vivace



va mu mu ha nd'u ba sa - nge u ga n'i shu ri

13 Rall Fine



ba gu fa she, u te t'u tu nge'u b'u mu to ni.



Application Activity 3.1

1. Explain the meaning of Tempo
2. Study the following melody and answer the questions that follow:

Rwanda nkunda!

Rwa nda we! Rwa nda we! nku nda Rwa nda nzi za mu bye y'udu he tse. tse. ko ko
nza ku vu gi bi gwi nza gu ta ra mi ra nza gu shyi gi ki ra ngu te - z'i mbe re.

- a) Identify the tempo that were used in the melody and explain them
 - b) Sing the melody respecting the techniques used.
3. Compose a 6 measure melody and add different tempo marks to be followed during performance.

3.2. Dynamics

Learning Activity 3.2



1. Sing the following melody respecting the indicated dynamics:

2. Compose a melody in G Major and add the following dynamics: piano, mezzo forte, crescendo, dolce and accent. Then perform it before your classmates.

Both dynamics and tempo direct the performer or conductor during music performance to which speed or loudness a piece of music is to be performed.

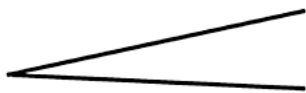
The following combinations are possible, going from softest to loudest:

Symbols	Italian	English
<i>ppp</i>	pianississimo	extremely soft
<i>pp</i>	pianissimo	very soft
<i>p</i>	piano	soft
<i>mp</i>	mezzo piano	medium soft
<i>mf</i>	mezzo forte	medium loud
<i>f</i>	forte	loud
<i>ff</i>	fortissimo	very loud
<i>fff</i>	fortississimo	extremely loud

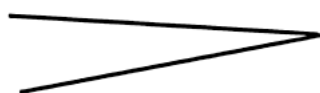
Those dynamics can be shown in the following table with their relative velocity and voice

Dynamics	Velocity	Voice
ppp	16	Whispering
pp	33	Almost a whisper
p	49	Softer than speaking
mp	64	Speaking voice
mf	80	
f	96	Louder than speaking
ff	112	Speaking loudly
fff	127	Yelling

Gradual Change in Volume



Crescendo /Cresc.
(Gradually softer)



Decrescendo/Diminuendo Decresc./
Dimin. (Gradually softer)

Terms	Abbreviations	Meaning
<i>Forte piano</i>	<i>fp</i>	Begin the note loud, but drop it to soft immediately
<i>sforzando</i>	<i>sf/sfz</i>	<i>Forced, accented, sudden accent on a single note or chord.</i>
<i>sforzando piano</i>	<i>Sfp</i>	<i>Sudden accent followed immediately by soft</i>

Words used to indicate changes in dynamics. These are qualified terms used to indicate the mood, degree intensity or style.

Terms	Meaning
<i>Fortissimo piano</i>	very loud and then immediately soft
<i>Marcato</i>	stressed, pronounced
<i>Pianoforte</i>	soft and then immediately strong
<i>Smorzando</i>	dying away
<i>Agitato</i>	agitated
<i>Animato</i>	animated
<i>Dolce</i>	sweetly
<i>Expressive</i>	expressively
<i>Energico</i>	energetically



Application Activity 3.2

1. Explain the meaning of Dynamics
2. Study the following melody and answer the questions that follow:

Rwanda nkunda!

- a) Identify and discuss the dynamics used in the score above.
 - c) Sing the melody respecting the techniques used.
3. Compose a 6 measure melody in D major scale and indicate different dynamics to be followed during performance.

3.3. Articulations

Learning Activity 3.3



1. Sing the following melody respecting the indicated articulations:

2. Compose a melody in D Major and add the following articulations: marcato, staccato, fermata and staccatissimo. Then perform it before your classmates.

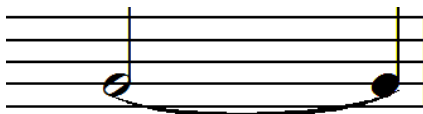
In music, articulation refers to the musical direction performance technique which affects the transition or continuity on a single note, or, sometimes—they (articulations) mark the strength of individual notes. They can be placed above or below the notes.

Below are some of the articulations we use in music:

Slur is a symbol indicating that two or more notes it embraces are to be played or sung without separation. These notes are played in legato style.



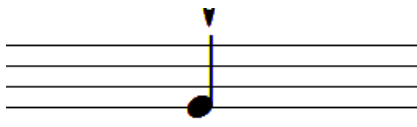
Tie is a curved line that joins two notes of the same pitch



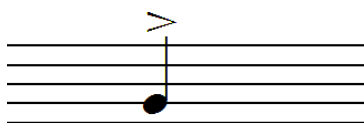
Staccato is the opposite of legato. Staccato means short, detached, method of playing or singing a note, usually half the value performed note.



Staccatissimo means the note is to be performed very short comparing to staccato. It is an exaggerated staccato. Usually applied to crotchets (quarter notes) or shorter.



Accent means play or sing the note louder, it must be most pronounced but held for its full value.



Marcato indicate that the note should be played louder or more forcefully than surrounding notes.



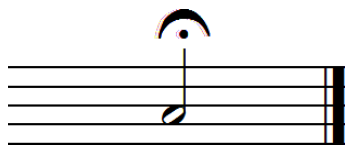
Tenuto hold the note for its full value or give a slight emphasis to the note.



Legato indicate that musical notes are played or sung smoothly and connected. Usually a slur join these notes.



Fermata means hold the note for approximately twice as long as its normal value. It is usually used at the end of a piece of music or at the end of a section.



Application Activity 3.3

1. Explain the meaning of articulation marks in music
2. Study the following melody and answer the questions that follow:

Rwanda nkunda!

mp Rwa nda we! Rwa nda we! nku nda *f* Rwa nda nzi za mu bye y'udu he *Rall.* 1. tse. tse. ko ko 2. *ff*

mf nza ku vu gi bi gwi *ff* nza gu ta ra mira nza gu shyi gi ki ra ngu te - zi mbe re.

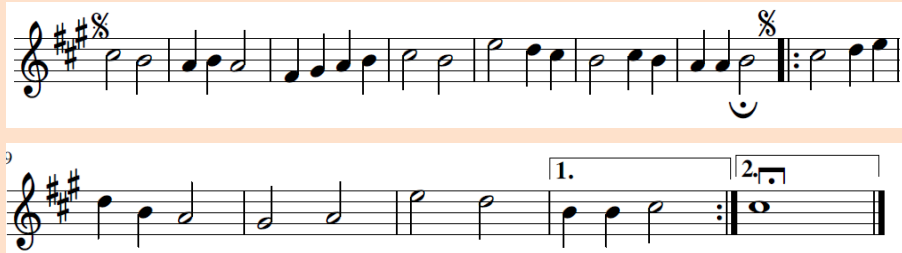
- a) Identify the articulation marks that were used in the melody and explain them
 - b) Sing the melody respecting the articulations used.
3. Compose a 4 measures melody and indicate different articulation marks to be followed during performance.

3.4. Repeat signs

Learning Activity 3.4



1. Sing the following melody respecting the repeat marks used:



2. Compose a melody in F Major and add the following repeat marks: dal segno, coda, da capo and Fine. Then perform it before your classmates.

Repeat signs are used to direct the performer to which section of the music should be repeated.

Two dots before a double bar form **a repeat sign**. If a repeat sign occurs at the end of the piece, it indicates that you should repeat the entire piece of music once from the beginning up to the end.

When you encounter a repeat sign in the middle of a piece, you have to play/sing up to the repeat sign and then go back to the beginning and repeat the section before going on.

1. Play to repeat sign



3. play to the end

3.4.1. Inverted repeat

To play the inverted repeat, you play to the original repeat, then you go back to the inverted repeat and play/sing to the end. In the example below the inverted repeat sign means that you should skip the first measure when you repeat the piece.

1. play to repeat sign

2. go back to inverted repeat signs

3. play to repeat sign

3.4.2. *Alternate Endings (1st and 2nd ending)*

A bracket and number are used to show the performer that there are multiple endings for a piece of music. You should play/sing through the first ending, and then return to the beginning. Then play/sing through the piece again skipping the first ending; play/sing the second ending until the end. Third and higher ending are also possible.

1. play/sing to repeat sign

2. go back to the beginning

3. play/sing to first ending

skip play

3.4.3. *Da Capo (D.C.)*

Da Capo (abbreviated D.C.) means go back to the beginning of the piece and repeat.

To perform a D.C, you play/sing until you reach to D.C. then go back to the beginning then you play/sing from there until the end of music.

1. play/sing to *D.C.*

2. go back to the beginning

3. play/sing to *D.C.*

3.4.4. *Da Capo al Coda (D.C. al Coda)*

To perform '*Da Capo al Coda (D.C. al Coda)*' play/sing until you reach *D.C. al Coda*, go back to the beginning and play to the Coda sign (⌘); then skip, and play the CODA (a short ending section).

1. play to *D.C. al Coda*

2. go back to the beginning *D.C. al Coda*

3. play to coda sign (⌘) skip play to end

The diagram shows a musical staff in 4/4 time. A red arrow labeled '1. play to D.C. al Coda' points from the start to a double bar line with a Coda sign (⌘). A dashed red arrow labeled '2. go back to the beginning D.C. al Coda' points from the Coda sign back to the start. A solid red arrow labeled '3. play to coda sign (⌘)' points to the Coda sign. A dashed line labeled 'skip' connects the Coda sign to the end of the staff. A final solid red arrow labeled 'play to end' points to the end of the staff.

3.4.5. *Da Capo al Fine (D.C. al Fine)*

To perform *Da Capo al Fine (D.C. al Fine)*, you play/sing until you reach *D.C. al Fine* and then go back to the beginning and play through to the mark *Fine* itself signifying *END* or *ENDING*.

1. play/sin to *D.C. al Fine*

2. go back to the beginning

3. play/sing to *Fine*

The diagram shows a musical staff in 3/4 time. A red arrow labeled '1. play/sin to D.C. al Fine' points from the start to a double bar line with 'D.C. al Fine' written above it. A dashed red arrow labeled '2. go back to the beginning' points from the double bar line back to the start. A solid red arrow labeled '3. play/sing to Fine' points from the start to a 'Fine' sign above the staff.

3.4.6. *Dal segno*

To perform *Dal Segno*, play/sing until you reach *D.S.* then go back to the sign, then from there, continue playing to the end.

1. play/sing to *D.S.*

2. go back to %

3. play/sing to *D.S.*

The diagram shows a musical staff in 3/4 time. A red arrow labeled '1. play/sing to D.S.' points from the start to a double bar line with 'D.S.' written above it. A dashed red arrow labeled '2. go back to %' points from the double bar line back to a '%' sign above the staff. A solid red arrow labeled '3. play/sing to D.S.' points from the '%' sign to the end of the staff.

3.4.7. *D.S. al coda*

To perform *D.S. al Coda* you play/sing until you reach *D.S. al Coda* (or *D.S. To Coda*) then you go back to the Segno sign (♯), and repeat until you reach the Coda sign ⊕. When you get to the Coda sign, you skip down to the Coda ⊕, a number of measures at the end of the piece.

1. play/sing to *D.S. al Coda*

2. play/sing ♯ *D.S. al Coda*

3. play/sing to ⊕ play/sing Coda

3.4.8. *D.S. al Fine*

To perform *D.S. al Fine* you play/sing until you reach the word *D.S. al Fine*, go back to the Segno sign (♯), then continue playing/singing until the point marked *Fine*.

1. play/sing to *D.S. al Fine*

2. go back to ♯

3. play/sing to *Fine*



Application Activity 3.4

1. Explain the meaning of repeat marks in music
2. Study the following melody and answer the questions that follow:

Rwanda nkunda!

Rwa nda we! Rwa nda we! Rwa nda nzi za mu bye y'udu he tse. tse. ko ko
nku nda

nza ku vu gi bi gwi nza gu ta ra mi ra nza gu shyi gi ki ra ngu te - zi mbe re.

- a) Identify the repeat marks that were used in the melody and explain them
 - b) Sing the melody respecting the techniques used.
3. Compose a 6 measures melody in D Major and indicate different repeat marks to be followed during performance.



End unit assesment

1. Discuss different musical performance techniques that are used by musicians to make music suitable.
2. Arrange the following tempo from the slowest to the quickest
Vivace, allegretto, grave, largo, allegro, prestissimo, lento, adagio, andantino, allegrissimo and andante.
3. Sing the following melodies respecting the techniques used:

Exercise 1:



Musical notation for Exercise 1, consisting of two staves. The first staff is in 3/4 time, key of G major, and starts with a piano (*p*) dynamic and an Andante tempo marking. The melody consists of quarter and eighth notes. The second staff starts at measure 10, also in 3/4 time and G major, and includes dynamics *mf*, *Fine*, *fp*, and *D.C. al Fine*.

Exercise 2:



Musical notation for Exercise 2, titled "Dukore". It is a piano accompaniment in 2/4 time, key of G major, with a tempo marking of ♩ = 75. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Du ha gu ru ke, du ko re du ha shy'i nza ra." Dynamics include piano (*p*).

4. Arrange the following dynamics from the loudest to the softest: piano, mezzo forte, pianissimo, mezzo piano and forte.
5. Compose a 16 bars melody and indicate different musical performance techniques to be followed during performance.
6. Find other musical performance techniques that were not covered in this unit and apply them in different songs.
7. solfa and perform the following music

UNIT 4

PIANO PRACTICE

Key unit competence:

Be able to play triad chords on the piano



Introductory activity

1. In C scale compose the following triads: the tonic, the sub-dominant and the dominant. Then play it on the piano keyboard.

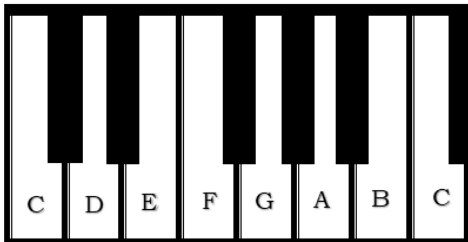
The piano keyboard is one of keyboard instruments that produce sounds by pressing different keys. By observing the piano keyboard, there are black and white keys that are separated by a half step from a key to the nearest.

4.1. Description of the piano keyboard

Learning activity 4.1

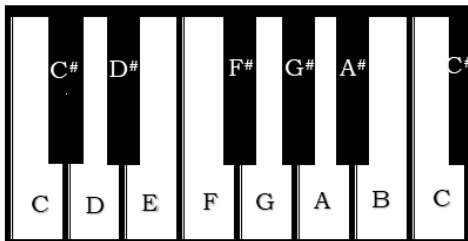


1. The piano keyboard is made of two kinds of keys. Describe them.
2. Describe the number of half steps between the keys of a keyboard.



The letters C, D, E, F, G, A, B and C show the white keys of the keyboard which are differentiated by different tones and semi tones as follows:

C-D: 1 tone, **D-E:** 1 tone, **E-F:** 1/2 tone, **F-G:** 1 tone, **G-A:** 1 tone, **A-B:** 1 tone, **B-C:** 1/2 tone. This is what is known as a diatonic scale.



The letters C[#](D^b), D[#](E^b), F[#](G^b), G[#](A^b) and A[#](B^b) show the black keys of the keyboard and they are altered. So when playing the keyboard both the keys are used to make different melodies. Therefore, there is an interval of a semi tone between two close keys. ie: C-C[#], C[#]-D, D-D[#], D[#]-E, E-F, F[#]-G, G-G[#], G[#]-A, A-A[#], A[#]-B and B-C.



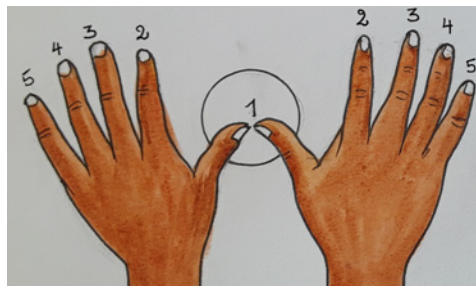


Application Activity 4.1

Draw the piano keyboard and locate the following notes and then play them using both hands:



Remember that for the piano playing, our fingers are given numbers.



4.2. Playing triad chords on the piano

Learning Activity 4.2



1. Explain how the following triads are played on the piano keyboard
 - a) C major
 - b) E minor
 - c) F major
 - d) G major
 - e) D minor
 - f) A minor
2. Why is the triad of B a diminished chord?
3. Play the following melody on the piano:

The musical notation shows a piano exercise in 3/4 time. The first system consists of two staves. The right hand (treble clef) plays a sequence of chords: C major (C4, E4, G4), E minor (E4, G4, B3), F major (F4, A4, C5), G major (G4, B4, D5), and A minor (A4, C5, E5). The left hand (bass clef) plays a bass line: C3, D3, E3, F3, G3, A3, B3. Fingerings are indicated by numbers 1, 3, and 5 above the notes in the right hand. The second system also consists of two staves. The right hand plays a sequence of chords: C major (C4, E4, G4), E minor (E4, G4, B3), F major (F4, A4, C5), G major (G4, B4, D5), and A minor (A4, C5, E5). The left hand plays a bass line: C3, D3, E3, F3, G3, A3, B3. Fingerings are indicated by numbers 1, 3, and 5 above the notes in the right hand.

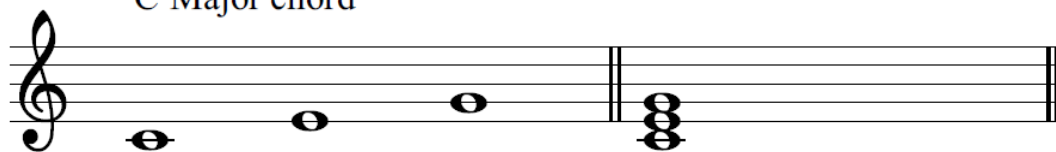
Before playing any chord on the piano, it is crucial to first know how to position the hands on the piano. Different chords are all played using the right hand so as to be familiar with playing them.

4.2.1. *Playing the chord of C major*

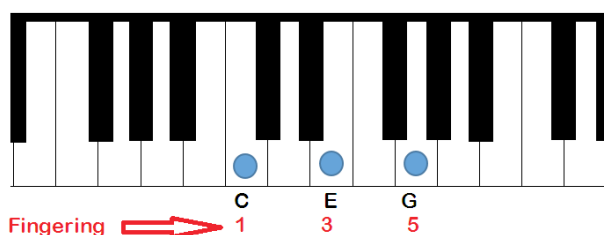
This triad is played by pressing the tonic, the mediant and the dominant simultaneously. It is a major triad because the interval between the tonic and the mediant form a major interval (Major third).

On a staff, we get:

C Major chord



On the piano keyboard the highlighted notes are pressed as follows:

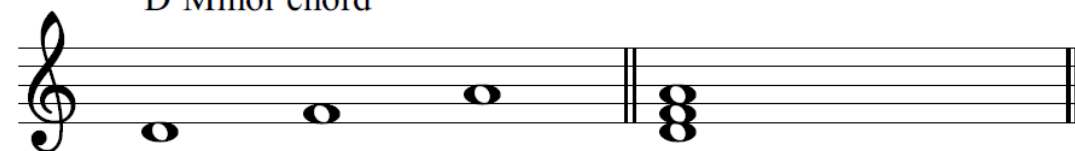


4.2.2. Playing the chord of D minor

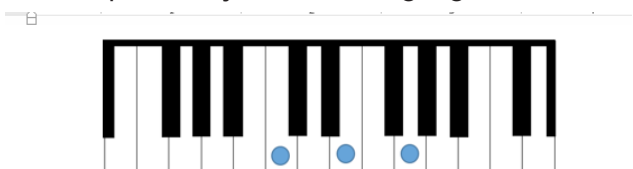
This triad is played by pressing the supertonic, the sub-dominant and the sub mediant simultaneously. It is a minor triad because the interval between the tonic and the mediant form a minor interval (minor third).

On a staff, we get:

D Minor chord



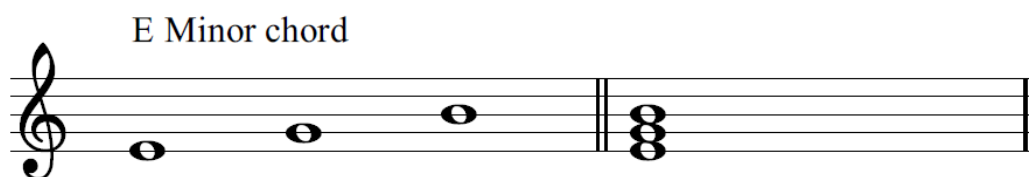
On the piano keyboard the highlighted notes are pressed as follows:



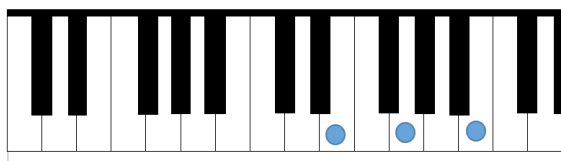
4.2.3. Playing the chord of E minor

This triad is played by pressing the mediant, the dominant and the leading tone simultaneously. It is a minor triad because the interval between the mediant and the dominant form a minor interval (minor third).

On a staff, we get:



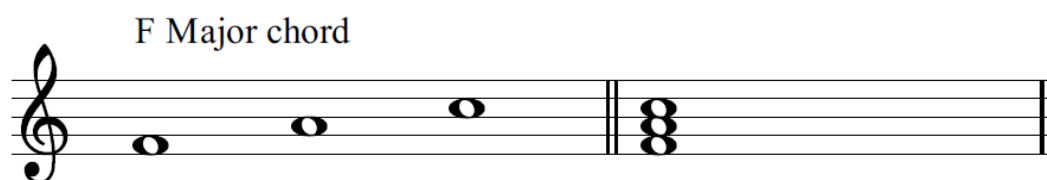
On the piano keyboard the highlighted notes are pressed as follows:



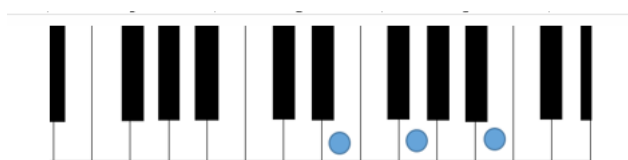
4.2.4. Playing the chord of F major

This triad is played by pressing the sub-dominant, the sub-mediante and the tonic simultaneously. It is a major triad because the interval between the sub-dominant and the sub-mediante form a major interval (major third).

On a staff, we get:



On the piano keyboard the highlighted notes are pressed as follows:

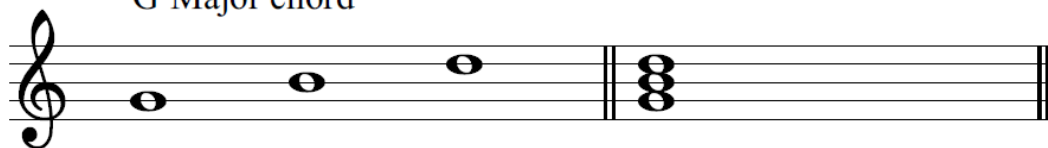


4.2.5. Playing the chord of G major

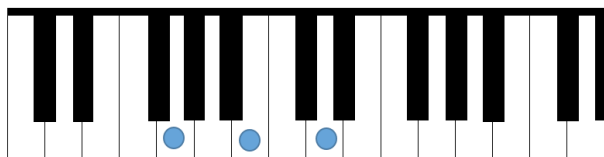
This triad is played by pressing the dominant, the leading tone and the super-tonic simultaneously. It is a major triad because the interval between the dominant and the leading tone form a major interval (major third).

On a staff, we get:

G Major chord



On the piano keyboard the highlighted notes are pressed as follows:

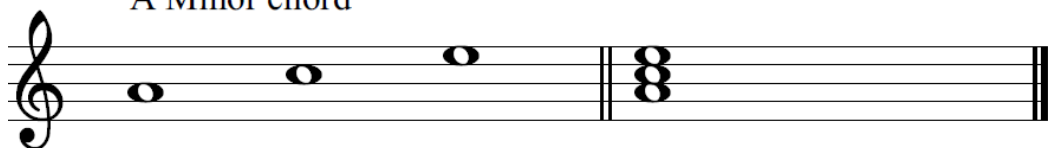


4.2.6. *Playing the chord of A minor*

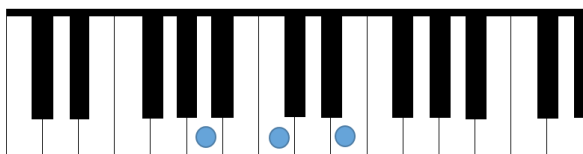
This triad is played by pressing the sub-mediante, the tonic and the mediant simultaneously. It is a minor triad because the interval between the sub-mediante and the tonic form a minor interval (minor third).

On a staff, we get:

A Minor chord



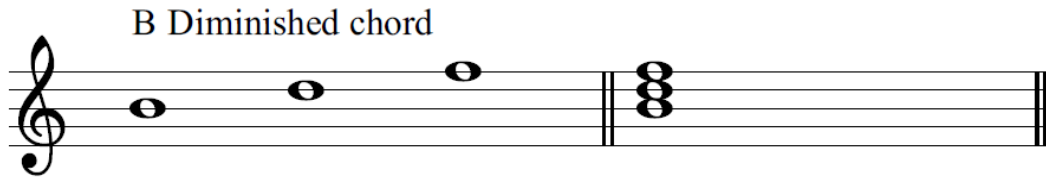
On the piano keyboard the highlighted notes are pressed as follows:



4.2.7. *Playing the chord of B diminished*

This triad is played by pressing the leading tone, the super-tonic and the sub-dominant simultaneously. It is a diminished triad because the interval between the leading tone and the super-tonic form a minor interval and another minor between the super-tonic and the sub-dominant.

On a staff, we get:



On the piano keyboard the highlighted notes are pressed as follows:



Without making any inversion. The identified triads can be summarized in the following staff. It is to be played as many times as possible to be familiar with triads.



It is better to start with many triads and exercise to play them on the piano. Below are some of those that can be used but others may be found or created so as to practice more.

Practice 1:



Practice 2:



Practice 3:



From the triads, it is easy to play ascending and descending C scale with accompaniment. The staff below gives more details. It is observed that some triads are inverted to get harmonic chords.

Accompaniment of C scale

The roman numbers I, IV, V indicate Tonic, Subdominant, Dominant respectively. Those degrees' act as accompaniment in all melodies.

Practices of C scale with accompaniment

Practice 1:

Practice 2:



Application Activity 4.2

1. Draw different parts of the piano keyboard and show the keys that are pressed when playing the chords of: E, G, D, A, F.
2. Play the following song on the piano:

The musical score consists of two systems of two staves each. The first system shows the first four measures, and the second system shows the last four measures. The melody is primarily in the treble clef, while the accompaniment is in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes.

3. Compose an accompanied 8 measures melody in C major scale and play it on the piano.

4.3. Scales with accidentals

Learning Activity 4.3

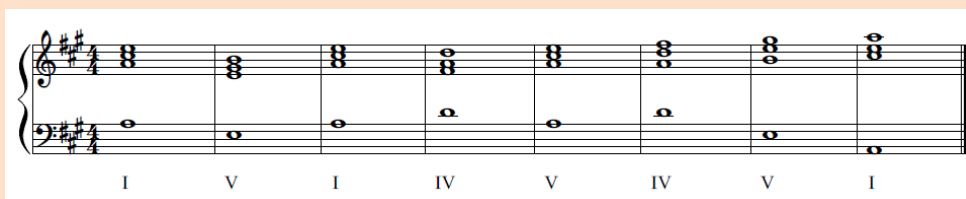


Look at the following key signatures:

The six key signatures are: 1. One sharp (F#), 2. Two sharps (F#, C#), 3. One flat (Bb), 4. Two flats (Bb, Eb), 5. Three sharps (F#, C#, G#), and 6. Two flats (Bb, Eb).

1. Identify the scales that they represent
2. Identify the root triad, the dominant and the sub-dominant

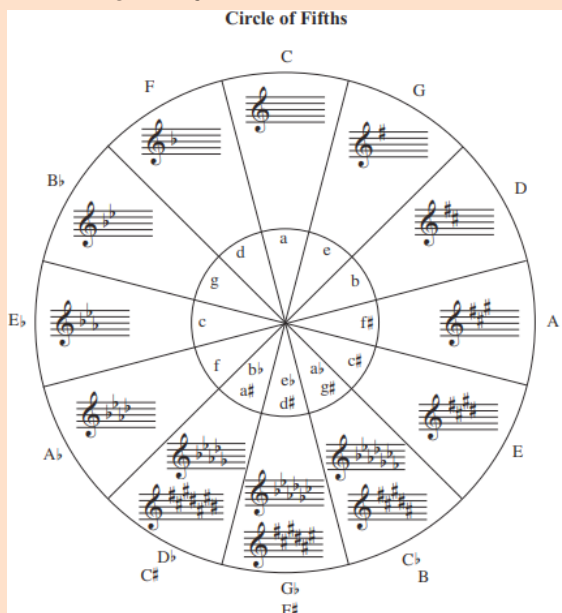
3. Using the following model:



A musical staff in 4/4 time with a key signature of two sharps (F# and C#). The staff contains eight measures of music. The upper staff shows chords, and the lower staff shows single notes. Below the staff are Roman numerals: I, V, I, IV, V, IV, V, I.

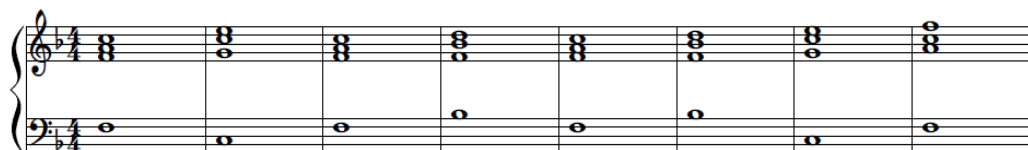
Draw the triads corresponding to the roman numerals and accompany them: **I-V-I-IV-V-IV-V-I**

This circle will guide you discover the scales relative to each key.



4.3.1. The scale of F major

As it was done in C scale, the scale of F major is made of different chords. So it is just to play them on the piano keyboard following their accompaniment as shown in the following staff:



A musical staff in 4/4 time with a key signature of one flat (Bb). The staff contains eight measures of music. The upper staff shows chords, and the lower staff shows single notes.

Practice1:

Musical notation for Practice 1, measures 1-11. The piece is in 2/4 time with a key signature of one flat (B-flat). The right hand plays chords, and the left hand plays a simple bass line.

Musical notation for Practice 1, measures 12-18. The piece continues with chords in the right hand and a bass line in the left hand. Measures 12, 14, and 16 feature a fermata over the final chord of each measure.

Practice2:

Musical notation for Practice 2, measures 1-9. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand plays chords, and the left hand plays a simple bass line.

Musical notation for Practice 2, measures 10-12. The piece concludes with chords in the right hand and a bass line in the left hand. Measure 12 features a fermata over the final chord.

4.3.2. The scale of G major

The scale of G major is made of different chords and they are shown on the following staff with their accompaniment.

Musical notation for the G major scale with accompaniment. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The right hand plays chords, and the left hand plays a simple bass line.

Practice 1:

Musical score for Practice 1, measures 1-11. The score is in 2/4 time, D major (one sharp), and consists of two systems. The first system contains measures 1-11. The right hand plays chords, and the left hand plays a bass line. Measure 12 is the start of the second system.

Practice 2:

Musical score for Practice 2, measures 1-9. The score is in 3/4 time, D major (one sharp), and consists of two systems. The first system contains measures 1-9. The right hand plays chords, and the left hand plays a bass line. Measure 10 is the start of the second system.

4.3.3. The scale of D major

D major scale is played respecting different chords that are accompanied as shown in the following staff.

Musical score for the D major scale with chords. The score is in 4/4 time, D major (one sharp), and consists of two staves. The right hand plays chords, and the left hand plays a bass line.

Practice 1:

Musical score for Practice 1, measures 1-12. The score is in 2/4 time, key of A major (one sharp), and consists of two systems. The first system contains measures 1-11, and the second system contains measures 12-18. The right hand plays chords and single notes, while the left hand plays a simple bass line.

Practice 2:

Musical score for Practice 2, measures 1-9. The score is in 3/4 time, key of A major (one sharp), and consists of two systems. The first system contains measures 1-8, and the second system contains measures 9-11. The right hand plays chords and single notes, while the left hand plays a simple bass line.

4.3.4. The scale of A major

The scale of A major is obtained by playing the following chords:

Musical score showing the chords of the A major scale. The score is in 4/4 time, key of A major (one sharp), and consists of two systems. The right hand plays chords, and the left hand plays a simple bass line.

Practice1:

Musical notation for Practice 1, measures 1-11. The piece is in E major (two sharps) and 2/4 time. The right hand plays chords and single notes, while the left hand plays a simple bass line.

Musical notation for Practice 1, measures 12-20. The piece continues in E major and 2/4 time, ending with a double bar line. The right hand features some chords with fermatas.

Practice2:

Musical notation for Practice 2, measures 1-8. The piece is in E major (two sharps) and 3/4 time. The right hand plays chords, and the left hand plays a bass line.

Musical notation for Practice 2, measures 9-16. The piece continues in E major and 3/4 time, ending with a double bar line. The right hand features some chords with fermatas.

4.3.5. The scale of E major

The scale of E \square is played by the combination of the following chords:

Musical notation showing chords for the E major scale in 4/4 time. The right hand plays chords, and the left hand plays a simple bass line.

Practice1:

Musical notation for Practice 1, measures 1-11. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand plays chords in the upper register, while the left hand plays a simple bass line.

Musical notation for Practice 1, measures 12-20. The notation continues with similar chordal textures and a bass line. Measure 12 is marked with a '12' above the staff. The piece concludes with a double bar line.

Practice 2:

Musical notation for Practice 2, measures 1-8. The piece is in 3/4 time with a key signature of two flats. The right hand features chords, and the left hand plays a bass line with some rests.

Musical notation for Practice 2, measures 9-16. The notation continues with chords in the right hand and a bass line in the left hand. Measure 9 is marked with a '9' above the staff. The piece ends with a double bar line.

4.3.6. The scale of B major

The scale of B is played by the combination of the following chords:

Musical notation showing the chords for the B major scale. The right hand plays chords on a single staff, and the left hand plays a simple bass line. The key signature is two sharps (F# and C#).

Practice 1:

Musical score for Practice 1, measures 1-12 and 13-16. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The right hand plays chords, and the left hand plays a bass line. Measures 13-16 include fermatas over the final notes.

Practice 2:

Musical score for Practice 2, measures 1-8 and 9-12. The score is in 3/4 time with a key signature of two flats (Bb, Eb). The right hand plays chords, and the left hand plays a bass line. Measures 9-12 include fermatas over the final notes.

Note:

On each of the above scales, many exercises must be done to be familiar with the piano practice. It is to be made by composing different accompanied melodies and other existing songs that are commonly used in daily life. It is better to start by simple exercises of practice on every scale.



Application Activity 4.3

1. What notes are played when accompanying the following notes in G scale
 - a) G
 - b) C
 - c) D
 - d) B
2. Play the following melody on the piano:

3. Compose an accompanied 8 measures melody in A major scale and play it on the piano.



End unit assesment

1. Basing on the number of tones and semi-tones, describe the piano keyboard.
2. Draw a musical staff and add the chords of: E, G, D, A, F, then play them on the piano.
3. On the piano, play a scale of E major ascending and descending with accompaniment.
4. Compose an accompanied 16 bars melody in F major and play it on the piano.

5. Play the following melody on the piano:

$\text{♩} = 75$

U bu re zi bu da he za tu bu shyi gi ki re ku ko bu ri we se a fi t'i cy'a shobo ye

du shyi re ha mwe twe se nta w'usi ga y'i nyu ma ma zi te ra mbe re ryi hu te

6. Using both hands, accompany the following songs with the piano keyboard:

Ubuzima buzira umuze Composed by faustin

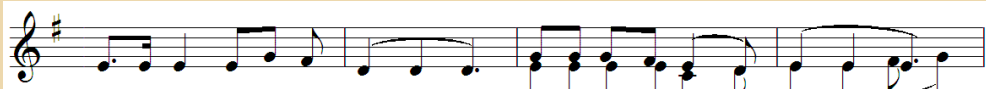
Moderato

U bu zi ma bu zi ru mu ze bu jya na no ku ru ane za i ndyoyu zu ye. I bi
te ri mba ra ga i bi ri ndi ndwa ra ni byu ba ku mu bi ri.

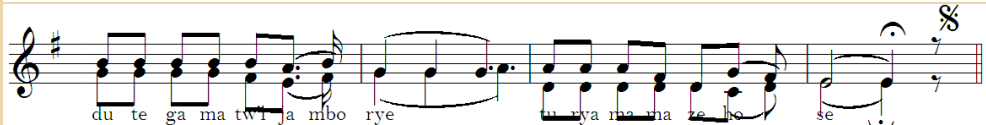
Additional songs with complex time signatures

Muze turate Rurema Sylvestre NTABAJYANA, Kigali 2019

Mu ze tu ra te (tu ra te) Ru re ma Nyi ri ju ru ni si
ni we du ke sha byo se ni we wa du ha
nize ni we mi ze ro ya nge *Fine*



1. Twi nji re mu ngo ro ye mu mu ti mu ke ye
2. Twi nji re mu ngo ro ye du cu ra ng'i na nga
3. Twi nji re mu ngo ro ye tu mu ku z'i te ka
4. Twi nji re mu ngo ro ye tu mu sa b'i mba ra ga
5. Twi nji re mu ngo ro ye du ki ny'a ka di ho



du te ga ma twi ja mbo rye tu nya ma ma ze ho se
ni we du ke sha byo se mu ze tu mu ta ra mi re
tu mu ra mye du se nga ni we Ma na nya ku ri
twa ma ma z'u ru ku ndo rwe ma ze bo se bamweme re
twe se du ha ni k'a ma jwi a ba go re ba vu z'i mpu ndu

REFERENCE BOOKS

Burton, Anthony (2002). *A Performer's Guide to the Music of the Classical Period*. London: Associated Board of the Royal Schools of Music. p. 3. [ISBN 978-1-86096-1939](#).

Downs, Philip G. (1992). *Classical Music: The Era of Haydn, Mozart, and Beethoven, 4th vol of Norton Introduction to Music History*. W.W. Norton & Company. [ISBN 0-393-95191-X](#) (hardcover)

Tim Emmons, *Odd Meter Bass: Playing Odd Time Signatures Made Easy*(Van Nuys: Alfred Publishing, 2008): 4. ISBN 978-0-7390-4081-2.

Stephen E. Hefling. "Dotted rhythms". In Deane L. Root (ed.). *Grove Music Online*. Oxford Music Online. Oxford University Press

Taylor, Eric (2011). *The AB Guide to Music Theory Part I*. ABRSM. p. 18. ISBN 978-1-85472-446-5