

Music

Senior Three

Student's Book

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FOREWORD

Dear Student,

Rwanda Basic Education Board is honoured to present to you this Music Book for Senior Three which serves as a guide to competence-based teaching and learning to ensure consistency and coherence in the learning of Music subject. The Rwandan educational philosophy is to ensure that you achieve full potential at every level of education which will prepare you to be well integrated in society and exploit employment opportunities.

The government of Rwanda emphasizes the importance of aligning teaching and learning materials with the syllabus to facilitate your learning process. Many factors influence what you learn, how well you learn and the competences you acquire. Those factors include the instructional materials available among others. Special attention was paid special attention to the activities that facilitate the learning process in which you can develop your ideas and make new discoveries during concrete activities carried out individually or with peers.

In competence-based curriculum, learning is considered as a process of active building and developing knowledge and meanings by the learner where concepts are mainly introduced by an activity, a situation or a scenario that helps the learner to construct knowledge, develop skills and acquire positive attitudes and values. For effective use of this textbook, your role is to:

- Work on given activities which lead to the development of skills
- Share relevant information with other learners through presentations, discussions, group work and other active learning techniques such as role play, case studies, investigation and research in the library, from the internet or from your community;
- Participate and take responsibility for your own learning;
- Draw conclusions based on the findings from the learning activities.

I wish to sincerely extend my appreciation to the people who contributed towards

the development of this student book, particularly REB staff who organized the whole process from its inception. Special appreciation goes to the teachers who supported the exercise throughout. Any comment or contribution would be welcome to the improvement of this text book for the next versions.



Dr. Nelson MBARUSHIMANA
Director General, REB



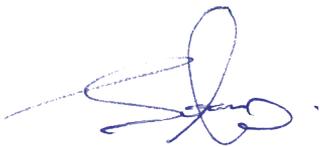
ACKNOWLEDGEMENT

I wish to express my appreciation to all the people who played a major role in development of this Music textbook for Senior Three. 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 project. I wish to extend my sincere gratitude to lecturers, teachers and all other individuals whose efforts in one way or the other contributed to the success of writing of this textbook.

Special acknowledgement goes to the University of Rwanda which provided experts in design and layout services, illustrations and image anti-plagiarism.

Finally, my word of gratitude goes to the Rwanda Basic Education Board staff particularly those from the department of curriculum who were involved in the whole process of in-house textbook writing.

A handwritten signature in blue ink, appearing to read 'Joan Murungi', with a long horizontal line extending to the left.

Joan MURUNGI,
Head of Curriculum Teaching and Learning Resources Department

INTRODUCTION

Music plays a vital role in human society. It provides entertainment and emotional releases, and it accompanies activities ranging from dances to religious ceremonies. Music is heard everywhere: auditoriums, churches, homes, sports, and on the streets.

Music is part of the world of sound, an art based on the organization of sounds in time. We distinguish music from other sounds by recognizing the four main properties: pitch, dynamics, tone color and duration.

In music, a sound that has a definite pitch is called a tone. In music, we use written words to express our thoughts and communicate with others when we cannot be with them. It is also written down, or notated, so that performers can play pieces unknown to them.

For many of us, music means melody. Though it is easier to recognize than define, we do know that a melody is a series of single notes that add up to a recognizable whole. A melody begins, moves, and ends; it has direction, shape, and continuity.

Almost all of familiar melodies are built around a central tone towards which the other tones gravitate and on which the melody usually ends. This central tone is the key note, or tonic. A melody moves small intervals called steps or large ones called leaps. A step is the interval between two adjacent tones arranged in order from low to high or high to low. This arrangement is made up of the basic pitches of a piece of music called scale. This will be the main concern through this book and the activities will help you achieve the fixed objectives.

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UNIT 1

Music Scale

notes will be as follows:

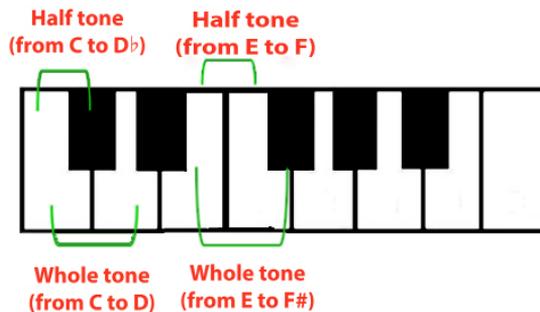
Whole tone-Whole tone-Half tone- Whole tone - Whole tone - Whole tone -Half tone

= (W-W-H-W-W-W-H)

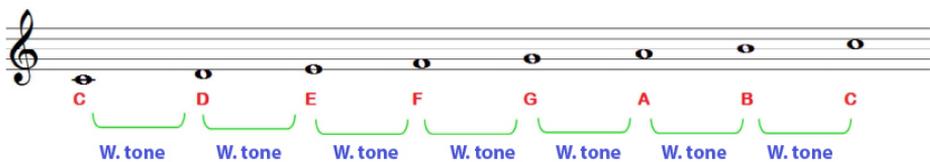
Remember that a whole tone consists of an interval of two half tones (two half steps); for example, the intervals from **C** to **D** or from **E** to **F#** are whole tones. That is, there is one and only one other note between those two tones (notes).

A half tone consists of an interval between two directly adjacent notes; for example, the intervals from **C** to **D \flat** or from **E** to **F** are half tones. That is, there can be no notes in between two notes which are separated by a half step.

On the keyboard these tones look as follows:



A diatonic scale on the musical staff



From **C** to **D** there is a whole tone.

From **D** to **E** there is a whole tone.

From **E** to **F** there is a $\frac{1}{2}$ tone.

From **F** to **G** there a whole tone.

From **G** to **A** there is a whole tone.

From **A** to **B** there is a whole tone.

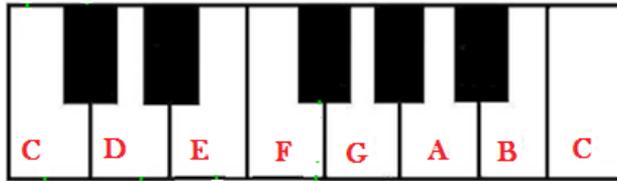
From **B** to **C** there is a ½ tone.

we can also use numbers to show diatonic scale degrees



W tone W tone H tone W tone W tone W tone H tone

On a keyboard diatonic scale is as follow.



1.1.2 Chromatic scale

Learning Activity 1.1.2

1. How many half steps are there in a series of C scale?
2. On a staff, use sharps to show all the succession of half steps in ascending order.
3. Downwards in C scale, use flats to show all the succession of half steps

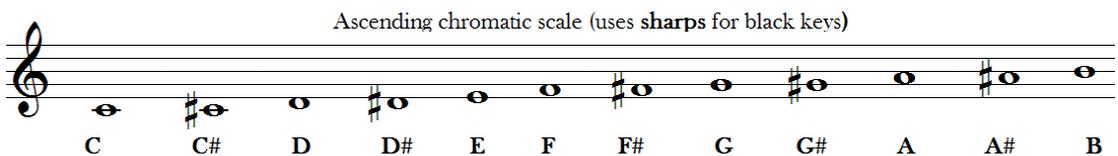
What Is a Chromatic Scale?

A chromatic scale consists of all the 8 tones in the do-re-mi scale plus all the additional half-tones that are left out when you sing do-re-mi.

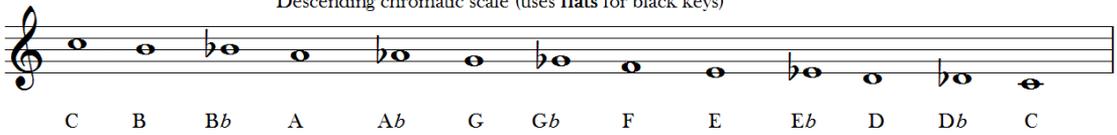
In other words, the 12 tones in a chromatic scale are a half-step or semi-tone apart.

C Chromatic Scale as you go up: C C# D D# E F F# G G# A A# B C

C Chromatic Scale as you go down: C B B♭ A A♭ G G♭ F E E♭ D D♭ C



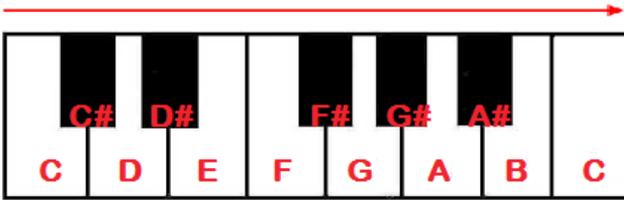
Descending chromatic scale (uses flats for black keys)



On the keyboard, every key is played consecutively; you don't jump any key.

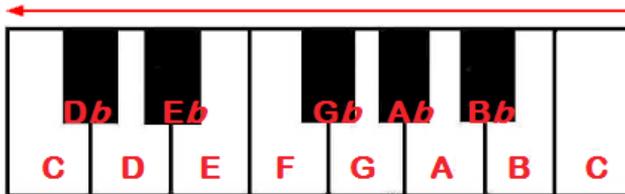
On a keyboard, ascending chromatic scale uses sharps

(C-C#-D-D#-E-F-F#-G-G#-A-A#-B-C)



On a keyboard descending chromatic scale uses flats

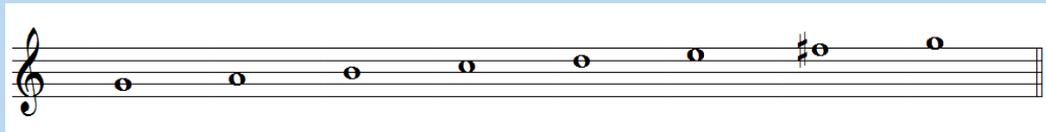
(C-D b -D-E b -E-F-G b -G-A b -A-B b -B-C)



Application Activity 1.1.

1. In pairs, discover chromatic and diatonic scales and discuss.

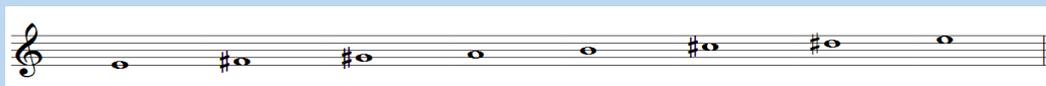
a.



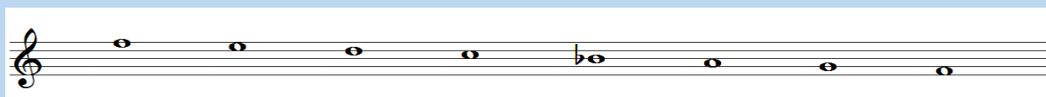
b.



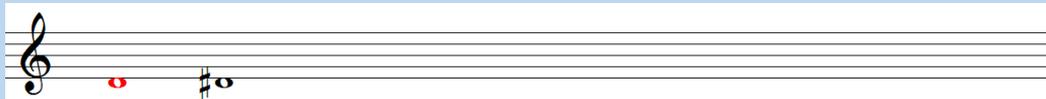
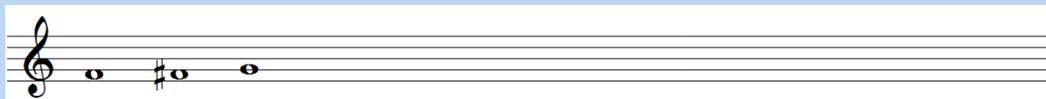
c.



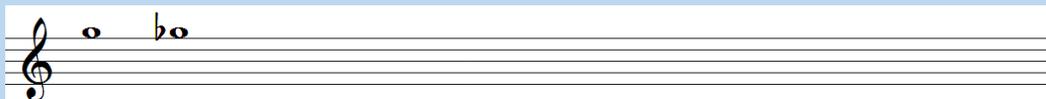
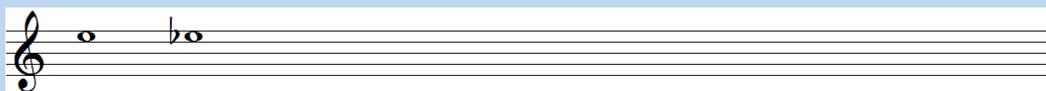
d.



2. Complete the following ascending chromatic scales.



3. Complete the following descending chromatic scales



1.2 Major and minor scales

Learning Activities 1.2.

Individually write notes on a musical scale from C to another C above.

Play these notes on the keyboard (use the white keys only).

By brainstorming answer the following questions:

(i) How many half tones do you notice?

(ii) How many whole tones do you notice?

Use a sharp to complete the series of tones and semitones in

G scale and in (ii) E scale. **W W H W W W H** (W=Whole tone H=Half tone).

1.2.1 Major scale

A major scale consists of eight notes organized in a diatonic fashion. It has two half tones (half steps) and five whole tones (whole steps). So the pattern of major scale is organized as follows:

W W H W W W H

W=Whole tone

H=Half tone

C major scale

The first scale degree (first note of the scale) is designated by the symbol 1 and is known as the tonic. **The first note** (or **tonic**) of C major scale is **C**. So scale degree names in any Major key are:

1st scale degree=**Tonic**

2nd scale degree =**Supertonic**

3rd scale degree =**Mediant**

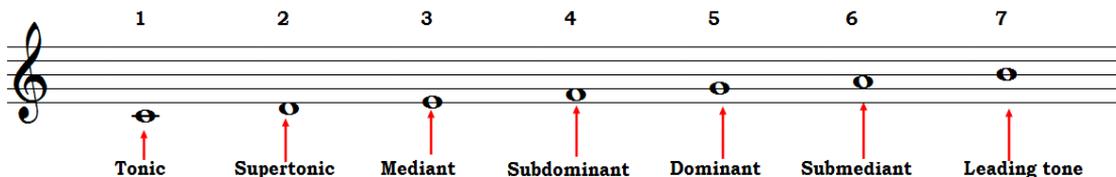
4th scale degree =**Subdominant**

5th scale degree =**Dominant**

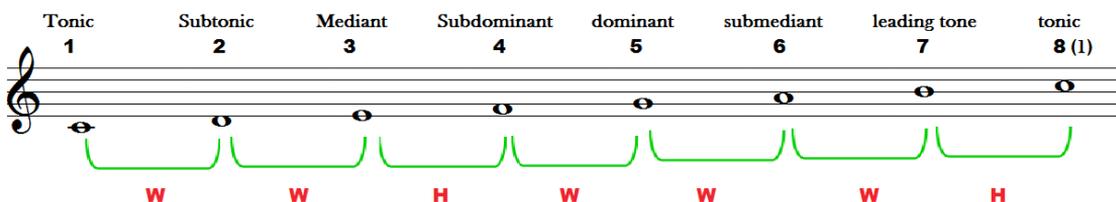
6th scale degree =**Submediant**

7th scale degree =**Leading tone**

8th scale degree =**Tonic**



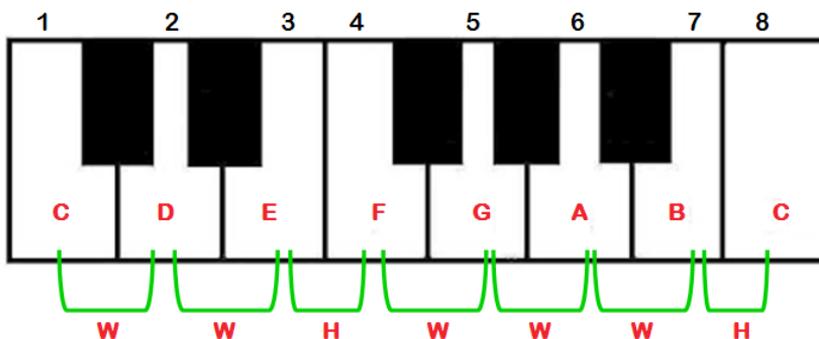
The pattern of notes in C Major appears as follows on musical staff:



You have noticed that always between 3rd and 4th degree as well as between 7th and 8th degree (on the staff and on the keyboard) there are half tones/steps; and the note on the 8th degree is the same as the note on the 1st degree but an octave high.

See below how the major scale is organized on the keyboard

Like on the staff above, there are half tones (steps) between E and F and between B and C.



To find the rest of the notes in all major scales (keys) starts with the tonic (the first note of the scale) and go up respecting the following pattern: Whole tone, Whole tone, Half tone, Whole tone, Whole tone, Whole tone, Half tone (W-W-H-W-W-W-H)

Rule: All major scales have the following pattern of whole tones (steps) and half (tone) steps: half tones occur always and only between 3-4 and between 7-8. All other tones are whole tones.

It is worth to know that starting a major scale on note names other than C requires accidentals. Remember that accidentals are musical symbols which are used to raise or lower pitches.

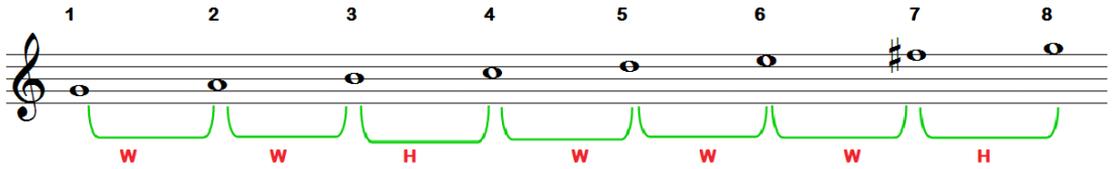
Remember the importance of these accidentals

A Sharp (#) raises a half tone (half step)

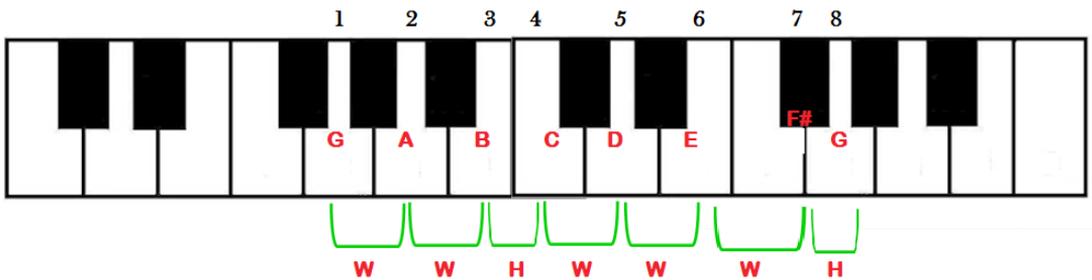
A Flat (b) lowers a half tone (half step)

Consider the examples below:

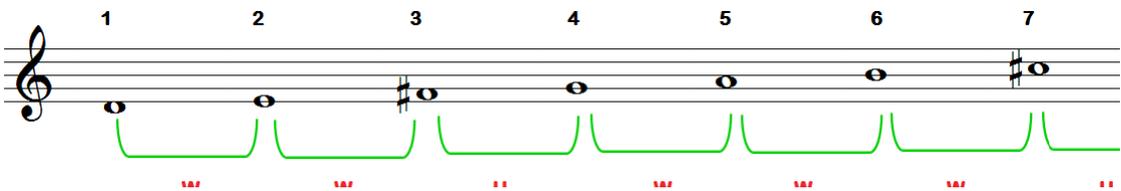
G major (the tonic is G)



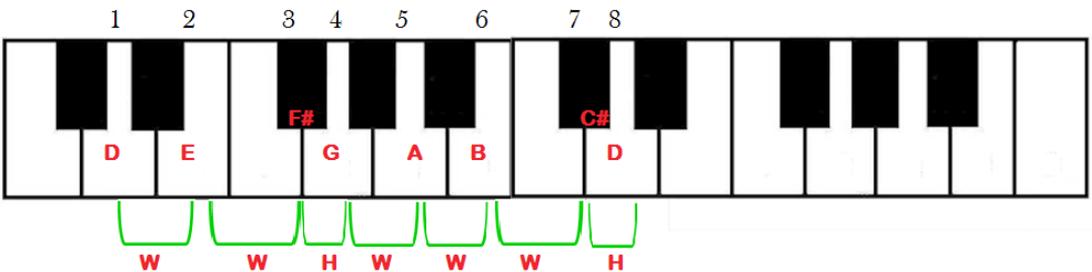
G major scale on the keyboard



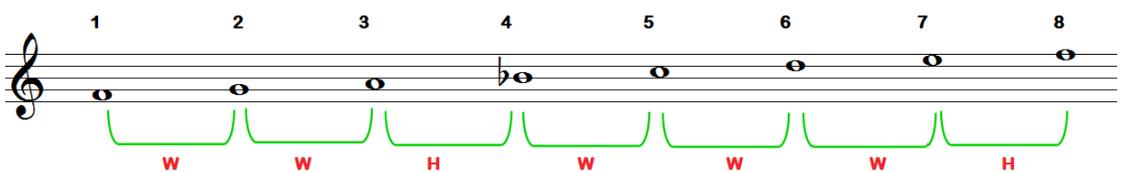
D Major Scale (the tonic is D)



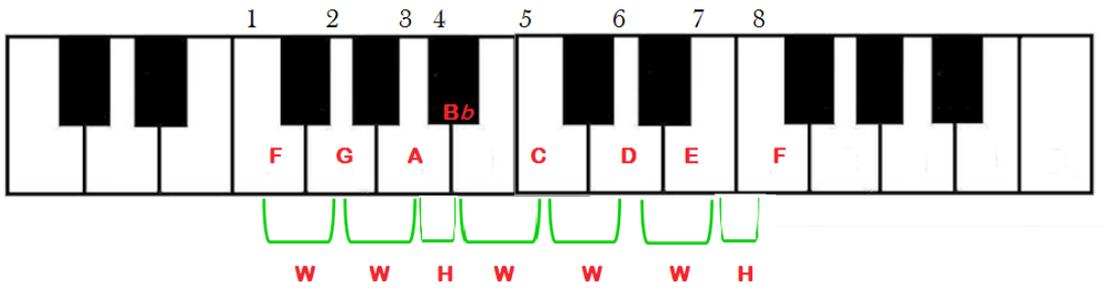
D major scale on the keyboard



F major (The tonic is F)



F scale on the keyboard

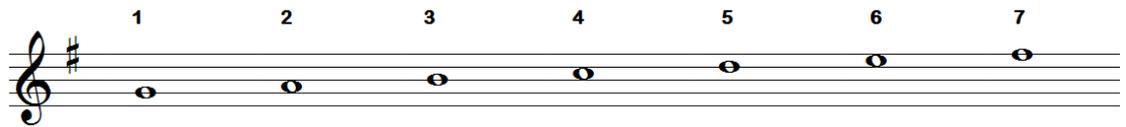


You have noticed that to respect the same patterns of half tones and semi tones in major scales accidentals sharp (#) and flat (b) are used.

You can start a major scale from any note provided that you respect the pattern above indicated. When the key signature is used the accidentals in the middle of the staff are replaced by the key signature.

See examples below:

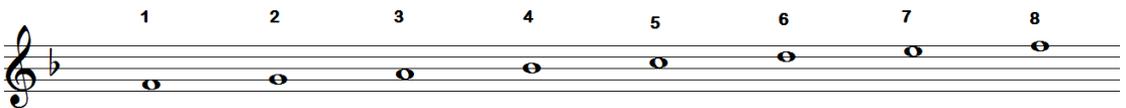
G major scale with the key signature



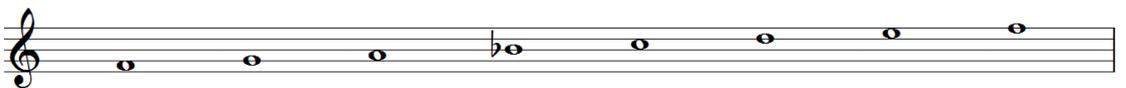
G major scale without the key signature



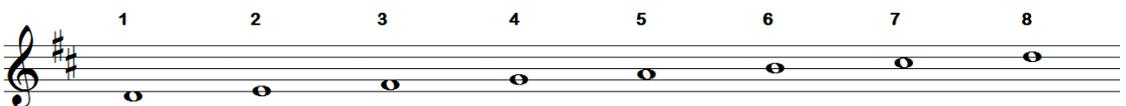
F major scale with the key signature



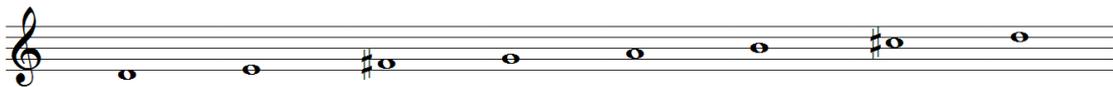
F major scale without the key signature



D major scale with the key signature



D major without the key signature



• Major scales spelling

The following guidelines will help you to spell correctly the major scales

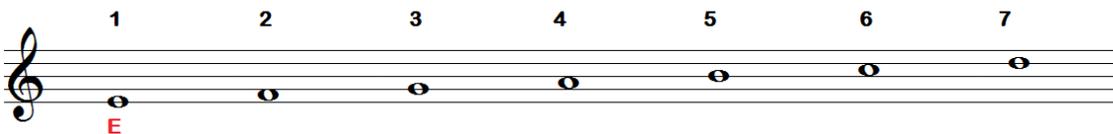
Individually, write the eighth notes letter name on the staff, starting with the note that has the same name as the scale you are going to build.

If the scale starts on an accidental, place the sharp or flat immediately in front of both 1 and 8. When this is done, do not change the spelling of 1 and 8.

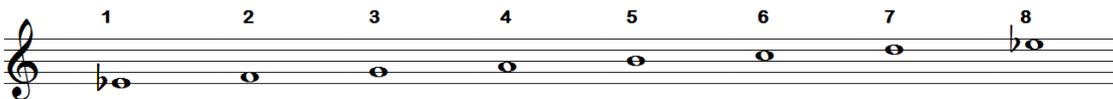
Add accidentals to form the correct whole steps-half step pattern. Scales with sharps do not use flats, and scales with flats do not use sharps.

Example: How to construct scale starting with a flat. (E \flat major scale)

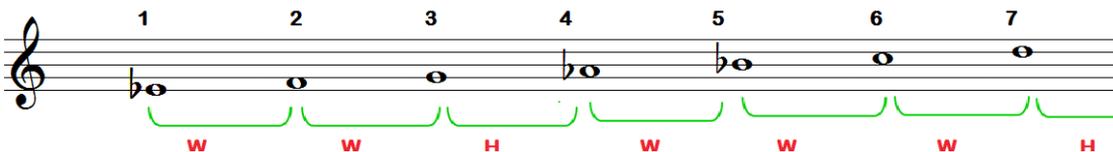
Step 1: Write scale degree starting with and ending with E an octave high.



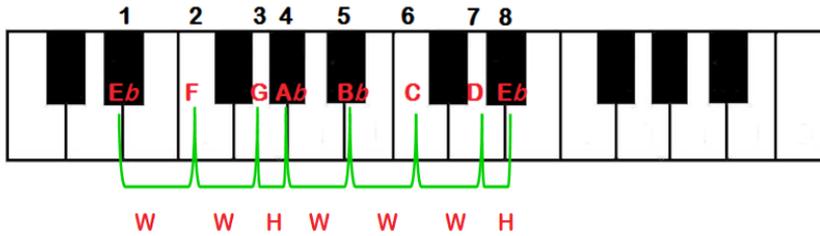
Step 2: E first degree and E on eighth degree should have a flat



Step 3: Start from the first E flat and ascend the scale respecting the major scale pattern (**W-W-H-W-W-W-H**). You can also use a Keyboard shape to help you determine tones and semi tones.



This third step on the keyboard is as follows:



As you can see there is:

A Whole tone between degree 1 and 2 (between E \flat and F)

A Whole tone between degree 2 and 3 (between F and G)

A Half tone between degree 3 and 4 (between G and A \flat)

A Whole tone between degree 4 and 5 (between A \flat and B \flat)

A Whole tone between degree 5 and 6 (between B \flat and C)

A Whole tone between degree 6 and 7 (between C and D)

A Half tone between degree 7 and 8 (between D and E \flat)

- **Major scales and key signatures**

Sharp keys

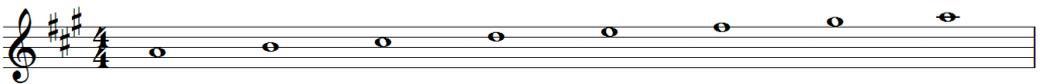
G Major 1 Sharp



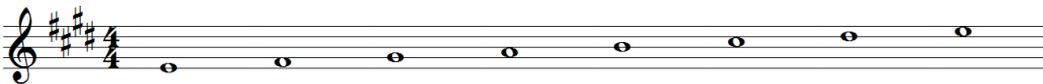
D Major 2 Sharps



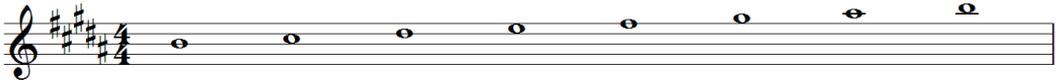
A Major 3 Sharps



E Major 4 Sharps



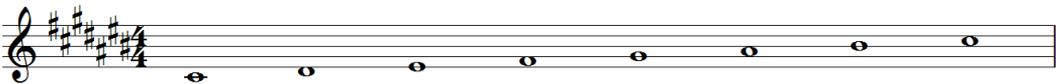
B Major 5 Sharps



F# Major 6 Sharps



C# Major 7 Sharps



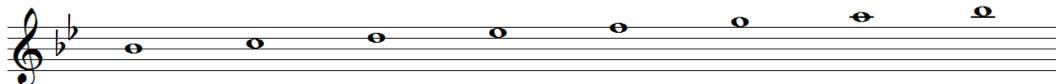
Note: To identify key signature you have to know that the name of the key is a half tone higher than the last sharp in the key signature. Example: G major has a sharp which is on F. B major the last sharp is on A.

• Major scales with flat keys

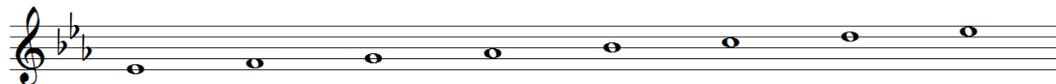
F Major 1 Flat



Bb Major 2 Flats



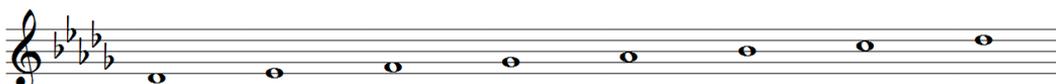
Eb Major 3 Flats



Ab Major 4 Flats

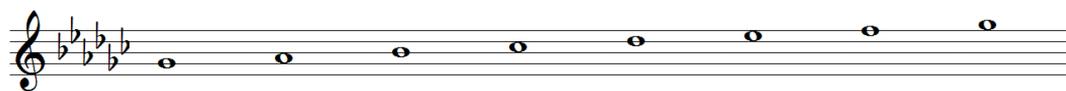


Db Major 5 Flats



Gb Major 6 Flats





C \flat Major 7 Flats



The succession of major scales key signatures in both treble and bass staves

Sharps

C	G	D	A	E	B	F#	C#
---	---	---	---	---	---	----	----

Flats

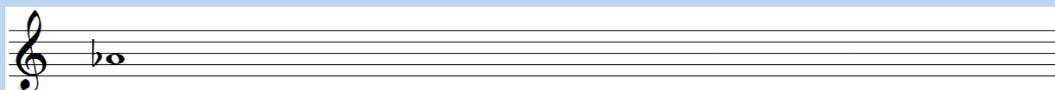
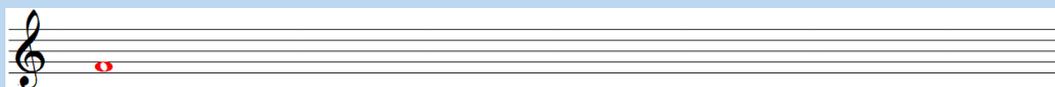
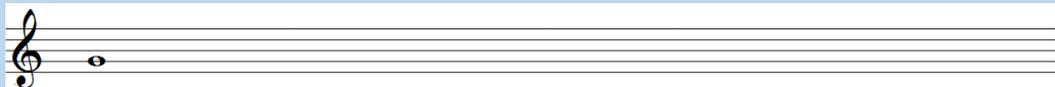
F	B \flat	E \flat	A \flat	D \flat	G \flat	C \flat
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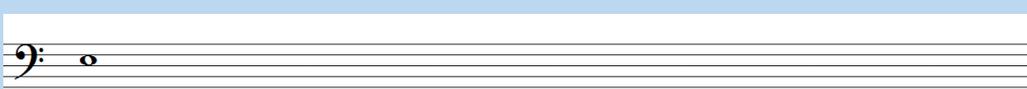
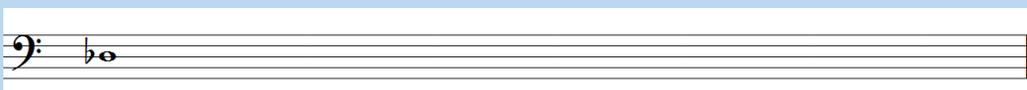
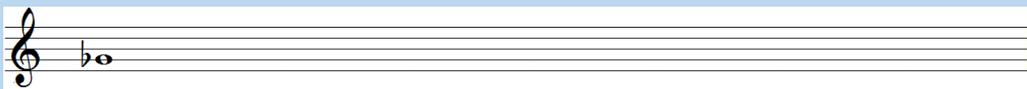
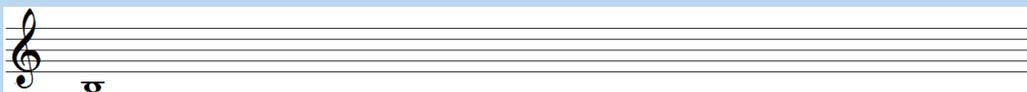
Note that some of the scales we have seen above are enharmonic. It means they have notes which are identical but spelt differently. Thus, C# major and D flat major are just different ways of describing the same notes. The same F# major is the same as G flat major; B major is the same as C flat Major.

Remember that scales are named after their tonics, thus the tonic of the scale of C is the note C, and the scale of G is the note G etc.

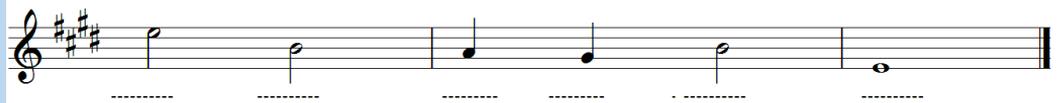
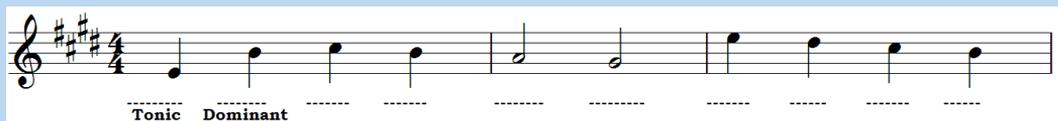
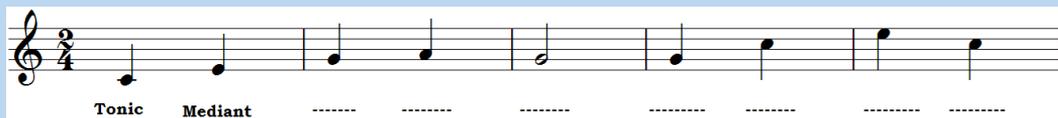
Application Activity 1.2 (a)

1. Write the major scale pattern starting from the note indicated in the staves below. Don't use the key signature and remember to respect the scale pattern (W-W-H-W-W-W-H). Insert the accidentals as needed.





2. Identify the notes in the following melodies by their scale degree names. Number one and number two have been done for you.



Now, on the keyboard, play the ascending and descending scales you have done.

Sol-fa syllables

Sol-fa (solfege or solfeggio) is a system for sight singing music that applies standard syllables to the notes. Singing with solfege syllables makes it easier to hear and remember the sound of intervals. The following syllables are common.

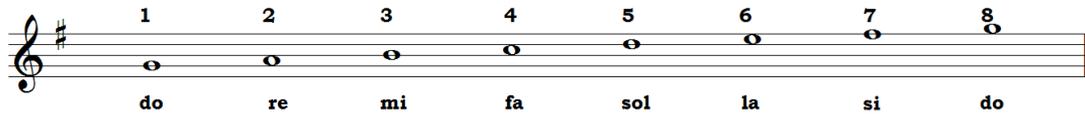
Major scale



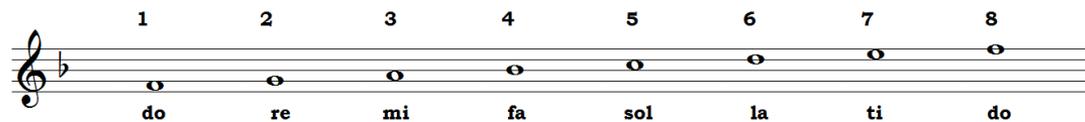
Moveable "do"

For major keys in the **moveable "do"** system, the note Do is always the first scale step (tonic).

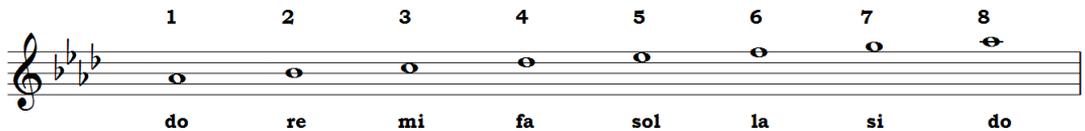
G major scale



F major scale



A^b major scale



Application activity 1.2. (b)

Sol-fa and sing the melodies

TUBANE MU RUKUNDO

U ru ku ndo ni rwo ge re u ru ku

ndo ni rwo ge re kw'i si ho se ba rwa ma ma ze

1. Tu ba ne mu ru ku ndo ru zi r'u bu rya rya
2. Tu ba ne mu ru ku ndo du ho re twi shi mye

tu ru kwi ze ho . se ru sa ga mbe
du fa sha nye twe . se du te r'i mbe re

IGIHE

1. I gi h'i yo gi hi se ki ge nda bu ru
2. Nza ko ra n'u mwe te si nza go ze

ndu ki ka zi mi ra Nge we nza ho ra
ra nza gi r'i ba kwe

nde ke re je i gi he nti ki nsi ge

I WILL SING

I'll sing of the Lord's great love for - e - ver with my mouth
I'll make His name known through all ge - ne - ra - tion

The musical notation for 'I WILL SING' is written on two staves in a treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The melody consists of quarter and half notes, with lyrics written below the notes.

I AM PROUD

I'm proud I'm proud I'm proud of my coun-
try I'm proud 'cause I live in peace

The musical notation for 'I AM PROUD' is written on two staves in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of quarter and half notes, with lyrics written below the notes.

1.2.2 Minor scales

Learning Activity 1.2. (c)

1. In groups construct C scale and illustrate the series of tones and semi tones.
2. Play it on the keyboard and sing it.
3. Start from the sixth degree of C scale (it is A) and illustrate the series of tones and semitones.
4. Play up to A above using the white keys only.
5. What is the difference between both scales according to the series of tones and semitones?
6. Discuss the sounds you get when you start from C and when you start from A.
7. Do you know how to call the new scale from A to A above?
8. Do the same for G major, D major and for the scales starting with their respective sixth notes. What about the key signatures of these both kinds of scales?

The **minor scales** get its notes from the **major scale**. The minor scale begins on the 6th scale degree of the major scale and then follows those same notes in the same order. For instance, the sixth note of **C** major is **A**. If we start from **A** and end

up to **A** an octave high, we will have the notes (**A B C D E F G A**). This is how the **A** minor scale gets its entire notes from the **C** major scale, since the note **A** is the 6th note in **C** major scale and all the notes in **C** major scale (**C D E F G A B C**) are in minor scale (**A B C D E F G**) but in different arrangement. Hence, **A** minor is called a relative minor to **C** major. **C** major is a relative major of **A** minor.

The image shows two musical staves. The first staff is labeled 'C major scale' and contains the notes C, D, E, F, G, A, B, C. Below the notes are interval patterns: W (C-D), W (D-E), H (E-F), W (F-G), W (G-A), W (A-B), and H (B-C). The second staff is labeled 'A minor scale' and contains the notes A, B, C, D, E, F, G, A. Below the notes are interval patterns: W (A-B), H (B-C), W (C-D), W (D-E), H (E-F), W (F-G), and W (G-A). Brackets above each staff group the notes into an 8-note scale.

As you can see on the staff above, the sixth note of the C major scale is the first note (tonic) of A minor scale. Notice the difference in the arrangement of the tones and half tones.

C major scale: W-W-H-W-W-W-H

A minor scale: W-H-W-W-H-W-W

The first scale degree (first note) of A minor scale is designated by the symbol 1 and is known as the tonic. The **first note** (or **tonic**) of A minor scale is A. So scale degree names in a natural minor are:

1st scale degree=**Tonic**

2nd scale degree =**Supertonic**

3rd scale degree =**Mediant**

4th scale degree =**Subdominant**

5th scale degree =**Dominant**

6th scale degree =**Submediant**

7th scale degree =**Subtonic**

8th scale degree =**Tonic**

The image shows a musical staff for a 'Natural minor scale'. The notes are A, B, C, D, E, F, G, A. Above the notes are scale degrees 1 through 8. Below the staff, red arrows point to each note with corresponding degree names: Tonic (A), Supertonic (B), Mediant (C), Subdominant (D), Dominant (E), Submediant (F), Subtonic (G), and Tonic (A).

Another way of recognizing a minor scale, you take the tonic of the major scale and go down three half notes (three half steps). The tonic note of the minor you get, will

be the same as in the examples above.

C major tonic and its relative A minor tonic three half steps below

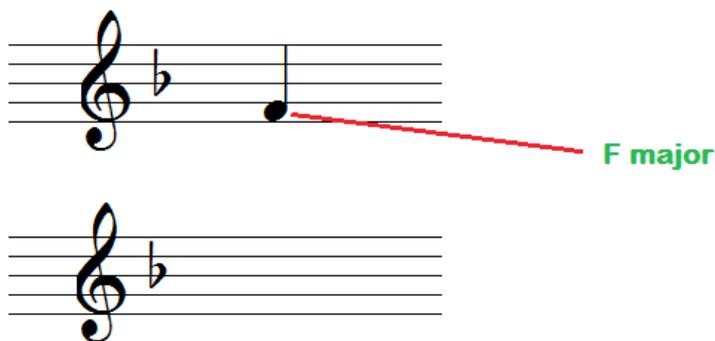
Two musical staves in treble clef. The top staff shows a single note on the first line (C4), labeled "C major" with a red arrow. The bottom staff shows a single note on the second space (A3), labeled "A minor (3 half steps below)" with a red arrow. Between the two notes, the numbers "1 2 3" are written in red, indicating the three half steps between them. To the right of the bottom staff, the letters "C" and "A" are written in red, indicating the interval of a third.

G major tonic and its relative E minor tonic three half steps below

Two musical staves in treble clef. The top staff has a key signature of one sharp (F#) and shows a single note on the second line (G4), labeled "G major" with a red arrow. The bottom staff has the same key signature and shows a single note on the first space (E4), labeled "E minor (3 half steps below)" with a red arrow. Between the two notes, the numbers "1 2 3" are written in red, indicating the three half steps between them. To the right of the bottom staff, the letters "G" and "E" are written in red, indicating the interval of a third.

Now give the relative minor of the major keys below and then construct the ascending scales of both major and minor.

Two musical staves in treble clef. The top staff has a key signature of two sharps (F# and C#) and shows a single note on the second line (A4), labeled "A major" with a red arrow. The bottom staff has the same key signature and is empty, intended for the student to write the ascending scales for both the major and minor keys.



Note that each major scale has its relative minor scale and vice versa.

• Relative major and minor

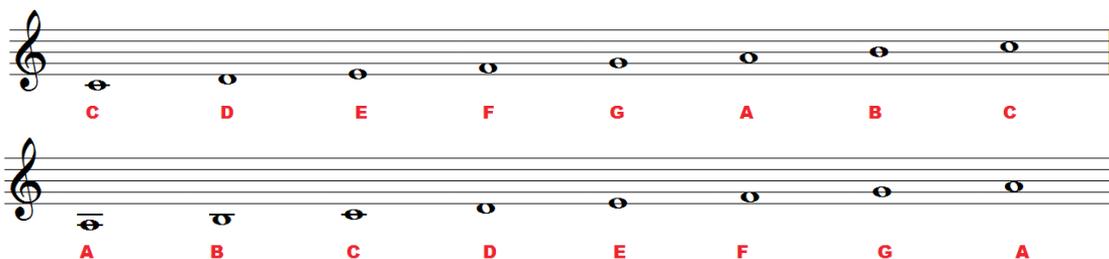
Major and minor keys with the same key signature (like in the examples above) are known as relative Major and Minor keys. To know how to determine the minor relative of a major key, you have to go down three half steps. Hence **C major** has **A minor** as relative. **G major** has **E Minor** as relative.

If you take **C major** scale and compare it to **A minor** scale, you will see that they have exactly the same notes. **G major** notes are the same as **E minor** notes etc.

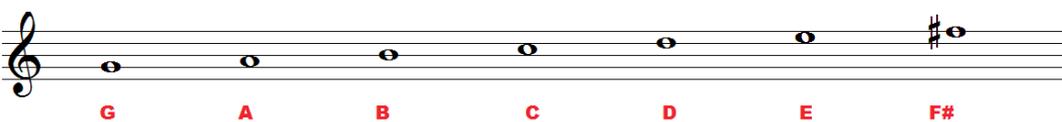
Compare:

- C major scale: C, D, E, F, G, A, B
- A minor scale: A, B, C, D, E, F, G
- G major scale: G, A, B, C, D, E, F#
- E minor scale: E, F#, G, A, B, C, D

Note that C major and its relative A minor scale don't have sharp or flat.



G Major scale and its relative E Minor scale use one sharp.





Application activity 1.2 (d)

1. Give the relative minor of the major keys below and then construct the ascending scales of both major and minor.

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

Sol-fa and perform

In groups sol-fa and sing the melodies

UMUGAMBI

u mu ga mbi wa nge n'u gu ko ra cya ne nga te zai mberei
gi hu gu n'i si yo se nku ko na byi ye me je

The image shows two staves of music for the song 'UMUGAMBI'. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes. The second staff continues the melody with similar note values. The lyrics are written below the notes.

NEVER GIVE UP

Ne - ver give up ne - ver give up try har - der
ne - ver give up suc - cess is at hand

The image shows two staves of music for the song 'NEVER GIVE UP'. The first staff has a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The melody consists of quarter and eighth notes. The second staff continues the melody. The lyrics are written below the notes.

Major and minor Parallel relationship

When a major and a minor scale begin on the same tonic note we say that they are in parallel relationship. The three examples below show major scales and their parallel minors.

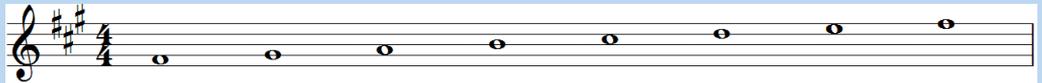
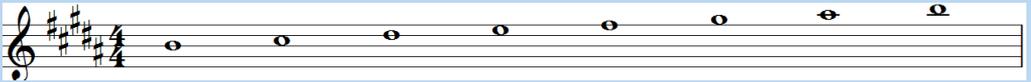
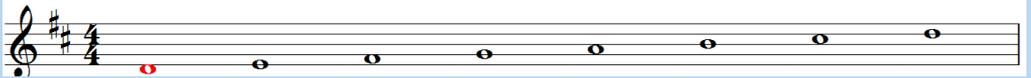
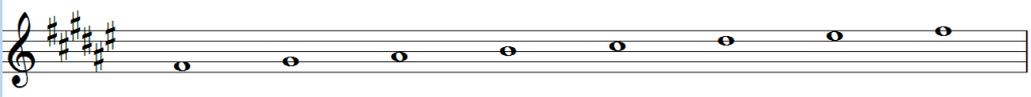
C major C minor
G major G minor
E major E minor

The image shows three pairs of musical staves, each pair representing a major scale and its parallel minor scale. Each pair is written on a single staff with two clefs. The first pair is C major (one sharp) and C minor (three flats). The second pair is G major (one sharp) and G minor (two flats). The third pair is E major (three sharps) and E minor (one sharp). The scales are written as ascending eighth notes.

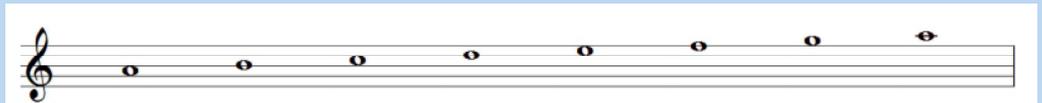
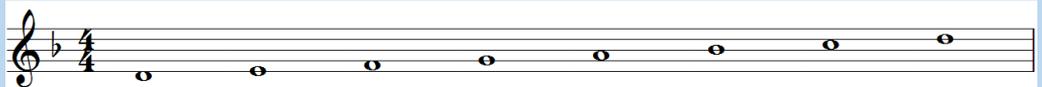
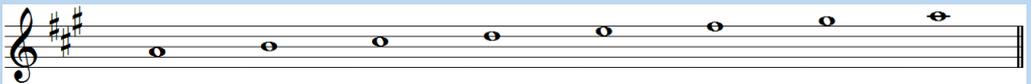
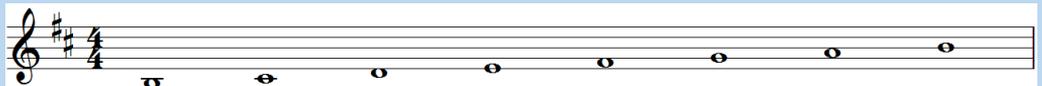
Application activity 1.2.(e)

Sol-fa and sing the melodies

1. Construct the ascending parallel minor scales of the following major scales. Remember that the key signature should change.



2. Construct the ascending parallel major scales of the following minor scales.

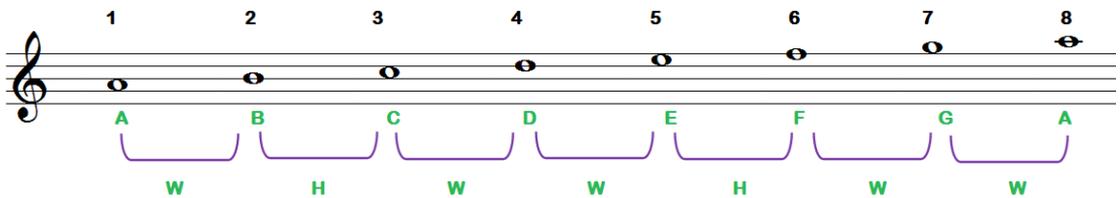


- **Types of Minor Scale**

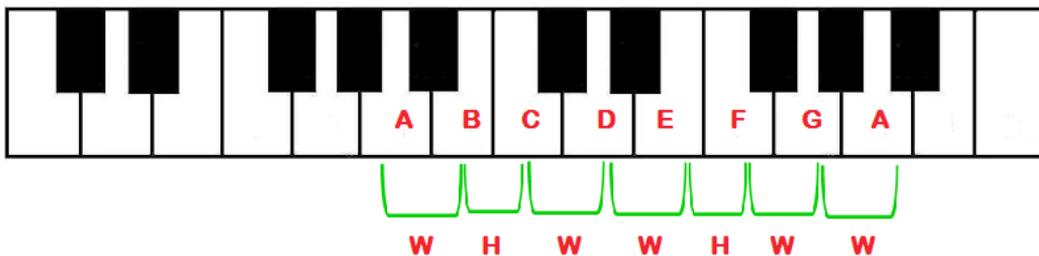
Although there is only one kind of major scale, there are three kinds of minor scale – *natural, harmonic and melodic*.

A. Natural minor scale

A natural minor scale is the one we have been studying above. It consists of 8 notes organized in the pattern of Whole-Half-Whole-Whole-Half-Whole-Whole (or WHW^WH^WW^W). All natural minor scales should follow this pattern. On the staff, if we start with A minor, this pattern is as follows:



The A natural minor scale on the keyboard



B. Harmonic minor scales

Learning Activity 1.2. (c)

- 1) Construct the scale of A minor and E minor rising the seventh degree by a half step.
- 2) Play them on the keyboard.
- 3) What is the difference between the scales in 1 and the others you know?

The *harmonic minor* scale differs from the natural minor scale by only one half step—the seventh degree is raised a half step. Note that this scale creates the interval of an augmented 2nd between the 6th and 7th scale degree. So the pattern of harmonic minor scale is as follows:

Whole- Half-Whole-Whole-Half-1½-Half (W-H-W-W-H-1½-H). It means you take the pattern of natural minor (W-H-W-W-H-W-W) and raise the note on the seventh

degree a half step. Then you get (W-H-W-W-H-1½-H).

Note that 1½ means a whole tone and a half tones (W&H).

A harmonic minor scale

1 2 3 4 5 6 7

A B C D E F G#

A harmonic minor scale on the piano

A B C D E F G# A

W H W W H W&H H

C. Melodic minor scales

Another variation on the minor scale is the melodic minor scale that has a different pattern depending on whether you are going up the scale or coming down. The sixth and seventh degrees of the scale are raised a half step when ascending and are lowered a half step when descending. It's clear that the descending scale is the same as the natural minor scale. A melodic minor ascending and descending patterns are as follows:

The ascending patterns is: W-H-W-W-W-W-H

The descending pattern is the Natural Minor Scale: W-W-H-W-W-H-W

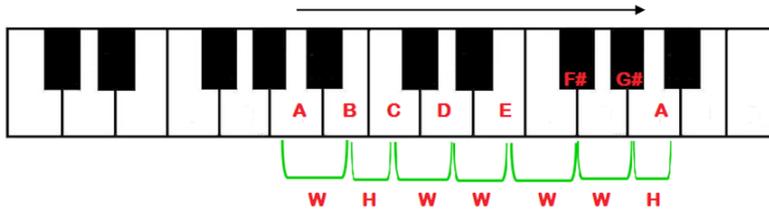
The ascending melodic minor **The descending melodic minor**

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

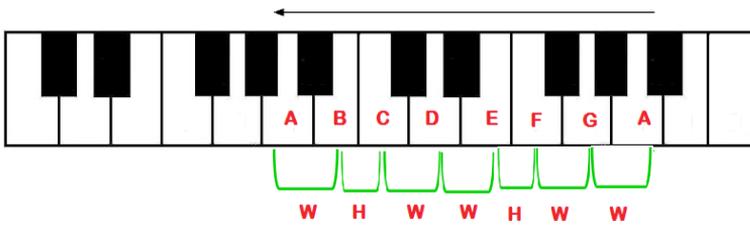
A B C D E F# G# A A G F E D C B A

W H W W W W H W W H W W H W

The ascending melodic scale on the keyboard

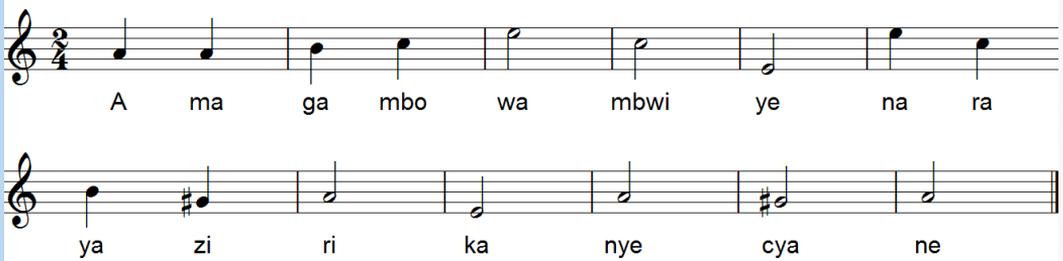


The descending melodic minor on the keyboard is the same as natural minor.



5. Sol-fa and sing the melody below

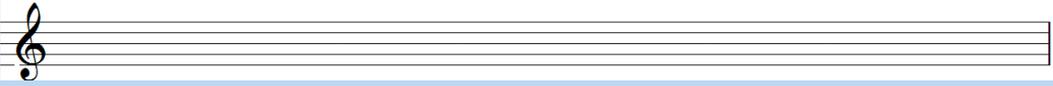
AMAGAMBO



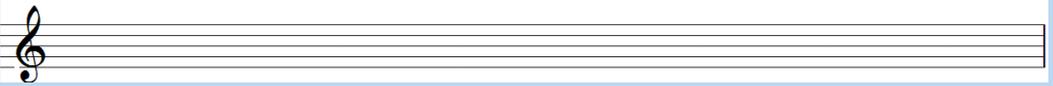
Application activity 1.2. (f)

1. Without using a key signature write the specific type of minor scale below. Remember that the minor scale key signature comes from its relative major key signature.

E Melodic minor (ascending and descending).



D harmonic minor (ascending and descending).



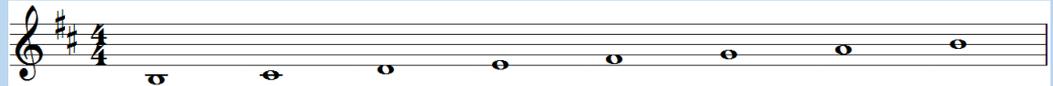
E \flat melodic minor (ascending and descending).



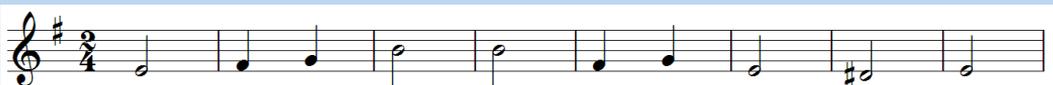
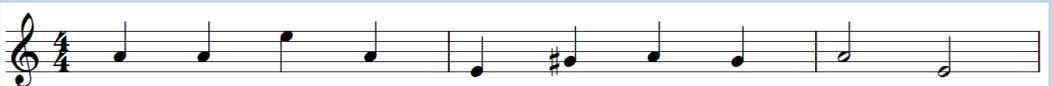
2. Using a key signature write the specific type of minor scale below F# natural minor (ascending).



3. Write out the scale of B minor and fill in the names of the notes (tonic etc.) underneath.



4. Sol-fa and perform



1.3 Transposition

Learning Activity 1.3.

- (i) Sing a song of your choice.
- (ii) Sing the same song in another tone higher than the first.
- (iii) Now sing it in a lower tone than the first.
- (iv) Discuss the relationship between the three activities you have done above.

Transposition is changing the key of a piece of music, which affects notes or chords positions.

For example, let's say you play the note C in the key of C which is the key tonic note. When you transpose that note to the key of D you now play D which is the tonic note for the key of D. In this method, you count the half steps between the first key and the second, and then you move each note up or down the necessary numbers of steps.

Consider the following melody in the key of C. If we transpose it to D, we will have to move two half steps high.



Take the first note of the melody a G. if you move this note up two half steps, it becomes A.

Move to second note of the melody an A. If you move this note up two half steps, it becomes a B.

Move to the third note of the melody a B. if you move this note up two steps, it becomes a C#.

You can continue transposing other notes.....

When you finish all the notes in D will be as follows:



Things to remember before transposing any piece of music:

- Use the correct key signature.
- Move all the notes to the correct interval.
- Take care with the accidentals.

Note that when you are transposing, the intervals never change. never transpose from minor to major or vice versa.

In the examples below, see how some accidentals have been affected after transposition of a melody from C major, with some accidental, to D major.



Take the sixth note of the melody a B \flat . If you move this note up two half steps, it becomes C. But since we have a sharp (#) on C line in the key signature it should be cancelled by using a natural sign in order to maintain our C.

You can continue transposing other notes ...

When you finish all the notes in D will be as follows:



Note that you can transpose from any key to another key when a key signature is supplied or not. When it is not given the accidentals are written in the staff.

The two staves below are exactly the same. They are in G major. One is used with a key signature another without the key signature.



If we transpose the previous melody in F Major, we shall have the patterns below; one with a key signature another without a key signature.





To transpose an octave, you have to go up or down the whole octave of each note (12 half steps). For example you maintain the same note an octave up or down.

Consider this example.

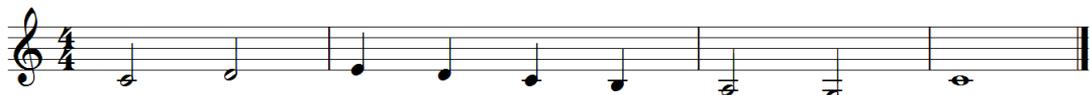


After transposing the previous melody an octave high it becomes as follows:



When you want to transpose notes from treble clef (G clef) to bass clef (F clef), first of all, you have to know that both clefs share one note which is middle C. Thus, the note above middle C in any clef will always be above the middle C while the notes below the middle C will always be down.

Consider the example below.



Application activity 1.3.

Transpose from C to E \flat . Don't use the key signature.



Transpose from G to F# with and without the key signature



Write the following melody using a treble clef.



Write the melody using a bass clef



Transpose this melody down an octave to make it suitable for an alto voice to sing and then sol-fa the notes.



Transpose down an octave to make it suitable for a bass voice to sing and then solfa the notes.



1.4 End unit assessment

1. Explain the following terms as they are used in music
 - a. Scale
 - b. Chromatic scale
 - c. Diatonic scale
 - d. Major scale
 - e. Minor scale
 - f. Transposition
2. Discuss the importance of transposition in music?
3. Transpose the following melody one tone high and sight sing.

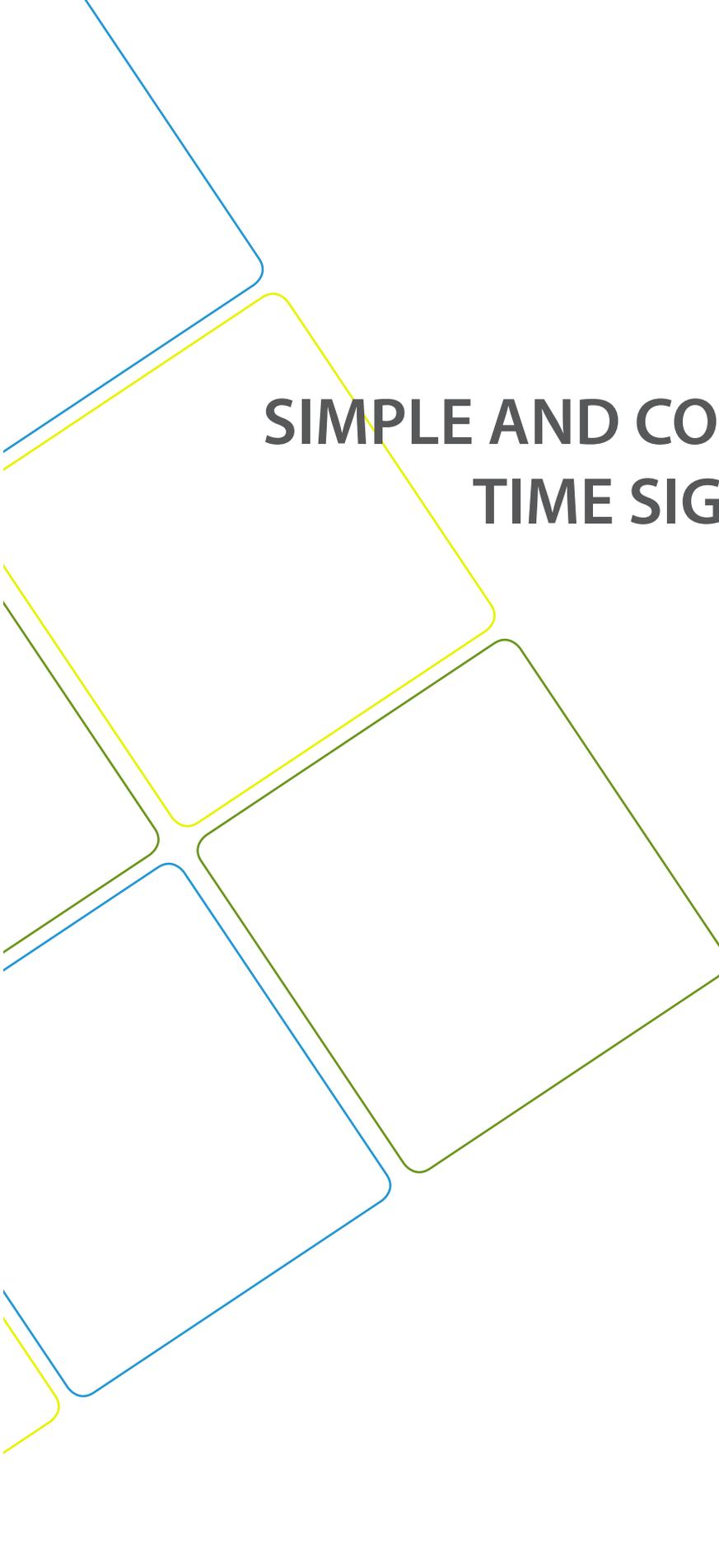
The first staff shows a melody in 2/4 time with a key signature of one sharp (F#). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

The second staff shows a melody in 4/4 time with a key signature of three sharps (F#, C#, G#). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Transpose the following melody two tones low and sight sing.

The first staff shows a melody in 2/4 time with a key signature of one sharp (F#). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

The second staff shows a melody in 4/4 time with a key signature of three sharps (F#, C#, G#). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.



UNIT 2

SIMPLE AND COMPOUND TIME SIGNATURES

UNIT 2: SIMPLE AND COMPOUND TIME SIGNATURE

Key unit competence:

Be able to sol-fa notes according to their pitches and notes

Introductory activities:

1. In group discuss:
 - (i) Time signature
 - (ii) Give different types of time signatures.
2. What do you understand by '**beat unit**'?
3. Give different musical notes you know and describe their relationships.
4. What are the beat units in the following two fractions $\frac{6}{8}$ and $\frac{4}{4}$?

2.1. Time signatures

Learning Activity 2.1

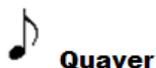
Consider the staves below:



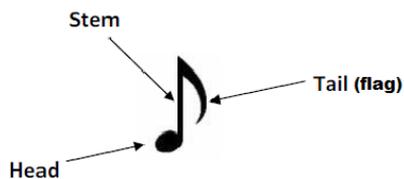
1. Put treble clef
2. How many beats allocated between to bars?
3. considering a crotchet as a unit value, what time signature may you suggest

2.1.1 Quaver and semi-quaver

A quaver is drawn like crotchet with a tale while a semi quaver is drawn like a crotchet with two tales. See the following examples. Two quavers equal one crotchet and four semi quavers equal one crotchet.



PARTS OF A QUAVER



A semi quaver has two flags 

When quavers are written together can be beamed as follows:



Four quavers beamed together



When semi-quavers are written together can also be beamed as follows:



Values (duration of a quaver and a semi quaver) in comparison with a crotchet:

One crotchet equals two quavers  =  = 1 beat

One crotchet equals four semi quavers  =  = 1 beat

One quaver is equals two semi quavers  =  = 1/2 beat

If one clap equals one beat (a crotchet beat), two quavers equal one clap (one beat); four semi-quavers equal one clap (one beat).

	=		=	one beat
	=		=	one beat
	=		=	one beat

One clap = one beat it looks like this shape 

Counting and sing repeating ta or ti... while claping.

SING: ta ta ti ti ta ta ta ta ti ti ta



CLAP: 1 1 1 1 1 1 1 1 1 1

SING: ta ti ti ti ti ti ti ta ti ti ti ti ti ti ta



CLAP: 1 1 1 1 1 1 1 1

You have noticed that

- for a crotchet, you clap once and sing **ti** once
- for quavers you clap once but you sing **ti** twice
- for semi quavers you clap once but you sing 'ta' four times

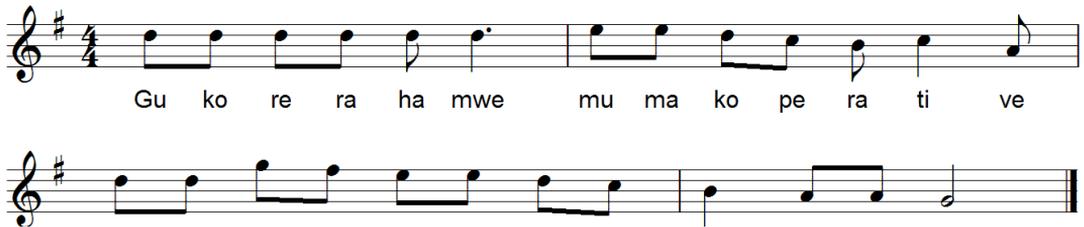
this means is

- in one clap/beats there is one crotchet
- in one clap/beat there is two quavers
- in one clap/beat there is four semi quavers



Sol-fa and sing the following songs

KOPERATIVE



WHEN I AM GLAD



2.2 Dotted notes and dotted rests

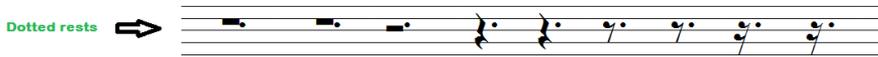
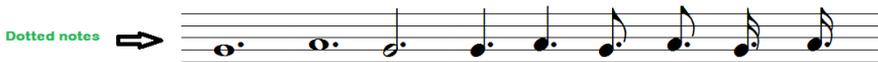
Learning Activity 2.2.

Consider the staves below:



1. Put a treble clef on the staff.
2. Considering the number of quavers in each measure suggest the time signature.
3. Differentiate the two staves above.

In music, a dotted note or rest has a small dot written after it. The dot lengthens the value (duration) of the note or rest by adding a half of its original value.



Dotted notes and dotted rests symbols

	dotted semi breve (dotted whole note) = 6 (4+2) beats		dotted semi breve rest (dotted whole rest) = 6 (4+2) beats
	dotted minim (dotted half note) = 3 (2+1) beats		dotted minim rest (dotted half rest) = 3 (2+1) beats
	dotted crotchet (dotted quarter note) = 1 1/2 (1+1/2) beats		dotted crotchet rest (dotted quarter rest) = 1 1/2 (1+1/2) beats
	dotted quaver rest (dotted eighth note) = 3/4 (1/2+1/4) beats		dotted quaver rest (dotted eighth rest) = 3/4 (1/2+1/4) beats
	dotted semi quaver (dotted sixteenth note) = 3/8 (1/4+1/8) beats		dotted semi quaver rest (dotted sixteenth rest) = 3/8 (1/4+1/8) beats

Consider the examples below:

	=		+		⇒	A dotted semi breve equals a semi breve plus a minim
	=		+		⇒	A dotted minim equals a minim plus a crotchet
	=		+		⇒	A dotted crotchet equals a crotchet plus a quaver
	=		+		⇒	A dotted quaver equals a quaver plus a semi quaver

	=		+		⇒	A dotted semi breve rest equals a semi breve rest plus a minim rest
	=		+		⇒	A dotted minim rest equals a minim rest plus a crotchet rest
	=		+		⇒	A dotted crotchet rest equals a crotchet rest plus a quaver rest
	=		+		⇒	A dotted quaver rest equals a quaver rest plus a semi quaver rest

	a crotchet equals one beat
	a minim equals two beats
	a dotted minim equals three beats
	a dotted crotchet equals one beat and half
	two quavers equals one beat
	one quaver equals half beat

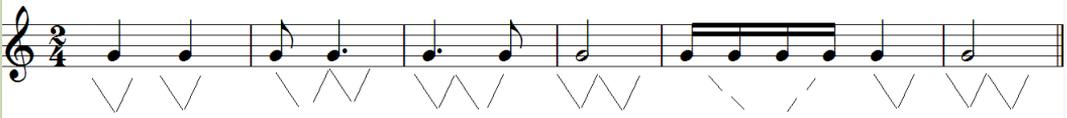
Below is how to count the beats

One beat=one clap=Crotchet note ()

SING → TA TAA Ti Ti TA Ti Ti Ti TA TAA TA TA 1



CLAP →



Draw the beats below the notes and then clap the rhythm while singing Ta, Ta...



Sol-fa and perform

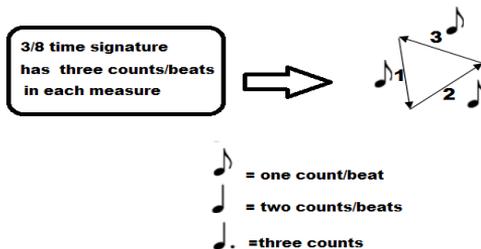


Write a six measure melody in which dotted notes are used.

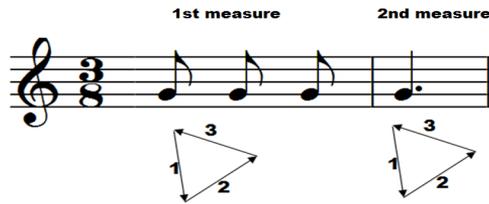
Three-eight-time signature 3/8

To better count the beats in compound time signatures; let us introduce a new simple time signature which is 3/8. This 3/8-time signature is a simple time signature whose beats are governed by quavers. For example one beat equals one quaver. Since there are three quavers in 3/8 measure, there are also three beats.

Consider the figure below:



In 3/8 one quaver equals one beat. So the following measure can be beaten as follows:



2.3. Compound time signatures

Learning Activity 2.3.

Observe the piece of music below:



By respecting the time signature indicated above:

- What could be the value of a dot in each measure?
- What is the duration of dotted note?

In music, a dotted note or rest has a small dot written after it. The dot lengthens the value (duration) of the note or rest by adding a half of its original value.

In compound time signature the top number is divided by 3 to determine how many beats are in each measure.

Common Compound Time Signatures

The chart below shows some frequently used compound time signatures

Time signature	Number of beats per measure	Type of note that gets the beat
$\frac{6}{8}$	2	dotted quarter note
$\frac{9}{8}$	3	dotted quarter note
$\frac{12}{8}$	4	dotted quarter note

Notice when the bottom number is 8 notes in compound meter are grouped in three quavers (eighth notes) which are equal to a dotted crotchet (quarter note). 6/8 is classified as a **duple** because two dotted crotchets lead the beats. **Duple** means two beats per measure.



Duple—meters with two beats per measure

Triple—meters with three beats per measure

Quadruple—meters with four beats per measure

9/8 time is classified as **compound triple**.

There are three beats (three dotted quarter notes), thus making the meter triple.



Triple means three beats per measure.

12/8 time is classified as **compound quadruple**.

There are four beats, thus making the meter quadruple.

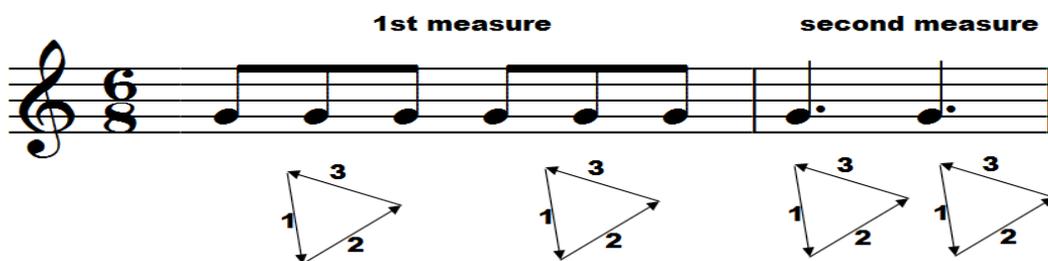


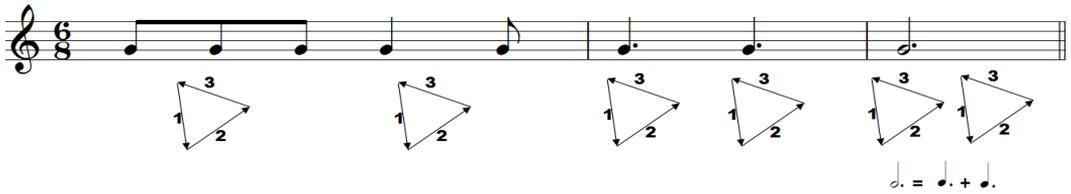
Quadruple means four beats per measure.

The beat unity of the compound times (**6/8**; **9/8** and **12/8**) is a dotted crotchet. In **6/8** we have two beats per measure governed by two dotted crotchets, in **9/8** we have three beats per measure governed by three dotted crotchets in **12/8** we have four beat per measure governed by four dotted crotchets.

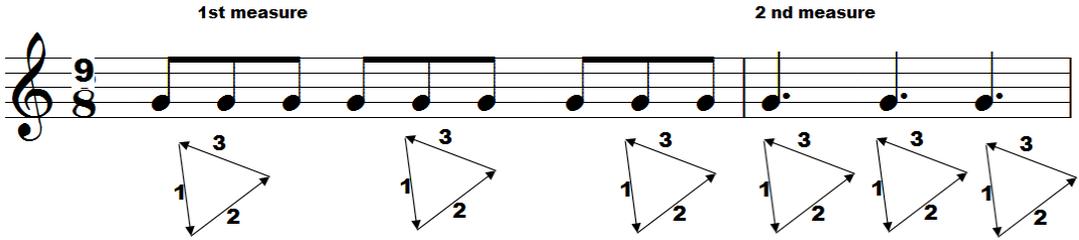
Since **6/8** time signature is a double of **3/8**, its beats will also be a double of the ones we have in **3/8**. Hence, beating time of the compound time signature can be made easy by imitating the one we use for **3/8** time and then multiply by 2 for **6/8** time, three for **9/8** time and then four for 12/8 time.

See the examples below.

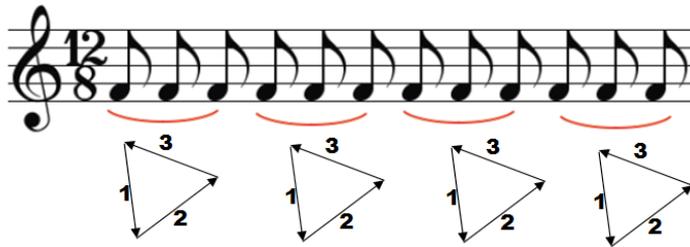




Since **9/8** time signature is a triple of **3/8** its beats will also be a triple of the ones we have in **3/8**. See the examples below.



Since **12/8** time signature is a quadruple of **3/8** its beats we will quadruple the beats we have in **3/8**. See the examples below.



IF IN 3/8 A QUAVER CARRIES ONE BEAT, WHEN WE TAP COMPOUND METER BEATS IN THE STYLE OF 3/8:

a quaver will carry one beat (♪ = 1 beat)

a crotchet will carry two beats (♩ = two beats)

a dotted crotchet will carry three beats (♩. = three beats)

a minim will carry four beats (♪♪ = four beats)

a minim + a quaver will carry five beats (♪♪ + ♪ = five beats)

a dotted minim will carry six beats (♪♪. = six beats)

Note that beat **1** and beat **4** are strong.

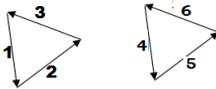
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Application activity 2.3

1. Say **Ta..Ti..** while numbering beats using your hand

Ti Ti Ti TA Ti TA Ti TA TAA Ti Ti TAA TA TAA

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6



2. Write beats in 3/8 style; (a quaver carries 1 beat)

Write in bar lines to reflect the meter of 6/8.

Write in bar lines to reflect the meter of 3/8.

Write in bar lines to reflect the meter of 9/8

Syncopation or **syncopated rhythm** is a variety of rhythms which are unexpected making longer notes falling on the weak parts of the bar or when the **off-beat** is emphasized.

Normally, in music, the down beat is emphasized or accented; it is a strong beat. But when this first beat is replaced by a silence and the music starts on the second beat, the **off-beat**, which is weak, we say that there is **syncopation** since this second beat (which is normally weak) has been emphasized.

In any time, signature, there are strong beats and weak beats. In the example below there is syncopation because the **off-beats (weak beats)** have been emphasized. Normally in **four-four time (4/4)** the first and the third beats are strong while the second and the fourth beats are weak.

'Syncopation' because the downbeat (strong) has been replaced by a silence; the melody starts with an off-beat (weakbeat)

'Syncopation' because the off-beat is emphasized

I love my fa - mi - ly I love all my neigh-bours

Thus, syncopations occur:

When a rest stands for accented (strong) beat and the melody starts on the unaccented beat/weak beat/off-beat.

Syncopation

Syncopation

When longer notes or short notes are in unexpected places in the melody

Syncopation because of unexpected emphasis here

Syncopation because of unexpected emphasis here

Syncopation because of unexpected emphasis here

When rests on the beats are followed by quavers (eight notes) on the second half of each beat in a melody.



When pattern of eighth notes are tied over the beat in a melody.



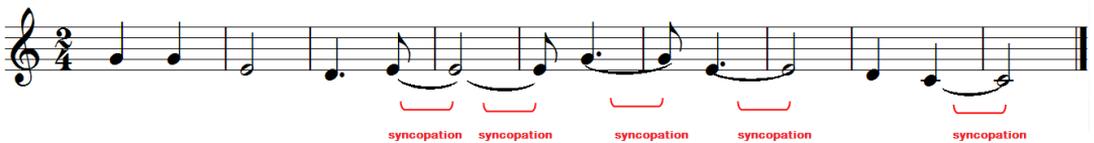
When there are two consecutive dotted notes in a melody.



When a dotted quarter note followed by a quaver in a melody.



When notes are tied over strong beats in a melody.



DUSOME

Musical notation for the song 'DUSOME'. It consists of two staves of music in 6/8 time, written in a key with three flats (B-flat, E-flat, A-flat). The melody features syncopated rhythms, with notes often starting on the off-beat. The lyrics are: Du so me du so me twi yu ngu r'u bu me nyi nti tu da so ma tu za ho ra mu bu ji ji

I LOVE TO SING

Musical notation for the song 'I LOVE TO SING'. It consists of two staves of music in 4/4 time, written in a key with one sharp (F#). The melody features syncopated rhythms, with notes often starting on the off-beat. The lyrics are: I love to sing with my peers I love to sing with them I love to sing all songs be cause I love to sing

Write a melody in which syncopated rhythms are used and then perform before the peers. (Don't exceed six measures)



UNIT 3

CHORDS, DYNAMICS AND TEMPO

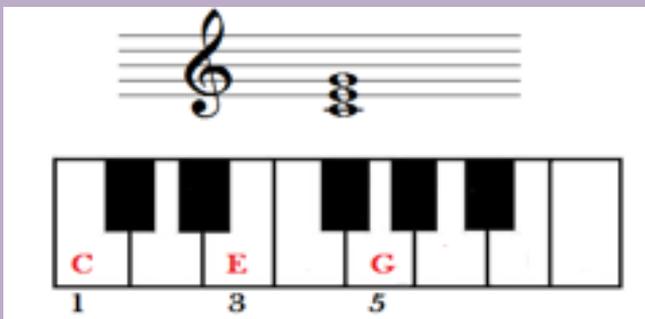
UNIT 3: CHORDS, DYNAMICS AND TEMPO

Key unit competence:

Be able to compose songs in major and minor mode and sing them respecting dynamics and tempo.

Introductory activity:

1. In group sing any song you know in ten different ways indicated below, then discuss:
 - a. Moderate speed
 - b. Slowly
 - c. Very slowly
 - d. Quickly
 - e. Very quickly
 - f. In a low voice
 - g. In a middle voice
 - h. In a high voice.
 - i. In a very high voice
2. Below we have three notes (C-E-G).



- a. In your group, you are going to play and sing the three notes simultaneously.
- b. Put a flat on E (=Eb) and again play and sing simultaneously.
- c. Now compare the two sounds you get after singing the two sections. i.e. (C, E, G and C, Eb, G).

3.1. Triad

Learning Activity 3.1. (a)

Consider the two staves below and then answer the questions that follow:

(a)

(b)

Compare the intervals in each measure.

Bottom and middle notes.

Bottom and upper notes.

Middle and upper notes.

Play the three notes of each measure simultaneously.

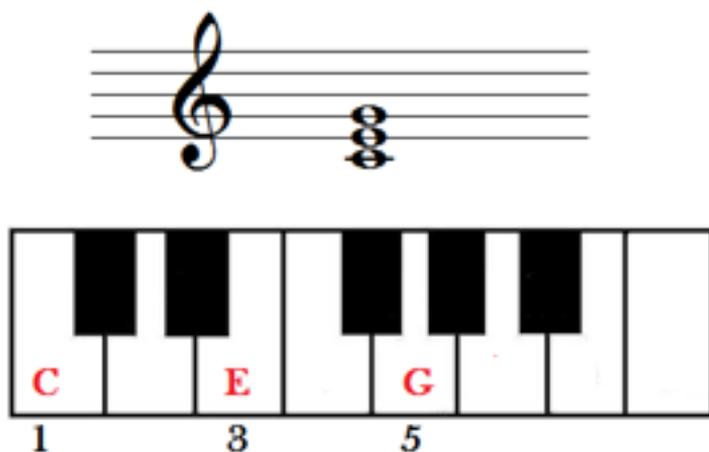
In group of three sing three notes simultaneously.

A triad is a **chord** consisting of a **root tone**, the tone two degrees higher, and the tone five degrees higher in a given scale sounded simultaneously; a bottom note is known as **root**, a middle note is a **3rd** and a top note is a **5th**.

How to make a triad?

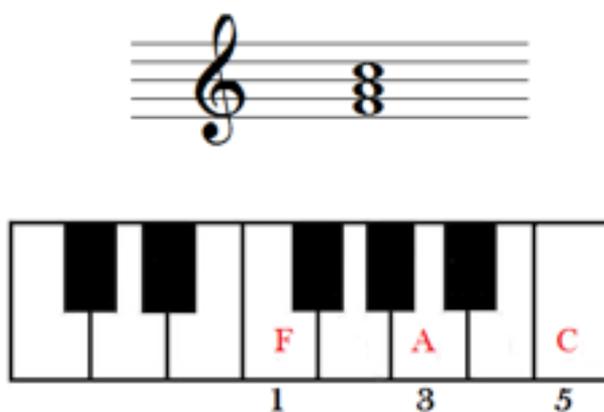
Suppose the first note start from C. Write the first note (root) at the bottom and count up 3 to get the next note a 3rd (include the starting note when you are counting) (*in our example, 3rd notes up from C is E*). Now start again at the bottom note and this time count up 5 (*5th notes up from C is G*). So, to build a triad on C we have used the notes **C-E-G**.

Below is how a triad looks like on musical staff and keyboard.



Suppose the first note starts on F

So the root is **F**, the next note is **A** and the last note is **C**. So to build a triad whose root is F we have used the notes **F-A-C**. Below is how it looks like on the staff and keyboard.



In sum, the triad may be built on each degree of major and minor scale. (We shall see this later in this book).

Activity 3.1 (b)

You are given the first note (the root). Add two notes to make a triad.



Quality of triads

Like intervals, triads may differ in quality according to the number of tones and semi-tones. The quality depends on the intervals that make up the triad. The basic triads are **the major triad**, (those containing a **Major 3rd** and **Perfect 5th** from the first note or the root), and **the minor triad** (those containing **minor 3rd** and **Perfect 5th** from the root).



C Major triad (C E G)



C minor triad (C Eb G)

On the keyboard these triads are as follows:



C Major triad (C-E-G)



C minor triad (C-Eb-G)

3.1.1. Minor and major triads

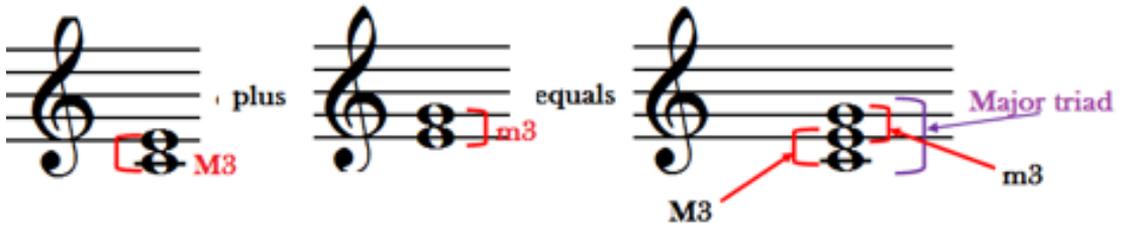
a. Major Triad

As we have seen a **major** triad is created by taking a root note and combining it with a **major third** and a **perfect fifth**. Thus a major triad can also be described as a major third interval (2 tones) with a minor third interval (1 tone and semi-tone) on top.

M3=Major third

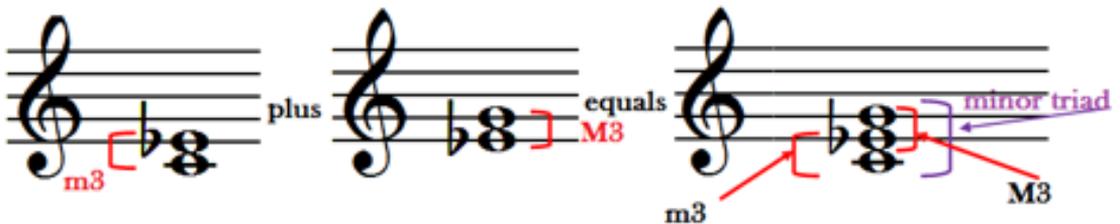
m3=minor third

If we take **C** as the first note (a root) we shall have the following major triad.



b. Minor Triad

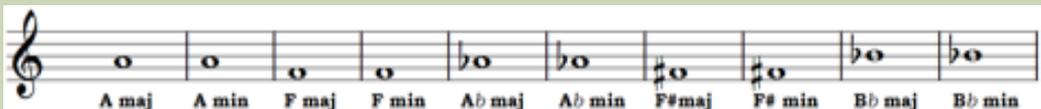
A **minor triad** is created by establishing a root note, and then adding in a **minor third** note and a **perfect fifth** note. Thus a minor triad can also be described as a minor third interval with a major third interval on top.



e. Now build a Minor triad using the same notes in the activities 4 above.



f. Write the correct triads



Hint: Counting the number of tones and semi-tones will be the base of success

3.1.2. Diminished and augmented triads

Apart from major and minor triads, we have also two other triads qualities which are **diminished** and **augmented** triads. A diminished triad is built with a m3 and a dm5 above the root.

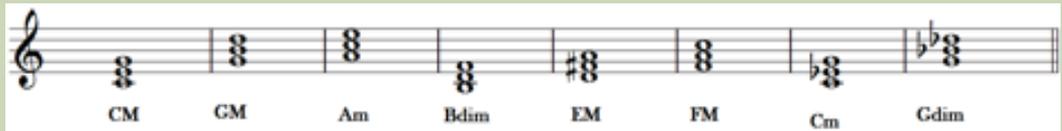
3.1.3. Inversion of triads

Inverting triad is writing its note in other ways. The examples we have seen above are written in root position.

Consider the examples below **C** as the first note (the root).

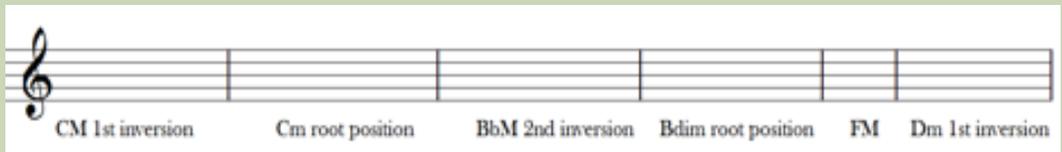
Application activity 3.1. (c)

a. Invert these chords (1st and 2nd inversions).



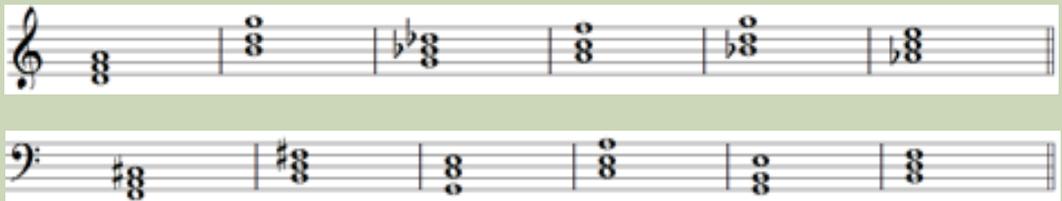
CM GM Am Bdim EM FM Cm Gdim

b. Build the following inversion of triads



CM 1st inversion Cm root position BbM 2nd inversion Bdim root position FM Dm 1st inversion

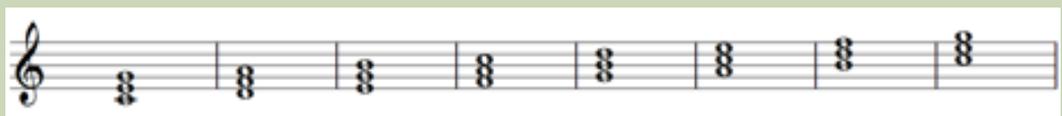
c. Identify the following triads



3.2. Chord

Application activity 3.2.

1. Consider the following notes and then answer the questions that follow

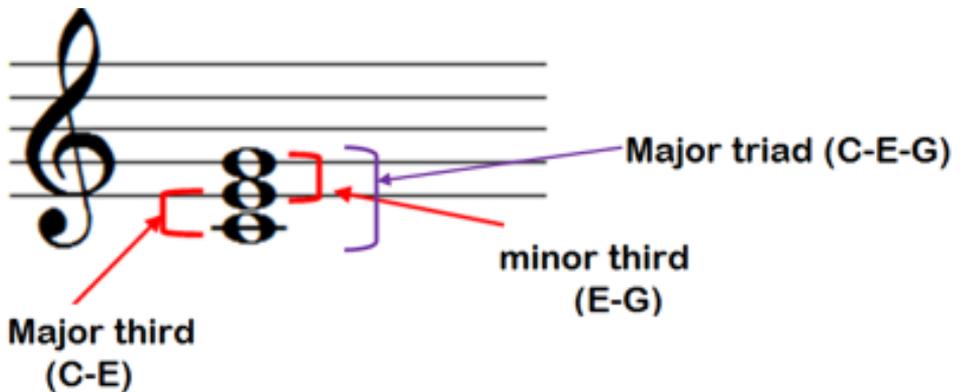


- Say the type of triad in each measure explain the why of your choice
- In group of three sing the notes simultaneously starting from the bottom C.

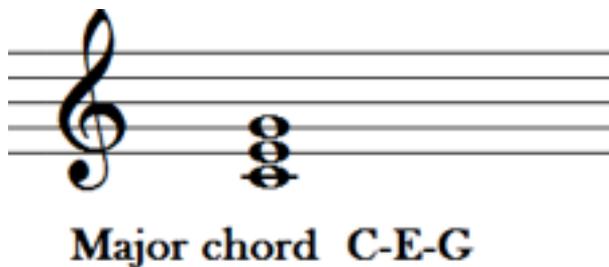
A chord is a group of three, four or more notes played simultaneously. There are different types of chords. The most common chords are **triads**. The common used chords are major and minor chords.

3.3.1. Major chords

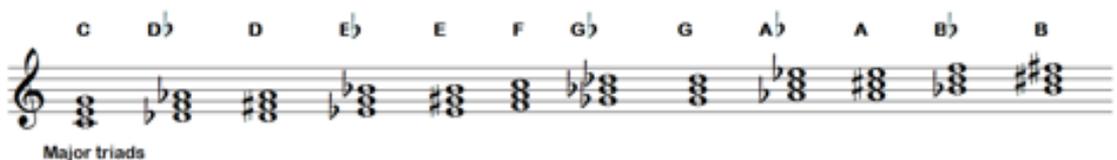
A major chord consists of a **root**, a **major third** and a **perfect fifth**. For example, the C Major chord includes the note C-E-G. The E is a major third above the C; the G is a perfect fifth above the C. It is founded as Major triad.



Below, see how the C major chord looks like on the musical staff and keyboard. This chord which is also known as major is built as follows on the keyboard:



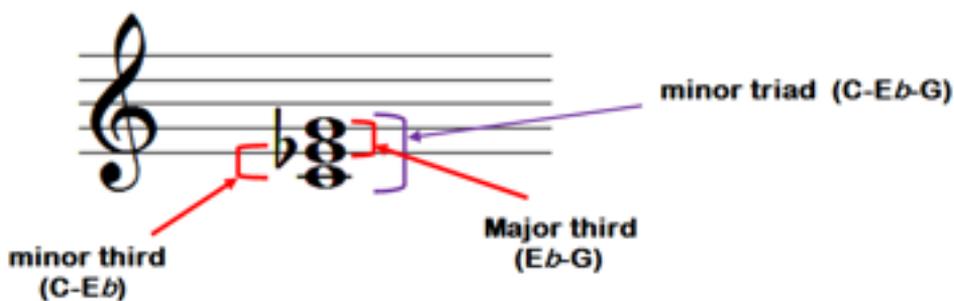
Below is how to build perfect major chords on every note of the scale



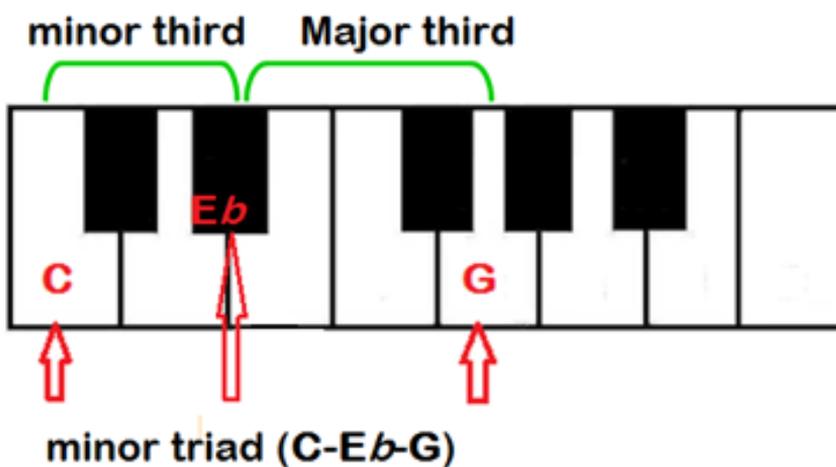
3.3.2. Minor chords

The main difference between a major chord and a minor chord is the third that modifies the number of tones and semi-tones.

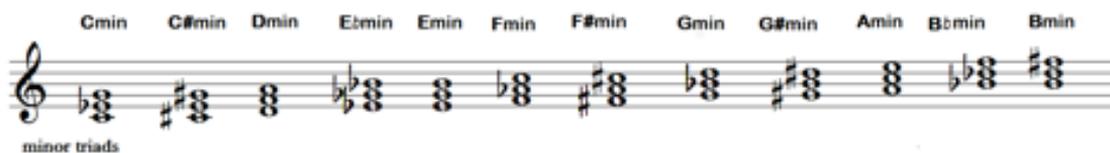
In group of four discuss what could happen on third when making minor chord. Below we have a minor triad chord.



See how the C minor chord looks like on the keyboard



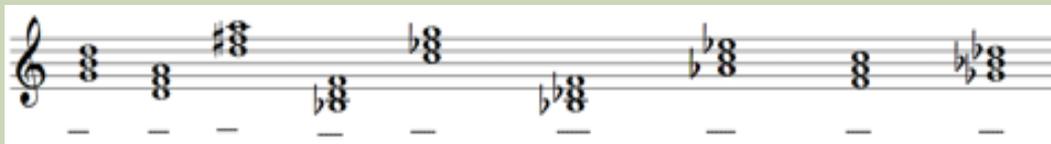
Below is how to build minor chords on every note of the scale.



Something to remember: the minor chord is the same as the major with the same letter name except the 3rd degree is flatted in the minor chord.

Application activity 3.2

a. Name the following major and minor chords.



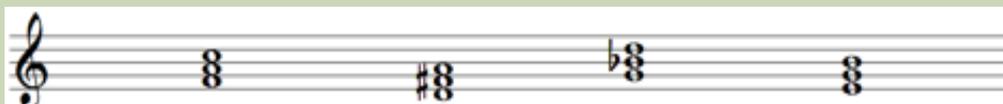
b. Write the following major chords on the staff.



c. Write the following minor chords on the staff.



d. Write the first and second inversion of the following chords.



3.3. Diatonic chords

Learning Activity 3.3.

Consider the following scales:

3. CDEF#GABC

4. CDEF#GABC

5. GABC#D#EFG

6. GABC#D#EFG

a. Identify the notes that do not belong to the above five diatonic scales,

b. Build the triads based on

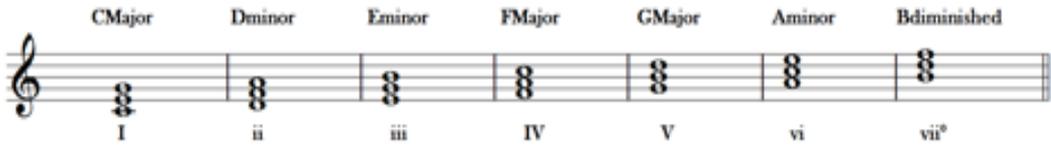
1. C tonic.

2. G tonic.

Diatonic chords are chords whose notes are made from the notes of the particular scale, being minor or major. It means all notes of these chords are found inside that particular scale; no notes outside the scale.

3.3.1. Major Key diatonic triads/chords

Taking C major as an example, we can show the seven types of diatonic triads that occur on each degree of major scale.



As you have noticed, for example, the **D** minor chord is a diatonic chord in the key of **C** because its notes, **D-F-A**, occur in the C Major scale. The **D** Major chord, D F# A, is not a diatonic chord in the key of **C** because the **F#** does not occur in the scale of C Major. However, the D Major chord is a diatonic chord in the keys of **D** Major, **G** Major and **A** Major.

Use of roman numerals

The Roman numeral indicates the scale degree of the **chord root**; e.g.: (I, ii, iii, IV V, vi, viio)

Triad/ Chord quality are indicated as follows:

Major is upper case: **I, IV, V**

Minor is lower case: **ii, iii, vi**

Diminished is lower case with an added °: **vii°**

Remember that, this pattern **I, IV, V** (major chords), **ii, iii, vi** (minor chords) and viio (diminished chord) is common to all major keys.

3.3.2. Minor key diatonic triads

Taking A minor natural as an example, we can show the seven types of diatonic triads that occur on each degree of the minor scale.



Use of roman numerals

The Roman numeral indicates the scale degree of **the chord root** e.g.: (i, iio, III, iv, v, VI, VII).

Triad/ Chord quality are indicated as follows:

- Minor is lower case: **i, iv, v**
- Major is upper case: **III, VI, VII**
- Diminished is lower case with an added °: **ii°**

Notice that these are the same diatonic chords of **C Major**. Only the Roman numerals and their qualities have shifted over by the notes (or six depending on which way you go) to accommodate the relative minor key of A.

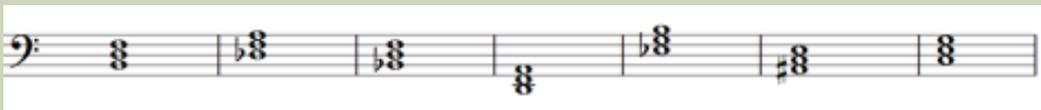
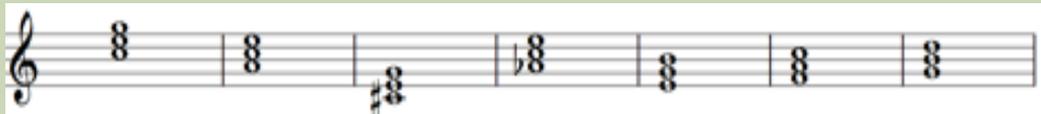
Remember that, this pattern **i, iv, v** (minor chords) **III, VI, VII** (major chords) and **ii°** (diminished chord) is common to all natural minor keys.

Application activity 3.3 (a)

1. In C major key which triads are minor?
2. In A minor key which triads are major?
3. Using notes of the C major scale, build chords on a very scale degree.



4. Add a sharp or flat to the third or fifth, where necessary, to make each triad major. Circle the triads that need no sharp or flat.



5. Without using the key signature, build chords (ascending) on the following scales. Use Roman numerals to indicate the chords roots.



6.



7. Without using the key signature, build chords (ascending) on the following scales. Use Roman numerals to indicate the chords roots.



3.3.3. Primary chords

Primary chords or I IV V chords are the three most used chords.

For example, in the key of C major the primary chords are:

C (I), **F** (IV) and **G** (V).

In D major, the primary chords are:

D (I), **G** (IV) and **A** (V).

Major key diatonic chord names are:

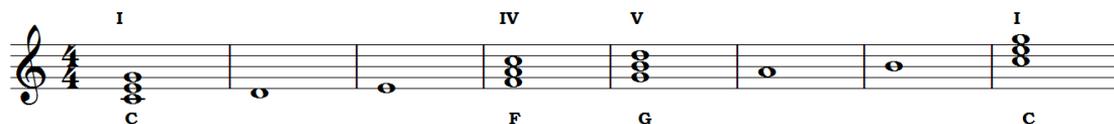
- **i** chord = Tonic
- **ii** chord = Supertonic
- **iii** chord = Mediant
- **iv** chord = Subdominant
- **v** chord = Dominant
- **vi** chord = Submediant
- **vii** chord = Leading Tone

So the primary chords are:

- **i** = Tonic

- **iv** =Subdominant
- **v** : Dominant

Here are the Primary Chords in the key of C major:



Primary chords in a minor key.

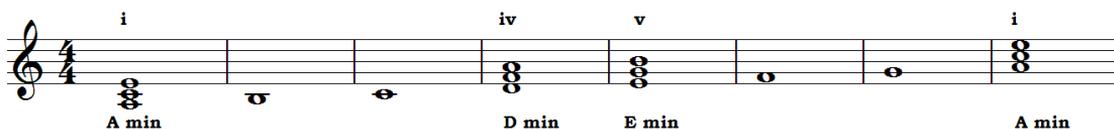
Minor key diatonic chord names are:

- **i** chord - Tonic
- **ii** chord - Supertonic
- **iii** chord -Mediant
- **iv** chord - Subdominant
- **v** chord - Dominant
- **vi** chord - Submediant
- **vii** chord –Subtonic

So the primary chords in a minor key are

- **i** : Tonic
- **iv** : Subdominant
- **v** : dominant

Here are the **Primary Chords** in the key of A natural minor:



For the harmonic minor, which is a type of minor key mostly used, the chords will be as follows:

- **i** chord - Tonic
- **ii** chord - Supertonic
- **iii** chord - Mediant
- **iv** chord - Subdominant
- **v** chord - Dominant
- **vi** chord - Submediant
- **vii** chord – Leading tone

Below, are the harmonic minor key chords:

A musical staff in 4/4 time showing the harmonic minor key chords for A minor. The chords are: i (A min), ii° (B dim), III (C maj), iv (D min), V (E maj), VI (F maj), vii° (G dim), and i (A min). Each chord is represented by a treble clef staff with a single chord symbol and its name below it.

So, the **Primary Chords** in the key of **A** harmonic minor are:

- i=Tonic
- iv=Subdominant
- V= dominant

A musical staff in 4/4 time showing the primary chords for A minor: ii (A min), iv (D min), V (E), and i (A min). Each chord is represented by a treble clef staff with a single chord symbol and its name below it.

Application activity 3.3 (b)

1. Build the chords (ascending) on the following scales, then after circle the Primary chords of the same scales. The tonic chord is done for you.

A musical staff for the D major scale. The key signature has two sharps (F# and C#). The tonic chord D major is written as a treble clef staff with a D major chord symbol and the letter 'D' below it.

A musical staff for the E major scale. The key signature has three sharps (F#, C#, and G#). The tonic chord E major is written as a treble clef staff with an E major chord symbol and the letter 'E' below it.

A musical staff for the E minor scale. The key signature has one sharp (F#). The tonic chord E minor is written as a treble clef staff with an E minor chord symbol and the letters 'E min' below it.

A musical staff for the D minor scale. The key signature has one flat (Bb). The tonic chord D minor is written as a treble clef staff with a D minor chord symbol and the letters 'D min' below it.

2. Draw musical staves and build the chords of the following keys.

A, D^b, B, G^b, F# min, G min, E^b min

3. In group of three sing the chords of C major and then the chords of A minor. One sings the root, another sings third and then another sings fifth.

C major

A minor

4. In groups discuss the different feelings between minor and major.
5. In groups, sol-fa and sing the melodies below. One group sing the upper notes, the second group sing the middle notes and then first group sing the lower notes.

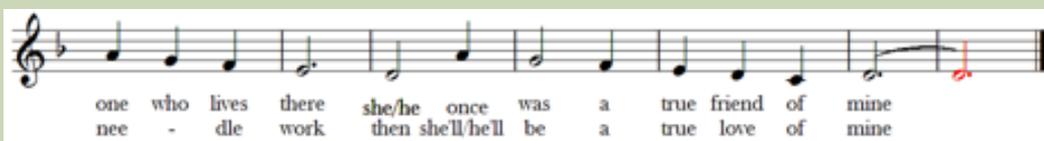
I love my fa - mi - ly and my school

they help make my fu - ture and hope

SCARBOROUGH FAIR *Traditional song*

1. Are you going to Scar - bor - ough fair? Par - sley
2. Tell her/him to make me a cam - bric shirt Par - sley

sage rose - ma - ry and thyme Re - mem - ber me to
sage rose - ma - ry and thyme With - out no seams nor



3.4. Dynamics and tempo

Learning activity 3.4

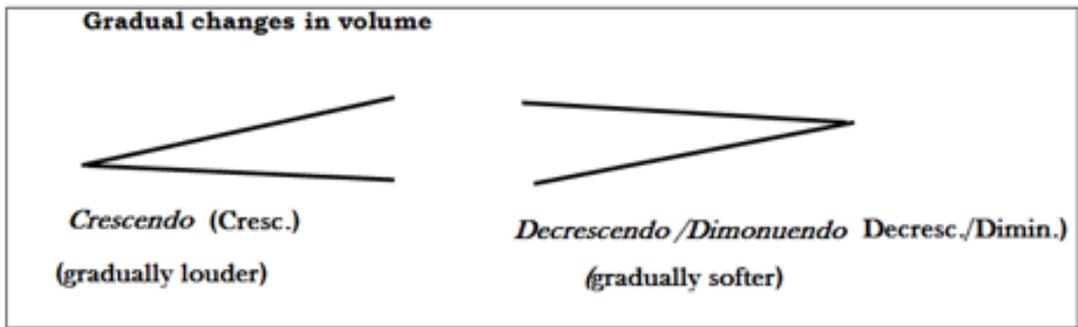
1. In a group of five learners choose your favorite song and perform it in the following three ways:
 - a. slowly
 - b. moderate speed
 - c. quickly
2. Perform again the same song in the following three ways:
 - a. Low voice
 - b. Middle voice
 - c. High voice
3. Appreciate the different ways of performances

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.

1. Dynamics

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



fp=Forte piano= begin the note loud, but drop it to soft immediately.

sf/sfz= sforzando= forced, accented, sudden accent on a single note or chord.

sfp=sforzando piano=sudden accent followed immediately by soft.

fp=forte piano= loud followed immediately by soft.

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

- **Fortissimo piano** = very loud and then immediately soft.
- **Marcato** = stressed, pronounced.
- **Pianoforte**= soft and then immediately strong. **Smorzando**=dying away.
- **Agitato**= agitated.
- **Animato**=animated.
- **Dolce**= sweetly.
- **Expressive**=expressively.
- **Energico**= energetically.

Articulation

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.

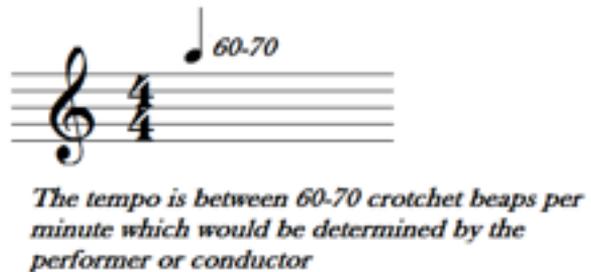
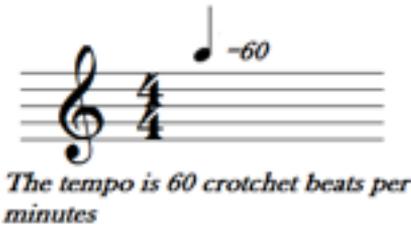


Fermata means hold the note for approximately twice as long as its normal value. It is usually used at the end of a piece of music or at the end of a section.



2. Tempo

Tempo refers to the speed at which a piece of music is to be played.



Tempo can also be indicated by using the Italian words to approximate the speed.

Grave= extremely slow and solemn (20–40 BPM)

Largo= slow (40–60 BPM)

Lento = slow the same as Largo. (40–60 BPM)

Larghetto =a little faster than largo and Lento (60–66 BPM)

Adagio = Moderately slow (literally, "at ease") (66–76 BPM)

Andante=at a walking pace, moving along/walking tempo (76–108 BPM)

Andantino=slightly faster than andante

Moderato= moderate pace(108–120 BPM)

Allegretto=moderately fast/slower than allegro (but less so than allegro)

Allegro=fast, quickly and bright (120–168 BPM)

Vivace= fast/quickly and lively (≈140 BPM) (quicker than allegro)

Vivacissimo =very fast and lively

Allegrissimo=very fast

Presto=very fast (168–200BPM)

Prestissimo =extremely fast (more than 200 BPM)

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>	Accelerando	Gradually accelerate
<i>Rit./Ritard.</i>	Ritardando	Gradually slow down
<i>Rall.</i>	Ralletando	Gradually slow down
<i>A tempo</i>	A tempo	Resume original speed
<i>Tempo primo</i>	Tempo primo	First tempo
<i>Rub.</i>	Rubato	Free adjustment of tempo for expressive purposes
<i>Piu mosso</i>	Piu mosso	More movement or faster
<i>Mosso</i>	Mosso	More lively, or quicker but not much like piu mosso
<i>Meno mosso</i>	Meno mosso	Less movement or slower
<i>Doppio movimento</i>	Doppio movimento	Double the speed
<i>Allarg.</i>	allargando	Getting broader

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

Mor. Morendo=dying away

Cal. Calando =decreasing tone and speed

Smorz. Smorzando=dying away

Incalzando=increasing tone and speed

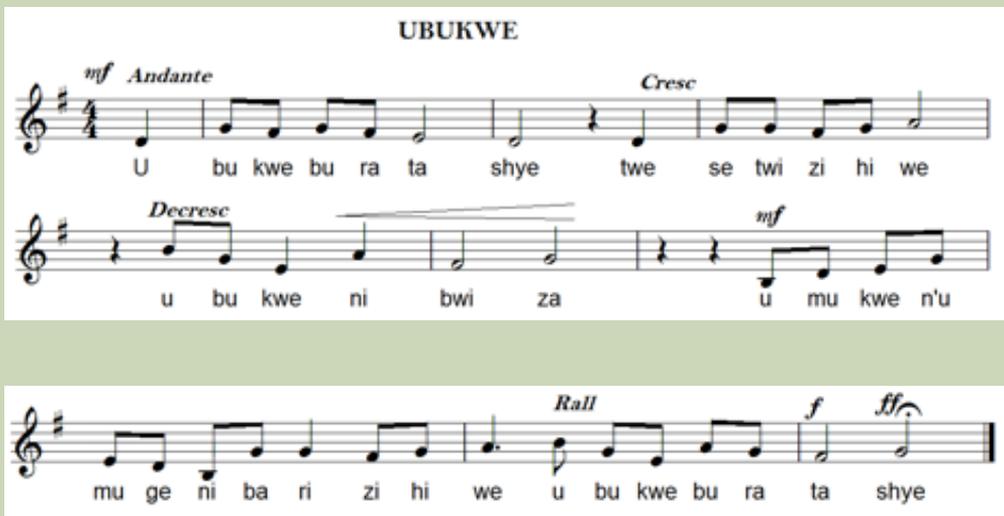
Application activity 3.4. (a)

1. Draw lines connecting each musical term or symbol to its correct definition. First word is done for you.

Allegro	very very fast
	fast, but not too fast
Fortissimo	very very soft
Ritardando	with sudden accentuation
Sfz	loud
A tempo	soft
Prestissimo	a pause upon a note or rest
Pianississimo	gradually decreasing
Piano	same as original speed
Forte	very loud

2. Solfa and sing respecting dynamics and tempo

UBUKWE



mf Andante U bu kwe bu ra ta shye *Cresc* twe se twi zi hi we

Decresc u bu kwe ni bwi za *mf* u mu kwe n'u

Rall mu ge ni ba ri zi hi we *f ff* u bu kwe bu ra ta shye

3. Repeat signs

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

How to follow repeat signs?

Repeat Sign

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.

1. play/sing to repeat sign

2. go back to beginning

3. play / sing to repeat sign

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

2. back to the beginning

3. play to the end

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

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.

The diagram illustrates the performance of alternate endings. It features a musical staff in 4/4 time with a treble clef. The notation shows a first ending bracketed and numbered '1.' and a second ending bracketed and numbered '2.'. Above the staff, a solid red arrow labeled '1. play/sing to repeat sign' points from the start to the first ending. Below the staff, a dashed red arrow labeled '2. go back to the beginning' points from the first ending back to the start. Below that, another solid red arrow labeled '3. play/sing to first ending' points from the start to the first ending. To the right of the first ending, the word 'skip' is written above a solid red arrow pointing to the right. Below that, another solid red arrow labeled 'play' points from the second ending to the end of the piece.

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.

The diagram illustrates the performance of Da Capo. It features a musical staff in 3/4 time with a treble clef. The notation shows a **D.C.** sign at the end of the piece. Above the staff, a solid red arrow labeled '1. play/sing to D.C.' points from the start to the **D.C.** sign. Below the staff, a dashed red arrow labeled '2. go back to the beginning' points from the **D.C.** sign back to the start. Below that, another solid red arrow labeled '3. play/sing to D.C.' points from the start to the **D.C.** sign.

Dacapo al Coda (D.C. al Coda)

To perform 'Dacapo 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

Dacapo al Fine (D.C. al Fine)

To perform **Dacapo 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*

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.*

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 num-

ber 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 ⊕ skip **play/sing Coda**

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. (b)

Sol-fa and sing respecting dynamics, tempo and repeat marks.

a.

NZAHANIRA GUTERA IMBERE

f Allegro *ff Vivace*

Nza ha ra ni ra gu te rai mbe re nza ko ra nau mwe te

mf Rall 1. 2.

i gi he cyo se na ma ga neu bu ne bwe bu ne bwe

b.

BE MY GUIDE

Musical score for 'BE MY GUIDE' in 3/4 time, key of B-flat major. The first staff starts with a *Cresc.* marking and ends with a *Decresc.* marking. The second staff starts with a *Cresc.* marking and ends with a *Dimin.* marking and a *D.S.* (Da Capo) instruction. The lyrics are: 'Je - sus come come in my life come come and be my guide' and 'Je - sus come come be my guide I'll be your ser - vant for - e - ver'.

Je - sus come come in my life come come and be my guide

Je - sus come come be my guide I'll be your ser - vant for - e - ver

c.

THE LORD, MY SAVIOUR

Musical score for 'THE LORD, MY SAVIOUR' in 3/4 time, key of D major. The first staff is marked *Moderato* and *Cresc.*. The second staff is marked *f.* and *Cresc.*, ending with *Fine p*. The third staff is marked *mf*, *f*, *ff*, and *D.C. al fine*. The lyrics are: 'The Lord is my sa - viour and my hope I'll' and 'ne - ver go far a - way from Him When I'm in trou - bles' and 'he comes to me I'll ne - ver stop prai - sing Him'.

The Lord is my sa - viour and my hope I'll

ne - ver go far a - way from Him When I'm in trou - bles

he comes to me I'll ne - ver stop prai - sing Him

d.

GUKINA

Musical score for 'GUKINA' in 3/4 time, key of B-flat major. The first staff is marked *mf Vivace*, *f*, and *ff*. The second staff is marked *Cresc.* and *Fine*. The lyrics are: 'Du ku nde gu ki na tu bi to zea ba ntu bo se' and 'ba ki ne ba shi shi ka ye Gu ki na tu jya mu ma'.

Du ku nde gu ki na tu bi to zea ba ntu bo se

ba ki ne ba shi shi ka ye Gu ki na tu jya mu ma

ki pe tu ga hu zai bi ko rwa tu ga tsi nda

e.

WE ARE ONE

The peo - ple of the world we are one we are one let's leave in har - mo - ny and work hand by

hand 1.Let's say no to ha - tred let us u nite
2.Let's say no to the wars let us u nite
3.Let's par - don who wrong'd us let us u nite

3.5. Song composition

1. Sol-fa the following notes.

2. Apply the lyrics of your choice under the notes to make a song.
3. Perform the song before the peers.

When you compose a song, you may start from melody or from lyrics. It depends on your own choice and preference.

a. Writing triads in four parts

There are four main voice types:

- The top voice is **soprano** (high women's voice)
- The next lowest voice is **alto** (low women's voice)
- Then comes the third voice, **tenor** (high men's voice)
- The lowest is **bass** (low men voice)

The term voice and part are used interchangeably to help distinguish the voices when four parts are written:

The soprano and alto are written on the top staff and tenor and bass are written on the bottom staff. Stems for soprano and tenor notes go up. And stem for alto and bass notes go down.

Consider the example below:

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is in 4/4 time and the key signature has one sharp (F#). The Soprano part is on a treble clef staff, and the Alto, Tenor, and Bass parts are on a bass clef staff. The Soprano part has a stem pointing up, while the Alto, Tenor, and Bass parts have stems pointing down. The music consists of three measures of triads. In the first measure, the Soprano has a G4, the Alto has an E4, the Tenor has a C4, and the Bass has a G3. In the second measure, the Soprano has an A4, the Alto has a G4, the Tenor has an E3, and the Bass has an A2. In the third measure, the Soprano has a B4, the Alto has an A4, the Tenor has a G3, and the Bass has a B2. This illustrates the SATB arrangement where one chord tone (the root) is always doubled.

Since we are using triads in four voices, one chord tone is always doubled. In root position triads the root is usually the double chord tone.

The abbreviation of the four voices above mentioned is: **SATB**

b. Cadence

In music, **cadence** means combination of chords which take a part of music or the whole music to a pause or an end, while at the end it indicates that the piece of music is over.

The most used cadences are **perfect cadence** and **plagal cadence** and **half cadence**.

Perfect cadence also called authentic cadence is a progression from **V** to **I** in major keys and **v** to **i** in minor keys. It mostly appears at the end of music. It can also appear in the middle pause of the music.

Authentic cadence

Key of C

V I or V I

IV I or IV I or IV I

Plagal cadence

The progression of plagal cadence is IV to I in major keys, or its equivalent iv to i in minor keys. It is also known as the Amen Cadence because of its appearance in church hymns ending with Amen.

Plagal cadence on the staff

Half cadence

Half cadence progresses as follows: I-V or IV to V. This cadence appears mostly in the middle of the song

Example on the staff

IV V or I V

Advice to the beginner in composition

Don't repeat the same note too often

send your song on the tonic or authentic cadence

start by composing short melodies
 start with a one voice song and then four voices
 avoid long leap
 often use the root of the chord in bass
 The whole process of mixing notes in four parts is known as harmonization

Additional songs

Application activity 3.5.

1. In four groups sol-fa and sing.

a.

I LOVE

I love my dad I love my mother

WHAT A FRIEND I HAVE IN JESUS

What a friend we have in Je - sus, All our sins and griefs to bear!

b.

All be - cause we do not car - ry Ev - 'ry - thing to God in prayer!

What a priv - i - lege to car - ry Ev - 'ry - thing to God in prayer!

Oh, what peace we of - ten for - feit, Oh, what need - less pain we bear,

All be - cause we do not car - ry Ev - 'ry - thing to God in prayer!

O Come, All Ye Faithful

1 O come, all ye faith - ful, joy - ful and tri - um - phant, O
 2 Sing, choirs of an - gels, sing in ex - ul - ta - tion,
 3 Yea, Lord, we greet thee, born this hap - py mor - ning.

2. Compose a melody using music notation. Remember to start and end with the tonic, then perform before the peers.

3. Below you are given a soprano. Add other three voices and perform before the peers.

Chord progression

4. Compose a song in both minor and major keys. You can use dynamics, tempo and repeat marks.

Additional songs

O Come, All Ye Faithful

1 O come, all ye faith - ful, joy - ful and tri - um - phant, O
 2 Sing, choirs of an - gels, sing in ex - ul - ta - tion,
 3 Yea, Lord, we greet thee, born this hap - py mor - ning,

come ye, O come ye to Beth - le - hem;
 sing, all ye ci - ti - zens of heaven a - bove;
 Je - sus, to thee be all glo - ry given;

Come and be - hold him, born the King of an - gels;
 glo - ry to God, all glo - ry in the high - est;
 Word of the Fa - ther, now in flesh ap - pear - ing;

Refrain

O come, let us a - dore him, O come, let us a - dore him,

O come, let us a - dore him, Christ, the Lord.

3.6. End unit assessment

1. Rehearse the following songs and perform before the peers

My God

mf Andate *f Moderato*

I love you O Lord my strength my rock my for - tress

ff Vivace *Moderato*

you are my God in you I take re - fuge fuge You are my rock in

Allegretto *Rall* *D.S.*

you I take re - fuge I fear no e - vil for you are with me

2. Using music notation, compose a song on a topic of your choice and then perform before the peers. (Use tempos and dynamics of your choice).



UNIT 4

COMPOSE AND PERFORM A SHORT PLAY IN DIFFERENT LANGUAGES

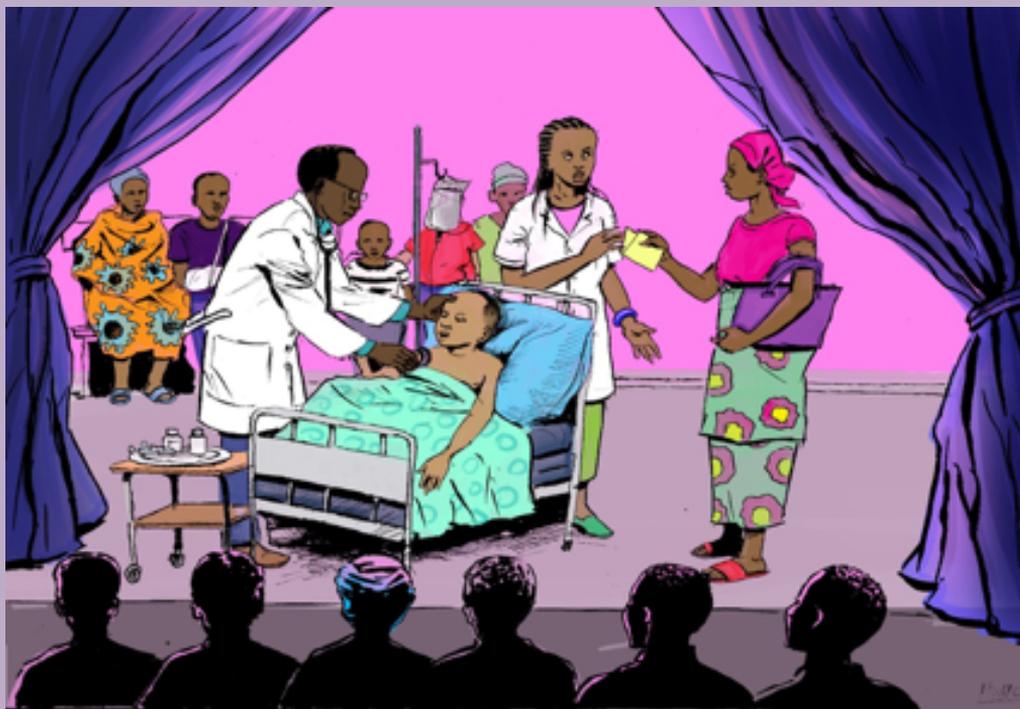
UNIT 4: COMPOSE AND PERFORM A SHORT PLAY IN DIFFERENT LANGUAGES

Key unit competence:

Compose and perform a short play in different languages

Introductory activity:

1. In group compare and contrast the two illustrations below and give a report.
2. Identify the objects and explain why they are in the pictures.



3. In your group compare a play and a short story
4. In your group what do you understand by "**participants in drama**"?
5. According to you, what are the structures (steps) of a play when you
6. consider its presentation to the audience?
7. In your group choose a story you know and act it out before the peers.

Structure of a play

Learning Activity 4.1.

Choose one of the following topics, imagine the scenario and perform:

You are sick and you go to see the doctor accompanied by your mother.

Your classmate boy or girl falls in love of you but you have another boyfriend or girlfriend.

You are in the market and a pickpocket steals your money before you pay.

Discuss the beginning, middle and end of your performances.

A play is written to be performed by actors or actresses and watched by an audience. A structure of a play is built around the plot. The plot is how the author arranges events to develop his/her basic idea. It has logical series of events consisting of beginning, middle and end.

A play plot is structured into five parts:

Exposition

Rising action

Climax (or turning point)

Falling action

Resolution (or denouement)

The exposition is the first part of the plot. It provides the back ground information needed to properly understanding of the story, such as the protagonist, the antagonists, the basic conflict, and the setting.

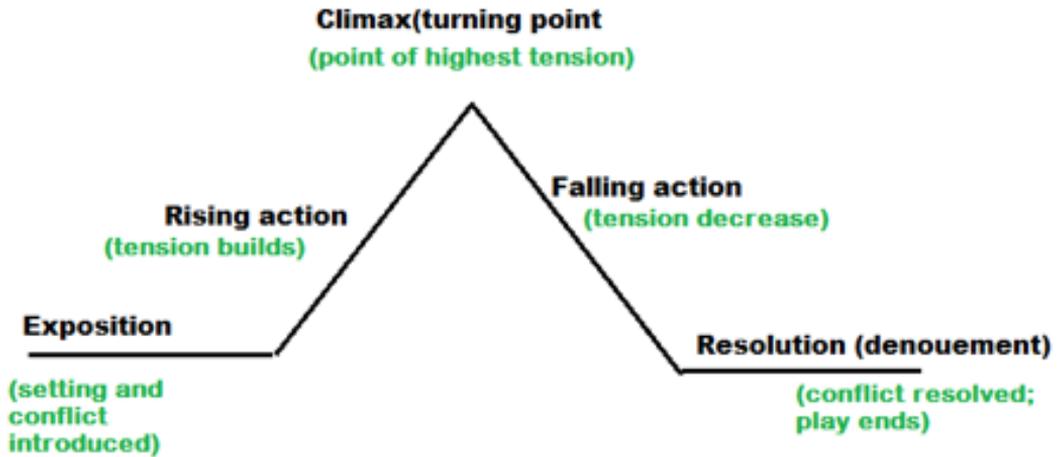
Rising action (complication) comes after the exposition. During the rising action the basic conflict is complicated by the introduction of the secondary conflicts. The main character takes some action to resolve the conflict and meets with problems or complications: danger, fear, hostility, etc.

Climax (turning point) marks a change, for the better or the worse in the main character (protagonist) affair. If the play is a comedy things will begin to go well for him or her. If the play is a tragedy things will start to go bad for the main character (protagonists).

Falling action comes after the climax. During the falling action, the conflict between the main character (protagonist) and the antagonist...The action of solving a problem, dispute, or controversial matter.

Resolution marks the end of the play. If it is a comedy it ends happily. If it is a tragedy it ends with a catastrophe. You learn how the conflict is resolved and what happens to the characters.

PLAY PLOT STRUCTURE DIAGRAM



What is a conflict in a play?

Conflict is a struggle or clash between opposing characters or forces. Conflicts may develop:

Between characters who want different things or the same things.

Between a character and his or her circumstances.

Within a character who is torn by competing desires.

Types of conflicts

External Conflict:

Conflict between a character and another person or a character and something non-human.

Man versus Man: one human character is in conflict with another human character. For example an antagonist versus a protagonist.

Man versus nature: in this conflict a character is in conflict against nature.

Man vs. technology, progress

Man versus Society: it is when a character has confrontation with institutions, traditions, laws of his /her culture.

Man versus supernatural: Man versus supernatural powers.

Internal Conflict:

Conflict takes place inside a character's mind

Person versus himself/herself because of fears, self-doubts, etc.

Play versus sketch

Both sketch and play are meant to be performed before an audience. While the play is long a sketch is very brief—it is a one seen, often comic, performance which sometimes can be improvised. A sketch performance takes a short time ranging from one to ten minutes. Most of the time, the audience in sketch performance are limited to few people. In sum, we can compare a sketch to a very small play.

Application activity

4.1.

Compose a sketch on one of the following topics in a language of your choice (French, English, and Kinyarwanda).

Family conflict management.

Fight against school dropout.

Election campaign.

Fight against human trafficking

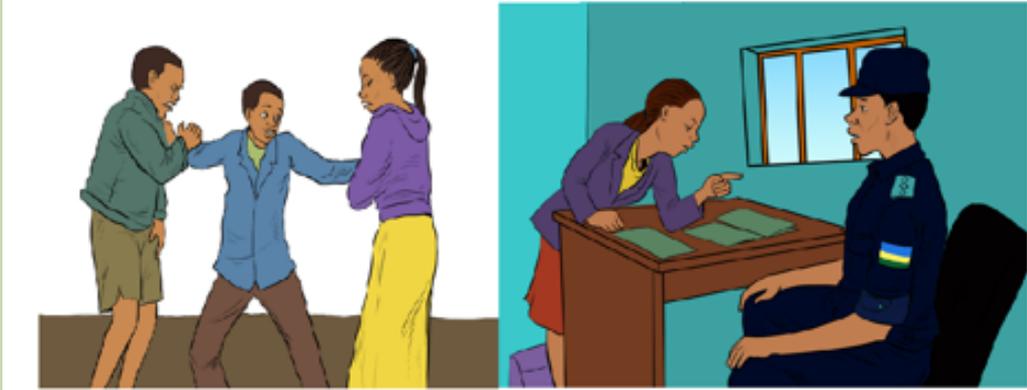
Fight against drug abuse

First day a big city

4.1. Roles and characters

Learning Activity 4.2.

1. Who are in the pictures?
2. What are they doing?
3. In a group of four, imagine a story from the pictures and tell it to the peers.
4. Now act out the stories



Characters in a play

Characters are the people in a play.

Types of Characters

- **Major characters:** The main characters are usually, if not always, the primary focus of the story of the play.
- **Minor characters:** these are supporting characters.

- **Static characters:** Do not change.
- **Dynamic characters:** Changes as a result of the story's events.
- **Protagonist:** A protagonist is the main character of the story that changes. He/she changes and grows because of experiences in the story of the play.
- **Antagonists:** An antagonist is a character or force in conflict with the main character. This is the person or thing that is working against the main character.

Characterization:

A Characterization is how the author develops the characters, especially the main character. There are two types of characterizations: indirect characterization and direct characterization.

Indirect characterization is done through:

what the character does or says

what others say of and to the character

author's word choice in descriptive passages

Direct characterization is done through:

The author directly states what the character's personality is like. Example: cruel, kind'...

Showing a character's personality through his/her actions, thoughts, feelings, words, appearance or other character's observations or reactions.

Setting in a play:

The setting mean when and where play story takes place.

Roles in the play

We have seen that in a play we have **characters** that do actions in the play. When the play is to be performed the roles of characters are taken over by **actors** or **actresses** who perform before an audience. A group of actors or actresses who perform a play are known as **a cast**. When you take a role of a give character in a play you have to perform by imitating him or her, and be creative by improvising.

4.2 Application activity

- In a group of four students give examples of settings.
- Why do you think setting (s) is (are) very important in a play?
- In a group of five students, give other roles and responsibilities in theatrical production?
- In a group of five students look at the picture below and then answer the questions that follow:



- Who are in the picture?
- What are they doing?
- Discuss the setting in the picture.
- Verbally, create a story from the picture. Tell it to your group members and then to the whole class.
- Compose a play relating to the story, first in English then in French

Props and scenery

Learning Activity 4.3. (a)

1. You are invited to a drama competition and you are asked to act out as military officer.
2. Enumerate some objects you will need so that the acting out can be done properly.
3. Now perform before the peer

Props

Props (short for **properties**) are items that the actors carry or handle on stage during a performance to support the actions. Hence **a prop** is considered to be anything movable or portable on a stage. The person in charge of props must make sure that the right props are available to the actors at the right moments.

Examples of props: telephone, book, pens, gun, etc

Categories of Props

- Hand props: any prop that can be manipulated by one or more actors during a performance. Examples of hand props are a book, a gun, food, a cane, a basketball, a football, etc.
- Set Props: set props include furniture on the stage during performance. Examples of set props are bed, television, refrigerator, table, chair, etc.
- Personal/costume Props: Anything worn by an actor during a performance. Examples of personal props are pens, belts, sunglasses, jewelry, watch etc.

Scenery

Scenery is the painted background used to represent a location in a theatre or natural features or other surroundings on a theatre, stage structures, etc. it (scenery) will depend on the type of play and the acting area.

Purpose of scenery

The most important purpose of scenery is to provide a place to act

The scenery should define the time and setting of the play:

Time

Historical period (pre-colonial period, during colonial period etc.)

Season of year (rainy season, dry season etc)

Time of day (morning, midday, night etc)

Setting

Climate / geographical conditions

Socioeconomic situation

Cultural background

Rural or urban

Inside the room or outside etc.

Normally setting reveals interrelationships between people: rank, influence, position in their families, communities, offices etc

4.3 Application activity

Application activity 4.3. (b)

1. Name the following props and then discuss which type of actor(s) may be in need of some of these props.



Composing a short play

2. Now improvise any performance on a topic of your choice. Use some of the props you can find at your school.
3. In groups of five students discuss how you can set a scene of a theatrical performance whose theme is '**poor hygiene, a cause of different diseases.**' Then improvise a sketch performance on the given theme.
4. Improvise a sketch performance on a theme of your choice.

4.4. Learning activity

Read the extract of a play below and then answer the questions that follow:

Early morning. Village noises fill the air as the curtain opens on a small cemetery. In the back ground, running light across the stage, is the wall of a modern church. In front of the wall are several graves randomly situated. Nuhu, Ndururu, and Mbaluto have just completed cementing the newest grave and are now busy clearing the tools of their trade. Jumba stands a little farther away from the masons, his eyes critically glued to the new grave. Satisfied with a job well done, he nods his head approvingly and walks towards Nuhu.

Jumba: Nuhu, son of Rabala!

Nutu: Speak Jumba, my ears are for the headman of Membe's words.

Jumba: This is truly the work of an old man. The name of whoever trained you should be preserved song.

Nuhu: Thank you headman. Our composers should have been here to hear you say that.

Jumba: Yes, indeed. This is a job perfectly done.

Nuhu: your late brother should deserve it. He was Mmembe's glow-worm in gone days.

Jumba: *(Absent minded.)* Yes, Mmebe's glow-worm in days gone. *(Recovering)* I am sure his shadow is more than pleased with it.

Rosina: *(Entering)* Pleased? Did I hear you say, pleased? Jumba, my husband, why do you deafen your ears against my words? What worms block your ears when I speak?

Jumba: Worms? *(Clears his ears with index fingers.)* What worms?

Rosina: *(Determined to make her point).* The church people, did you inform them?

Jumba: The church people had their turn, Maman Rosina. They buried their man and left. This is only a little family matter.

Rosina: Only a little family matter! My husband, Ngoya was your brother, true, but he was also a Pastor of the church. Do you now call the dressing of his grave, a little family matter? Ngoya was not only a Membe, no! He was a man of God. Remember that the sweetness of sugar is not in its color.

Jumba: We are all men of God.

Extract from the play 'Aminata' by Francis Imbuga; PART ONE, Scene one.

In group, discuss why some words are in *italics* while others are not.

Which part of the extract interested you the most?

What have you seen in the extract that can help you in writing your own play?

Take the roles of the characters in the extract and perform.

1. What is a play?

A play is a piece of writing written for the stage. The author of a play is called a **playwright**. A play in written form is called **a script**.

Purpose and audience

The purpose of a play script is to tell a story through dialogue (the character's spoken words) and action. The audience consist those who will watch the play script being performed.

How is a play script?

With your partner discuss how a play should look like. How are its words? How is it divided? How are characters presented on the scrip? Etc.

2. Steps to create a play

Once you want to write a play you should:

- Decide the theme, topic the play will address (for example you may decide to make a play on love, patriotism, corruption etc)
- Determine the genres (examples comedy or tragedy).
- Choose the structure for the plot of the play (it means how events follow

each other). Remember that the beginning introduces characters, and setting, and set up the situation or conflict.

- Choose characters and make them work.
- Create languages and actions of characters
- Remember to use stage directions to indicate for instance which props to use, describe the setting etc.

3. Staging a play

Drama is more than just the words on a page. The production of a play involves directing the way the characters move, what they wear, the lighting, and the scenery.

Staging is the practice of putting on the play. Some of the details of staging may be included in the stage directions; however, the director and the producer take what the playwright has described and bring it to life with their own ideas.

Sets are the scenery, backdrops, and furniture that create the setting. A production may have different sets for different scenes. For example, some scenes may take place outside in the street, while others may take place in a bar. Some scenes may take place during the day, while others may take place at night.

Application activity 4.4.

1. Write a one scene play on topics of your choice and then perform before the audience. Some of you will take responsibilities such as director, stage crew etc.
2. In groups discuss how the performance of the play has been.

4.5. End unit assessment assessment

Draw a play structure diagram and explain its content

Improvise a sketch on a topic of your choice

Write a short play on a topic of your choice and then perform

Glossary

Music

Accelerando: gradually get faster

Accidentals: Signs that alter musical notes as follows (sharp, flat and natural)—a bar line cancels the accidentals from the previous measure.

Anacrusis: An anacrusis (also known as pickup or upbeat) is an incomplete measure of music before a section of music. It also refers to the initial note(s) of a melody occurring in that incomplete measure.

Articulation: Articulation refers to notation which indicates how a note or notes should be played. Slurs, accents, staccato, and legato are all examples of articulation.

Bar line: A vertical line that separates measures.

Beam: Line connecting a series of notes (shorter than a quarter note). The number of beams determines the note value of the connected notes.

Chord: Two or more tones/notes sounding simultaneously.

Chromatic scale: a scale entirely composed of half steps.

Chromatic : movement by half steps

Clef: a sign placed at the beginning of a staff to indicate the position of some particular pitch.

Compose: The activity of creating a musical work

Composer: a person who writes musical works

Compound time signature: A meter that includes a triplet subdivision within the beat, such as 6/8, 9/8, 12/8.

Conductor: a person who leads a musical group

Crescendo: increasing volume

Da Capo: Abbreviated D.C. Indicates that the piece is to be repeated from the beginning to the end or to a certain place marked fine.

Dal Segno: Abbreviated D.S. Repetition, not from the beginning, but from another place frequently near the beginning marked by a sign (segno).

Decrescendo: decreasing volume

Diatonic scale: A scale consisting of 5 whole tones and 2 semitones (S). Scales played on the white keys of a piano keyboard are diatonic.

Diatonic: the tones of the major or minor scale; opposite of chromatic. (Half steps and whole steps)

Diminuendo: It indicates a decrease volume.

Dominant: The fifth scale degree

Double bar line: Indicates the end of a section within a movement.

Duple: groups of two beats

Dynamics: the volume of sound, the loudness or softness of a musical passage

Fermata: Prolonged note or rest of indefinite duration.

Fine: the end

Flag: Ornament at the end of the stem of a note used for notes with values less than a quarter note. The number of flags determines the note value.

G clef (treble clef): A clef symbol that indicates G above middle C.

Harmonic cadence: A sequence of chords that terminates a musical phrase or section.

Harmony: the sounding together of two or more tones

Interval: the relationships (distance) between two pitches

Key signature: The sharps or flats appearing at the beginning of each staff indicating the key of the music.

Key: According to the 12 tones of the chromatic scale there are 12 keys, one on c, one on c-sharp, etc.

Lyrics: the words that are sung in a song

Major: Major keys are based on major scales and usually have happy sound.

Median: The third scale degree.

Metronome: Device used to indicate the exact tempo of a piece.

Minor: Minor keys are based on minor scales and usually sound more somber than major scales.

Note value: note duration

Quadruple: groups of four beats

Relative key: Major and minor keys that have the same key signature.

Ritardando: Gradual slowing down, more pronounced than

Scale: a fixed succession of ascending and descending tones. There are three basic types of scales: major, minor, and chromatic.

Scale degree: Names and symbols used in harmonic analysis to denote tones of the scale as roots of chords. The most important are degrees I = tonic (T), IV = subdominant (S) and V = dominant (D).

Secular: non-religious music

Solfège syllables (sol-fa syllables): the designation of pitches by means of conventional syllables rather than letter names

Solo: one person plays or sings

Staff: A staff (plural: staves) is a series of (normally five) horizontal lines upon and between which the musical notes are written.

Subdominant: The fourth scale degree.

Submediant: The sixth scale degree.

Syncopation: placing an accent to the weak part of the beat, or a displacement of either the beat or the normal accent of a piece of music

Time signature: The sign placed at the beginning of a composition to indicate its meter. It most often takes the form of a fraction,

Transposition: the rewriting or performance of music at a pitch other than the original one

Triple: groups of three beats

Tuning fork: A two-pronged piece of steel used to indicate an absolute pitch, usually for A above middle C, or for middle C.

Whole tone: The interval of a major second. The interval between two tones on the piano keyboard with exactly one key between them

Woodwind: A family of blown wooden musical instruments.

Drama

Act: a major division in the action of a play, comprising one or more scenes.

Acting: use of face, body, and voice to portray a character.

Actor: male performer

Actress: female performer

Acts: the major sections of a play.

Antagonists: An antagonist is a character or force in conflict with the main character. This is the person or thing that is working against the main character

Aside: a short speech or remark spoken by a character in a drama, directed either to the audience or to another character, which by convention is supposed to be inaudible to the other characters on stage.

Cast: all performers selected to portray characters. (Actors and actresses in play)

Characterization: the representation of persons in narratives or dramatic works.

Climax: any moment of great intensity in a literary work, especially in drama.

Comedy is a play that ends happily.

Comedy: a play written chiefly to amuse its audience.

Dialogue: conversations between actors on the stage.

Director: instructs actors on how to portray characters.

Drama: the general term for performances in which actors impersonate the actions and speech of fictional or historical characters (or non-human entities) for the entertainment of an audience, either on a stage or by means of a broadcast.

Dynamic characters: Changes as a result of the story's events

Exposition: the opening part of a play.

Improvisation: to make up or perform without preparation.

Major characters: The main characters are usually, if not always, the primary focus of the story of the play.

Mimicry: to copy or imitate something very closely.

Minor characters: these are supporting characters.

Monologue: a long speech given by single actors to others.

Nonverbal Expression: facial expression, movement and gestures

Pantomime: to communicate without speaking using only facial and body gestures.

Playwright: person who writes plays.

Protagonist: A protagonist is the main character of the story that changes. He/she changes and grows because of experiences in the story of the play.

Scene: subdivision of an act usually indicating a time lapse or location change or both.

Script: The written text of a play.

Soliloquy: speech by a character alone onstage to himself or herself or to the audience

Speaking: verbal expression, voice projection, speaking style, diction

Stage directions: Stage directions are written in italics. They provide useful information for actors, directors and the also for people who are reading a script.

Static characters: Do not change

Theater: A building where a play is performed containing the stage and seating area for the audience.

Tragedy is a play that ends unhappily

Tragicomedy: dramatic work incorporating both tragic and comic elements.

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