CREATIVE PERFORMANCE FOR TTC

STUDENT-TEACHER'S BOOK

Options:

- **Social Studies Education (SSE)**
- **Early Childhood and Lower Primary Education (ECLPE)**
- **Languages Education (LE)**

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FOREWORD

Dear Student-teachers,

Rwanda Education Board is honored to present the Creative Performance (Fine Arts and Music) Year III Textbooks for ECLPE, LE and SSE options which serves you to learn effectively and enhance your competence in creative performance.

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

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

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

Dr. NDAYAMBAJE Irénée
Director General of Rwanda Education Board/REB

ACKNOWLEDGEMENT

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

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

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

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

Joan Murungi,
Head of Department CTLR/REB

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PART ONE: FINE ART

UNIT 1

THE DEVELOPMENT OF ART THROUGH DIFFERENT ERAS

Key unit competence: To be able to describe the key points in the evolution of Art through ages and carryout an appreciation of techniques and works of renowned Artists in Africa and the world in general.

Introductory activity:

Figure: 1

Figure: 2

1) Observe the images above and categorize them in form of artworks, techniques, periods of art, and artists (who made them).

1.1. Modern and abstract Art (Renaissance to present day

Learning activity 1.1

1) Compare the artworks above and discuss them in terms of Modern art and abstract art and talk about some artist of this periods.

i) Modern Art

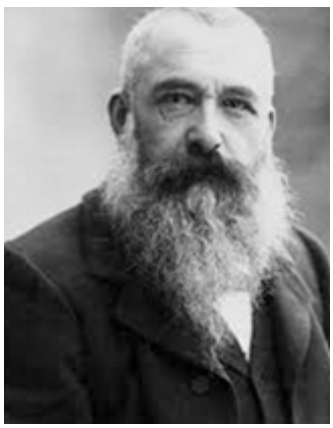
Modern Art means works produced during the approximate period 1870-1970. Modern art is renowned for its avant-garde aesthetic and celebrated for its forward-thinking artists. Developing over the course of roughly 100 years, it incorporates many major art movements and has inevitably seen a diverse range of styles.

In order to trace modern art's remarkable evolution, one must recognize and understand the many genres that compose it. To do this, however, it is helpful to come up with a modern art definition.

Works produced during this time showcase artists' interest in re-imagining, reinterpreting, and even rejecting traditional aesthetic values of preceding styles.

Modern artists and their works

- **Claude Monet** is French painter who was a popular caricaturist. By the age of 15, Monet had made something of a name for himself with his charcoal caricatures.



Claude Monet

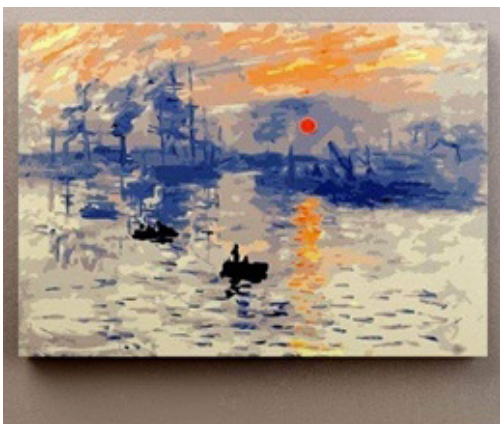
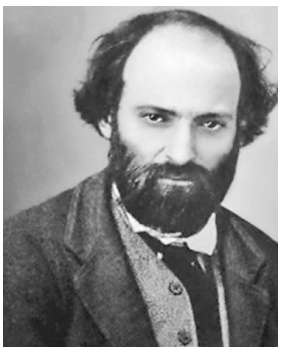


Figure 1.1: Impression, sunrise 1873

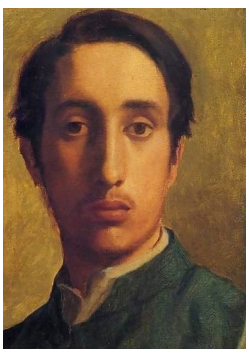
- **Paul Cézanne,** in his paintings, often rejected realistic portrayals of space in favor of more creative compositions. This is particularly evident in his still-life depictions, which frequently feature fruit, bottles, and other everyday objects balanced on tilted, topsy-turvy tabletops.



Paul Cézanne

Figure 1.2: Basket of apples, 1890

- **Edgar Degas** is a French painter and chronicler of the ballet, yet his work as a printmaker reveals the true extent of his restless experimentation. He expanded the possibilities of drawing, created surfaces with a heightened sense of tactility, and invented new means for new subjects, from dancers in motion to the radiance of electric light, from women in intimate settings to meteorological effects in nature.



Edgar Degas

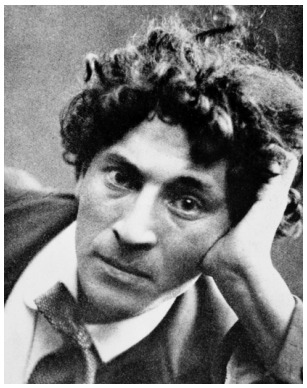
Figure 1.3: The star, 1878

- **Jules Chéret** is French artist, by 1858, Chéret had begun his career by illustrating opera posters, book jackets, and perfume packaging. Chéret died on September 23, 1933 in Nice, France. ***"The picnic"*** is one of his artworks.

Jules Chéret

Figure 1.4: The picnic, 1890s

- **Marc Chagall** was painter skilled at producing stained glass windows and undertook window commissions in New York, Jerusalem, and across France – all of which can still be seen today. *"I and the village"* is one of his Artworks.



Marc Chagall

Figure 1.5: I and the village 1911

ii) Abstract Art

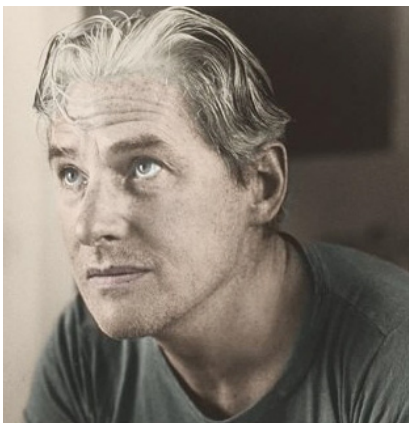
Abstract art uses a visual language of shape, form, color and line to create a composition which may exist with a degree of independence from visual references in the world. Abstract art does not depict a person, place or thing in the natural world.

The term **'abstract art'** also called "non-objective art", "non-figurative", "non-representational", "geometric abstraction", or "concrete art. The Abstract Art movement is called Abstract Expressionism because, although the art has no subject, it is still trying to convey some kind of emotion. The Abstract Expressionism movement began in the 1940s in New York City after World War II. However, the first real Abstract Art was painted earlier by some Expressionists, especially Kandinsky in the early 1900s.

The main characteristic of abstract art is that it has no recognizable subject. Some Abstract Artists had theories on the emotions that were caused by certain colors and shapes.

Famous Abstract Artists

- **Willem de Kooning** was a Dutch artist who became a part of the New York City Abstract Expressionist movement. His most famous painting is ***Woman III*** which sold for over $137 million.



Willem de Kooning

Figure 1.6: Woman III

- **Franz Kline** was an American painter mostly known for his black and white paintings. He was considered an Action Painter. One of his artworks is *Untitled (series N0. II), 1947* it was ink on paper.

Willem de Kooning

Figure 1.7: Untitled (Series No. II), 1947

- **Joan Mitchell is** an American who was born (February 12, 1925 and died October 30, 1992) Mitchell is one of artists of "second generation" abstract expressionist painters and printmakers. She was a member of the American abstract expressionist movement, even though much of her career took place in France. Her paintings and edition prints can be seen in major museums and collections across the United States and Europe.

Joan Mitchell

Figure 1.8: Untitled abstract

- **Wassily Kandinsky** is considered the father of abstract painting. In an effort to capture sound and emotion in art, he painted some of the first major abstract artworks. One of his artwork is *Improvisation (Garden of love II), 1912.*

Wassily Kandinsky

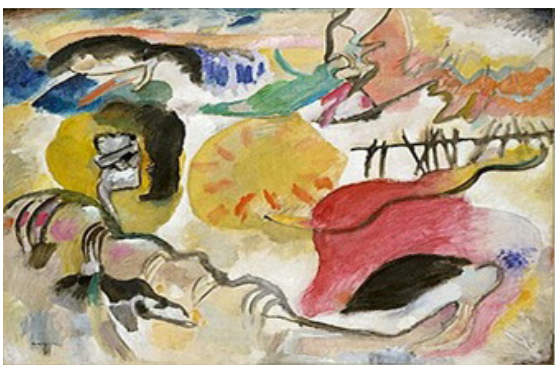


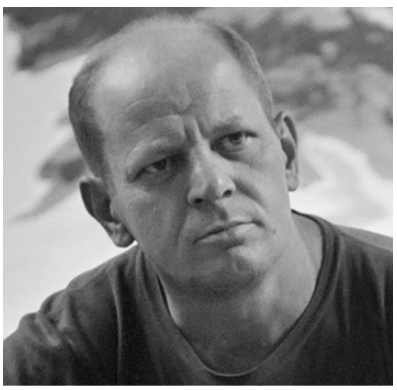
Figure 1.9: Improvisation 27 (Garden of Love II), 1912

- **Piet Mondrian** is one of 20 century Dutch painters and was the one who developed an Abstract painting style that involved straight lines and colored rectangles. He called this type of painting "The Style". Some of his artwork is *Composition, 1916.*

Piet Mondrian

Figure 1.10: Composition, 1916

- **Jackson Pollock** created his paintings without using brush strokes in what would later be called Action Painting. He became famous for his large paintings made with dribbles and splashes of paint: *Splatter painting.*



Jackson Pollock

Figure 1.11: Splatter painting

- **Georgia O'Keeffe** is American who was born November 15, 1887 and died March 6, 1986. Georgia O'Keeffe is artist of Modernism which is artistic and cultural movement which peaked between the two World Wars. It was marked by a deliberate departure from tradition and use of innovative forms of expression. Her abstract Masterpiece: *Forgotten sister (1926)*

Jackson Pollock

Figure 1.12: Forgoten sister (1926)

- **Constantin Brancusi (1876-1957)**

  Romanian abstract sculptor, active in Paris. One of the great early exponents of non-objective art. Pioneer of direct carving; emphasized 'shape'.

Constantin Brancusi

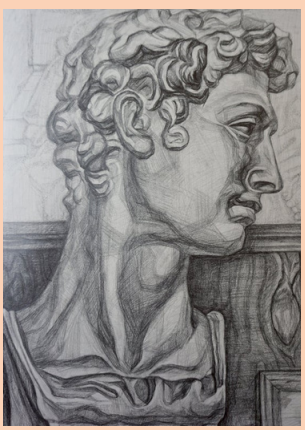
Figure 1.13: IMiss Pogany III (1933)

Application activity 1.1

1) Refer to techniques used for one of artworks of modern renowned artists to create your own artworks.
2) On your choice make abstract artwork then after explain each elements of it.

1.2. World-renowned Artists

Learning activity 1.2



1) Obseve the above artwork and name renowned artists who worked on them

Long time ego, artists have been innovating and improving their art day to day and some of their works have influence in the history of art as new general try to imitate techniques used these artists we include: Michelangelo, Leonardo Da Vinci, Van Gogh, Rembrandt, Raphael, Picasso and O'Keeffe.

i) Michelangelo di Lodovico Buonarroti Simoni, (6 March 1475 – 18 February 1564)

Known best as simply Michelangelo, he was an Italian sculptor, painter, architect and poet of the High Renaissance born in the Republic of Florence, who exerted an unparalleled influence on the development of Western art.

Michellangelo

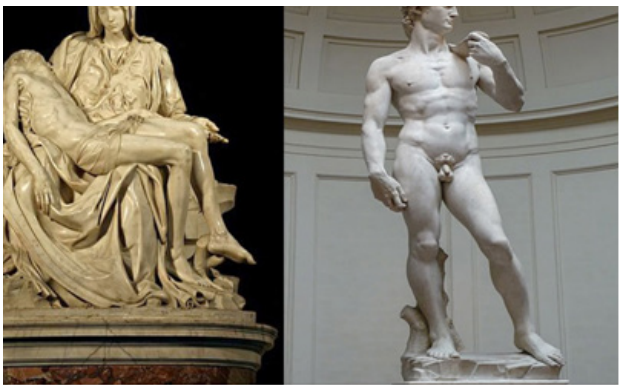


Figure 1.2.1: Some sculptures of Michaellangelo

He sculpted two of his best-known works, ***"the Pietà"*** and ***"David"***, before the age of thirty. Despite holding a low opinion of painting, he also created two of the most influential frescoes in the history of Western art: the scenes from Genesis on the ceiling of the Sistine Chapel in Rome, and ***"The Last Judgment"*** on its altar wall.

Figure 1.2.2: The Last Judgement

Michelangelo was the first Western artist whose biography was published while he was alive.

ii) Leonardo di ser Piero da Vinci (15 April 1452 May 1519),

More commonly known as Leonardo da Vinci was an Italian polymath of the Renaissance whose areas of interest included invention, drawing, painting, sculpture, architecture, science, music, mathematics, engineering, literature, anatomy, geology, astronomy, botany, paleontology, and cartography. He is widely considered one of the greatest painters of all time; despite perhaps only 15 of his paintings have survived.

Da Vinci ***Monalisa*** ***Last supper***

Figure 1.2.3: Da Vinci with his famous artworks

"The Mona Lisa" is the most famous of his artworks and the most popular portrait ever made. "***The Last Supper"*** is the most reproduced religious painting of all time and his Vitruvian Man drawing is regarded as a cultural icon as well. Leonardo's paintings and preparatory drawings together with his notebooks, which contain sketches, scientific diagrams, and his thoughts on the nature of painting compose a contribution to later generations of artists rivaled only by that of his contemporary Michelangelo.

iii) Vincent Willem van Gogh (30 March 1853 – 29 July 1890)

He was a Dutch post-impressionist painter who is among the most famous and influential figures in the history of Western art. In just over a decade he created about 2,100 artworks, including around 860 oil paintings, most of which date from the last two years of his life. They include landscapes, still lives, portraits and self-portraits, and are characterized by bold colors and dramatic, impulsive and expressive brushwork that contributed to the foundations of modern art. He was not commercially successful, and his suicide at 37 came after years of mental illness and poverty.

He became famous after his suicide, and exists in the public imagination as the quintessential misunderstood genius, the artist "where discourses on madness and creativity converge ***"Sunflowers, 1889"*** and ***"Wheatfield with crows, 1890"*** are some of his artworks.

Artist Vincent ***"Sunflowers" 1889*** ***"Wheatfield with crows" 1890***

Figure 1.2.4: Vincent Willem Van Gogh with his renowned artworks

iv) Rembrandt

He was a 17th-century painter and etcher whose work came to dominate what has since been named the Dutch Golden Age. One of the most revered artists of all time; Rembrandt's greatest creative triumphs are seen in his portraits of his contemporaries, illustrations of biblical scenes and self-portraits as well as his innovative etchings and use of shadow and light. "A girl with a broom, 1651" is among his artworks.

Rembrandt ***"a girl with a broom" 1651***

Figure 1.2.5: Rembrandt with his rfamous artworks

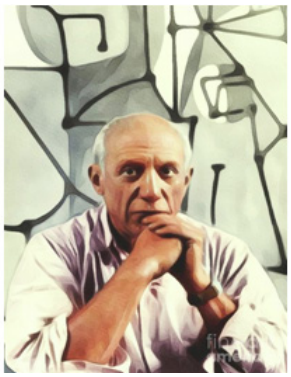
Known for his self-portraits and biblical scenes, Dutch artist Rembrandt is considered to be one of the greatest painters in European history.

v) Pablo Picasso

Pablo Picasso was born in Spain in 1881, and was raised there before going on to spend most of his adult life working as an artist in France. Throughout the long course of his career, he created more than 20,000 paintings, drawings, sculptures, ceramics and other items such as costumes

and theater sets. He is universally renowned as one of the most influential and celebrated artists of the twentieth century.

Guernica is a large 1937 oil painting on canvas by Spanish artist Pablo Picasso. One of Picasso's best known works, Guernica is regarded by many art critics as one of the most moving and powerful anti-war paintings in history. It is exhibited in the Museo Reina Sofia in Madrid.



Pablo Picasso

Guernica, 1937

Figure 1.2.6: Pablo Picasso and his oil painting

Application activity 1.2

1) Research art works of renowned artists to explain technique, materials and theme developed.
2) Observe techniques used by one of renowned artist in the world to create your owner art work.

1.3. Great artworks in the world

Learning activity 1.3

1) What is technique used for making the above artwork?

- **Mona Lisa** is renowned artwork which also called **Portrait of Lisa Gherardini,** it is oil painting on a poplar wood panel by Leonardo Da Vinci, probably the world's most famous painting. This artwork is found in Louvre Museum, in Paris, where it remained an object of pilgrimage in the 21st century. The sitter's mysterious smile and her unproven identity have made the painting a source of ongoing investigation and fascination.

Figure 1.3.1: Mona Lisa painting

- **The Sistine Chapel** is a rectangular building with six arched windows that have been decorated with frescoes by many Florentine Renaissance masters.

The frescoes on the side walls of the chapel were painted from 1481 to 1483. On the north wall are six frescoes depicting events from the life of Christ as painted by Perugino, Pinturicchio, Sandro Botticelli, Domenico Ghirlandaio, and Cosimo Rosselli.

Figure 1.3.2: The Sistine Chapel painting

The most important artworks in the chapel are the frescoes by Michelangelo on the ceiling and on the west wall behind the altar. The frescoes on the ceiling, collectively known as the Sistine Ceiling, were commissioned by Pope Julius II in 1508 and were painted by Michelangelo in the years from 1508 to 1512. They depict incidents and personages from the Old Testament. The **Last Judgment** fresco on the west wall was painted by Michelangelo for Pope Paul III in the period from 1534 to 1541.

Figure 1.3.3: The Last Judgment fresco painting by Michellangelo

- ***The Rape of Proserpina*** **(Italian:** *Ratto di Proserpina***)** is a large Baroque marble sculptural group by Italian artist Gian Lorenzo Bernini, executed between 1621 and 1622. Bernini was only 23 years old at its completion. It depicts the Abduction of Proserpina, who is seized and taken to the underworld by the god Pluto.

Figure 1.3.4: The rape of Proserpina (1621-1622) by Gian Lorenzo Berinini

- **FERTILITY GODDESS**

  This is representation of a fertility Goddes. It is inspired by the idealization of female fertility, drawn from the Venus of Wilendorf, believed to have been carved 24,000-22,000B.C. today is in Vienna, Austria

Figure1.3.5: Original Fertility goddess

Kangaroo hunting this was a popular subject for colonial artists. Kangaroo hunt, New South Wales: the chase. Source: National Library of Australia, Rex Nan Kevel Collection NK809/A.

Figure1.3.6: Kangaroo hunting painting

AFRICAN ART

- **Ancient Egyptian art** refers to paintings, sculptures, architecture, and other arts produced in ancient Egypt between the 31st century BC and the 4th century AD. It is very conservative; Egyptian styles changed remarkably little over time. Much of the surviving art comes from tombs and monuments, which have given more insight on the Egyptians' belief of the afterlife. This has caused a greater focus on preserving the knowledge of the past. Wall art was not produced for people to look at but it had a purpose in the afterlife and in rituals. Egyptian art considered as a mother of art in whole world civilization.

Figure1.3.7: Egyptian artwork

Ancient Egyptian art included paintings, sculptures in wood, stone and ceramics, drawings on papyrus, faience, jewelry, ivories, and other art media. It displays a vivid representation of the ancient Egyptians' socioeconomic status and belief systems. Egyptian drawing is enhanced by patterns traced from Egyptian culture.

Figure 1.3.8: Egyptian Patterns

- **Nok art** is art made by people from Nok empire in our days this region is made by West Africa countries. Art of this society referred to making the sculpture of huge human, animal and other figures made out of terracotta pottery, made by the Nok culture and found throughout Nigeria. The terracotta's represent the earliest sculptural art in West Africa and were made between 900 BCE

and 0 CE, co-occurring with the earliest evidence of iron smelting in Africa south of the Sahara desert.

- **Nok Terracottas**

  The famous terracotta figurines are made of local clays with coarse tempers. Although very few of the sculptures have been found intact, it is clear that they were nearly life-sized. Most are known from broken fragments, representing human heads and other body parts wearing a profusion of beads, anklets, and bracelets. Artistic conventions recognized as Nok art by scholars include geometric indications of eyes and eyebrows with perforations for pupils, and detailed treatment of heads, noses, nostrils, and mouths.

Figure 1.3.9: Sculptures of Terracotta

Many have exaggerated features such as enormous ears and genitals, leading some scholars such as Insole (2011) to argue that they are representations of diseases such as elephantiasis. Animals illustrated in Nok art include snakes and elephants; human-animal combinations (called therianthropic creatures) include human/bird and human/feline mixes. One recurring type is a two-headed Janus theme.

Figure 1.3.11: therianthropic creatures

A possible precursor to the art are figurines depicting cattle found throughout the Sahara-Sahel region of North Africa beginning in the 2nd millennium BCE; later connections include the Benin brasses and other Yoruba art.

Application activity 1.3

1) What are characteristics of ancient Egyptian art?
2) Chose one renowned great artwork in the world and imitate technique used to create your own artwork.

1.4. Major Art sites in the world

Learning activity 1.4

1) Define site-specific art.
2) Discuss about Art sites in the world.

Art site is artwork created to exist in a certain place. Typically, the artist takes the location into account while planning and creating the artwork. Site-specific art is produced both by commercial artists, and independently, and can include some instances of work such as sculpture, stencil graffiti, rock balancing, and other art forms.

- **The Cave of Altamira** is located near the historic town of Santillana del Mar in Cantabria, Spain.

Entrance of Altamira Cave *Inside Altamira Cave*

Figure 1.4.1: It shows Cave of Altamira

It is renowned for prehistoric parietal cave art featuring charcoal drawings and polychrome paintings of contemporary local fauna and human hands. The earliest paintings were applied during the Upper Paleolithic, around 36,000 years ago. The site was only discovered in 1868 by Modesto Cubillas.

Altamira is located in the Franco-Cantabrian region and declared a World Heritage Site by UNESCO as a key location of the Cave of Altamira and Paleolithic Cave Art of Northern Spain.

- **Lascaux Cave** is a Paleolithic cave situated in southwestern France, near the village of Montana in the Dordogne region, which houses some of the most famous examples of prehistoric cave paintings.

  Close to 600 paintings mostly of animals - dot the interior walls of the cave in impressive compositions. Horses are the most numerous, but deer, aurochs, ibex, bison, and even some felines can also be found. Besides these paintings, which represent most of the major images, there are also around 1400 engravings of a similar order.

Entrance of Lascaux Cave *Inside Lascaux Cave*

Figure 1.4.2: It shows Lascaux Cave

- **The Olduvai Gorge Museum** is located in the Ngorongoro Conservation Area in Northern Tanzania on the edge of the Olduvai Gorge.

Figure 1.4.3: Outside view of Olduvai Museum and inside view of the Museum

The museum was founded by Mary Leakey and is now under the jurisdiction of the Tanzanian Government's Department of Cultural Antiquities. It is a museum dedicated to the appreciation and understanding of the Olduvai Gorge and Laetoli fossil sites.

Application activity 1.4

1) Make deep observation the photos bellow and name which art site to be represented.

End unit assessment 1

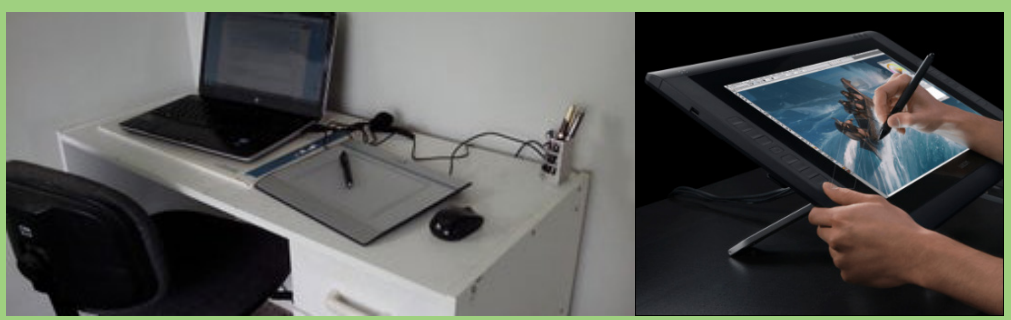
1) Describe major characteristics of Nok art.
2) Explain any two Great artworks in the world.
3) What do you understand by the cave of Altamira.

UNIT 2

DIGITAL DRAWING AND PAINTING STILL LIFE AND NATURE

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

Introductory activity:



1) Name the materials that are shown in the above image.

2) Discuss about the importance of these materials in drawing and painting.

2.1. Digital tools and software for drawing and painting

Learning activity 2.1

1) Which tools of drawing and painting appearing on the pictures?

2) Discuss requirements for a digital tool to be used for drawing and painting?

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

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

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

Basic and Advanced Toolsets:

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

Built-in Effects:

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

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

Integration tools

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

DRAWING AND PAINTING SOFTWARE

i) Adobe Photoshop

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

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

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

ii) Adobe Illustrator

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

iii) Microsoft Paint

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

AS an artist, designer or illustrator, it is important to use drawing tools with features that will help you achieve the desired results. whether you want to draw sketches, illustrations, flowcharts, Network diagram, or shapes, the ability to achieve good results will not only depend on your artistic skills, but also the kind of drawing tool you choose.

Application activity 2.1

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

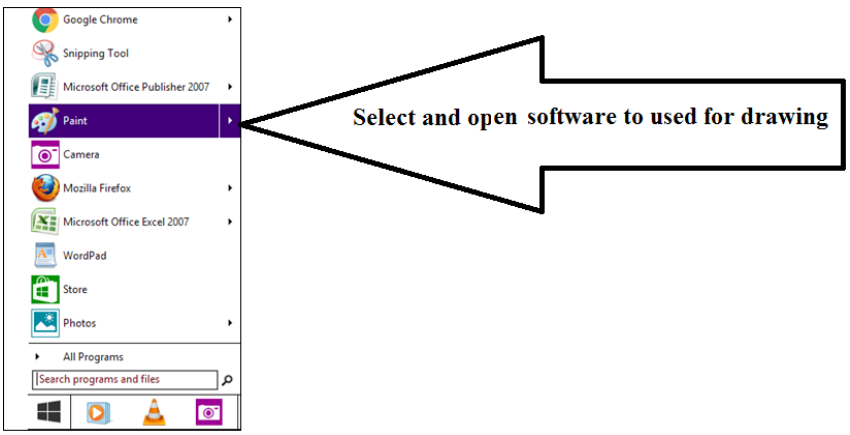
2.2. Drawing and painting using digital tools

Learning activity 2.2

1) Observe the above images for describing the activity which is taking place.

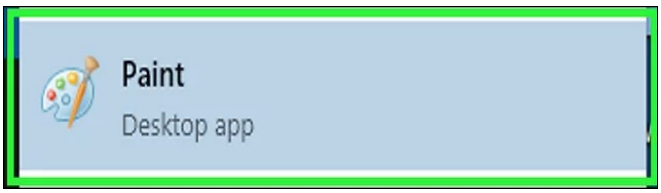
a) Process of drawing and painting with Microsoft painting

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



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

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



3. Click **Paint.** It's next to the Paint app icon. Doing so will open a new Paint window.
4. **Review the toolbar.** The toolbar, which is at the top of the Paint window, is where you'll find all of the options used to interact with the Paint canvas.
5. **Select a brush type.** Click the **Brushes** option at the top of the Paint window, then click the type of brush tip you want to use. This is what affects the line size, shape, and width options

   If you just want to draw a regular free-form line, click the pencil-shaped "Pencil" icon in the "Tools" section.
6. **Select a line thickness** Click the **Size** option to the left of the color palette, then click the line thickness you want to use while drawing.

Still life drawing of potatoes

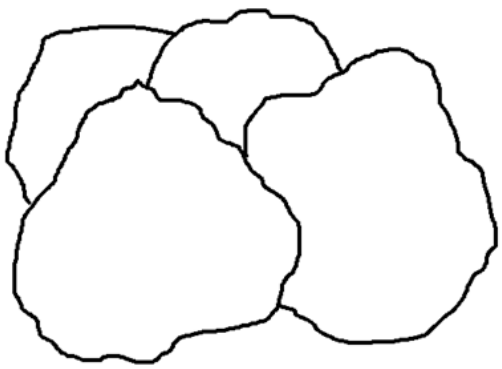
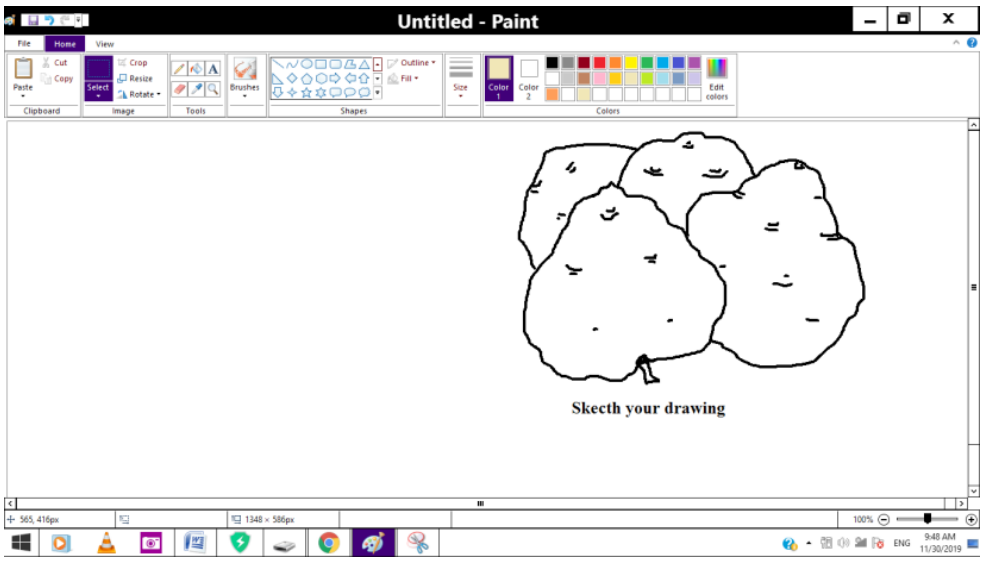


Figure 2.2.1: Starting sketching

Figure 2.2.2: Select colour to fill in



Fill a section with color. Click the "Fill with color" tool, which resembles a paint bucket, in the "Tools" section, then click the canvas to change an entire section of it to your primary color (you can right-click to use your secondary color instead).

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

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

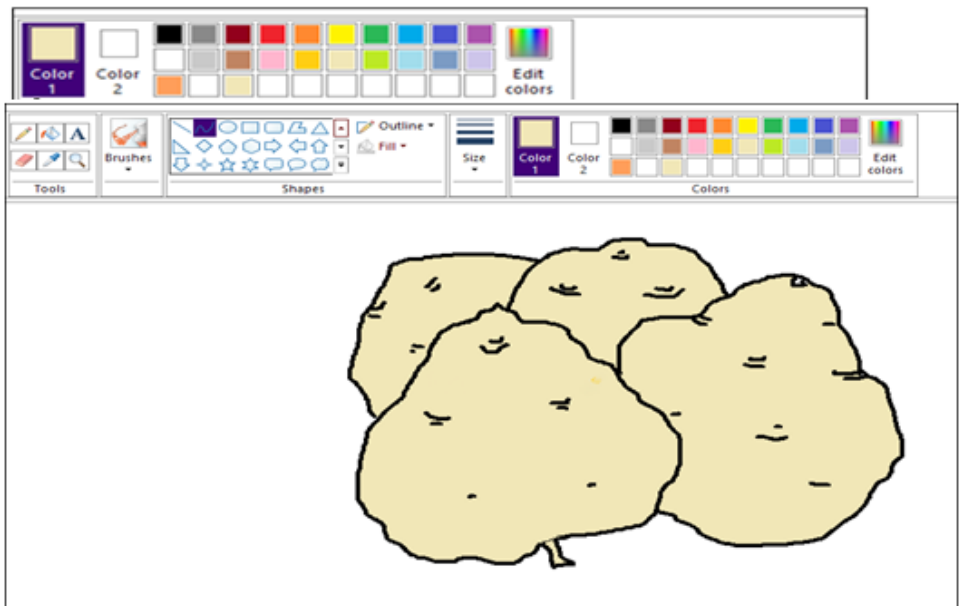


Figure 2.2.3: Painting drawn work

b) Adobe illustrator or photoshop

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

Illustrator workspace

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

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

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

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

Zoom and Pan

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

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

Create a new document

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

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

The basics of creating new artwork with the Pen tool

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

Set stroke and fill before drawing

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

Create straight lines

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

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

Create curves

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

Create corner points (change path direction)

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

Remove direction handles

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

Process of drawing using adobe illustrator

Nature drawing done with illustrator software

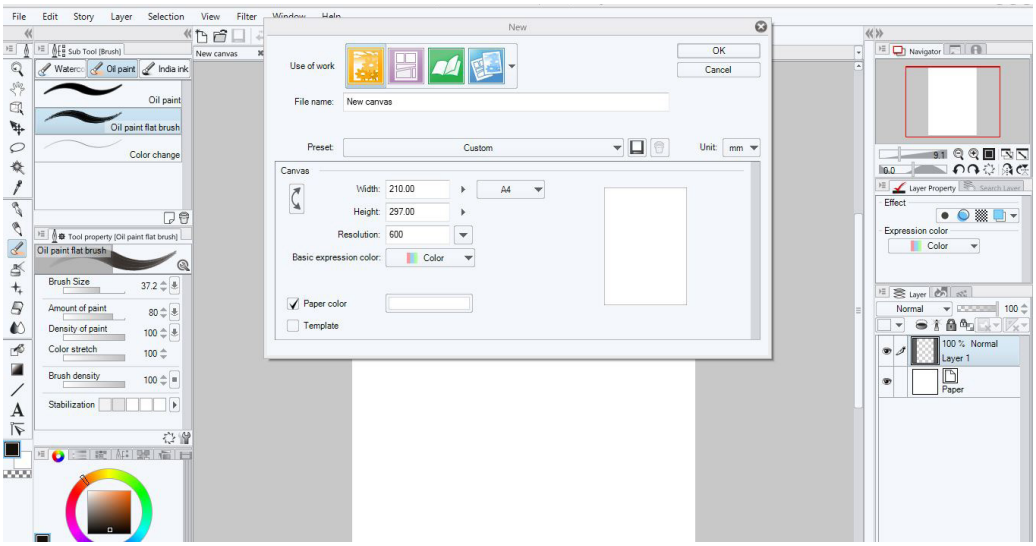
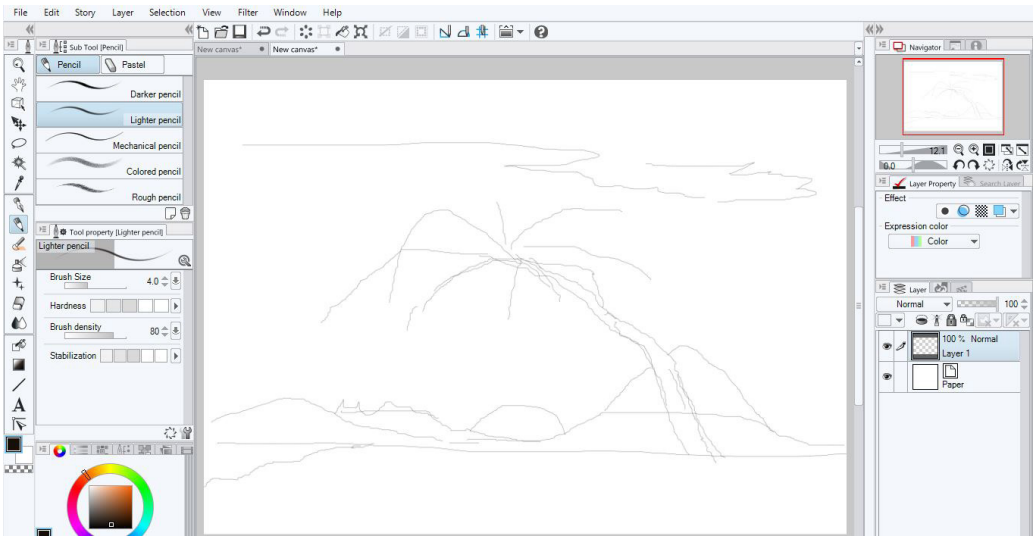


Figure 2.2.4: Selecting page



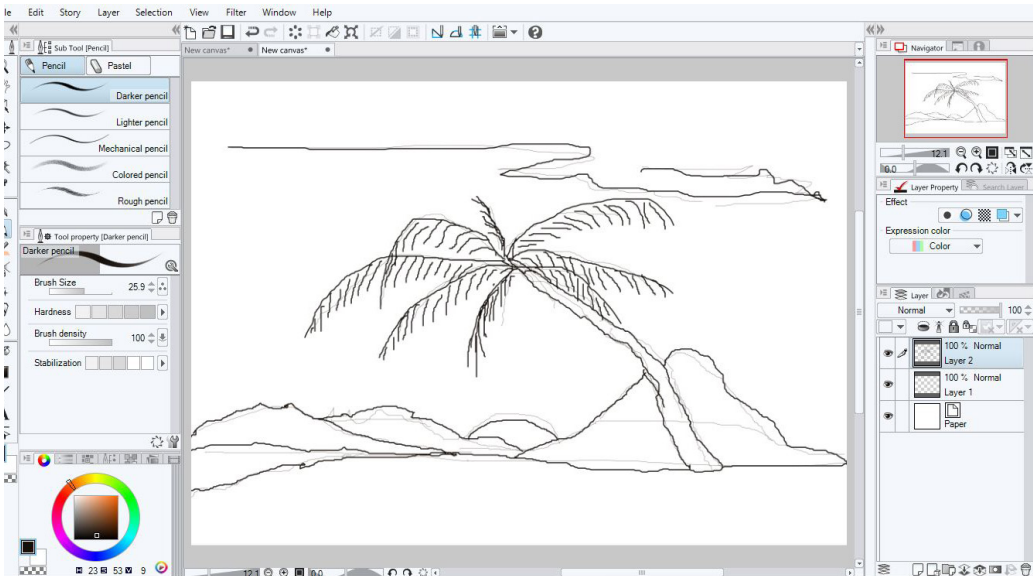


Figure 2.2.5: Sketching

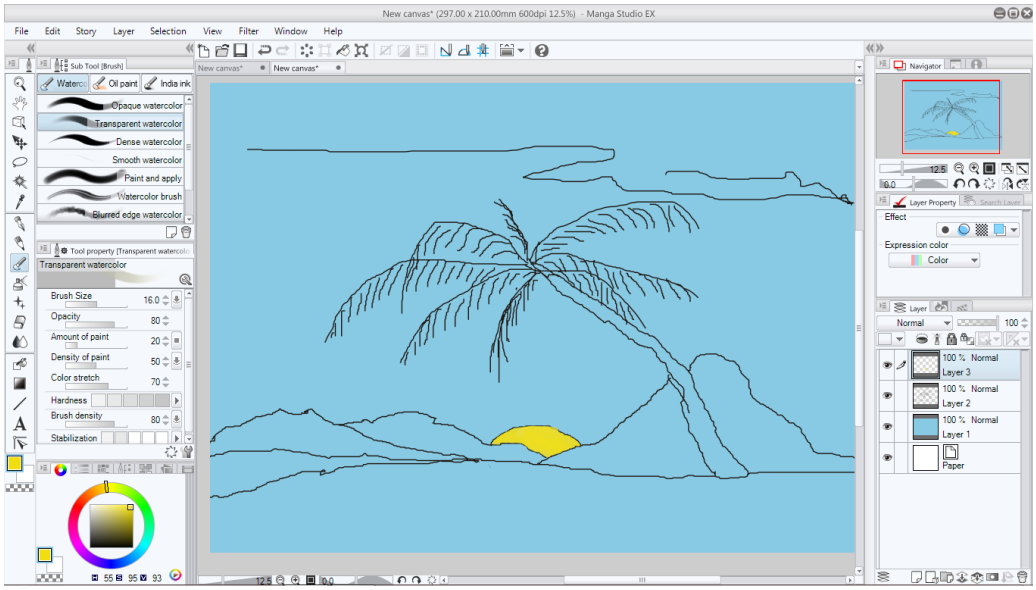
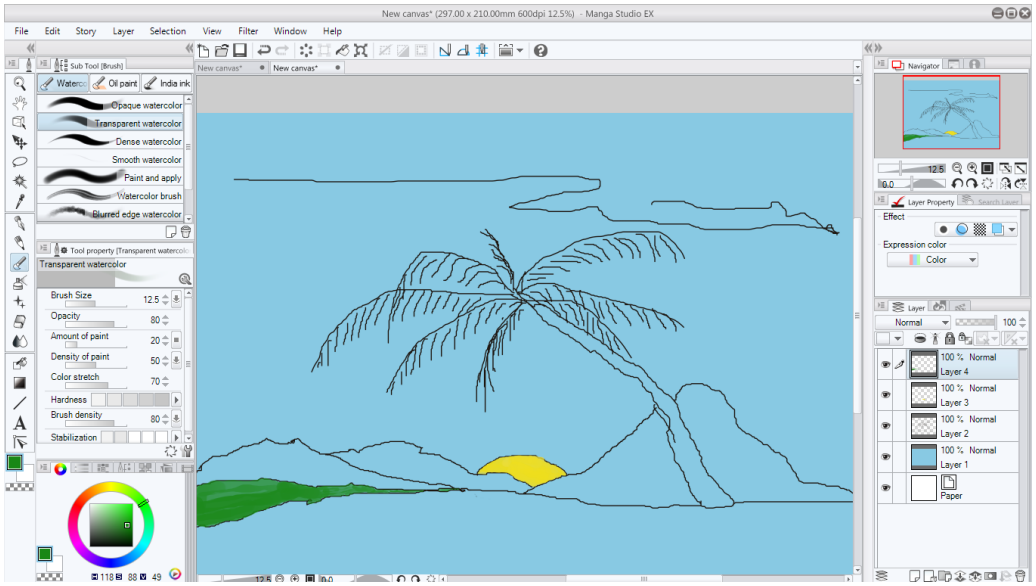
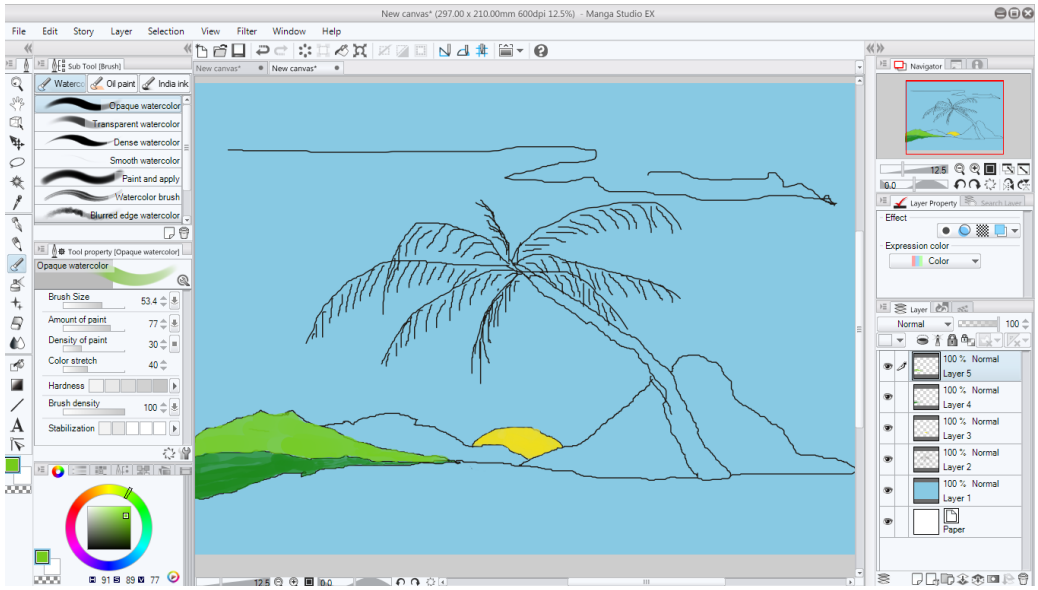
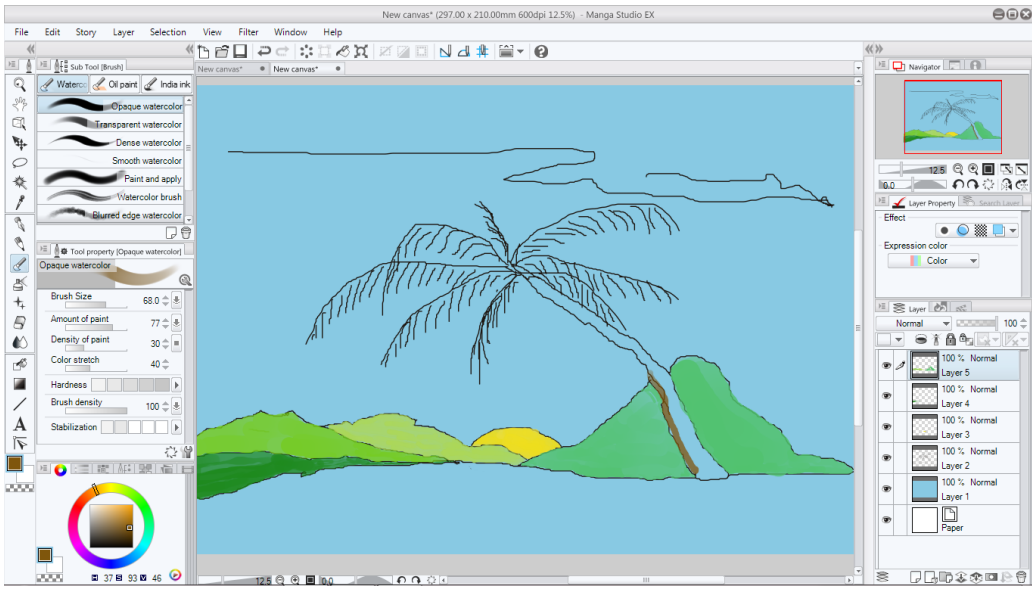
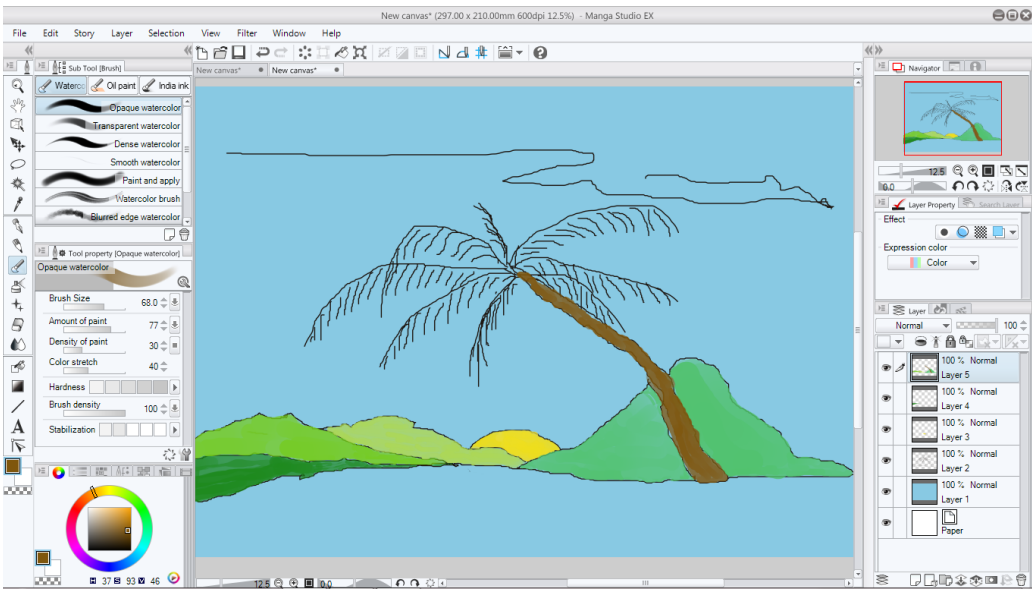


Figure 2.2.6: Starting painting


New canvas* (297.00 x 210.00mm 600dpi 12.5%) - Manga Studio EX
File Edit Story Layer Selection View Filter Window Help
Sub Tool [Brush]
Opaque watercolor
Transparent watercolor
Dense watercolor
Smooth watercolor
Paint and apply
Watercolor brush
Blurred edge watercolor
Tool property [Transparent watercolor]
Brush Size 12.5
Opacity 80
Amount of paint 20
Density of paint 50
Color stretch 70
Hardness
Brush density 80
Stabilization
Navigator
Layer Property
Effect
Expression color
Color
Layer
Normal 100
100 % Normal Layer 4
100 % Normal Layer 3
100 % Normal Layer 2
100 % Normal Layer 1
Paper


New canvas* (297.00 x 210.00mm 600dpi 12.5%) - Manga Studio EX
File Edit Story Layer Selection View Filter Window Help
Sub Tool [Brush]
Opaque watercolor
Transparent watercolor
Dense watercolor
Smooth watercolor
Paint and apply
Watercolor brush
Blurred edge watercolor
Tool property [Opaque watercolor]
Brush Size 53.4
Amount of paint 77
Density of paint 30
Color stretch 40
Hardness
Brush density 100
Stabilization
Navigator
Layer Property
Effect
Expression color
Color
Layer
Normal 100
100 % Normal Layer 5
100 % Normal Layer 4
100 % Normal Layer 3
100 % Normal Layer 2
100 % Normal Layer 1
Paper


New canvas* (297.00 x 210.00mm 600dpi 12.5%) - Manga Studio EX
File Edit Story Layer Selection View Filter Window Help
Opaque watercolor
Transparent watercolor
Dense watercolor
Smooth watercolor
Paint and apply
Watercolor brush
Blurred edge watercolor
Brush Size
Amount of paint
Density of paint
Color stretch
Hardness
Brush density
Stabilization
Navigator
Layer Property
Effect
Expression color
Color
Layer 5
Layer 4
Layer 3
Layer 2
Layer 1
Paper


New canvas* (297.00 x 210.00mm 600dpi 12.5%) - Manga Studio EX
File Edit Story Layer Selection View Filter Window Help
Opaque watercolor
Transparent watercolor
Dense watercolor
Smooth watercolor
Paint and apply
Watercolor brush
Blurred edge watercolor
Brush Size
Amount of paint
Density of paint
Color stretch
Hardness
Brush density
Stabilization
Navigator
Layer Property
Effect
Expression color
Color
Layer 5
Layer 4
Layer 3
Layer 2
Layer 1
Paper

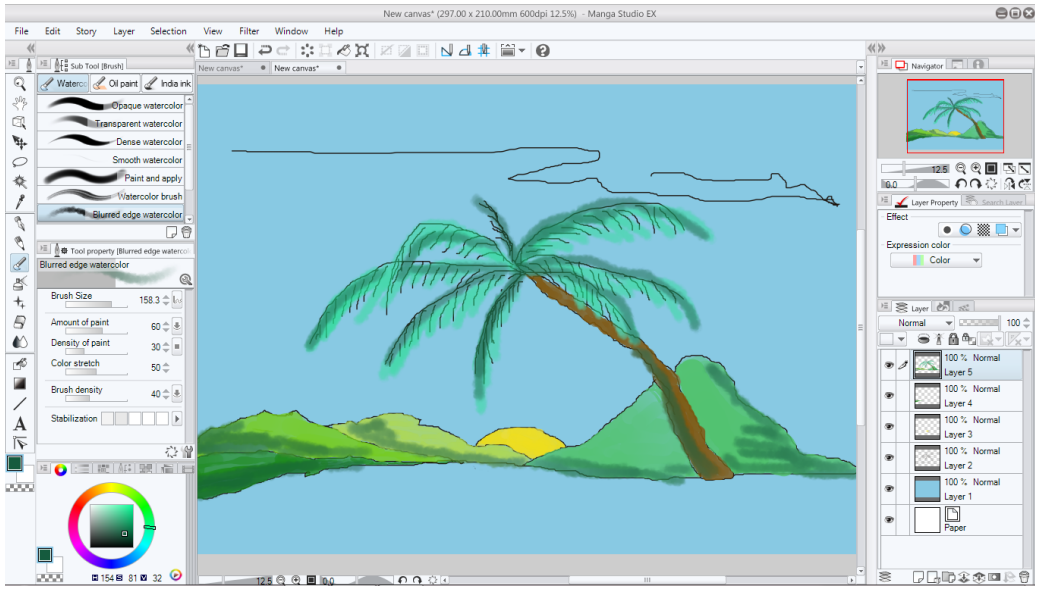
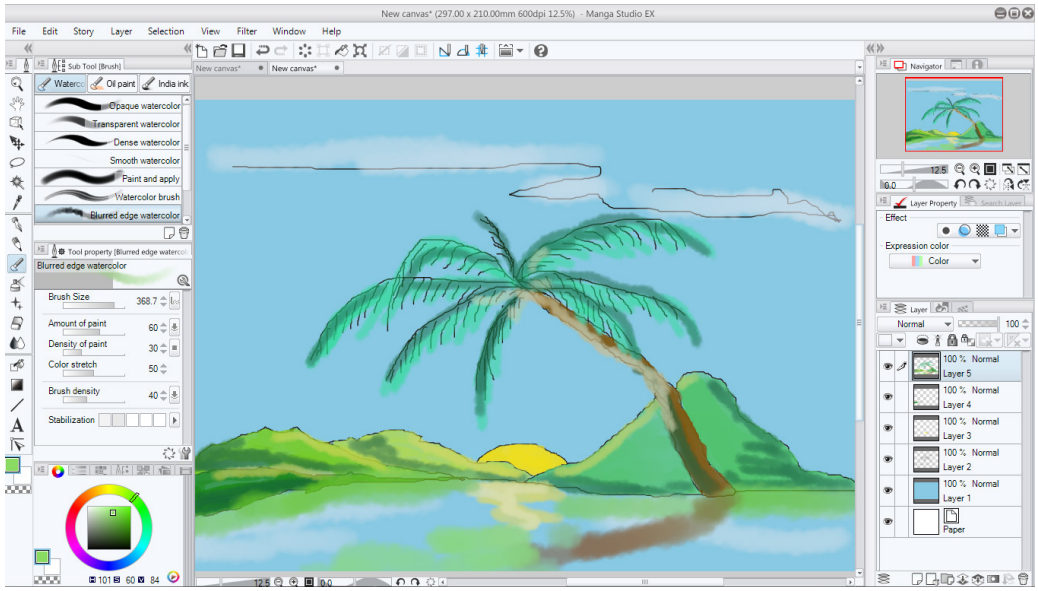


Figure 2.2.7: Starting painting by adding value



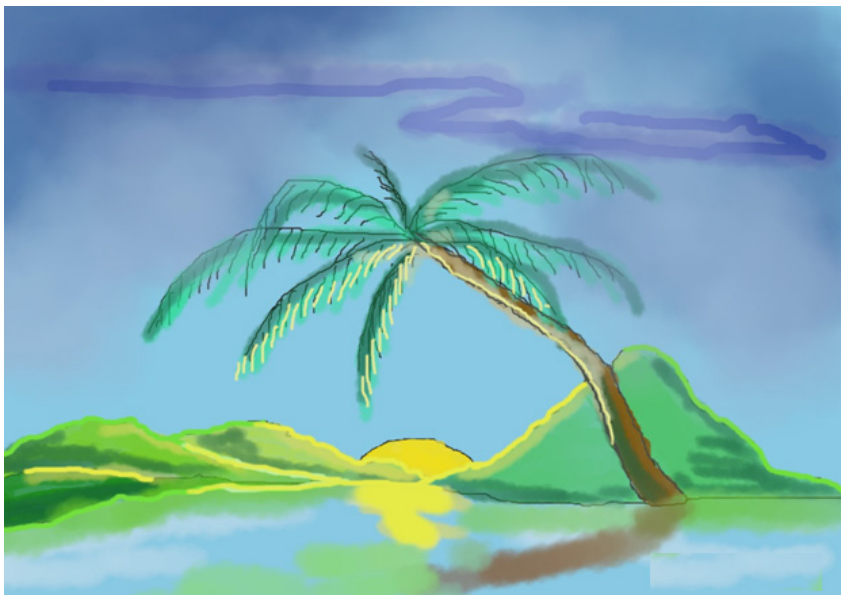


Figure 2.2.8: *Finished work*

Application activity 2.2

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

End unit assessment 2

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

UNIT 3

MOTIFS, PATTERN AND DESIGN PROCESS

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

Introductory activity:

Discuss about the following terms:

- Motif and pattern

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

Learning activity 3.1

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

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

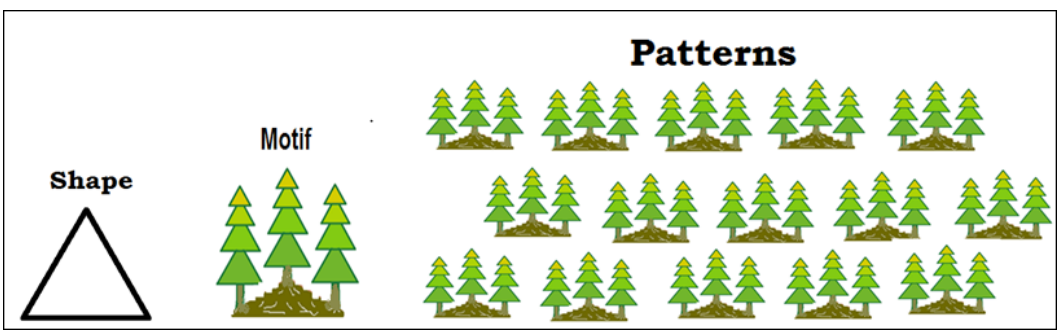


Figure 3.1: steps of making patterns

Application activity 3.1

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

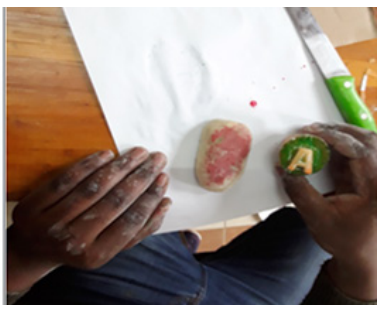
3.2 Printing Techniques

i) Using impression technique

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

Used materials

Curved block



Plastic material

Figure 3.2: steps of making block for printing by impression

Applying impression

Final result of impression on plastic material

Figure 3.3: using block for printing

ii) Stamping technique

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

One can make a stamp using a sharpen razor and waste of gumboots made in rubber. You draw the design in reverse, remove the background, put the

piece of gumboot on the support and put the design in the ink pad, then stamp on the surface.

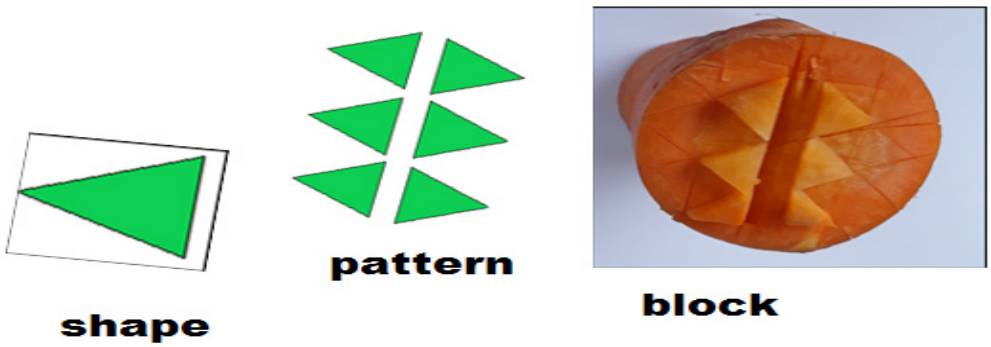


Figure 3.4: Steps for making block for stamping

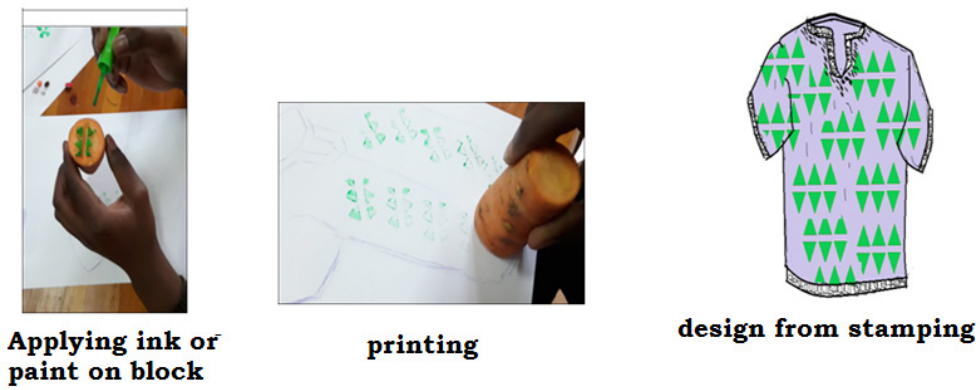


Figure 3.5: Using block for stamping

iii) Stenciling technique

Stenciling technique produces an image or pattern by applying paint to a surface over an intermediate object with designed gaps in it which create the pattern or image by only allowing the pigment to reach some parts of the surface. The key advantage of a stencil is that it can be reused to repeatedly and rapidly produce the same letters or design. With some designs, this is done by connecting stencil **islands** (sections of material that are inside cut-out "holes" in the stencil) to other parts of the stencil with **bridges** (narrow sections of material that are not cut out).

Figure 3.6: Prepared stencil

Figure 3.7: Start printing using stencil

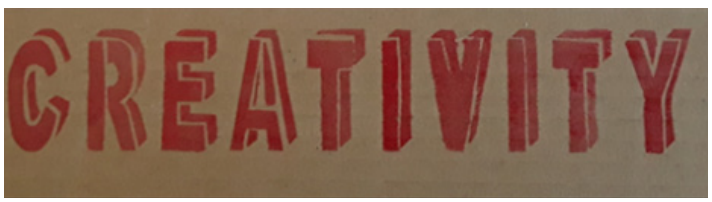
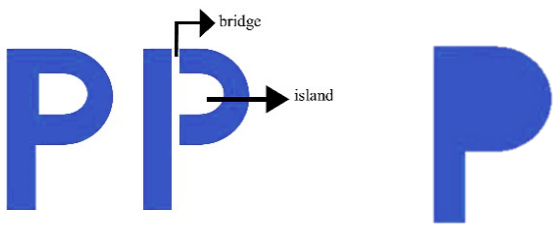


Figure 3.8: Printed word

Figure 3.9: Used stencil

Parts of a stencil



The result when you forgot bridge

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

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

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

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

Method 1: using film of two layers

Step 1: Prepare your screen

Step 2: Make a design, using freehand or computer

Step 3: transfer the design on film,

Step 4: cut the film, remove the design

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

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

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

Method 2: using photo emulsion

Step 1: Prepare your screen

Figure3.10: screen print

Step2: make a design using computer, or free hands (better to use a marker or ink pen)

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

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

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

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

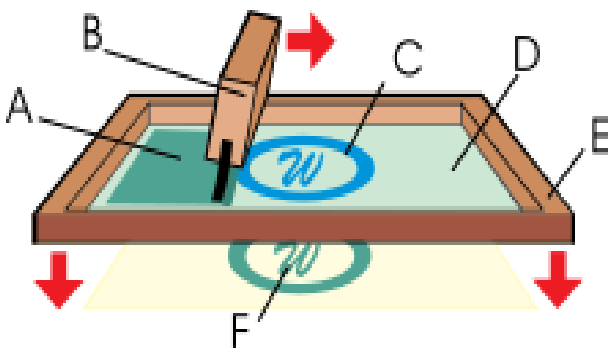
Figure 3.11: sticking a design on screen print

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

Figure 3.12: print a design on new surface

Materials to be used:

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



A. Ink

B. Squeegee

C. Image or design

D. Photo-emulsion or film

E. Screen

F. Printed image.

Application activity 3.1

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

End unit assessment 3

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

UNIT 4

GRAPHIC DESIGN

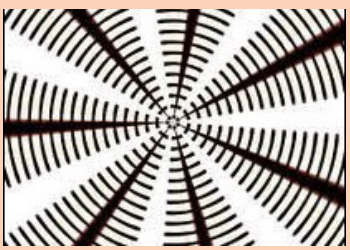
Key Unit competence: To be able to create various designs with illustrations and different letters styles using digital devices

Introductory activity:

1) Discuss on the activity which is taking place on the picture below

4.1. The Elements of Graphic Design

Learning activity 4.1



Discuss elements of design used for creating image above.

i) Lines

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

Figure 4.1: *Applied lines for making new design*

ii) Shape

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

Figure 4.2: *Applying shapes to form a design*

iii) Texture

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

iv) Space

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

Figure 4.3: Positive space represented by light value

v) Size

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

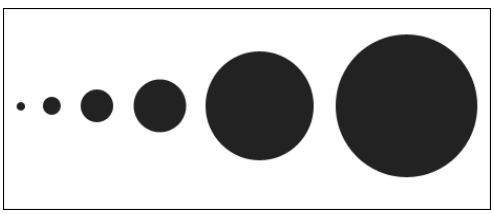


Figure 4.4: Different size

vi) Value

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

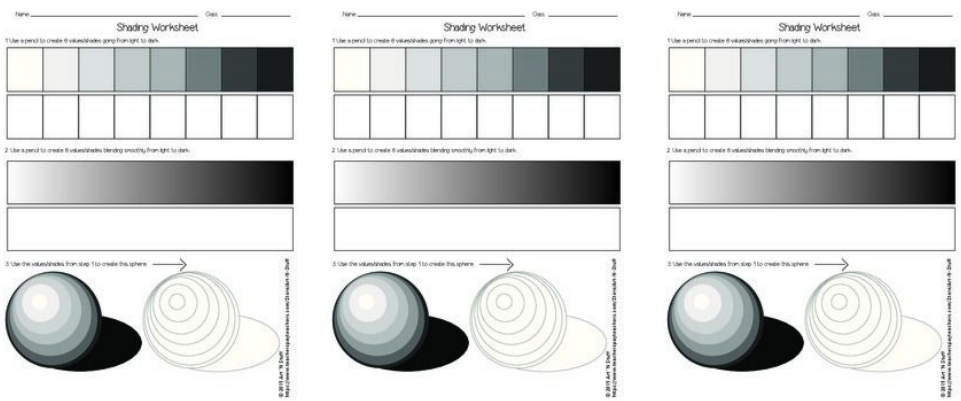


Figure 4.5: Images representing different value

vii) Color

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

Figure 4.6: Colors are used to make a design

Aspects/qualities of design

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

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

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

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

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

Application activity 4.1

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

4.2. Different letter styles with digital tools and software.

Learning activity 4.2

1) Differentiate letters shown above figurres.

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

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

- **Sans serif letters**

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

ABCDEFGHIJKLM

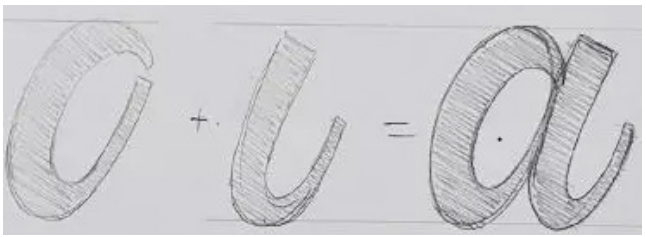
- **Serifs**

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

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

- **Cursive**

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



- **Vintage**

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

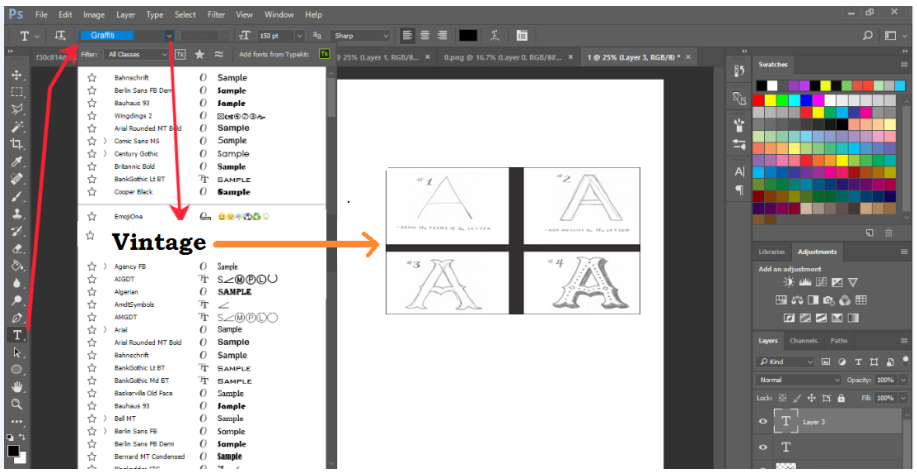


Figure 4.7: Write Vintage letter style with digital

- **Gothic /black letter calligraphy**

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

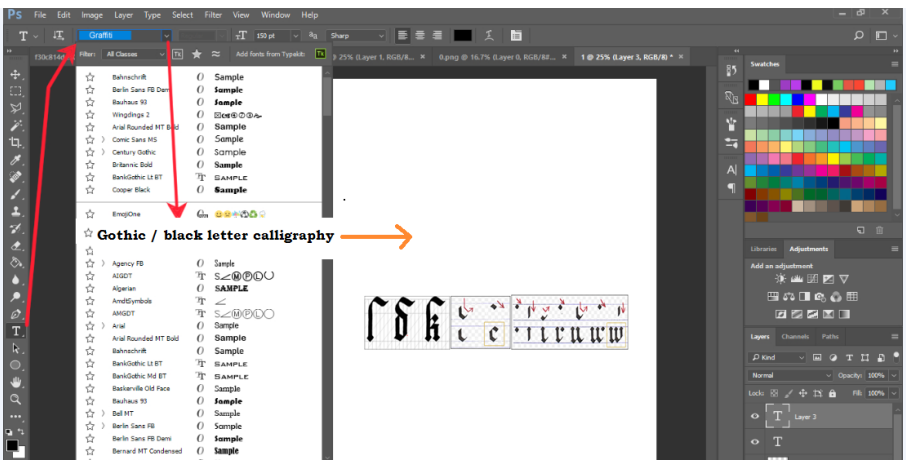


Figure 4.8: Write Gothic /black letter calligraphystyle with digital

- **Graffiti**

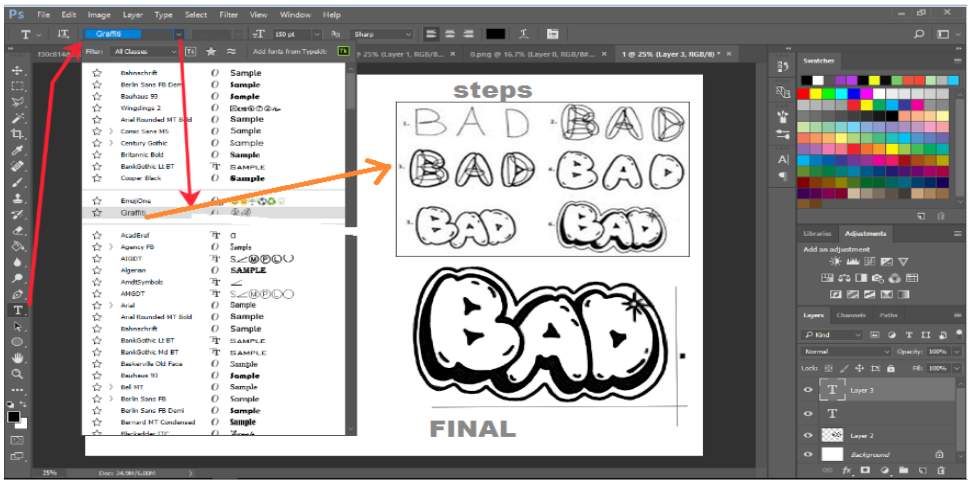


Figure 4.9: Write Graffiti letter style with digital

CREATIVE LETTERING

Creative lettering it the type of lettering that incorporates some different elements besides just the letters. This could be illustrations, textures, play on words, perspective etc.

Figure 4.10: Write CREATIVE letter style with digital

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

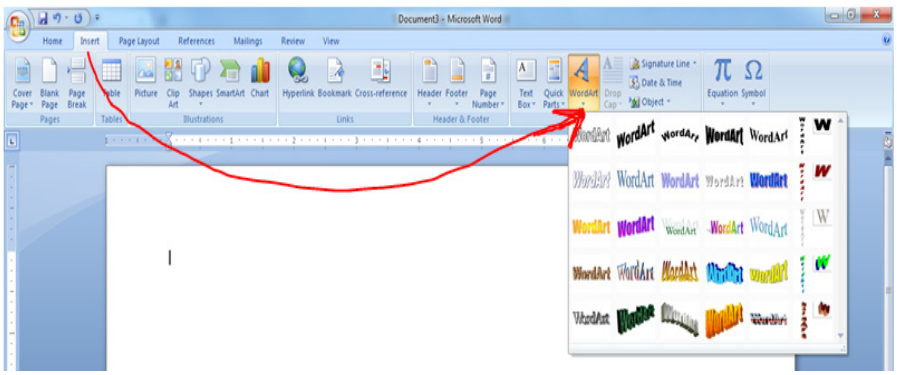


Figure 4.11: How to fing font style

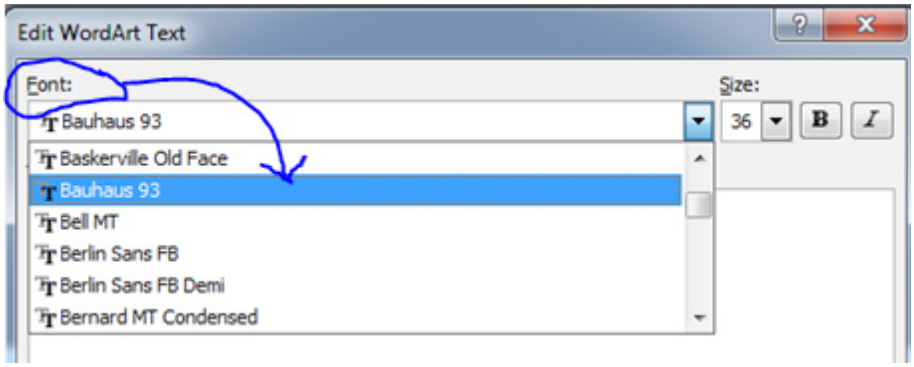


Figure 4.12: Selecting font style

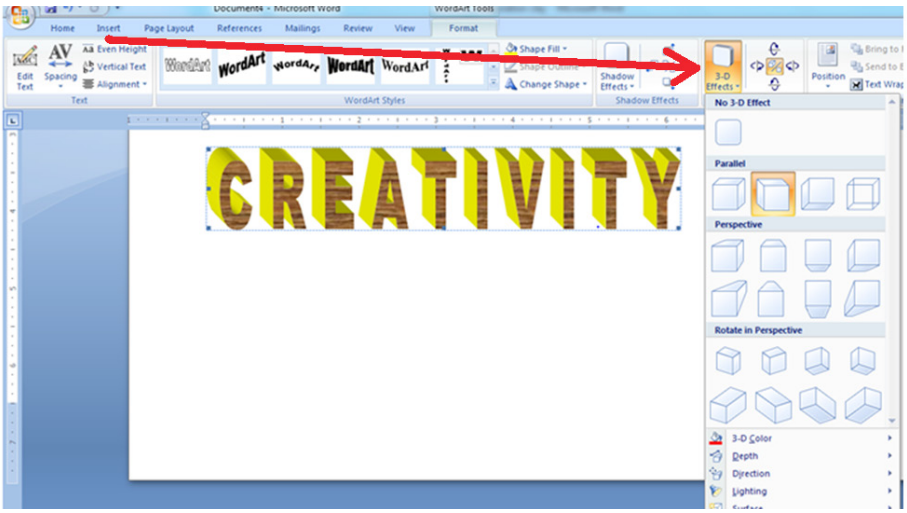


Figure 4.13: How change letters into 3D

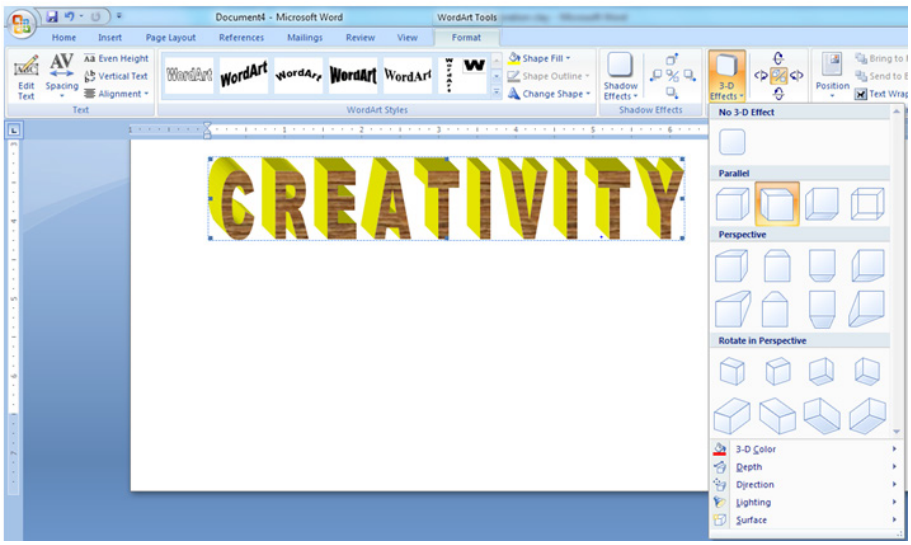


Figure 4.14: Finished work

Poster making using digital tools

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

Steps for designing a professional poster

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

Example of a poster with machine software design

After opening new page you can select drawing tools

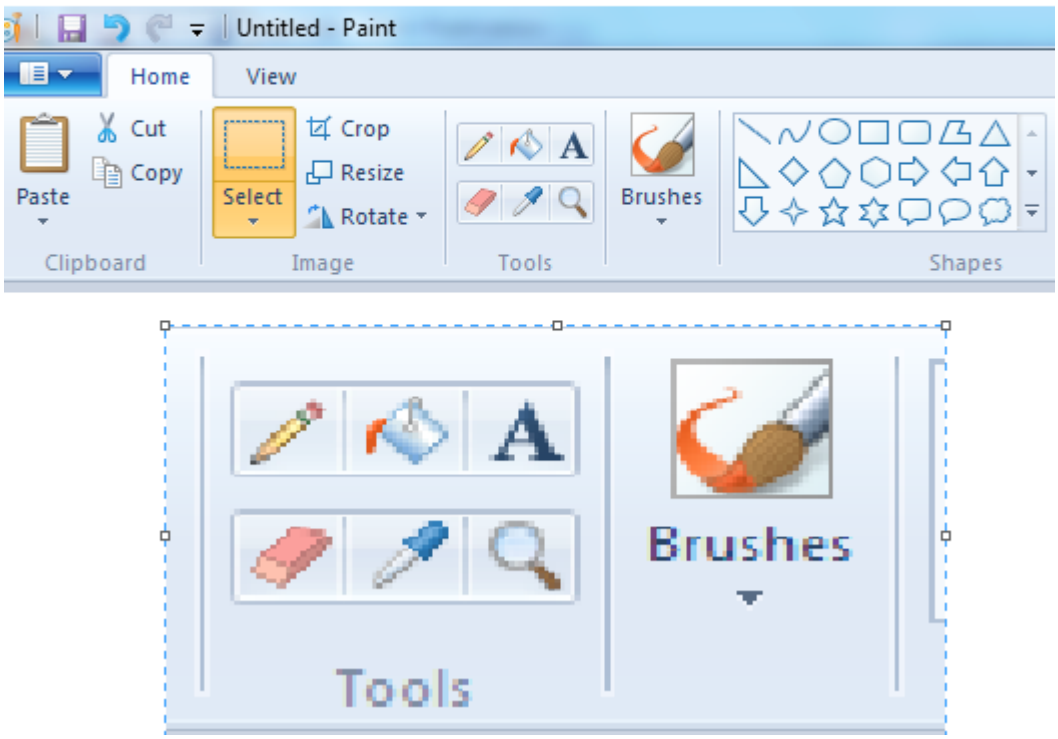


Figure 4.15: Drawing tools

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

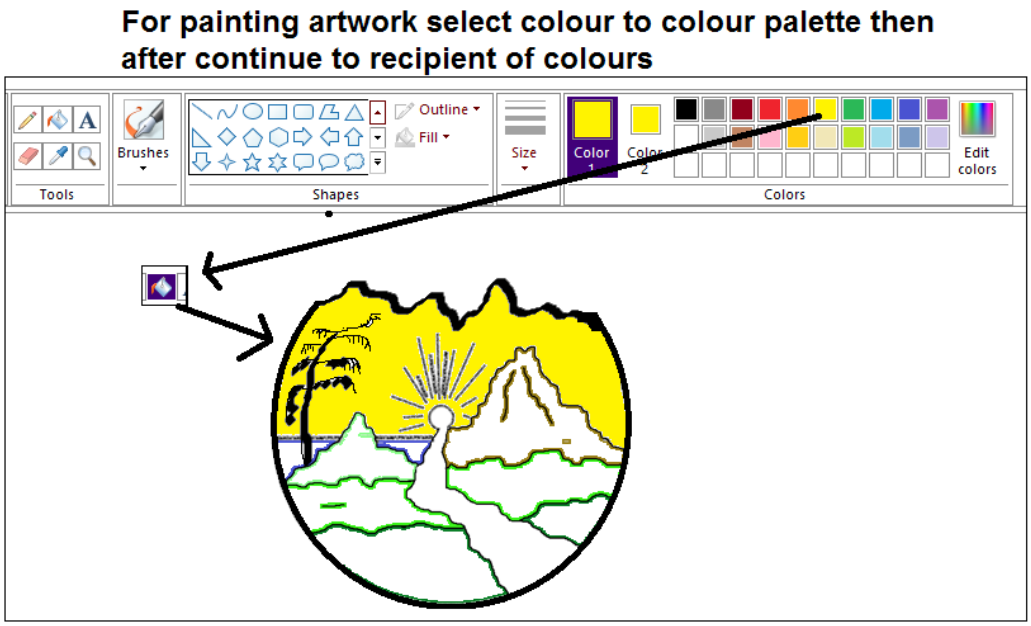


Figure 4.16: Steps for colouring

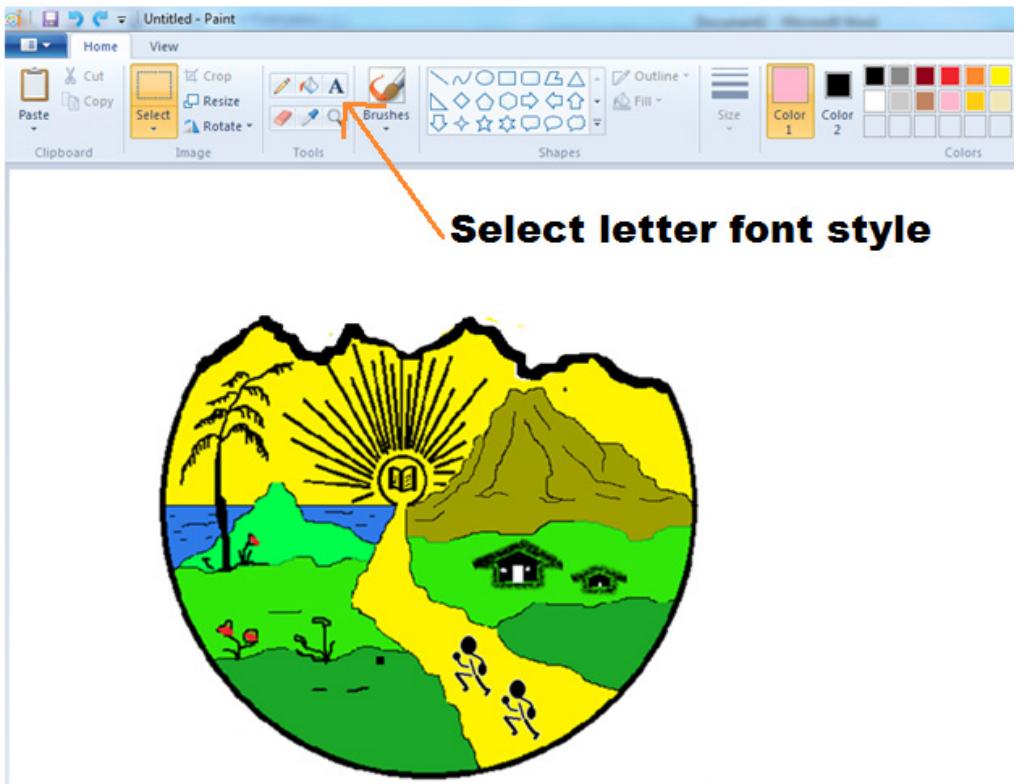


Figure 4.17: where to find font

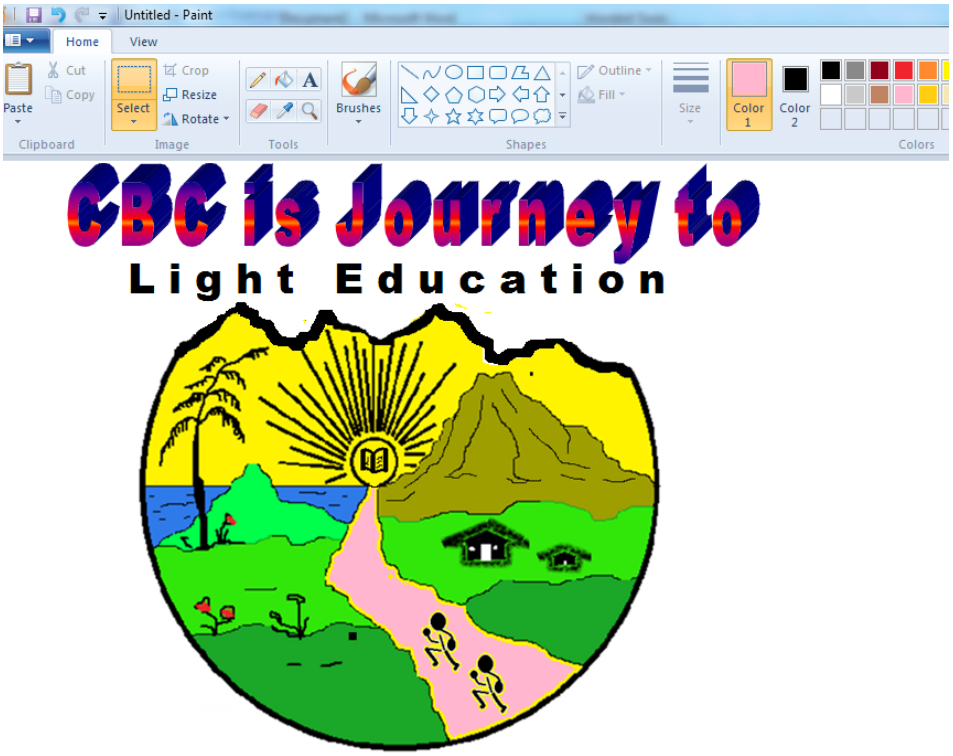


Figure 4.18: Applying colours in font style

Figure 4.19: Finished work

Application activity 4.2

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

End unit assessment 4

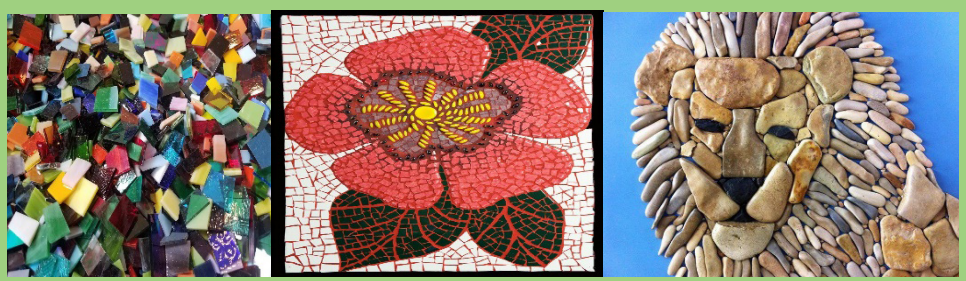
1) List the elements of graphic design
2) Given a paper of 2m height and 3m width, choose your own theme and use available software to design a relevant poster.

UNIT 5

MOSAIC WORK

Key Unit competence: To be able to make mosaic piece of works by using colouring small pieces of different mediums.

Introductory activity:



1) Mention the technique used for making above pictures.
2) Discuss about the procedures used for making these pictures.

5.1. Procedures of making mosaic

Learning activity 5.1

What are the processes taken to make this artwork?

Mosaic is an artwork piece made by using only one medium. Piece of one type of material are cut into small pieces and closely stuck together to produce a pattern or design. It differs from collage in that while mosaic uses one type of medium, a collage uses different kinds of media on the same picture.

Color and Shape are very important elements in mosaic.

The cut out pieces that are used to make the decorative designs in mosaic are referred to as tesserae**.** The original tesserae used were of glass, and stone embedded into motor. Other materials that can be cut into tesserae include dry banana fibers, egg shells, colored paper, beads and seeds.

Mosaic works can be used to decorate wall, pavements, floors and also kitchens and bathrooms in modern building technology. Household items can be decorated using this style of art. Wall hangings and pictures are also made.

5.1.1. Materials, Tools and Equipment used in making mosaic.

The materials used in making mosaic depend on the theme of the artwork. The one thing to remember here is that only one type of material is needed to create a mosaic work of art. Creative exploration of different materials could produce interesting surprises in mosaic. Experimentations on types of papers, seeds, pebbles, plastic pieces, egg shells, broken glass, tile and ceramic pieces can produce interesting designs. An artist should be as free as possible in exploring materials in the environment. When mosaic is done using stone or glass as strong cardboard, wood, or plywood base should be used. Cement or plaster is to be applied and then tesserae embedded onto it. For paper mosaic, one needs firm paper or cardboard to withstand the wetness of the adhesive. This is to say that, the base of any mosaic work depend is dependent on the type one type of materials being used.

In order to produce different color effects, paint could be used.

Mosaic art requires few tools. They include, hammer, saw, for the wooden frame. Glass cutters for the glass tesserae, knives and blades, scissors for the paper, glues, cement and other soft materials.

Containers and brushes are used for painting and vanishing.

5.1.2. Process of making mosaic work

1. Collect as many different kinds of materials as possible.
2. Make sketch of the desired design and color scheme.
3. Sort out the materials and put each type in a different container.
4. Colour them if desired or sort them according to the color.
5. Apply the available adhesive onto the surface.

6. Stick the materials taking great care of the interstices.
7. Vanish the mosaic work to finish it.
8. Mount and display the work.

5.1.3. Process of making Stone and Glass mosaic.

1. Make sketch of design to be produced showing the respective colors (color scheme)
2. Break the stones or glass using wood or plywood.
3. Paint the tesserae if required.
4. Make wood frame and fix the base using wood or plywood.
5. Make the sand and cement mixture and pour it onto the base.
6. Embed the teseserea onto the cement mixture and create the desired design according to the sketch.
7. Leave to dry and cure before moving the work to its display position.

5.1.4. Decoration forms using mosaic art.

Mosaic art can be used to make domestic forms beautiful. Artists use seeds to beautify picture frames and wall hangings. Flower vases, handles and frames and door frames are also made to look beautiful using mosaic art. Clay pots can be covered with thin clay or cement, and then glass tesserae or beads embedded into them. Traditional gourds and materials culture are covered with adhesive and then different seeds and other materials stuck on them.

Application activity 5.1

1) Describe the process of making stone and glass mosaic.
2) What are the main elements of mosaic?

5.2. Making mosaic works using colouring technique

Learning activity 5.2

By using different materials, and follow the procedures of making mosaic work, make your own mosaic work.

Remember that **mosaic** is a piece of art or image made from the assembling of small pieces of colored glass, stone, or other materials. It is often used in decorative art or as interior decoration. Most mosaics are made of small, flat, roughly square, pieces of stone or glass of especially floor mosaics, are made of small rounded pieces of stone and called pebble mosaic.

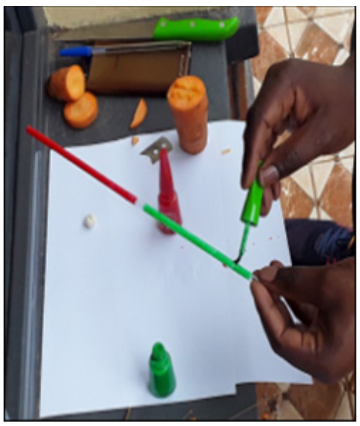


Figure 5.1: Painting tesserae

Figure:5.2: Sketching artwork

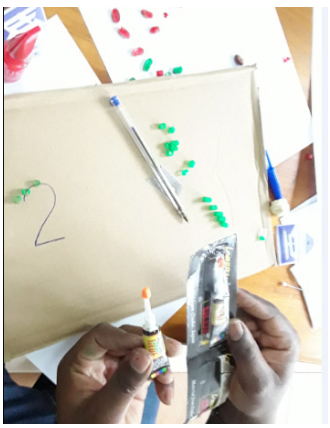


Figure 5.3: planning to put a glue

Figure:5.4: Finished mosaic on a sketch before putting pieces

Figure 5.5: An example of making mosaic work

Application activity 5.2

Make glass mosaic of your choice by following all process.

End unit assessment 5

1) Define the following terms:
   a) Mosaic
   b) Tesserae
2) With available different tools and materials, choose any topic to make mosaic artwork.

UNIT 6

MODELLING SIMPLE CLAY FORMS AND FIGURES

Key Unit competence: To be able to make clay object by using different techniques of modeling.

Introductory activity:

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

6.1. Techniques of decorating clay surfaces

Learning activity 6.1

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

1.	Incising technique	a) Paint
2.	Impression technique	b) Knife
3.	Painting technique	c) Coin

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

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

- **Painting**

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

Figure 6.1: painting craft product

- **Incising**

  Incising is to engrave a design by cutting or scraping into the **clay** surface at any stage of drying, from soft to bone dry.

  Note: Incising becomes sprigging when it goes through the clay, leaving a hole rather than continue with additional carving.

Figure 6.2: Creating designs with incision

- **Impression**

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

Figure 6.3: Creating designs with impressing

- **Marking design using cord**

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

Figure 6.4: Pot decorated by marking Cord wrapped paddle

- **Grazing**

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

Figure 6.5: Grazed flower pot

Application activity 6.1

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

6.2. The techniques and process of decorating ceramic object.

Learning activity 6.2

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

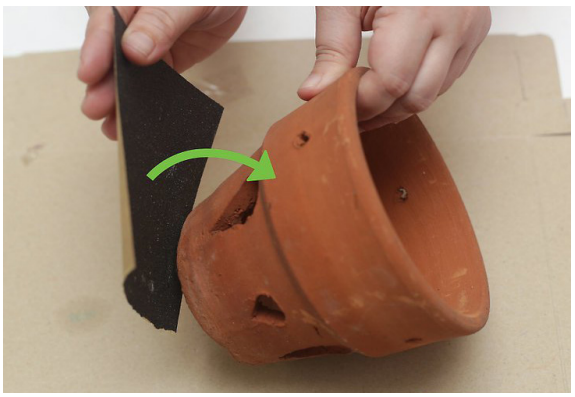


Figure 6.6: Painting process

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

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

Scrub the pot with a brush. While soaking the pot may loosen the dirt, used pots are likely to need a scrubbing to get them completely clean. The paint will not go on even or stick properly if there is any dirt or debris.

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

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

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

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

a) Vanishing Process

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

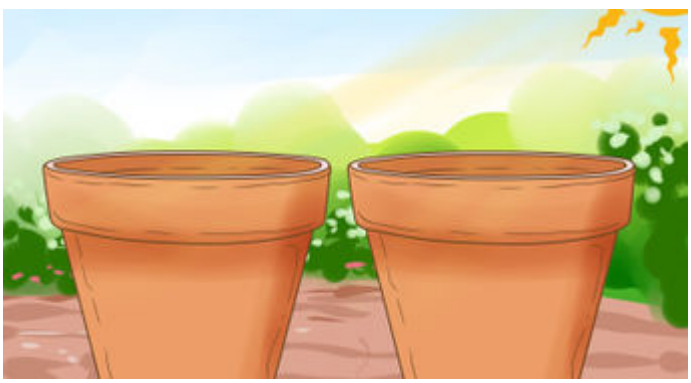


Figure 6.7: *Vanished pot*

b) Incising process

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

Figure 6.8: *designs on a pot made by incision technique*

c) Impression Process

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

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

Figure 8.9: *Cup on which impression have been applied*

Application activity 6.2

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

End unit assessment 6

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

UNIT 7

WEAVING USING BASIC LOCAL MATERIALS

Key Unit competence: To be able to decorate weaved items.

Introductory activity:

1) Name activities that are taking place on the pictures above.

7.1. Techniques and process of weaving

Learning activity 7.1

Discuss about two weaving techniques

Weaving is a method of textile production in which two distinct sets of yarns or threads are interlaced at right angles to form a fabric or cloth. Other methods are knitting, crocheting, felting, and braiding or plaiting. The longitudinal threads are called the warp and the lateral threads are the weft or filling. (**Weft** is an old English word meaning "that which is woven"; compare **leave** and **left**. The method in which these threads are inter-woven affects the characteristics of the cloth. Cloth is usually woven on a loom, a device that holds the warp threads in place while filling threads are woven through them. A fabric band which meets this definition of cloth (warp threads with a weft thread winding between) can also be made using other methods, including tablet weaving, back strap loom, or other techniques without looms.

The way the warp and filling threads interlace with each other is called the weave. The majority of woven products are created with one of three basic weaves: plain weave, satin weave, or twill. Woven cloth can be plain (in one colour or a simple pattern), or can be woven in decorative or artistic design.

Process and terminology

In general, weaving involves using a loom to interlace two sets of threads at right angles to each other: the warp which runs longitudinally and the weft (older **woof**) that crosses it. One warp thread is called an **end** and one weft thread is called a **pick**. The warp threads are held taut and in parallel to each other, typically in a loom. There are many types of looms.

Weaving can be summarized as a repetition of these three actions, also called the **primary motions of the loom**.

Shedding: where the warp threads ends are separated by raising or lowering healed frames (heddles) to form a clear space where the pick can pass.

Picking: where the weft or pick is propelled across the loom by hand, an air-jet, a rapier or a shuttle.

Beating-up or battening: where the weft is pushed up against the fell of the cloth by the reed.

Figure 7.1: Weaved artwork

The raising and lowering sequence of warp threads in various sequences gives rise to many possible weave structures:

Plain weave: plain, and hopsacks, poplin, taffeta, poult-de-soie, pibiones and grosgrain.

Figure 7.2: Plain-weave

Twill weave: these are described by weft float followed by warp float, arranged to give diagonal pattern; examples are 2/1 twill, 3/3 twill, or 1/2 twill. These are softer fabrics than plain weave.

Figure 7.3: Twill-weave

Satin weave**:** satins **and** sateen

Both warp and weft can be visible in the final product. By spacing the warp more closely, it can completely cover the weft that binds it, giving a **warp faced** textile such as rap weave. Conversely, if the warp is spread out, the weft can slide down and completely cover the warp, giving a **weft faced** textile, such as a tapestry or a Kulim rug. There are a variety of loom styles for hand weaving and tapestry

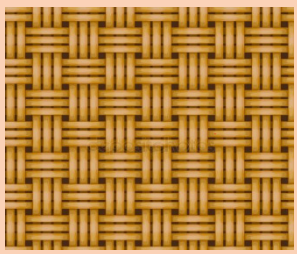
Figure 7.4: *Satin-weave*

Application activity 7.1

1) Use one of techniques of weaving to weave one material for your daily use

7.2. Various design patterns in decorating different weaved items

Learning activity 7.2

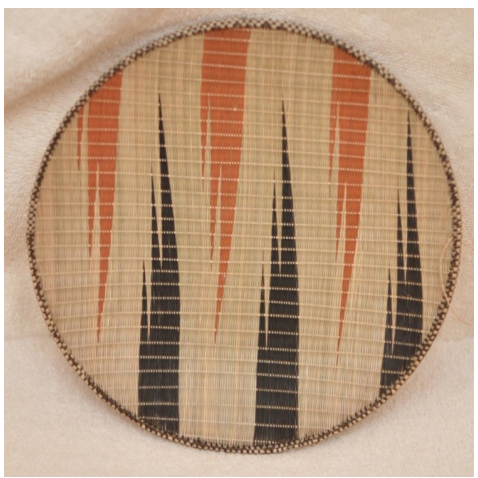


1) Explain the art activity to be taken place on the above picture.

- **Basket weave**

  This pattern is as its name implies. It looks like a basket that is cross woven. It can be a pattern printed on the fabric or it can actually contain ribbons that are cross woven on the fabric with a great texture. You can find basket weave fabric in color

  Combinations from neutral colors to bright colors this pattern is considered contemporary style.



- **Chevron**

  Chevron is a very popular choice in custom design. It has a pattern of zigzag stripes usually in two alternating colors. Most of the time, one of the colors is white.

Figure 7.1.2: Chevron decoration

- **Gingham** is a pattern that usually includes white and one other color in a checkerboard of alternating colors.

Figure 7.1.3: Gingham decoration

- **Toile** pattern is printed on a white background and was very popular in 18th century France. The pattern may be scenes of country life, people engaged in everyday activities or county life.

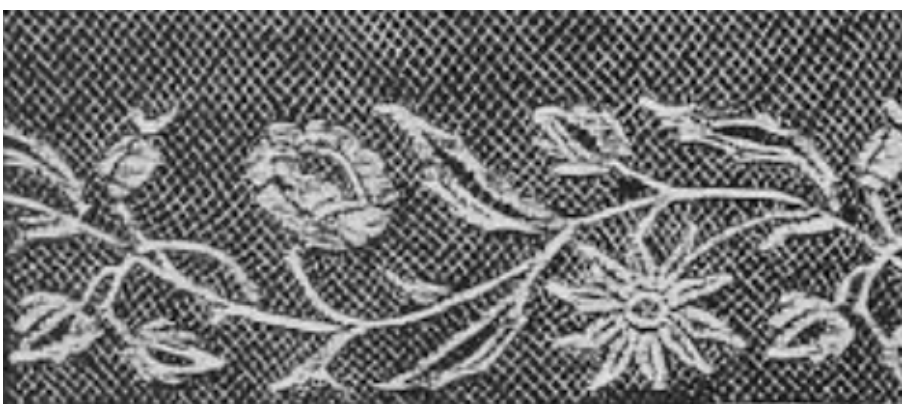


Figure 7.1.4: Toile decoration

- **Zebra**

  The most popular animal print is the zebra print. It is a black and white color scheme that works as a neutral in one color. The irregular stripes combine easily with other patterns and give you a touch of the wild style for sexy fun in any design or style. Children's rooms often involve animal prints including the zebra patterns for a whimsical vibe.

Figure 7.1.5: Zebra decoration

- **Geometric**

  The geometric fabric is any fabric with geometric shapes, such as triangles, ovals, circles or squares. The design can be regular and symmetrical or completely abstract. This type of patter is versatile and most often used in contemporary spaces.

Figure 7.1.6: Zebra decoration

- **Imigongo pattern**

Application activity 7.2

1) Apply decorative patterns on your weaved object

End unit assessment 6

1) Give four techniques of weaving.
2) Distinguish between twining weave and ghiordes knot.
3) Use locally available raffia to weave and decorate utilitarian material at your home.

UNIT 8

MOTIFS AND PATTERNS IN EMBROIDERY, BATIK AND TIE-DYE

Key Unit competence: To be able to create different patterns on textiles by using and manipulating various techniques, materials and tools.

Introductory activity:

Describe the types of art and crafts that was applied in the works above.

8.1. Motif development and source of inspiration

Learning activity 8.1

1) Sketch your own motif from nature as source of inspiration

Almost of designs made by artist are the results of inspiration from invironment. To sketch motif artists refer to organic, irregular and geometrical shape of observed objects. Motif is a shape or a form repeated to create a pattern. To select shape of a motif is influenced by the theme.

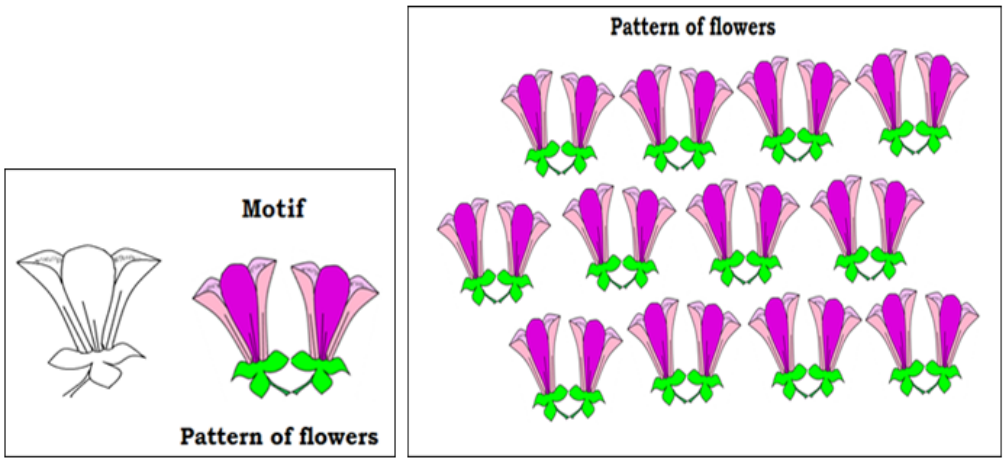


Figure 8.1: Pattern from motif

Application activity 8.1

1) After sketching your prefered pattern embroil it on a textile

8.2. Patterns of design on textiles using tie- dye techniques i.e. stitch, folding and knotting to create a personal memento

Learning activity 8.2

Observe this picture and name art techniques used for producing it.

Tie and dye is a process in which a pattern is produced by a resist from folding, twisting or tying material while **Batik** is a more controlled, detailed process using melted wax as a resist to draw a design or pattern onto material. You could make your own dye out of natural materials as well! Whether using commercial dyes or your own homemade type, the procedure will be mostly the same. You'll need to tie your fabric to create cool patterns with your dye, prepare the fabric for dyeing, and then soak your fabric in the dye to create your tie dye masterpiece

By using a variety of tying methods, you can create interesting patterns with your tie dye.

The steps involved in mixing dyes for tie and dye are:

- Boiling water
- Dissolving the dye powder with a small amount of hot water
- Add the mixture that you have got to a larger amount of hot water
- Add salt in the mixture to make colours more permanent on the fabric.

The following images are the design and the finishing of tie dye technique made of folding technique.

Decide what you are going to tie dye, think about the result you want to get.

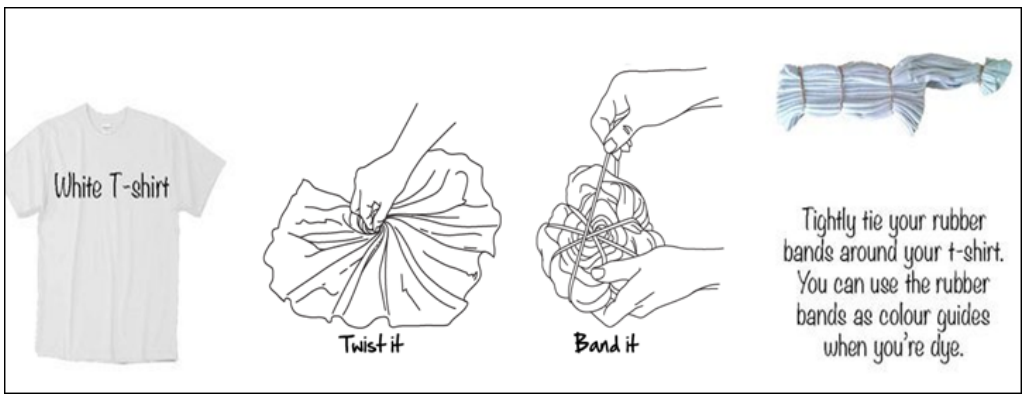


Figure 8.2.1: Fold, twist and tie or band depends on the wanted result

Figure 8.2.2: Apply the dye with your bottles.

Let it dry: place project in a plastic bag and leave overnight (24hours).

Wash and dry the fabric.

Figure 8.2.3: Finished product

The techniques of applying dye on textile are improving day to day where artists may prefer to start by making stitches on textiles then they apply dye.

Know the effect of knotting tie dye. An advantage of knotting your tie dye is that you can tie as many knots as you want. This is especially useful for long strips of fabric. Dyeing knotted fabric creates a design where fine lines of white, like the irregular shape of cracked glass, run throughout your dye colors in random directions

Twist the fabric into a long rope. Hold each end of your fabric in your hands so the length of it is stretched between. Then twist each hand in opposite directions in a wringing motion. Continue twisting until the fabric cannot be twisted any more

By using different plant materials, you can extract different color dyes. The following list is by no means exhaustive, but some popular colors and the plants they are made from include:

- ***Orange***: Onion skin and carrot roots

- ***Brown***: Coffee, tea, walnuts, and dandelion roots
- ***Pink***: Red raspberries, cherries, and strawberries
- ***Blue/purple***: Red cabbage, mulberries, elderberries, blueberries, purple grapes, cornflower petals, and purple irises
- ***Red:*** Beets, rose hips, and St. John's Worth soaked in alcohol
- ***Black***: Iris roots
- ***Green:*** Artichokes, spinach leaves, sorrel roots, lilac flowers, snapdragon flowers, black-eyed Susan, and grass
- ***Yellow:*** Celery leaves, turmeric, willow leaves, marigold blossoms, paprika, peach leaves, yarrow, and alfalfa seeds

To create your dye from berries you should:

Boil the berries for approximately 15 minutes or until the color of the berries mixed in with water.

Separate the berry chunks by using a strainer and pour the colored liquid into a large bowl. Discard the berry chunks leaving only the colored solution to be used in dyeing the fabric.

Application activity 8.2

Create different patterns of colours on textile using Tie-dye techniques

8.3. Various batik designs

Learning activity 8.3

Discuss about steps of putting batik on a fabric

Batik is a method of producing designs on fabric by using a wax resist. Once the fabric is painted with wax designs, it is placed in a dye bath where only the areas with no wax are dyed.

Steps

Figure 8.3.1: Melt your batik wax

Figure 8.3.2: Begin to apply the wax with your tools

Figure 8.3.3: Repeat another application of wax to add more layers of color and design

Figure 8.3.4: Dye your fabrics in base colors.

Remove the wax. When you are done with all the color dyeing, you may remove the wax in one of two ways:

Boil the wax out.

Iron the wax out.

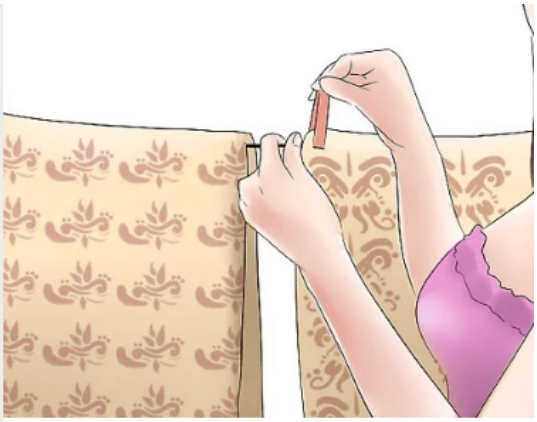


Figure 8.3.4: Wash and dry your fabric

Application activity 8.3

Make a design of batik and apply all processes to batik the fabric

8.4. Different techniques in embroidery

Learning activity 8.4

1) Identify activities that are taking place on the above pictures

Embroidery is a handicraft that uses yarn and needle to create a beautiful design pattern. You can certainly create and have fun at the same time by simply creating your own embroidery pattern. But before you can make different hand embroidery designs, you need to learn the types of stitches for embroidery we're about to share.

Basic Embroidery Stitches: 4 Line Stitches

Basic embroidery stitches are the backbone of all embroidery stitches. Once you master the basics, the rest is easy. The most basic of the stitches are called line stitches. They are – you guessed it – worked along a line! The line can be straight, curved, angular, or just about any other shape.

Basic line stitches are nearly universally present in all embroidery patterns. Whether you're working on a simple or elaborate pattern, chances are, at least one basic line stitch will be present. Fortunately, line stitches are easy to learn and simple to master. Let's start with the four most common basic embroidery stitches.

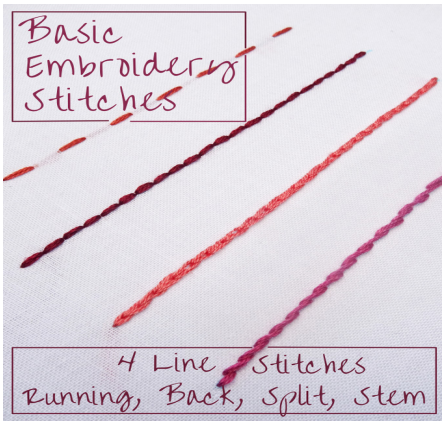
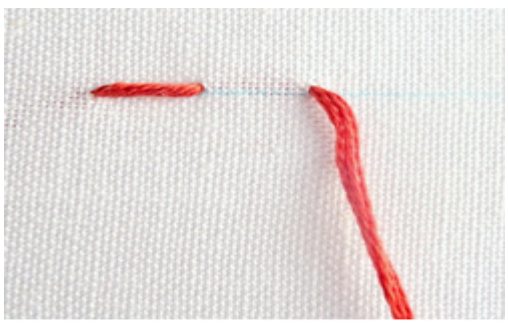


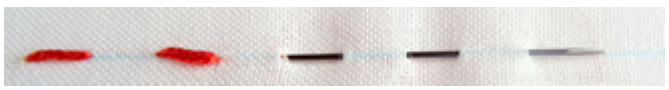
Figure 8.4.1: Running Stitch

Of all the basic embroidery stitches, running stitch is the easiest to master. This quick stitch is perfect for borders and outlines. You can change the look by lengthening or shortening the stitches.

Start by making a single stitch. Next, move the needle one stitch length away and make another stitch. Try to keep the spaces the same length as the stitch. Follow this pattern until you have a line of stitches with spaces between.



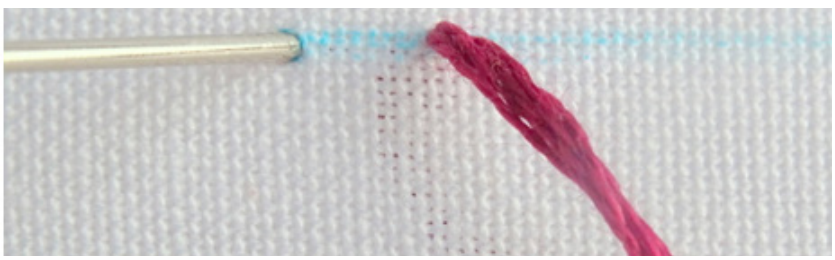
You can also create running stitch with an alternate method that is reminiscent of hand sewing. Instead of making each stitch separately, weave the needle in and out of the fabric several times before pulling it all the way through. This method is much quicker, but it can sometimes be harder to make uniform stitches. Try both and see which you prefer.



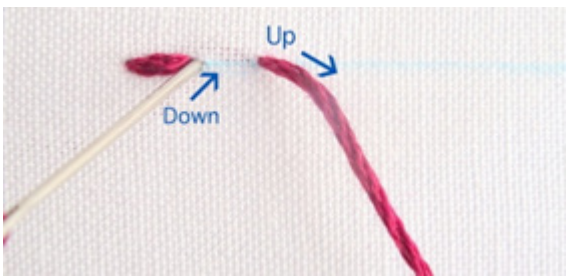
Back Stitch

Back stitch is similar to running stitch except it creates a solid line. Depending on what kind of thread you use, it can make delicate or heavy lines. Back stitch is commonly used for outlines and borders but it's also great for embroidering text or filling in small spaces.

Begin by bringing the thread up through the fabric one stitch length away from the starting point. Now, go back and bring the needle down at the beginning. Think of it as stitching in reverse.



The next stitch is made in the same manner. Come up one stitch length away from the previous stitch and bring the needle down at the end of the previous stitch. Once you get the hang of it this stitch becomes almost like second nature.



Split Stitch

Split stitch also creates a solid line, but with a bit of added texture. I use split stitch when I want a to add something extra to my outlines. Trees, leaves, flower petals, and anything else that could benefit from extra texture look great with split stitch. Varying the stitch length will result in different looks. Small stitches give a nubby texture while long stitches look more like a braid.

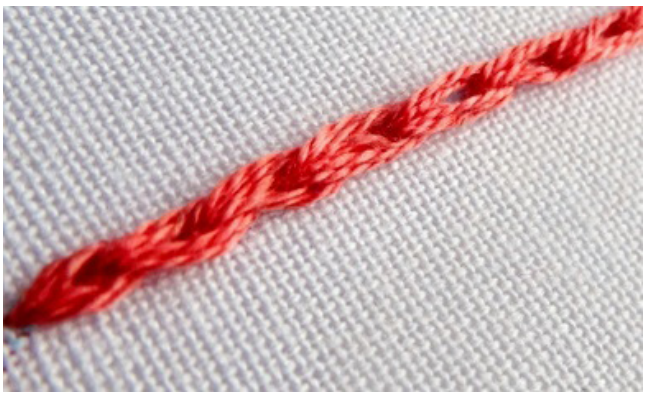


Figure 8.4.2: Split Stitch

Begin by making a single stitch. Now, bring the thread up in the middle of the stitch you just made.

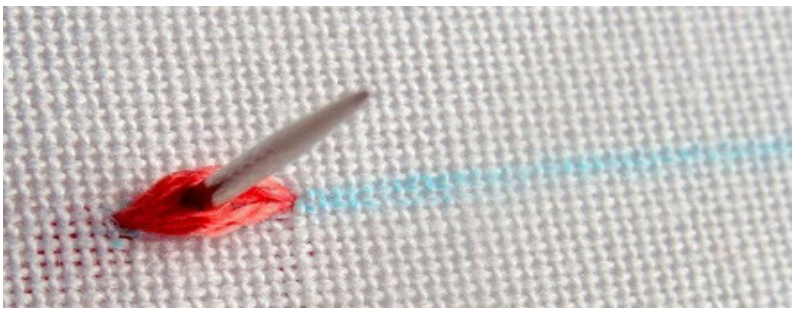


Figure 8.4.3: How to start Split Stitch

Pull the thread all the way through and make another stitch. Once again, bring the needle up in the middle of the previous stitch. That's it!

Stem Stitch

Stem stitch is similar to split stitch except instead of coming up in the middle of the stitch, you come up next to it. The result is a twisted stitch that turns corners beautifully and makes excellent lettering. Stem stitch can also be worked in rows or a continuous circular shape to create a really interesting filler.

Figure 8.4.4: Stem Stitch

There are many ways to work stem stitch. I'm going to show you my two favorite methods. We'll start with the method that is similar to split stitch. First, make a single stitch. Without pulling the thread all the way through, bring the needle back up halfway between two points and just above the line. It's easier than it sounds, I promise! If you're following the diagram you come up at A, go down at B, and back up at C. Remember that C is just above the line. Also, be sure to keep the working thread below the line.

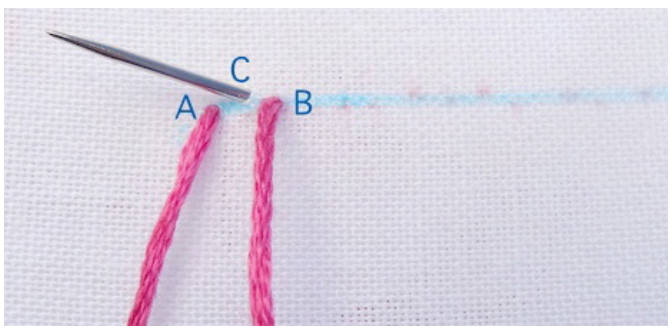
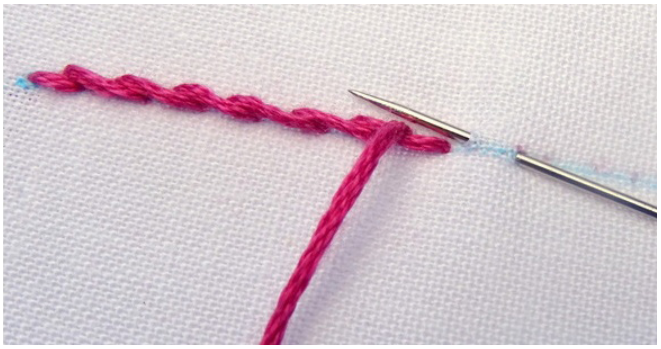


Figure 8.4.5: Steps of doing Stem Stitch

After a few stitches, you will see the twisted line pattern form.

The second method is the sewing method. the first time you went all the way in with the needle and then back up. This time you will insert the needle one stitch length away and then angle it backward and bring it back up right above the line. Just the like with the first method, the spot where the needle comes out is about halfway between the points and a little above the line.



For most people, one method comes more naturally than the other. I like to use the first method for times when I need small stitches – such as when embroidering letters – and the second method for longer stitches on larger objects. Give both a try and see which one works best for you.

Stem stitch is also an interesting filler stitch for curved shapes. This sun in the North Dakota State Pattern features the twisted lines of stem stitch worked in rows.

Baton Hole stitch is used to secure the edges as it gives a much sturdier stitch due to the knots it makes. But, over time, it came to be confused with the blanket stitch as these two stitches are used for the same purpose that is, securing fabric edges.

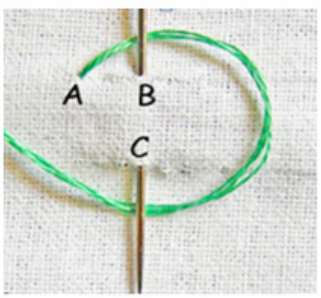


Figure 8.4.6: Bring out the needle

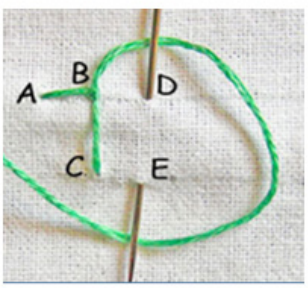


Figure 8.4.7: Pull out the needle

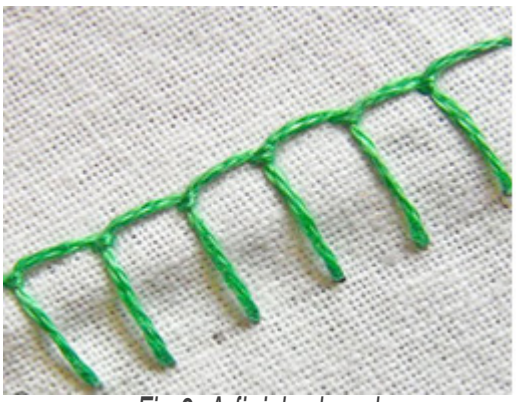


Fig 3: A finished work

Application activity 8.4

1) Take a piece of cloth and make embroidery practices by applying all techniques we saw.

End unit assessment 8

1) What is the difference between batik and tie-dye techniques?
2) Use different stitches design pattern of organic shape then after on the same result apply tie-dye to enhance its aesthetic.

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PART TWO: MUSIC

UNIT 1

COMPLEX TIME SIGNATURE

Key unit competence: Be able to sol-fa respecting complex time signatures

Introductory activity:

1) Discuss the meaning of complex time signature

2) Perform any song you know which has a complex time signature.

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

1.1. Five eight time signature

Learning activity 1.1

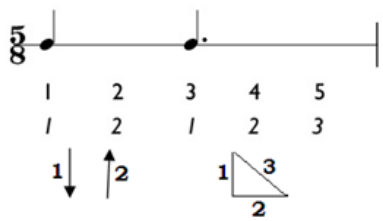
1) Why is $\frac{5}{8}$ a complex meter?

2) Find the time signatures that are combined to get $\frac{5}{8}$ time signature.

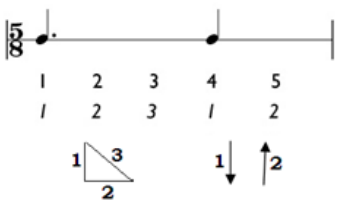
3) Find three songs in which $\frac{5}{8}$ time signature is used and accompany them with claps.

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

2 beats + 3 beats in each measure



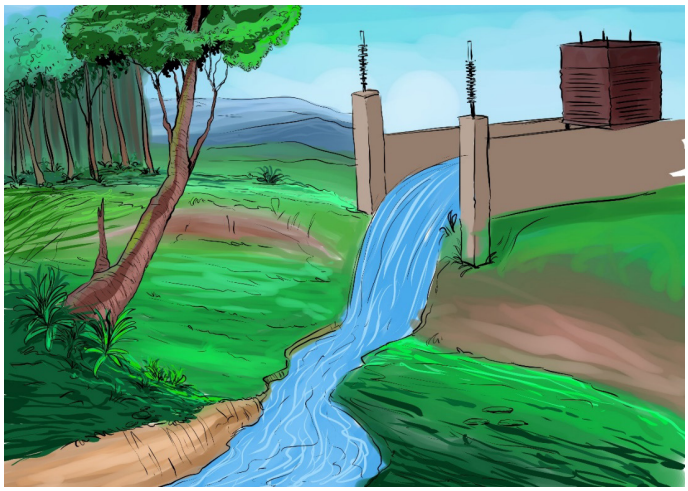
3 beats + 2 beats for each measure



Counting the beats in this third manner may be confusing at first because you will count the beat "one" multiple times in a measure. For example, if you are in $\frac{5}{8}$ and the subdivision equals 2 + 3 beats, you will count "one two one two three." You will say the word "one" on the first beat and the third beat of the measure. The key to performing these rhythms successfully is to repeat the patterns many times at an effortless tempo. Doing so will help you to feel the subdivision of each measure, allowing you to become more comfortable with the beat patterns that occur within each measure.

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

Practice five eight time



Ibidukikije

quatremoteurs

Re ka mvu g'i byi za by'i bi du ki ki je ye go ye! a ya ma shya mba mu bo na

a du humwuka du hu me ka ya bu nga bu nge i mi ge zi ya cu yu hi ri mya ka

yi bu nga bu nge i ta ngi ngu fu z'a ma sha nya ra zi yi bu nga bu nge a ho du

tu ye ha ho ri su ku twi ri ndi ndwa ra.

Tubane neza

Macellin S.

U bu zi ma ni bwi - za mu ba - ndi. U ri we nyi ne,

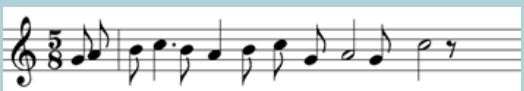
wa shi m'i ki? wa ra t'i ki? wa ra ti ra nde? Tu

be re h'a ba - ndi, du fa ta nye twu ba ha ne.

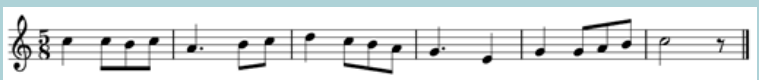
Application activity 1.1

1) How many quavers are there in a signature bar?

2) Place the missing bar-lines respecting the time signature given



3) Sol-fa the following piece of music.



1.2. Ten-eight time signature

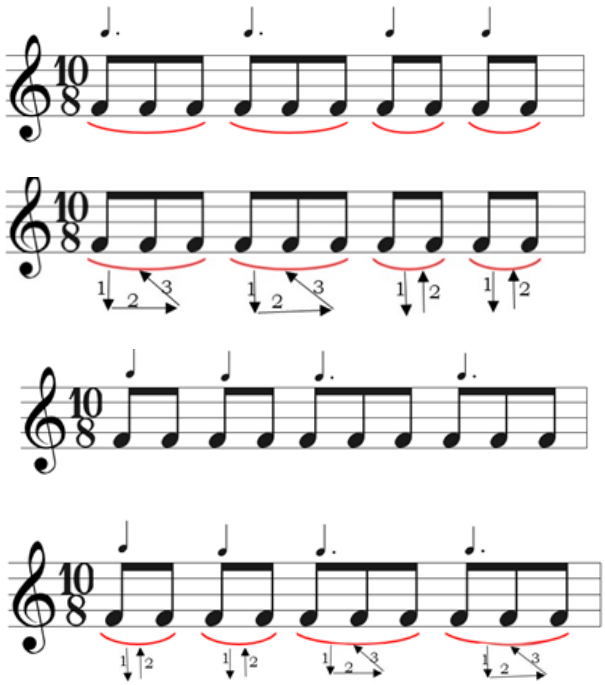
Learning activity 1.2

1) As other odd meters, $\frac{10}{8}$ is made of different time signatures. What are they?

2) Draw musical staves and add notes respecting $\frac{10}{8}$ time signature.

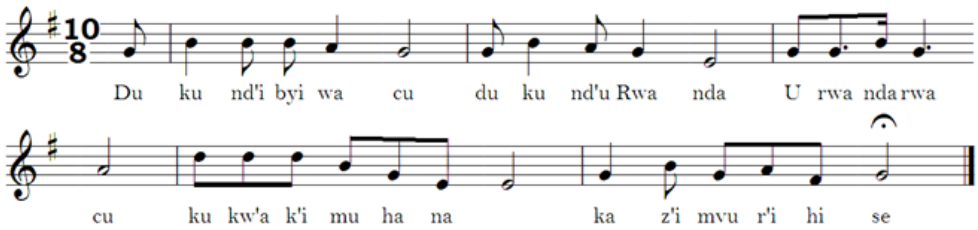
3) Find different songs in which $\frac{10}{8}$ time signature is used and accompany them with claps.

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



Practice ten eight

Dukunde ib'iwacu

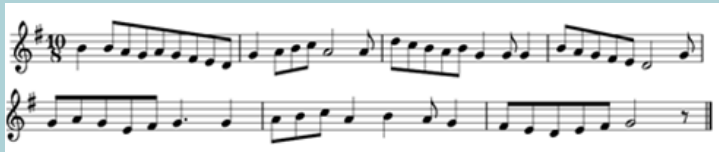


Application activity 1.2

1) How many quavers are there in 3 bars of time signature

2) Draw the conducting patterns of the ten-eight time signature.

3) Sol-fa the following piece of music and accompany it with claps



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

1.3. Seven-eight time signature

Learning activity 1.3

1) Discuss the time signatures to be combined so as to get $\frac{7}{8}$ meter

2) What is the difference between $\frac{5}{8}$ and $\frac{7}{8}$ complex time signatures?

3) Find different songs in which $\frac{7}{8}$ meter is used and perform them with clap accompaniment.

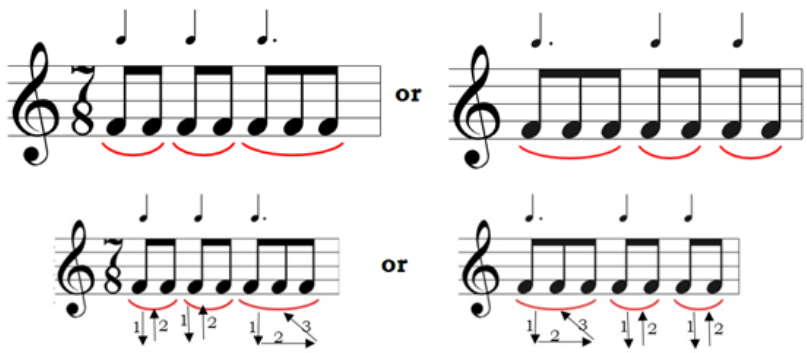
In $\frac{7}{8}$, there are three possible beat patterns:

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

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

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

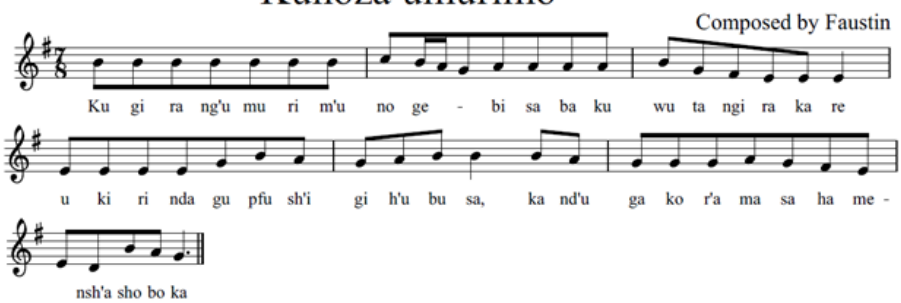
Since the eighth note is equal to the beat, the sixteenth note is equal to half a beat, and the beat will be subdivided accordingly.



Practice seven eight

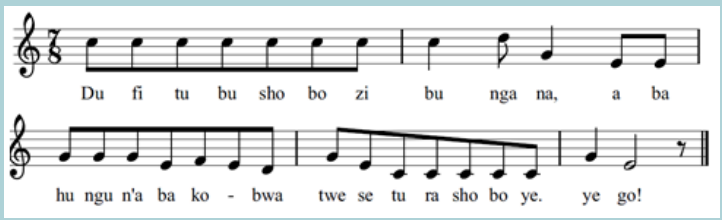
Kunoza umurimo

Composed by Faustin



Application activity 1.3

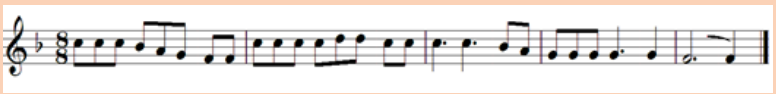
1) The conducting pattern of seven eight meter is made of different odd time signature. Identify them.
2) On a treble staff, compose a six bars melody in G major with seven eight as time signature.
3) Sight sing the following song



1.4. Eight-eight time signature

Learning activity 1.4

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



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

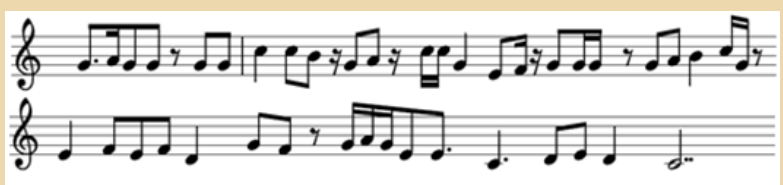
Application activity 1.4

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

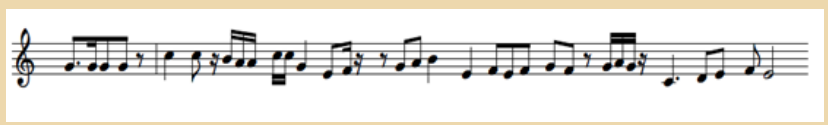
End unit assessment 1

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

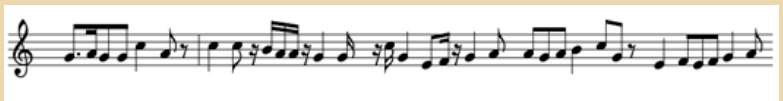
a)

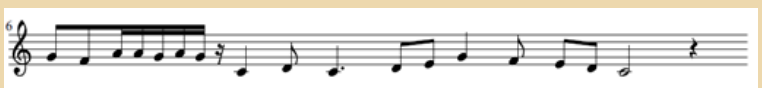


b)



c)





2) How does 4/4 differ from 8/8

3) Draw the conducting pattern of the following time signatures

a) Eight-eight meter

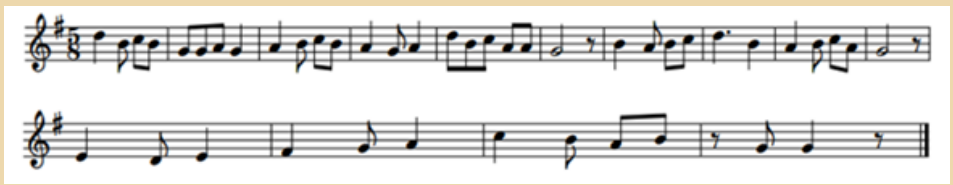
b) Five-eight time

c) Ten-eight meter

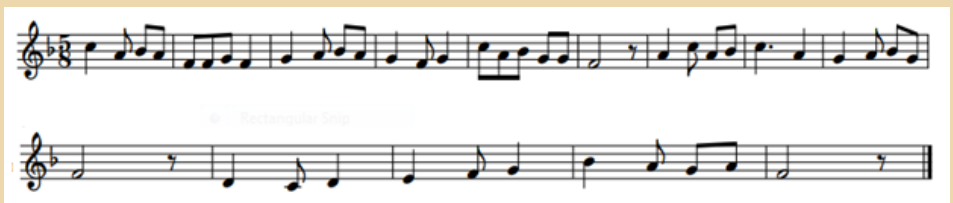
d) Seven-eight-time signature

4) Sing the following melodies respecting the time signature

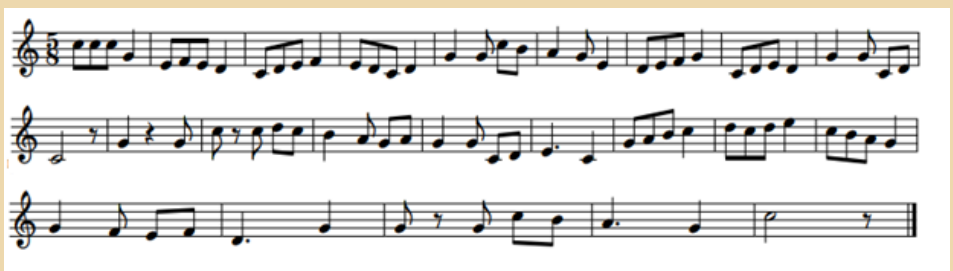
Exercise I



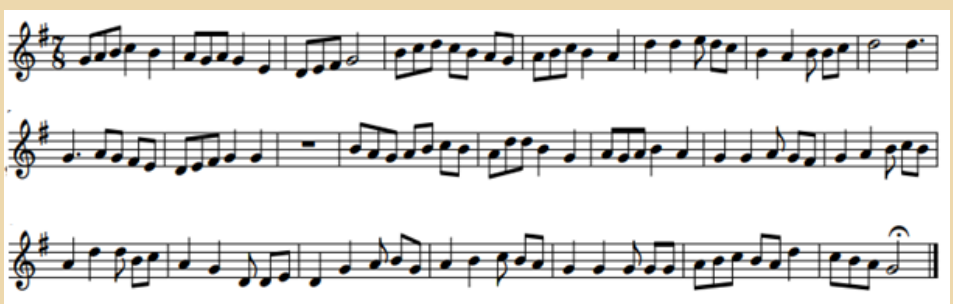
Exercise II



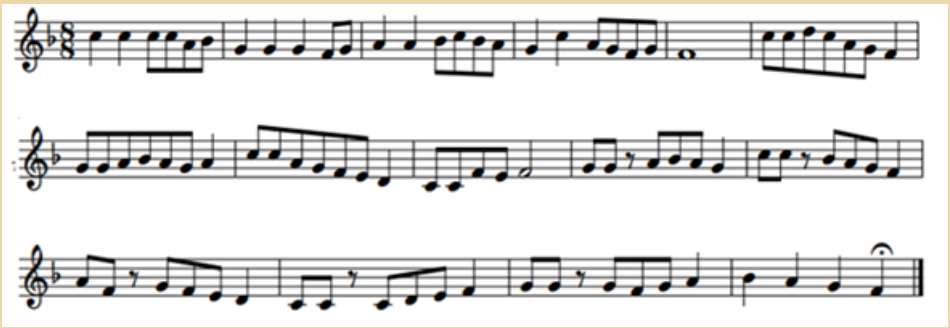
Exercise III



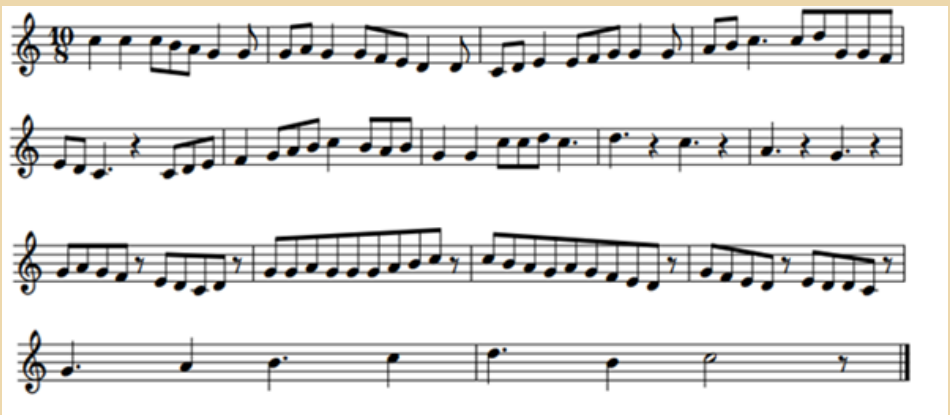
Exercise IV



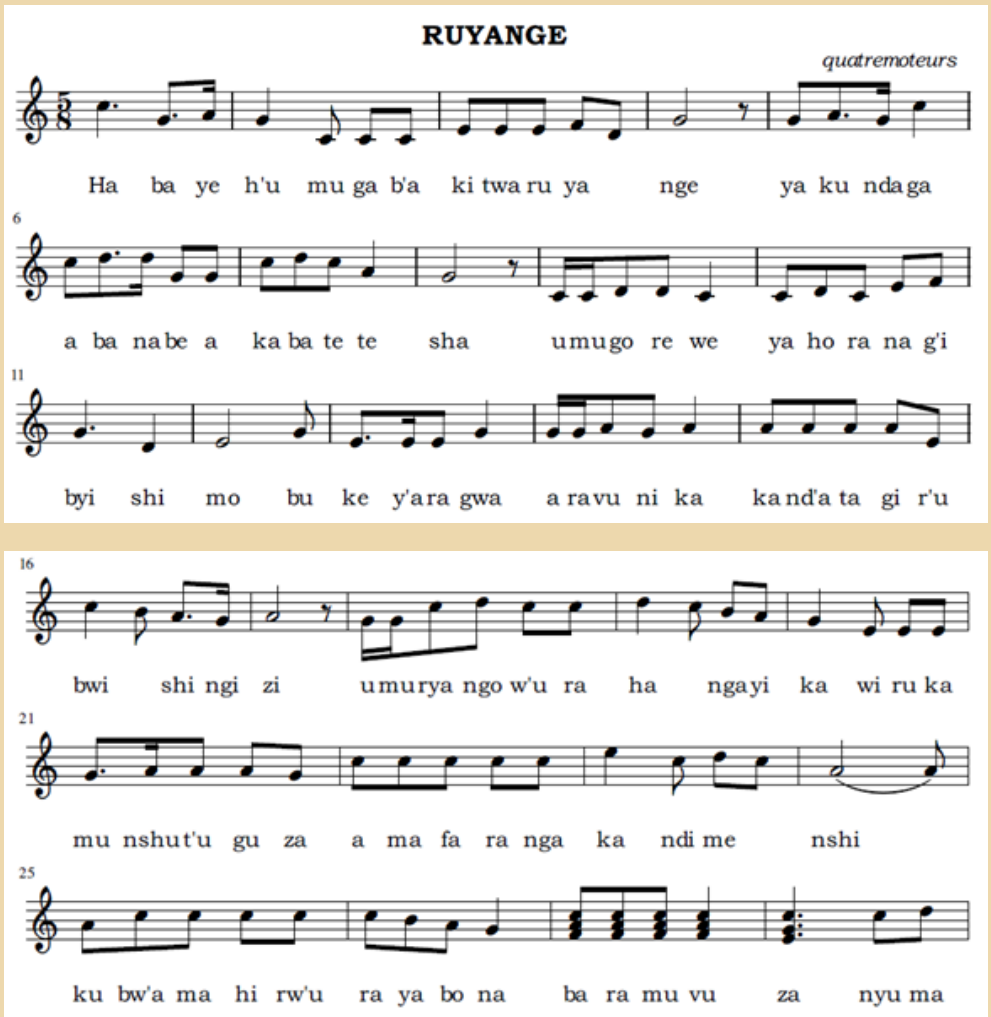
Exercise V



Exercise VI



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



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

UNIT 2

CHORDS

Key unit competence: Be able to compose melodies using primary chords

Introductory activity:

1) Discuss the meaning of a chord in music.

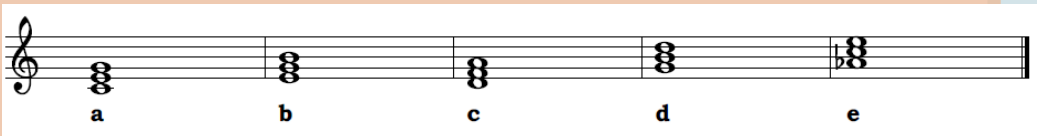
2) Explain the types of triads

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

2.1. Triads

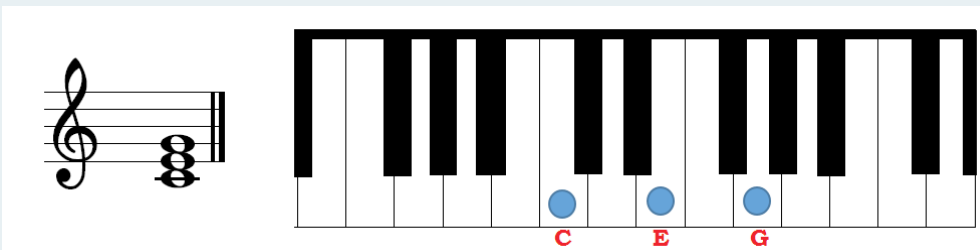
Learning activity 2.1

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



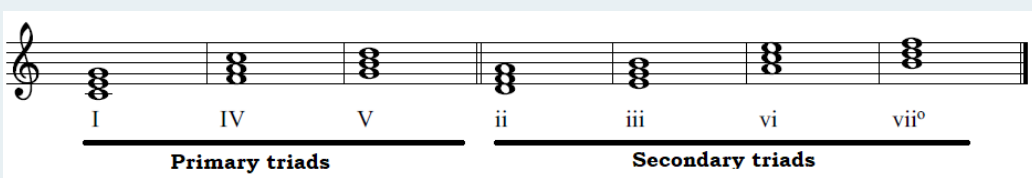
   a) Tell whether they are major, minor, diminished or augmented.
   b) Name them basing on the scale degree.

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



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

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



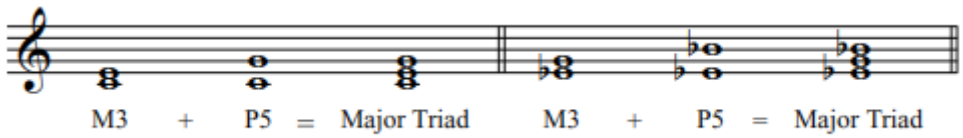
Apart from the primary triads, name the secondary triads

2.1.1. Types of triads

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

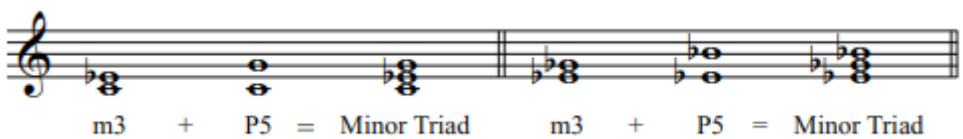
a) Major triad

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



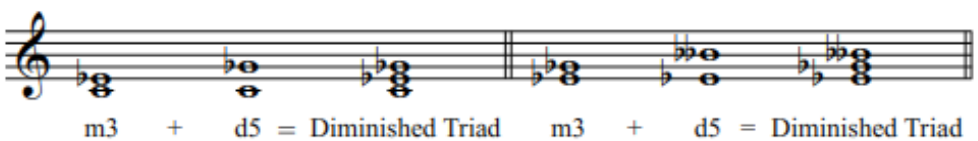
b) Minor triad

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



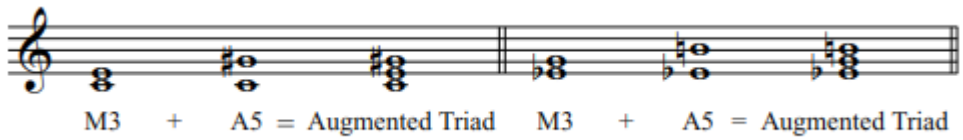
c) Diminished triad

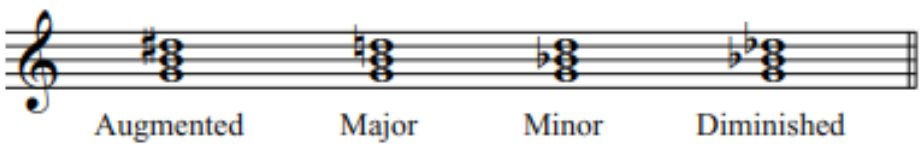
A diminished triad consists of a minor third and a diminished fifth. m3 + d5 = Diminished Triad.

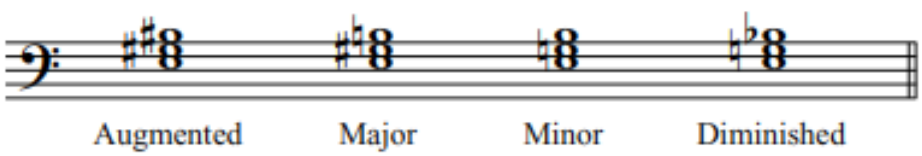


d) Augmented triad

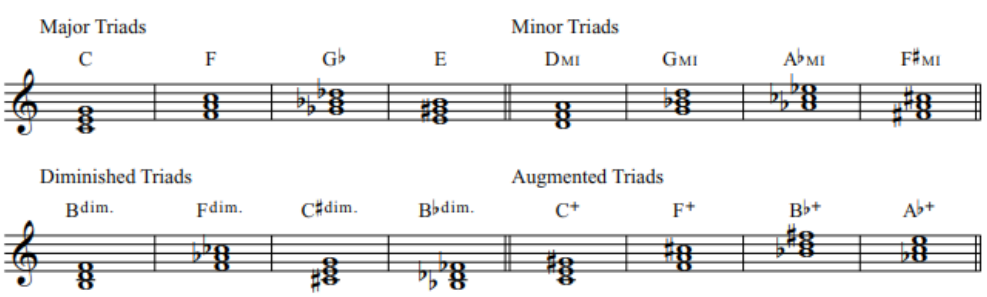
An augmented triad consists of a major third and an augmented fifth. M3 + A5 = Augmented Triad.





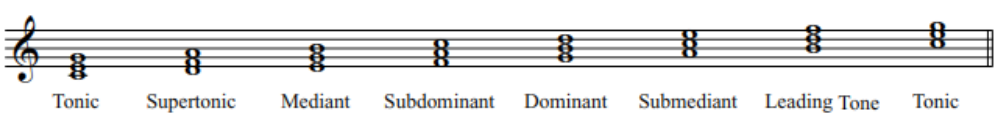


The following are different triads with their names:

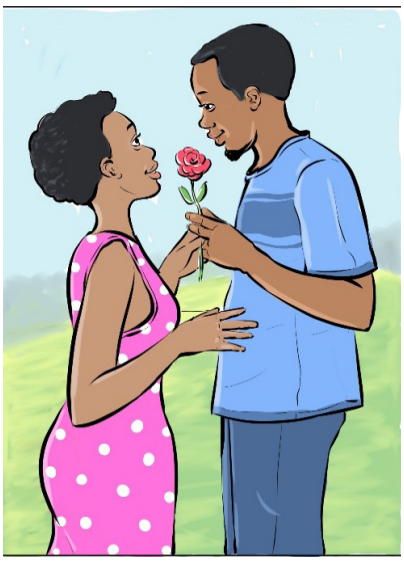


2.1.2. Triad name

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

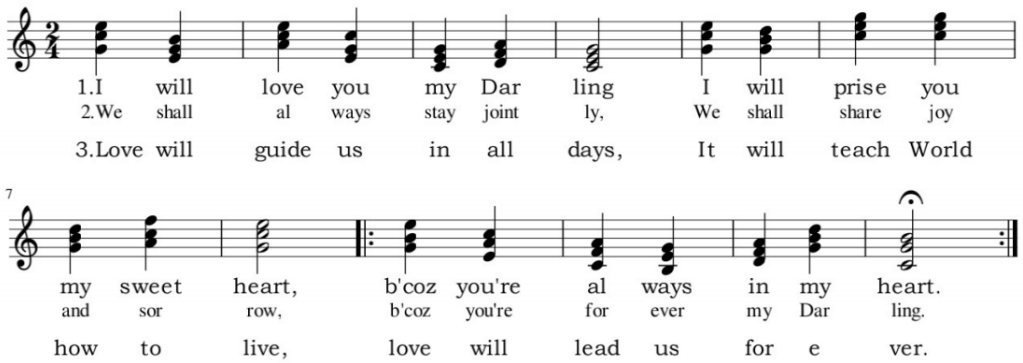


Practice 1:

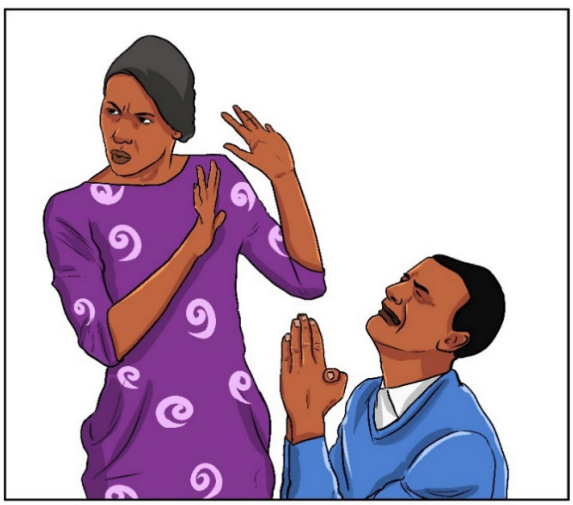


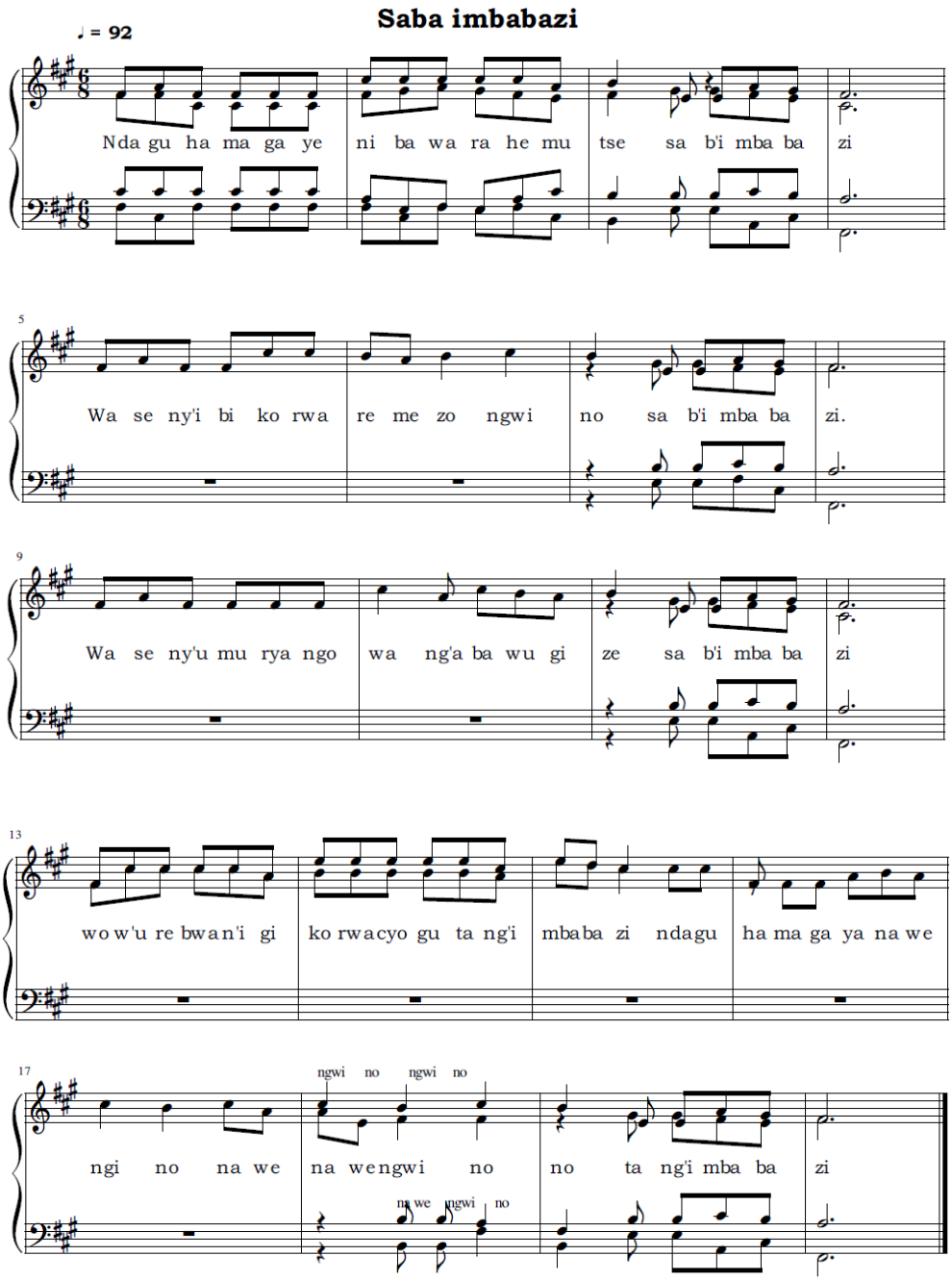
Love will lead us

by Marcllin S.



Practice 2:



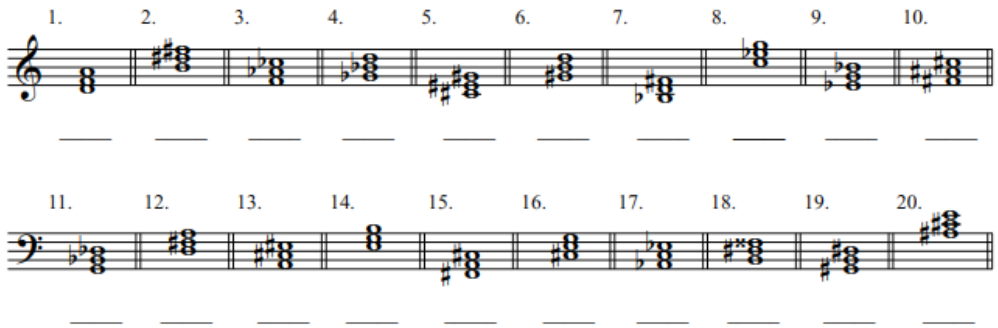


Application activity 2.1

1) How are triads named?

2) Differentiate a diminished from an augmented triad.

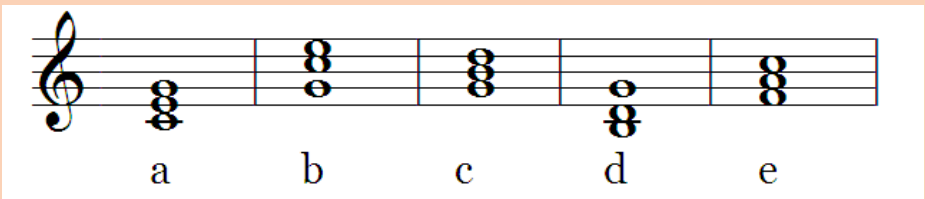
3) Indicate the type of triad shown using the following abbreviatio ns: M:major, m: minor, d: diminished and A: augmented:

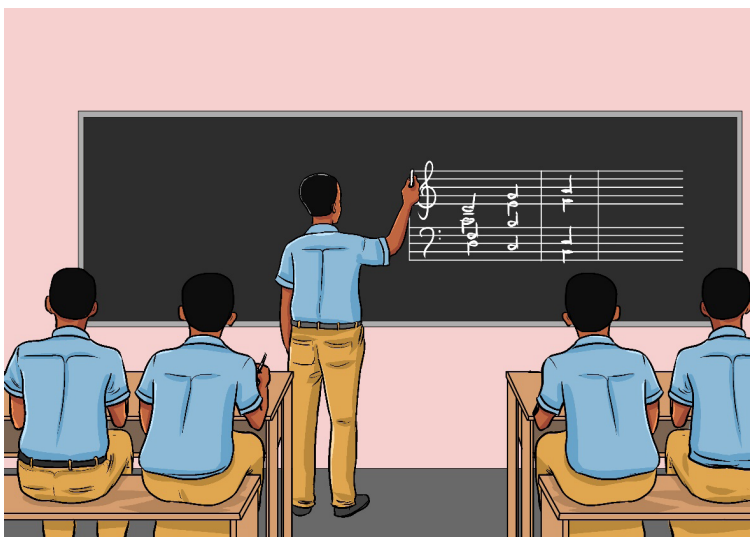


2.2. Triad position

Learning activity 2.2

Analyze the following triads

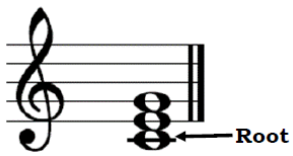




A triad is found in root position or inverted. Triad position identifies the note of the chord that appears as the lowest-sounding pitch of the harmony. Any of the three notes of the triad can appear as the lowest-sounding pitch.

a) Root position

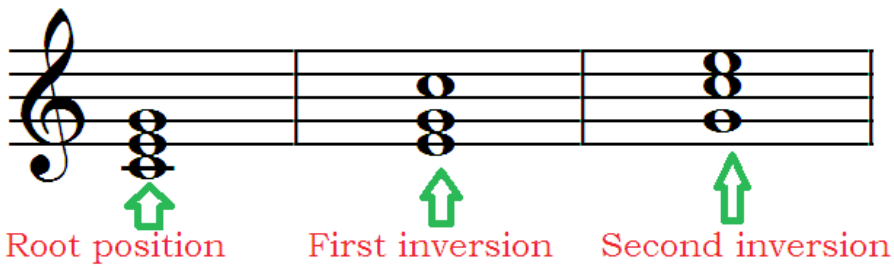
The term root refers to the note on which a triad is built. “C major triad” refers to a major triad whose root is C. The root is the pitch from which a triad is generated.



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

b) Inversion of triads

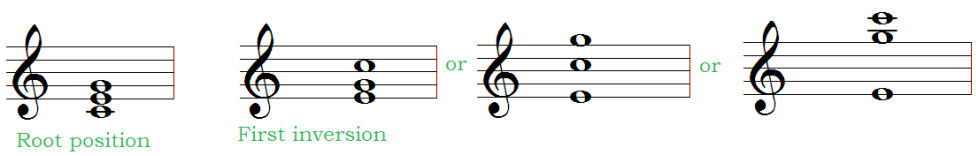
An inversion of a triad occurs when the root is not the lowest-sounding pitch.



i) First inversion:

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

Given the following triad:

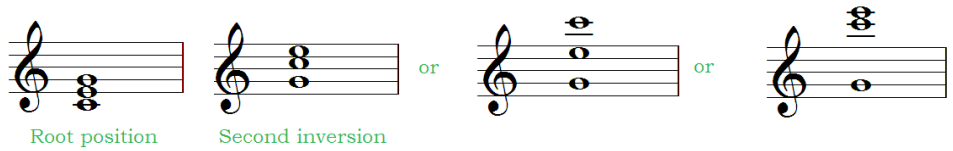


This shows how the root **“C note”** and the fifth degree **“G note”** moved up but the third degree **“E note”** remained.

ii) Second inversion:

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

On this triad:

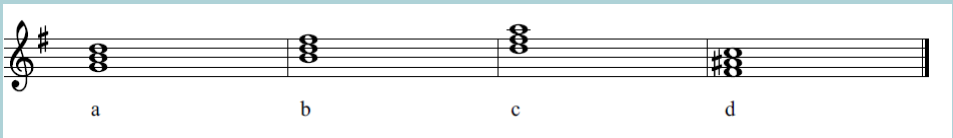


Root position Second inversion

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

Application activity 2.2

1) Write the first and the second inversion of the following triads:



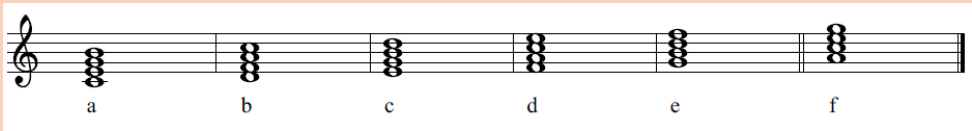
2) Compose a song with different triad inversions and perform it

2.3. Other chords

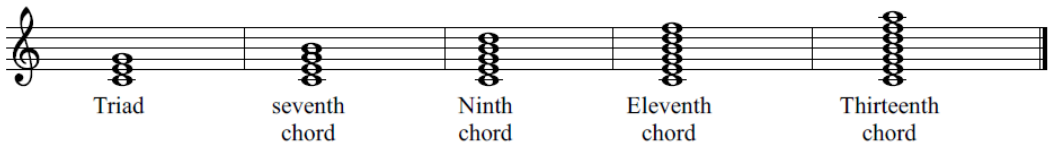
Learning activity 2.3

1) What happens if a third is added to a dominant triad?

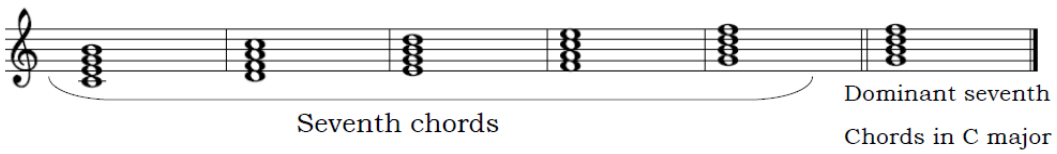
2) Name the following Seventh chords:



We can continue adding thirds to the triads, resulting in seventh chords, ninth chords, eleventh chords, and thirteenth chords.



Although triads are the focus of this unit, you will also encounter seventh chords when analyzing music. A seventh chord is formed by adding another third above the fifth of a triad. The seventh chord built on the dominant is the most common seventh chord in tonal music.

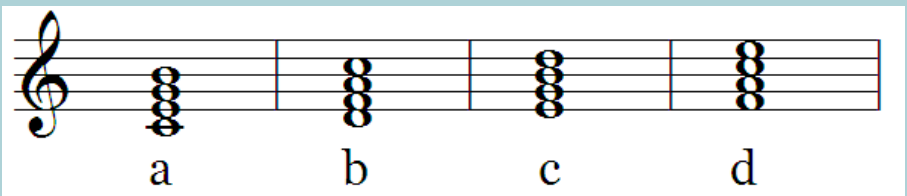


Application activity 2.3

1) Apart from the triads, what are other types of chord?

2) Explain the relationship between a seventh chord and a triad

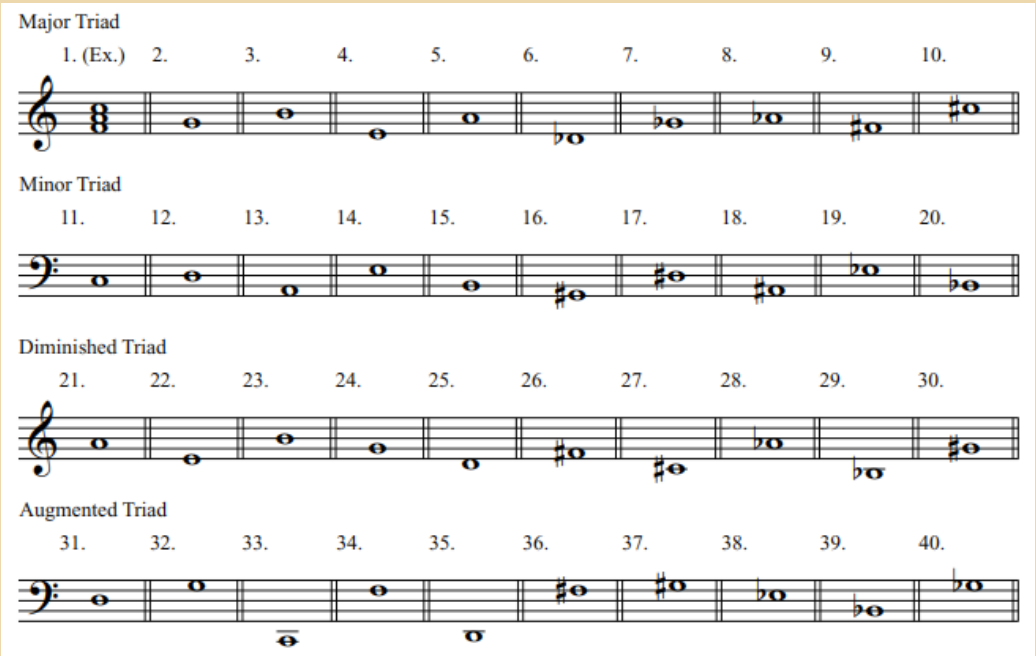
3) Name the following seventh chords:



End unit assessment 2

1) Explain the types of triads in music

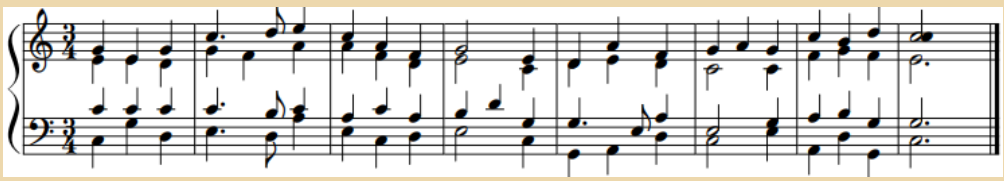
2) Write the requested triads for each given note as shown in the example



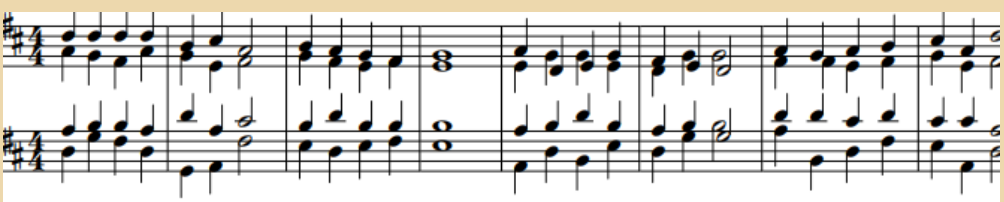
3) Compose a 4 bar melody using major and minor triads and perform it with your classmates.

4) Sol-fa and perform

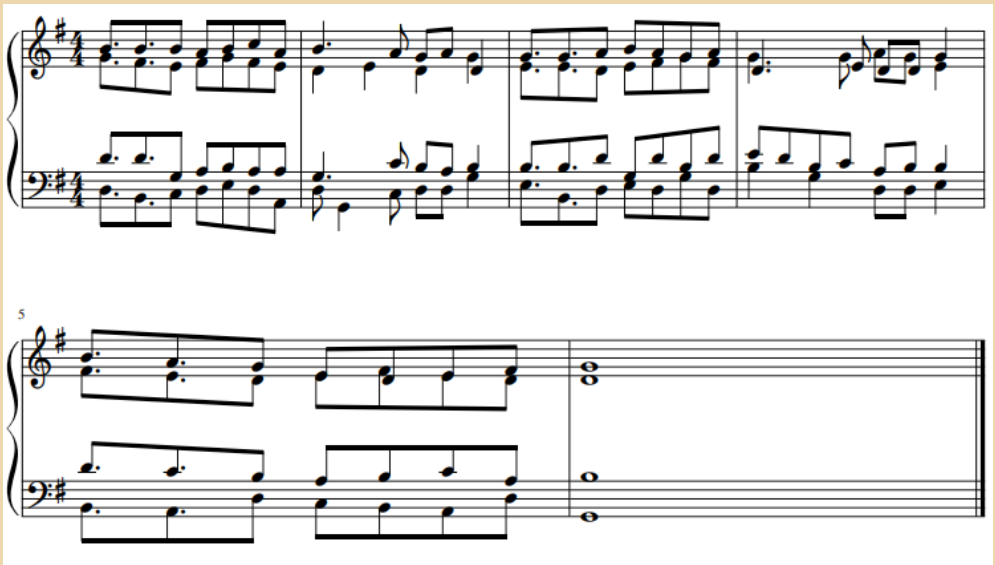
Exercise I



Exercise II



Exercise III



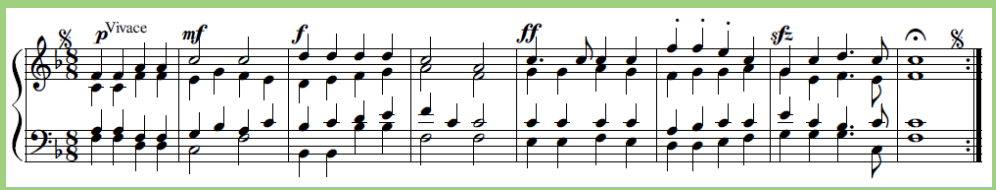
UNIT 3

MUSICAL PERFORMANCE TECHNIQUES

Key unit competence: Be able to sing respecting the performance techniques

Introductory activity:

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



a) Describe the musical performance techniques used in the melody

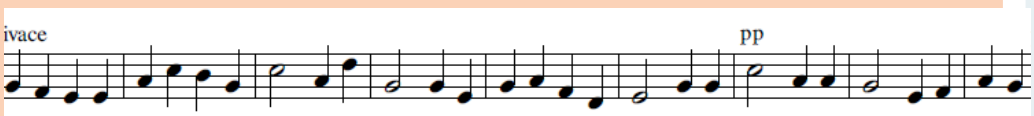
b) Sing the melody respecting the techniques used

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

3.1. Tempo

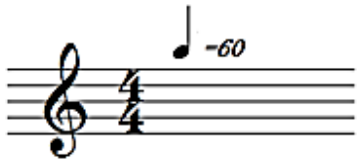
Learning activity 3.1

1) Sing the following melody respecting the indicated tempo:

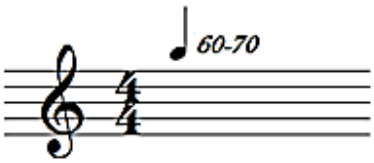


2) Compose a ten measure melody in A minor and add the following tempo: presto, allegro, lento and ritardando. Then perform it before your classmates.

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



The tempo is 60 crotchet beats per minutes

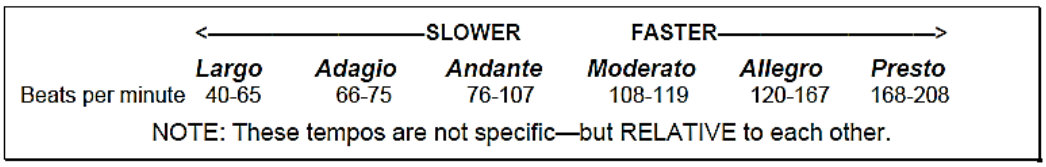


The tempo is between 60-70 crotchets beats per minute which would be determined by the performer or conductor

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

Italian term	Meaning	BPM
Grave	extremely slow and solemn	20–40
Largo	slow	40–60
Lento	slow the same as Largo	40–60
Larghetto	a little faster than largo and Lento	60–65
Adagio	Moderately slow (literally, "at ease")	66–75
Andante	at a walking pace, moving along/walking tempo	76–107
Andantino	Slightly faster than andante	
Moderato	moderate pace	108–119
Allegretto	moderately fast/slower than allegro (but less so than allegro)	
Allegro	fast, quickly and bright	120–167
Vivace	fast/quickly and lively quicker than allegro	≈140
Vivacissimo	very fast and lively	
Allegrissimo	Very fast	
Presto	very fast	168–208
Prestissimo	extremely fast	more than 200

They can be shown as follows:



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:

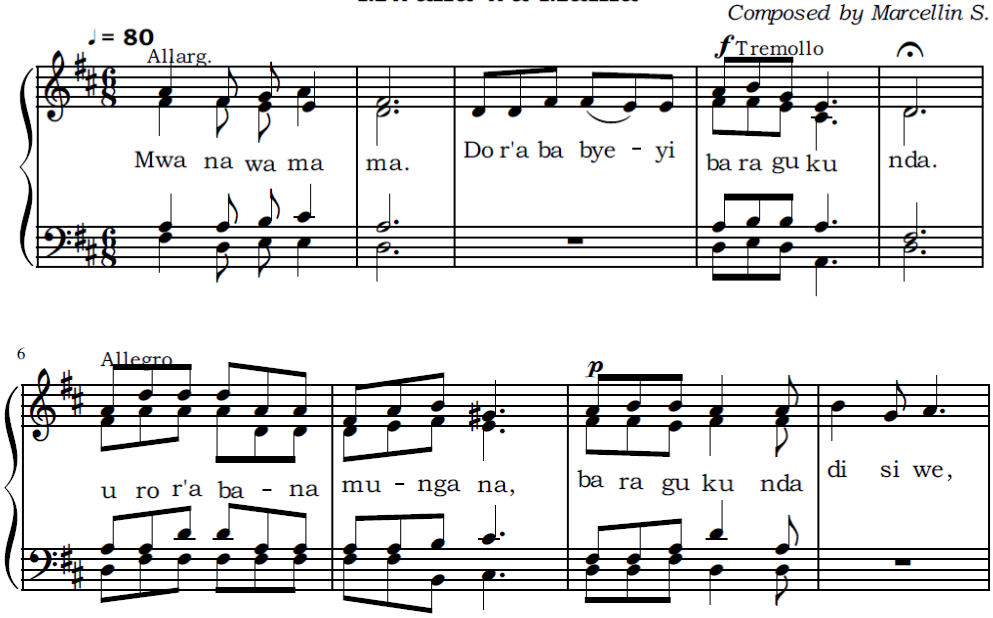
Abbreviation	Italian	English
Accel.	Accelerando	Gradually accelerate
Rit./Ritard.	Ritardando	Gradually slow down
Rall.	Ralletando	Gradually slow down
A tempo	A tempo	Resume original speed
Tempo primo	Tempo primo	First tempo
Rub.	Rubato	Free adjustment of tempo for expressive purposes
Piu mosso	Piu mosso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

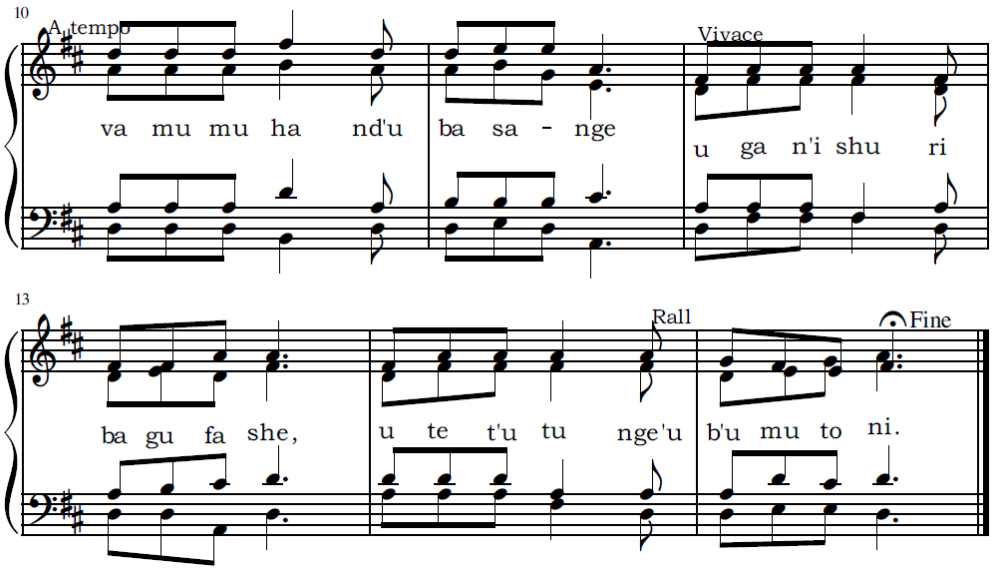
Terms used to indicate simultaneous reduction of speed (tempo) and volume

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

Mwana wa Mama

Composed by Marcellin S.

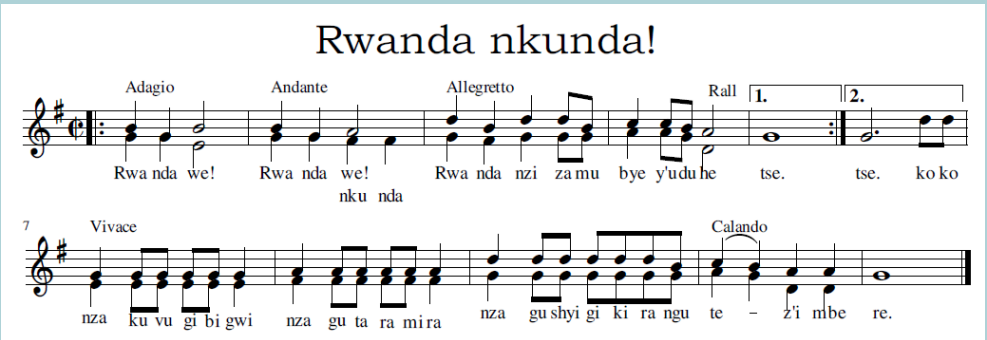




Application activity 3.1

1) Explain the meaning of Tempo

2) Study the following melody and answer the questions that follow:



a) Identify the tempo that were used in the melody and explain them

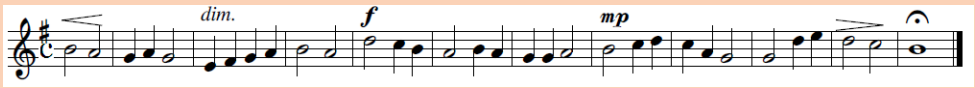
b) Sing the melody respecting the techniques used.

3) Compose a 6 measure melody and add different tempo marks to be followed during performance.

3.2. Dynamics

Learning activity 3.2

1) Sing the following melody respecting the indicated dynamics:



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

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

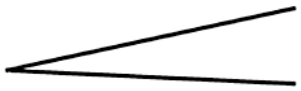
The following combinations are possible, going from softest to loudest:

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

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

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

Gradual Change in Volume



Crescendo /Cresc.
(Gradually softer)

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

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

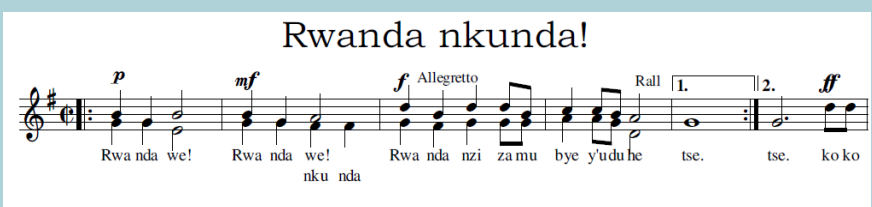
Words used to indicate changes in dynamics. These are qualified terms used to indicate the mood, degree intensity or style.

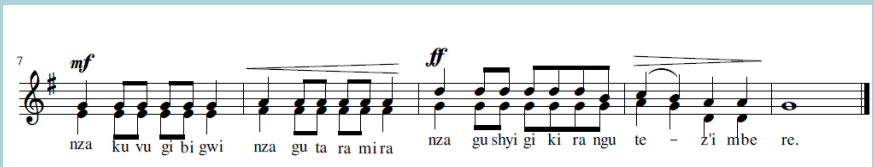
Terms	Meaning
Fortissimo piano	very loud and then immediately soft
Marcato	stressed, pronounced
Pianoforte	soft and then immediately strong
Smorzando	dying away
Agitato	agitated
Animato	animated
Dolce	sweetly
Expressive	expressively
Energico	energetically

Application activity 3.2

1) Explain the meaning of Dynamics

2) Study the following melody and answer the questions that follow:





Identify and discuss the dynamics used in the score above.

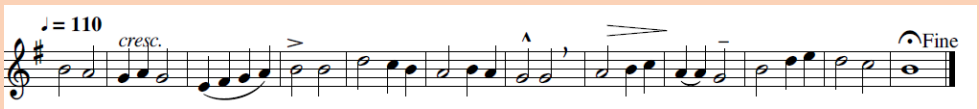
b) Sing the melody respecting the techniques used.

3) Compose a 6 measure melody in D major scale and indicate different dynamics to be followed during performance.

3.3. Articulations

Learning activity 3.3

1) Sing the following melody respecting the indicated articulations:



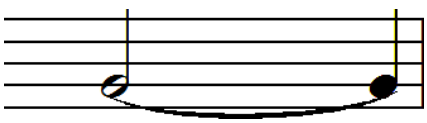
2) Compose a melody in D Major and add the following articulations: marcato, staccato, fermata and staccatissimo. Then perform it before your classmates.

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

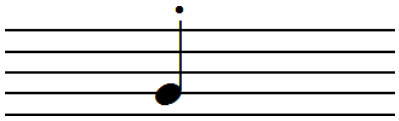
Below are some of the articulations we use in music:

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

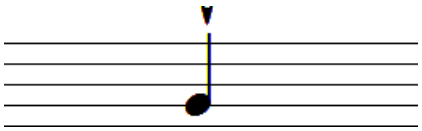
Tie is a curved line that joins two notes of the same pitch



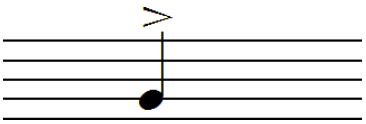
Staccato is the opposite of legato. Staccato means short, detached, method of playing or singing a note, usually half the value performed note.



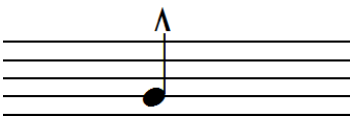
Staccatissimo means the note is to be performed very short comparing to staccato. It is an exaggerated staccato. Usually applied to crotchets (quarter notes) or shorter.



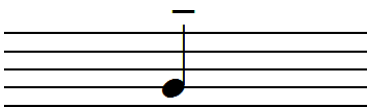
Accent means play or sing the note louder, it must be most pronounced but held for its full value



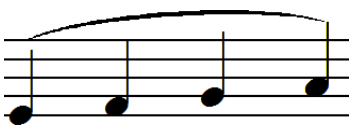
Marcato indicate that the note should be played louder or more forcefully than surrounding notes.



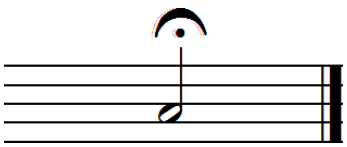
Tenuto hold the note for its full value or give a slight emphasis to the note.



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

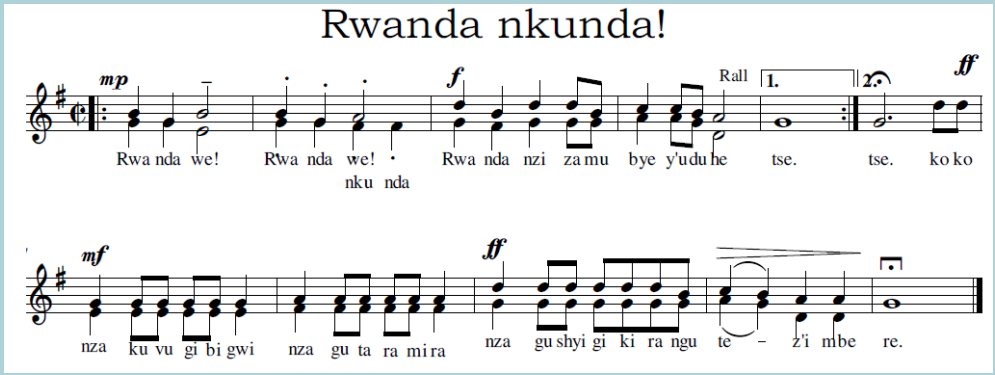


Fermata means hold the note for approximately twice as long as its normal value. It is usually used at the end of a piece of music or at the end of a section.



Application activity 3.3

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



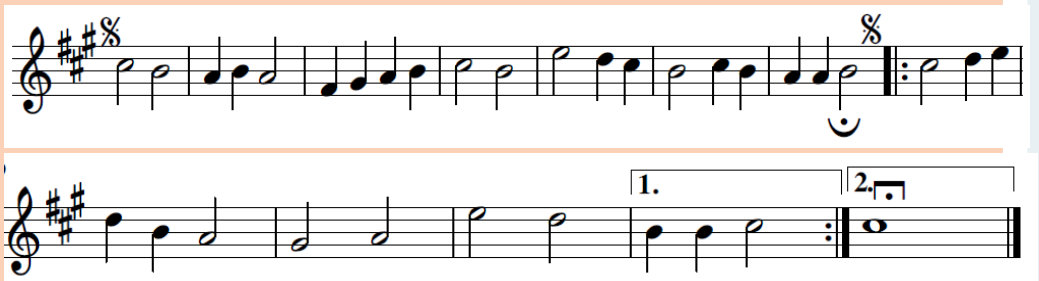
a) Identify the articulation marks that were used in the melody and explain them
b) Sing the melody respecting the articulations used.

3) Compose a 4 measures melody and indicate different articulation marks to be followed during performance.

3.4. Repeat signs

Learning activity 3.4

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

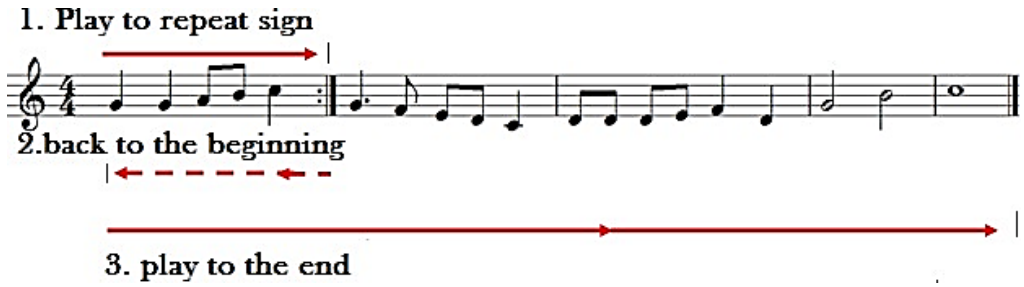


2) Compose a melody in F Major and add the following repeat marks: dal segno, coda, da capo and Fine. Then perform it before your classmates.

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

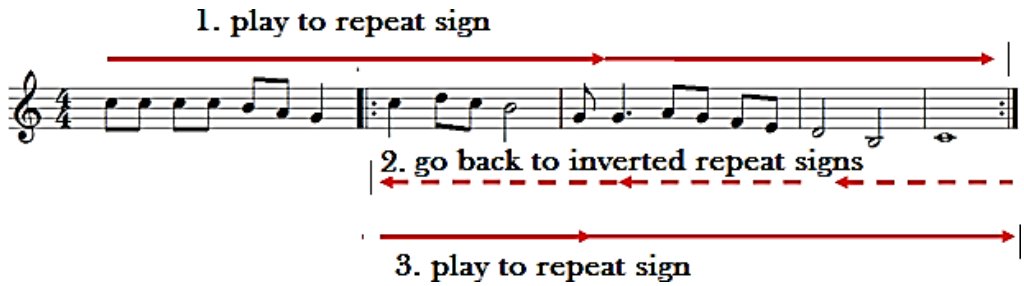
Two dots before a double bar form ***a repeat sign.*** If a repeat sign occurs at the end of the piece, it indicates that you should repeat the entire piece of music once from the beginning up to the end.

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



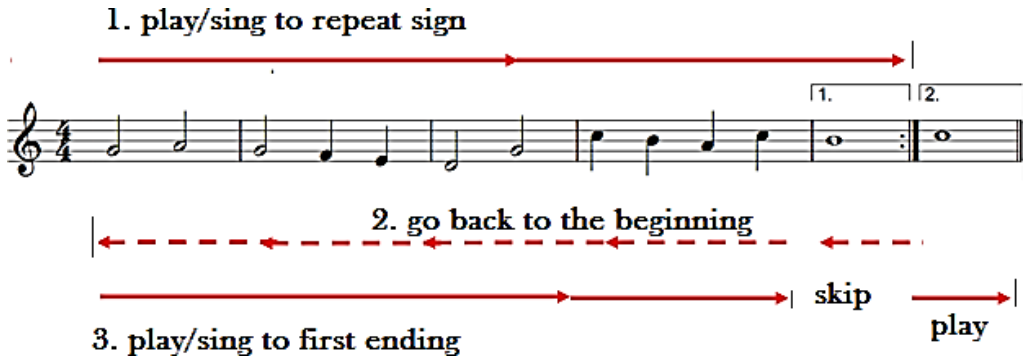
3.4.1. Inverted repeat

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



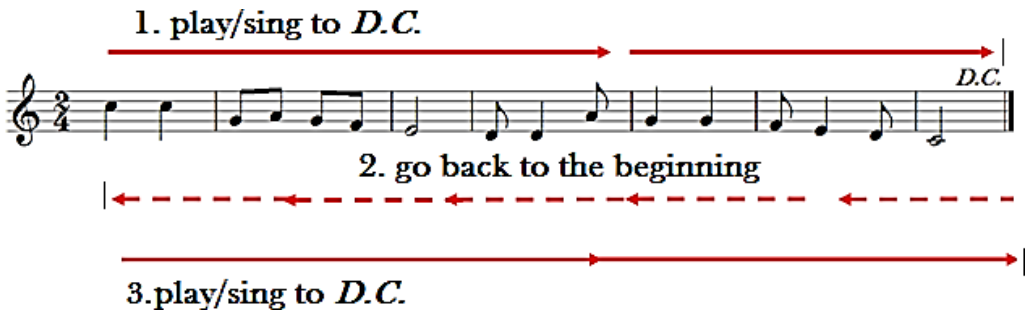
3.4.2. Alternate Endings (1st and 2nd ending)

A bracket and number are used to show the performer that there are multiple endings for a piece of music. You should play/sing though 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.



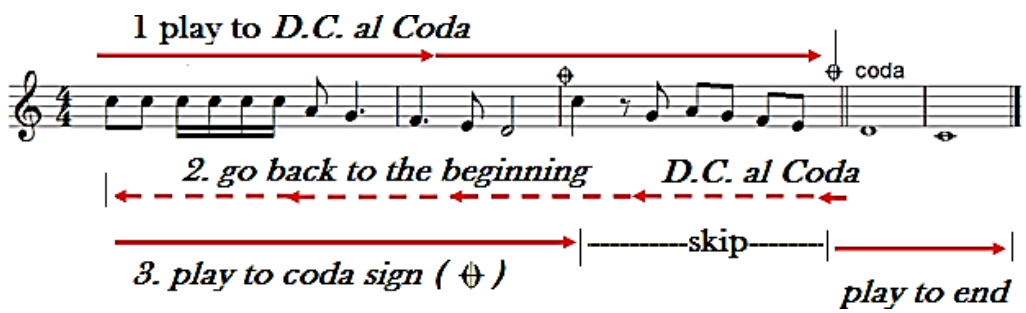
3.4.3. Da Capo (D.C.)

Da Capo (abbreviated D.C.) means go back to the beginning of the piece and repeat. To perform a D.C, you play/sing until you reach to D.C. then go back to the beginning then you play/sing from there until the end of music.



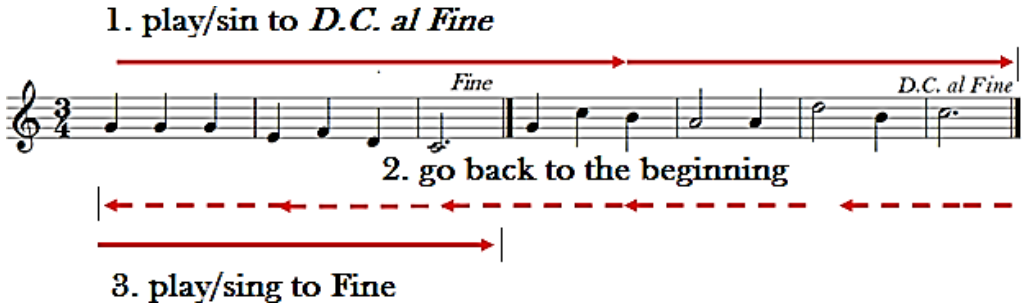
3.4.4. Da Capo al Coda (D.C. al Coda)

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



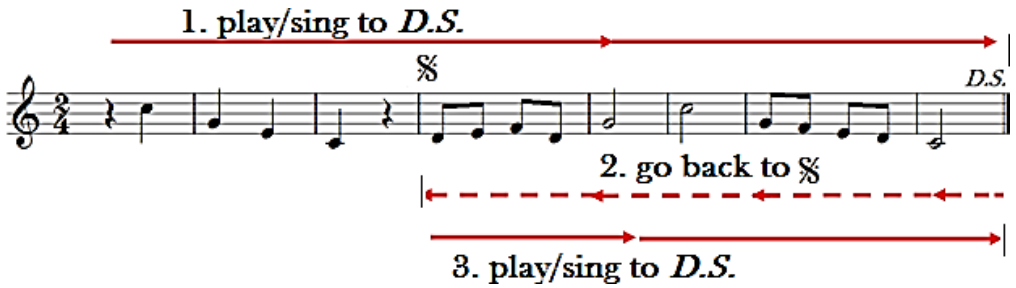
3.4.5. Da Capo al Fine (D.C. al Fine)

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



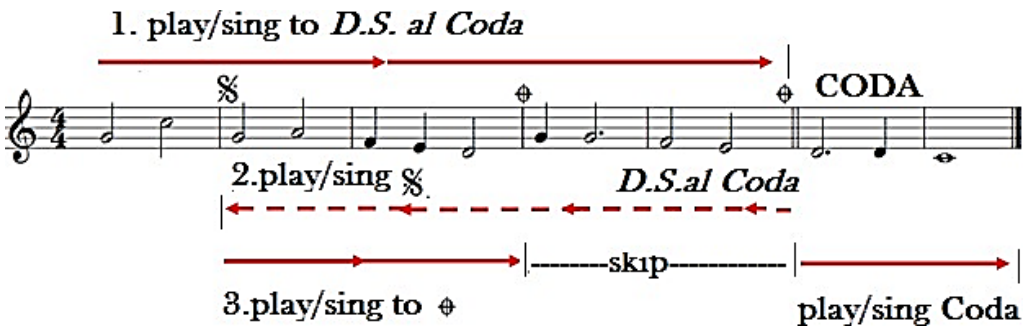
3.4.6. Dal segno

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



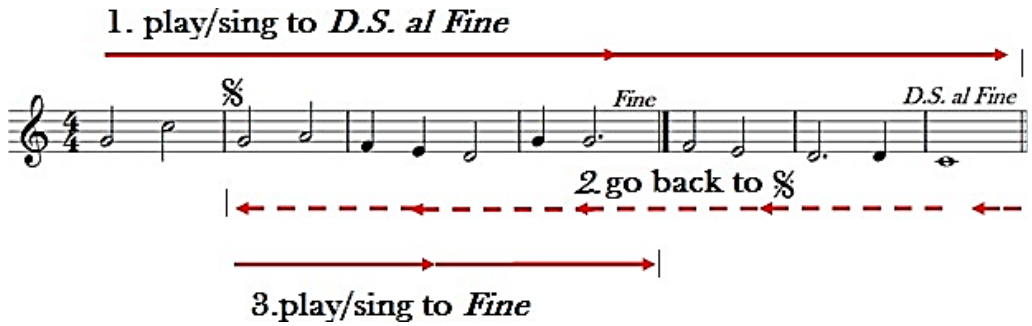
3.4.7. D.S. al coda

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



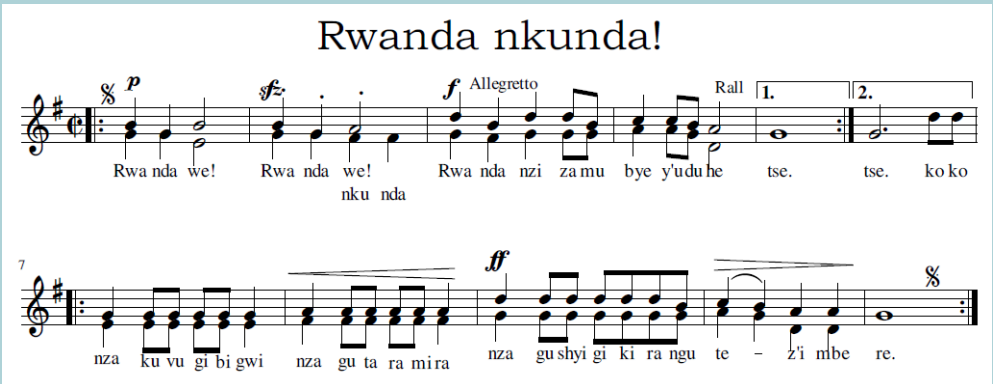
3.4.8. D.S. al Fine

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



Application activity 3.4

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



a) Identify the repeat marks that were used in the melody and explain them
b) Sing the melody respecting the techniques used.

3) Compose a 6 measures melody in D Major and indicate different repeat marks to be followed during performance.

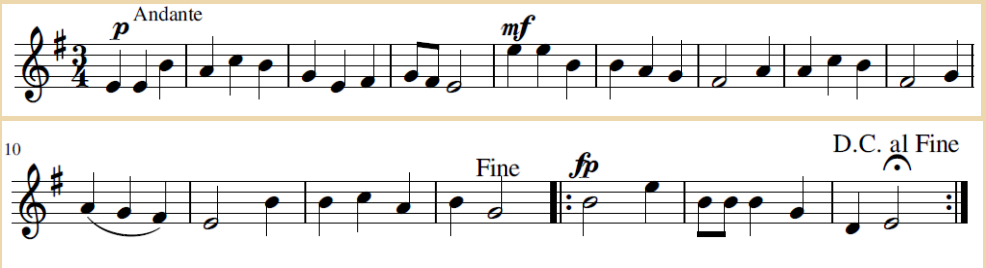
End unit assessment 3

1) Discuss different musical performance techniques that are used by musicians to make music suitable.
2) Arrange the following tempo from the slowest to the quickest

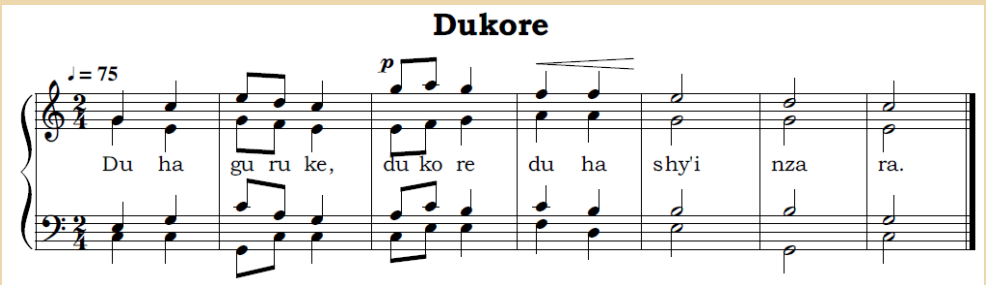
   Vivace, allegretto, grave, largo, allegro, prestissimo, lento, adagio, andantino, allegrissimo and andante.

3) Sing the following melodies respecting the techniques used:

Exercise I



Exercise II



4) Arrange the following dynamics from the loudest to the softest: piano, mezzo forte, pianissimo, mezzo piano and forte.

5) Compose a 16 bars melody and indicate different musical performance techniques to be followed during performance.

6) Find other musical performance techniques that were not covered in this unit and apply them in different songs.

UNIT 4

PIANO PRACTICE

Key unit competence: Be able to play triad chords on the piano

Introductory activity:

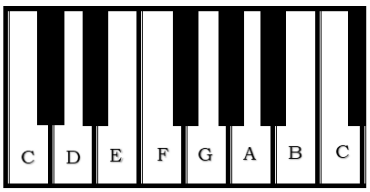
1) In C scale compose the following triads: the tonic, the sub-dominant and the dominant. Then play it on the piano keyboard.

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

4.1. Description of the piano keyboard

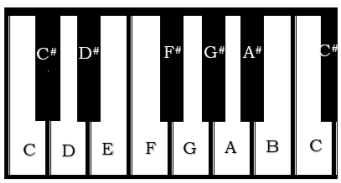
Learning activity 4.1

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

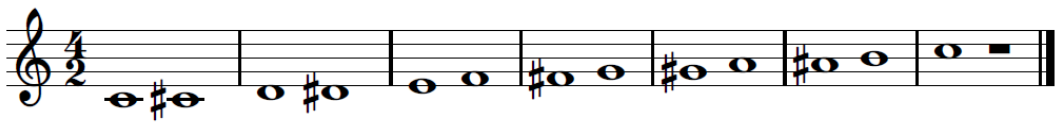


The letters C, D, E, F, G, A, B and C show the white keys of the keyboard which are differentiated by different tones and semi tones as follows:

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

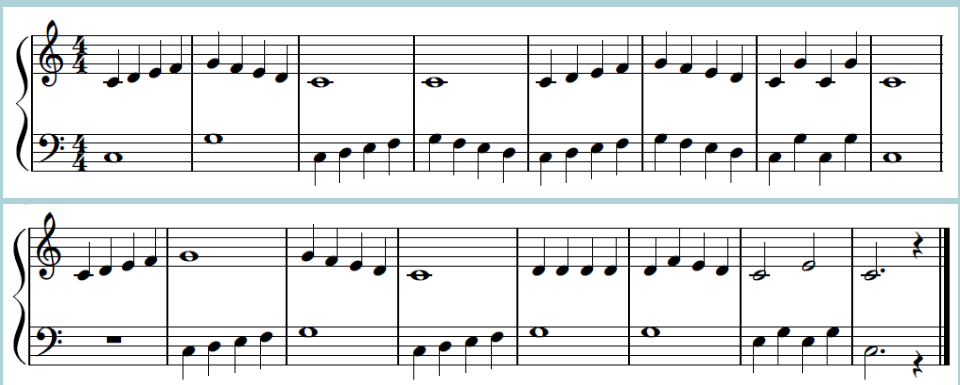


The letters C♯(D♭), D♯(E♭), F♯(G♭), G♯(A♭) and A♯(B♭) show the black keys of the keyboard and they are altered. So when playing the keyboard both the keys are used to make different melodies. Therefore, there is an interval of a semi tone between two close keys. For example, C-C♯, C♯-D, D-D♯, D♯-E, E-F,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

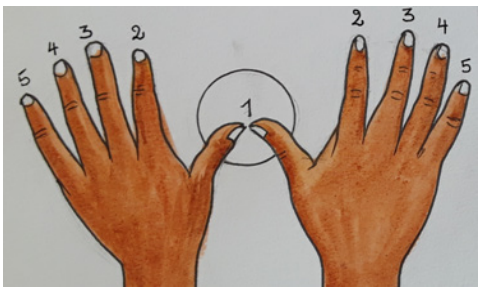


Application activity 4.1

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



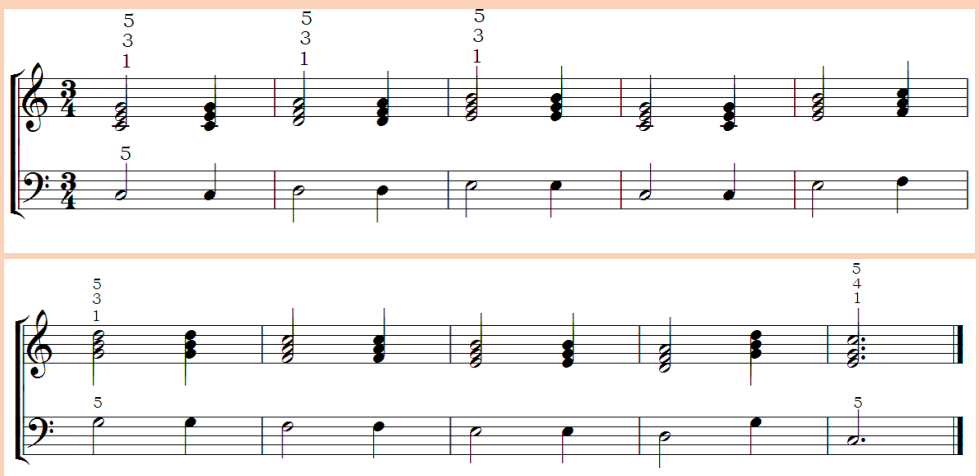
Remember that for the piano playing, our fingers are given numbers.



4.2. Playing triad chords on the piano

Learning activity 4.2

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

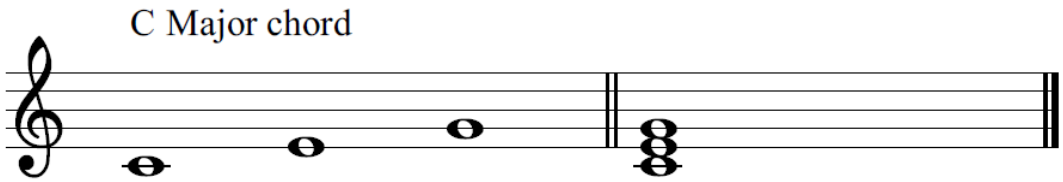


Before playing any chord on the piano, it is crucial to first know how to position the hands on the piano. Different chords are all played using the right hand so as to be familiar with playing them.

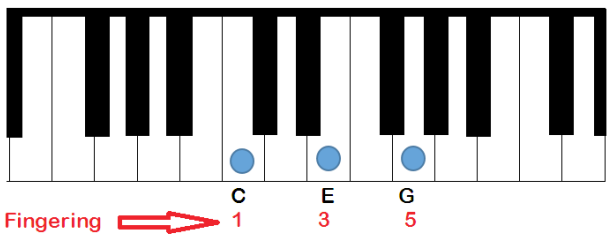
4.2.1. Playing the chord of C major

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

On a staff, we get:



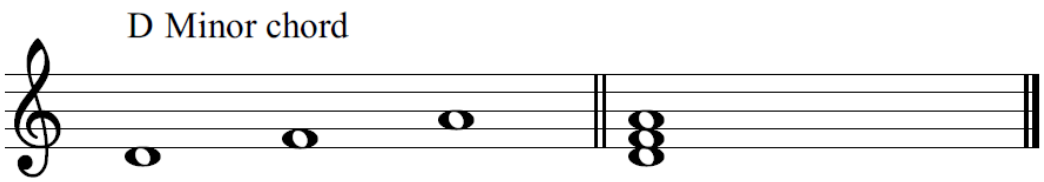
On the piano keyboard the highlighted notes are pressed as follows:



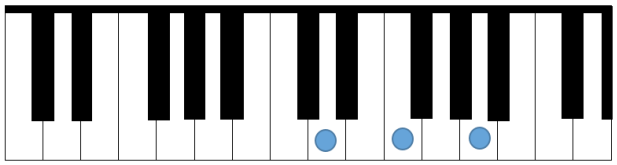
4.2.2. Playing the chord of D minor

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

On a staff, we get:



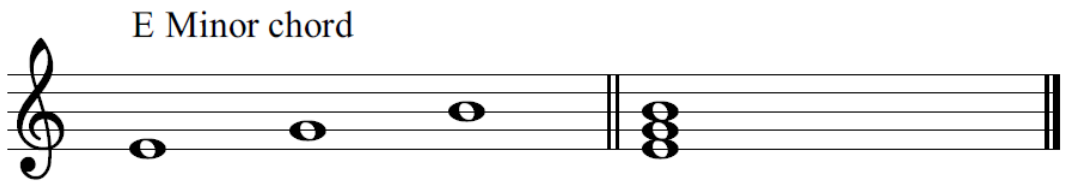
On the piano keyboard the highlighted notes are pressed as follows:



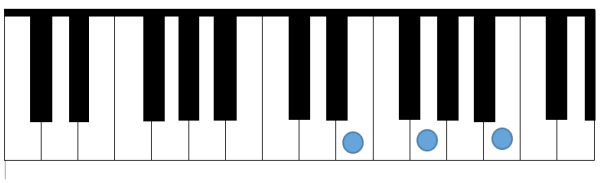
4.2.3. Playing the chord of E minor

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

On a staff, we get:



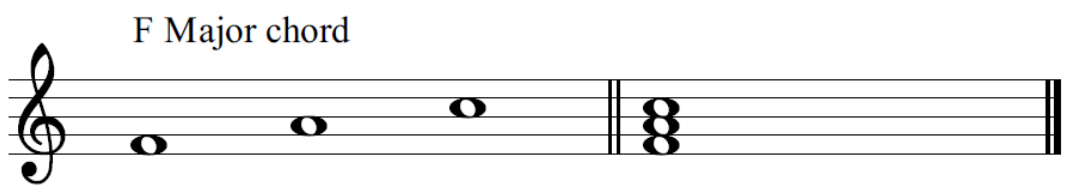
On the piano keyboard the highlighted notes are pressed as follows:



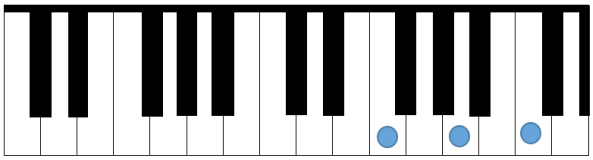
4.2.4. Playing the chord of F major

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

On a staff, we get:



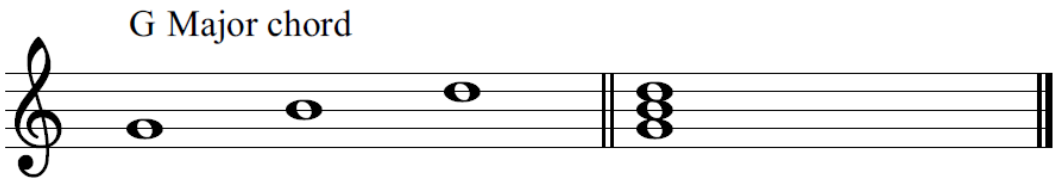
On the piano keyboard the highlighted notes are pressed as follows:



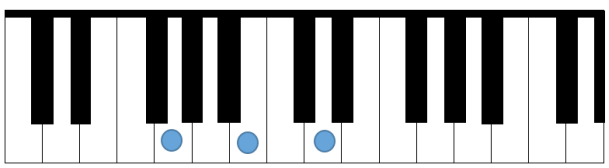
4.2.5. Playing the chord of G major

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

On a staff, we get:



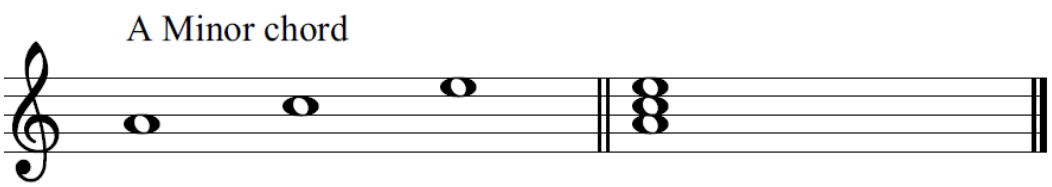
On the piano keyboard the highlighted notes are pressed as follows:



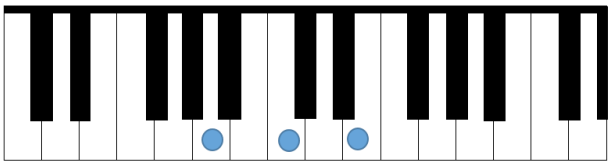
4.2.6. Playing the chord of A minor

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

On a staff, we get:



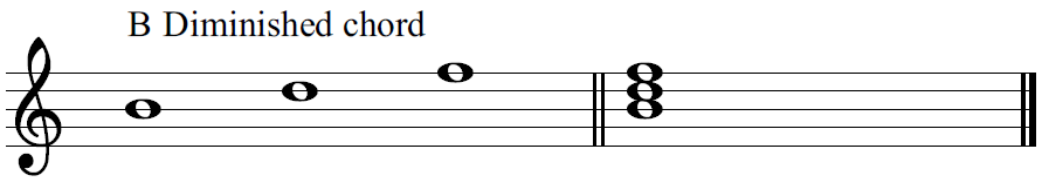
On the piano keyboard the highlighted notes are pressed as follows:



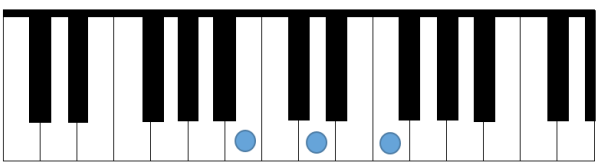
4.2.7. Playing the chord of B diminished

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

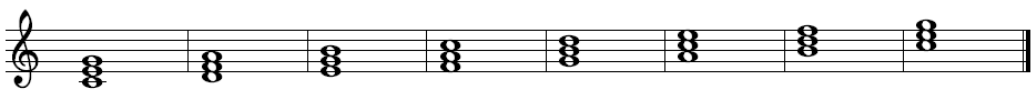
On a staff, we get:



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

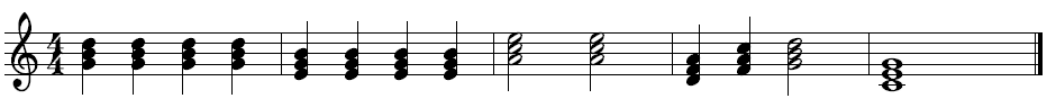


Without making any inversion. The identified triads can be summarized in the following staff. It is to be played as many times as possible to be familiar with triads.

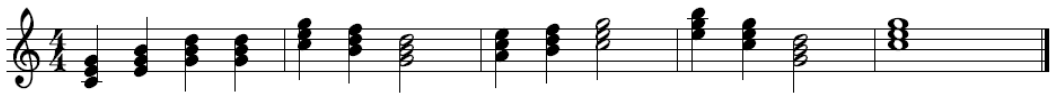


It is better to start with many triads and exercise to play them on the piano. Below are some of those that can be used but others may be found or created so as to practice more.

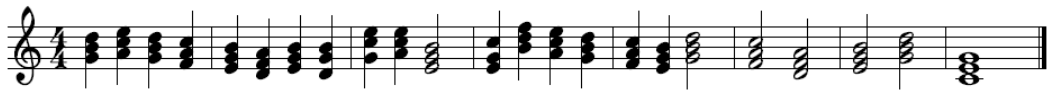
Practice 1:



Practice 2:

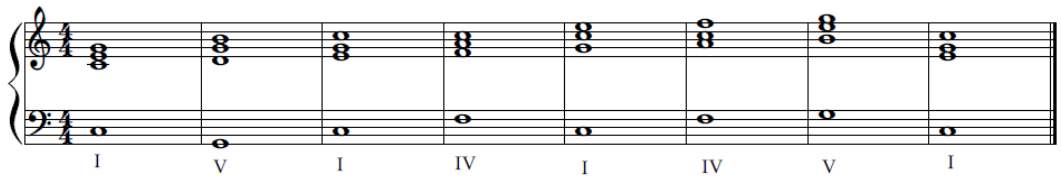


Practice 3:



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

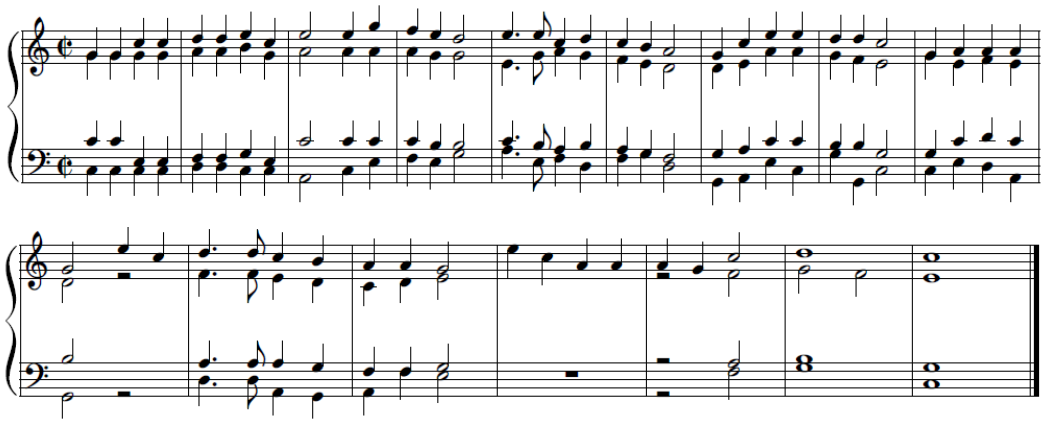
Accompaniment of C scale



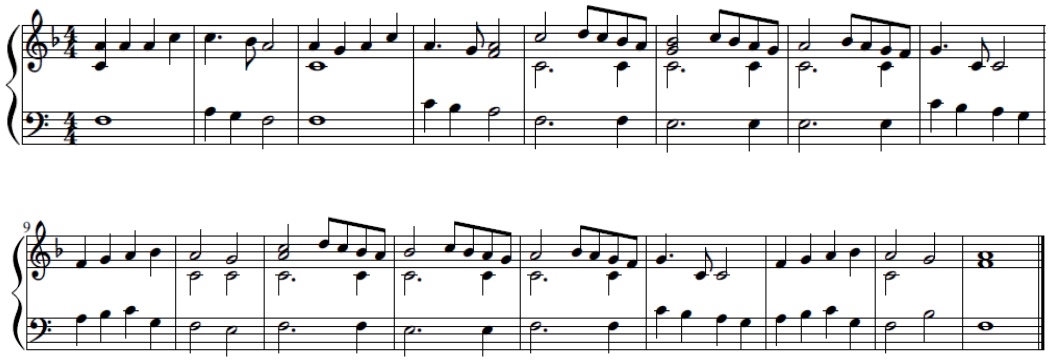
The roman numbers I, IV, V indicate Tonic, Subdominant, Dominant respectively. Those degrees' act as accompaniment in all melodies.

Practices of C scale with accompaniment

Practice 1:



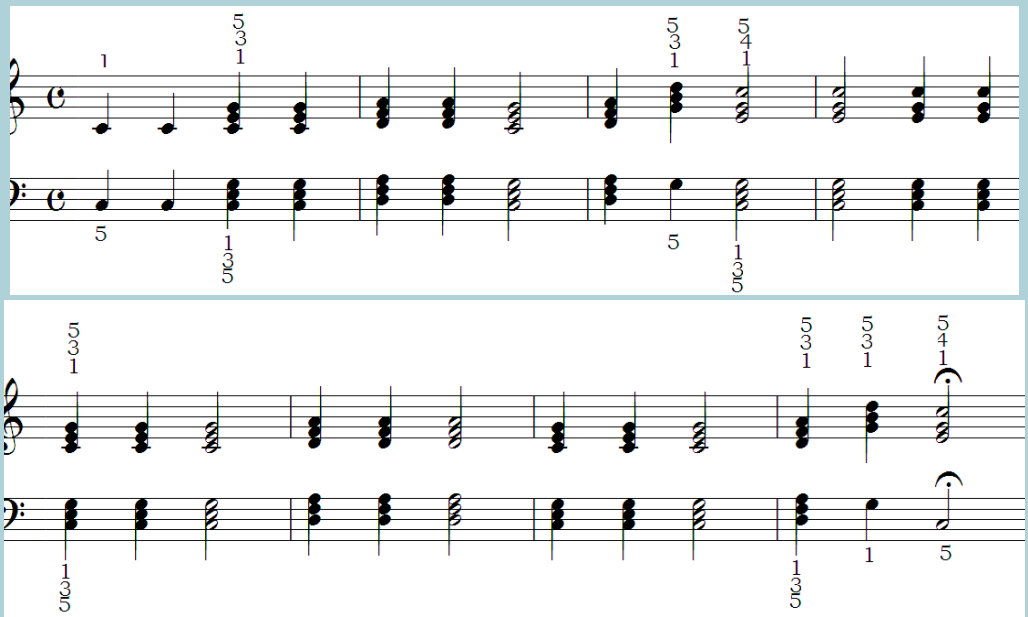
Practice 2:



Application activity 4.2

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

2) Play the following song on the piano:

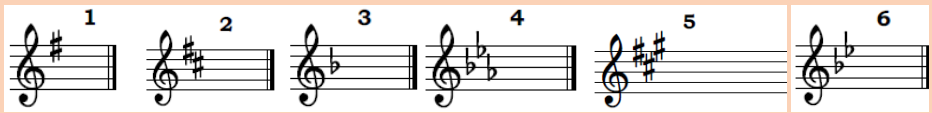


3) Compose an accompanied 8 measures melody in C major scale and play it on the piano.

4.3. Scales with accidentals

Learning activity 4.3

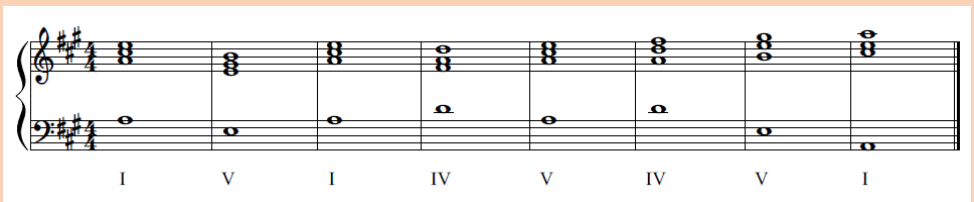
Look at the following key signatures:



1) Identify the scales that they represent

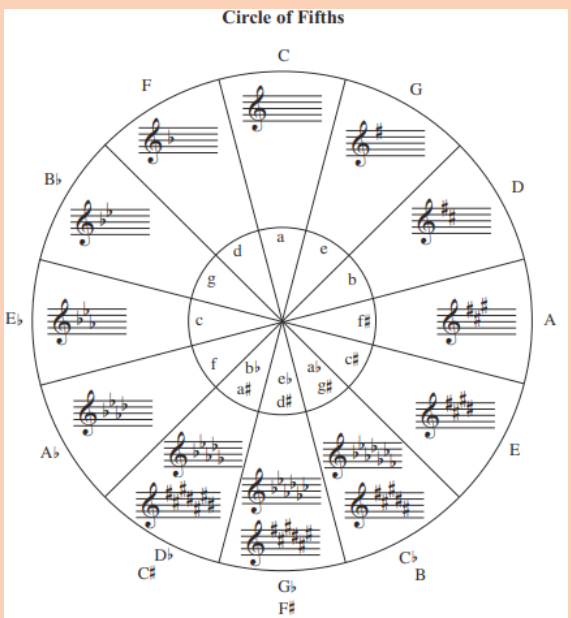
2) Identify the root triad, the dominant and the sub-dominant

3) Using the following model:



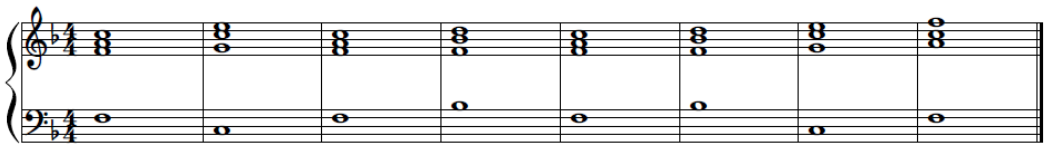
Draw the triads corresponding to the roman numerals and accompany them:
I-V-I-IV-V-IV-V-I

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

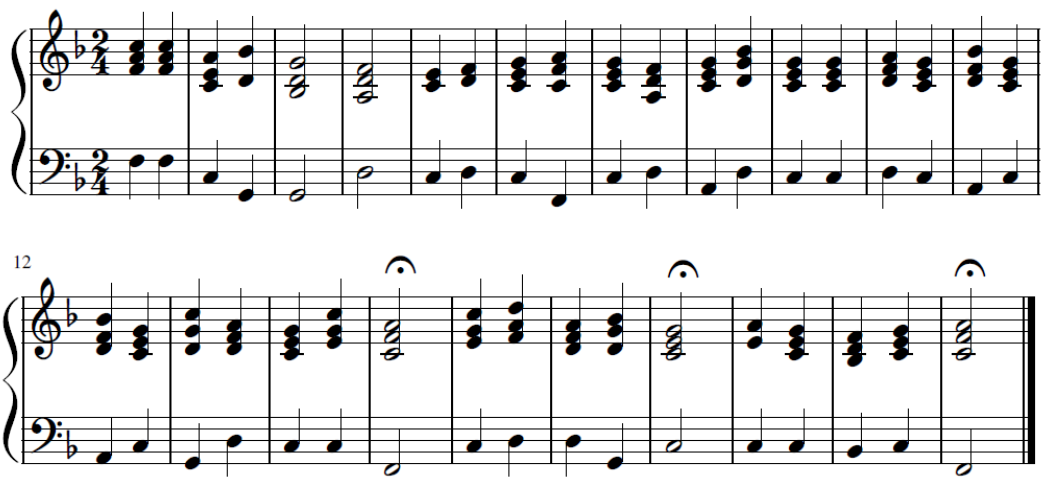


4.3.1. The scale of F major

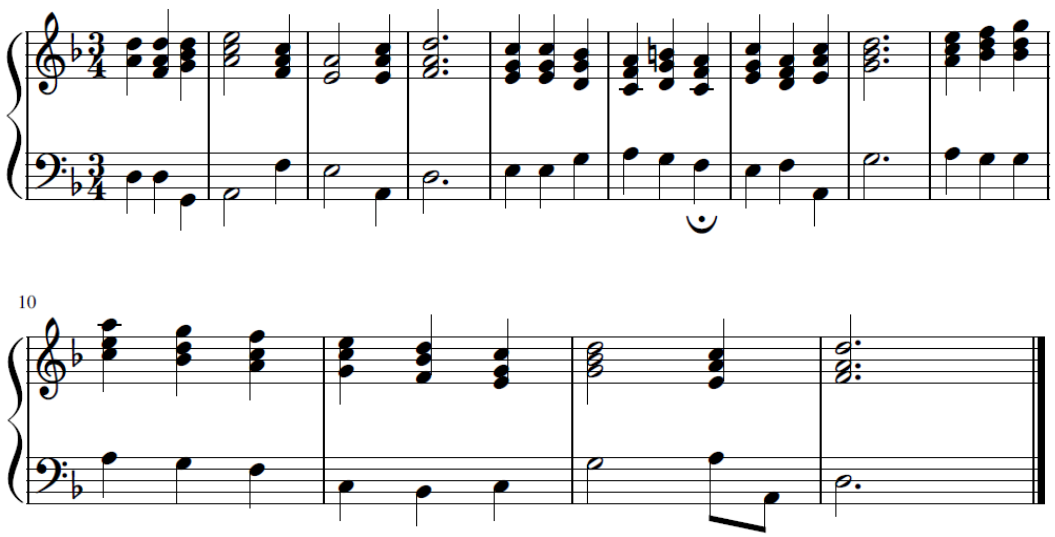
As it was done in C scale, the scale of F major is made of different chords. So it is just to play them on the piano keyboard following their accompaniment as shown in the following staff:



Practice 1:

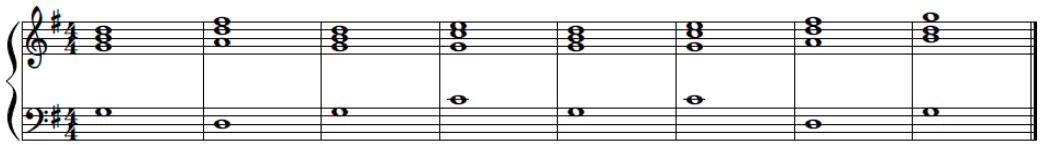


Practice 2:

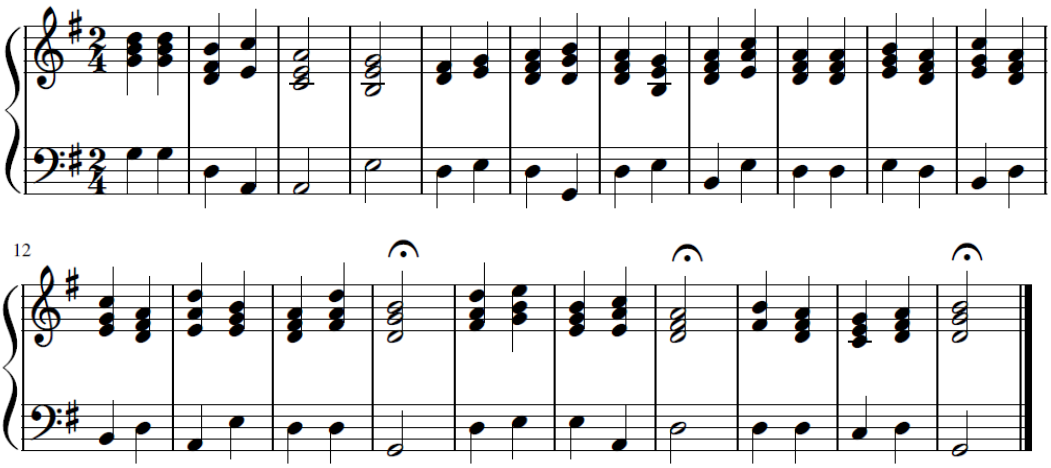


4.3.2. The scale of G major

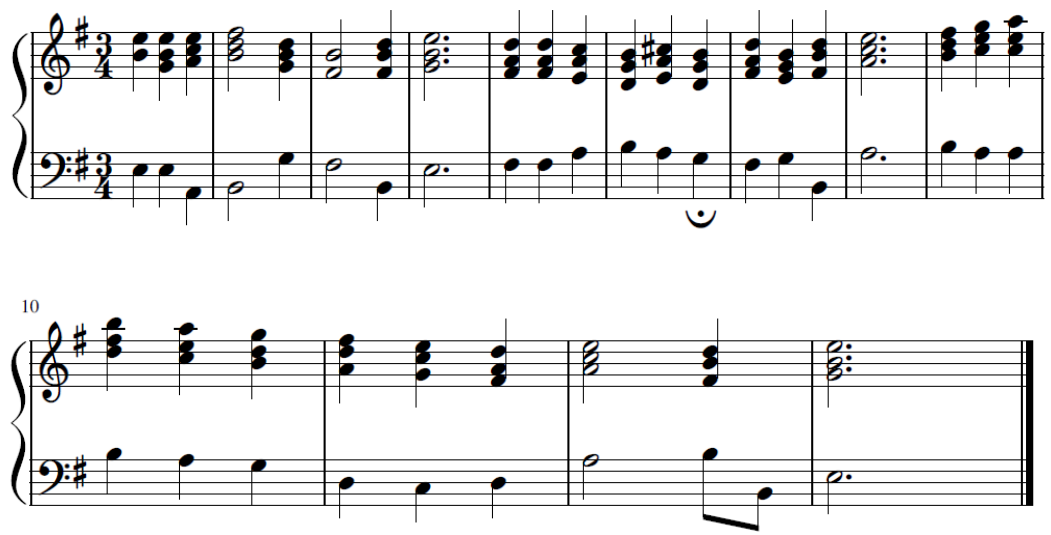
The scale of G major is made of different chords and they are shown on the following staff with their accompaniment.



Practice 1:

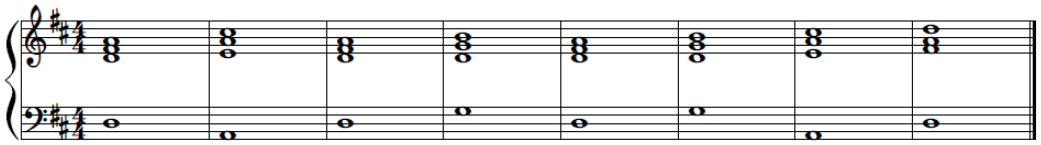


Practice 2:

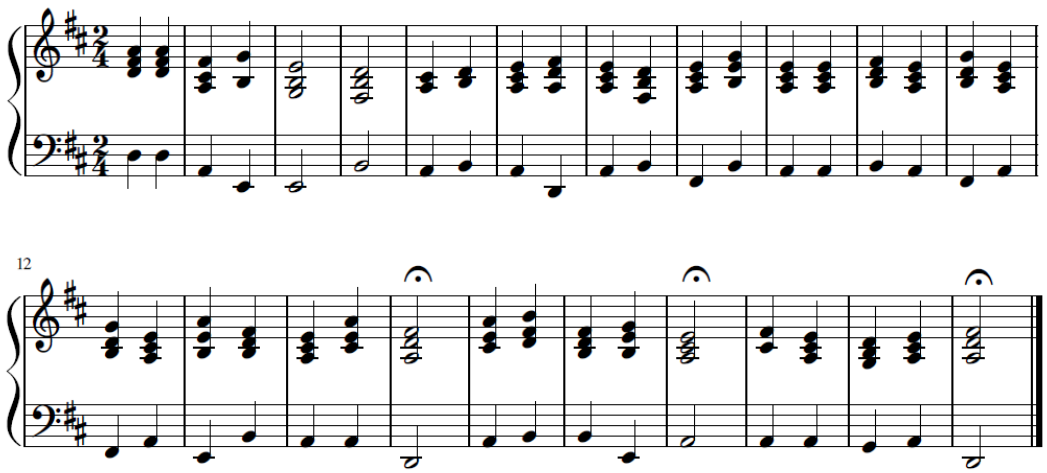


4.3.3. The scale of D major

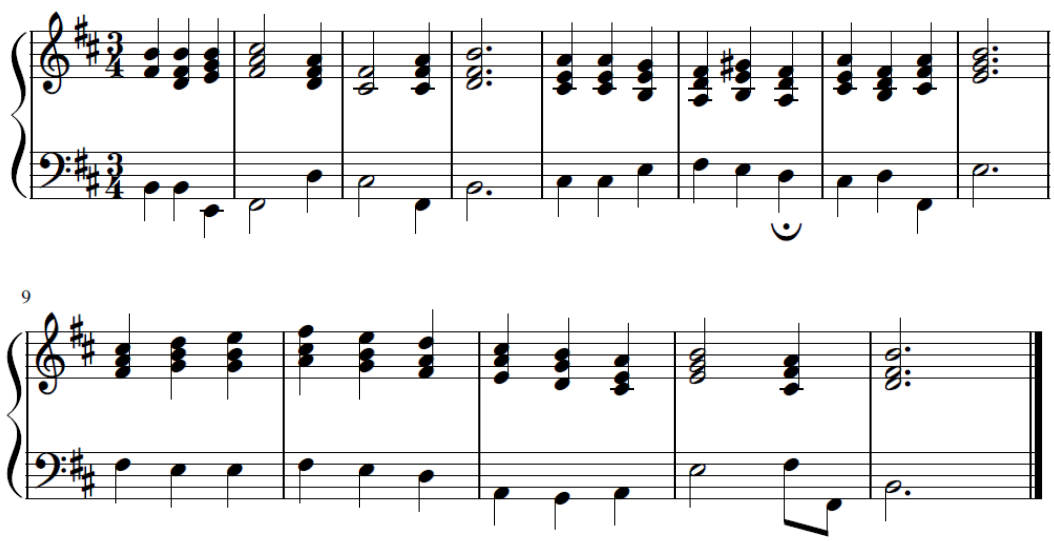
D major scale is played respecting different chords that are accompanied as shown in the following staff



Practice1:

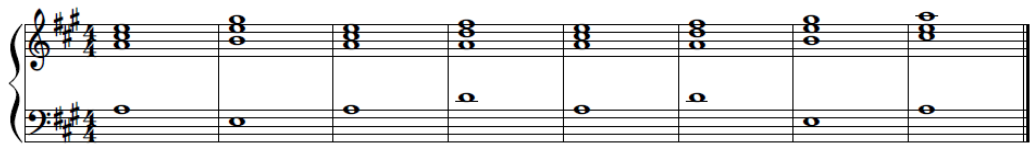


Practice 2:

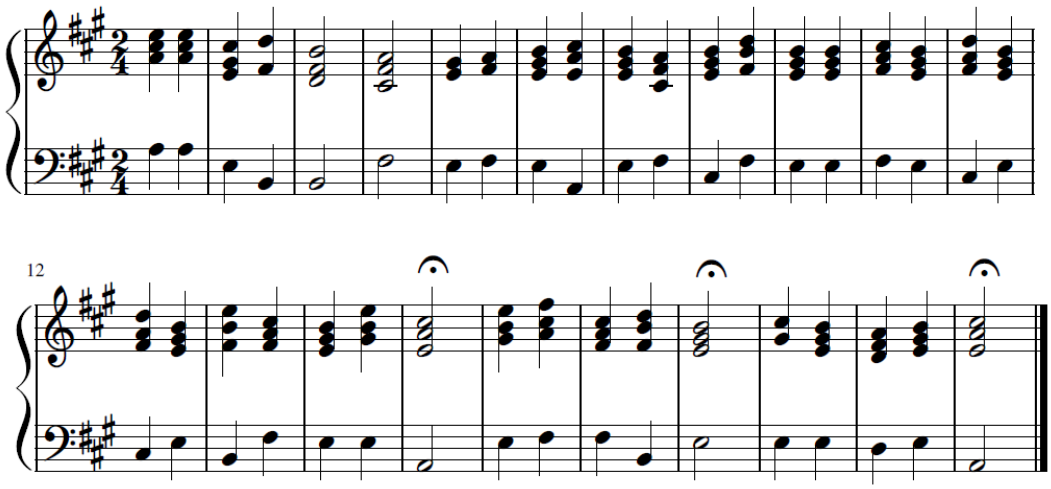


4.3.4. The scale of A major

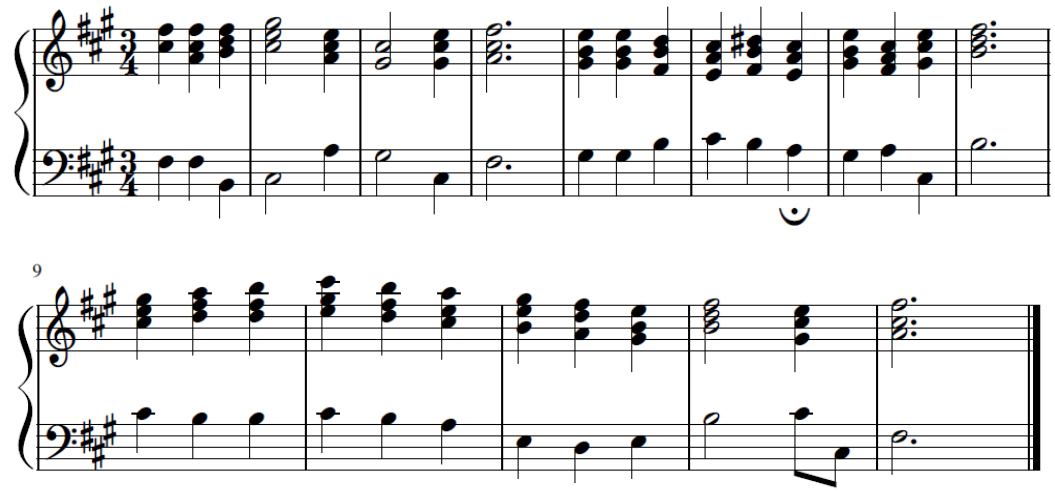
The scale of A major is obtained by playing the following chords:



Practice 1:

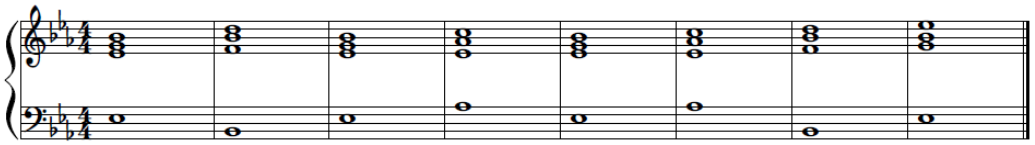


Practice 2:

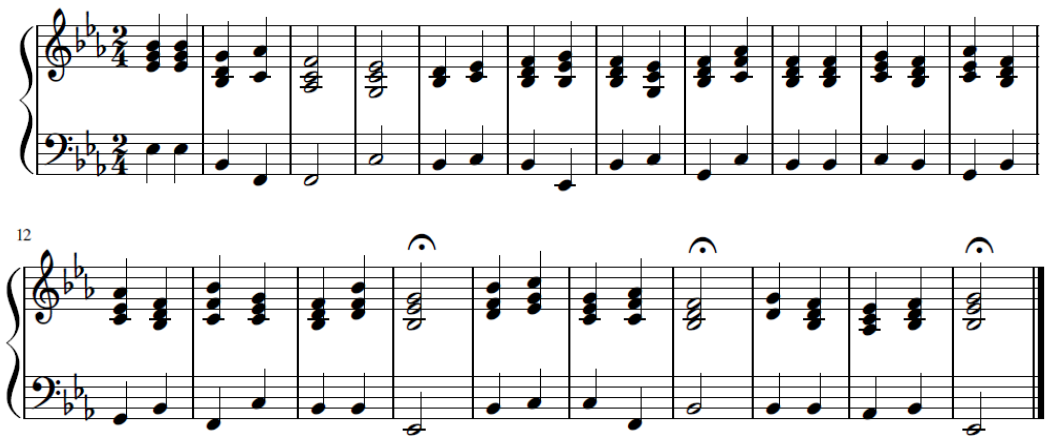


4.3.5. The scale of E♭ major

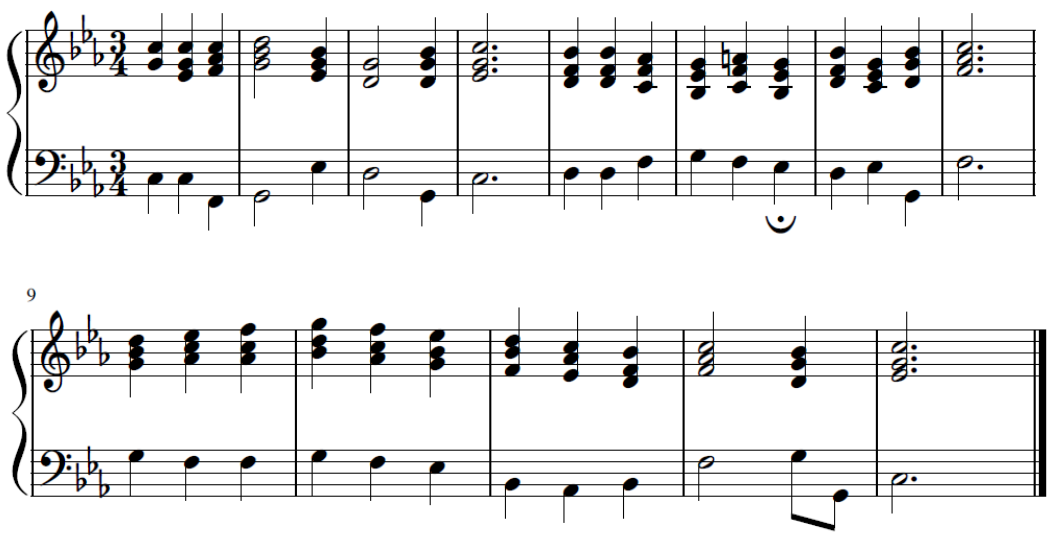
The scale of E♭ is played by the combination of the following chords:



Practice 1:

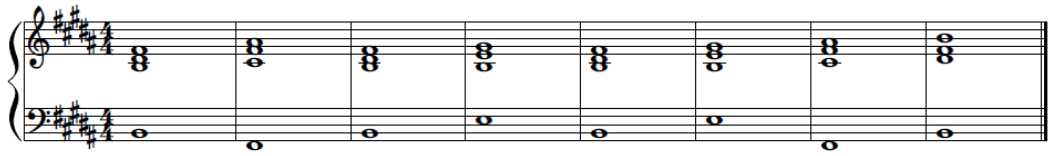


Practice 2:

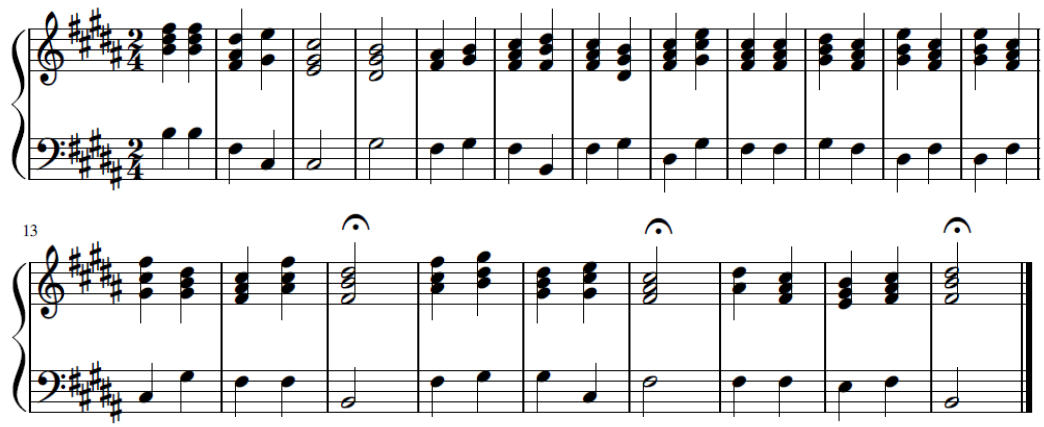


4.3.6. The scale of B major

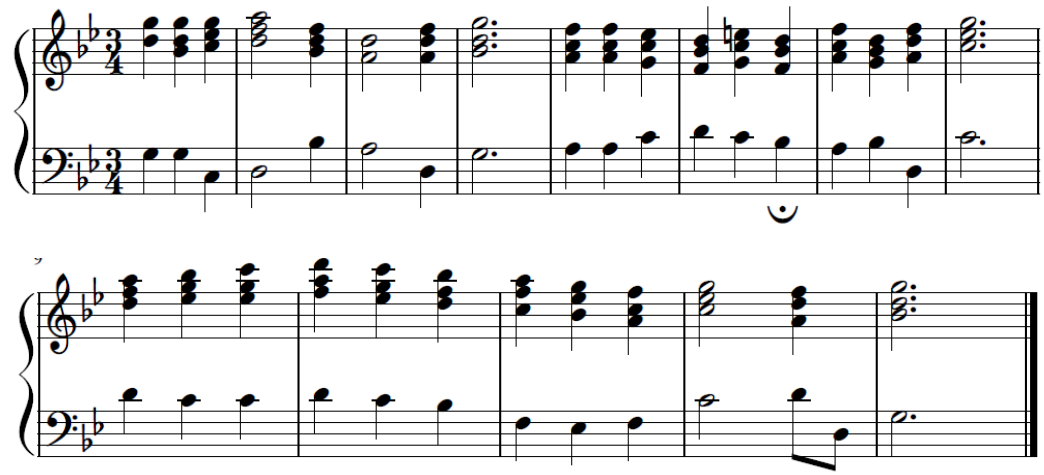
The scale of B is played by the combination of the following chords:



Practice 1:



Practice 2:



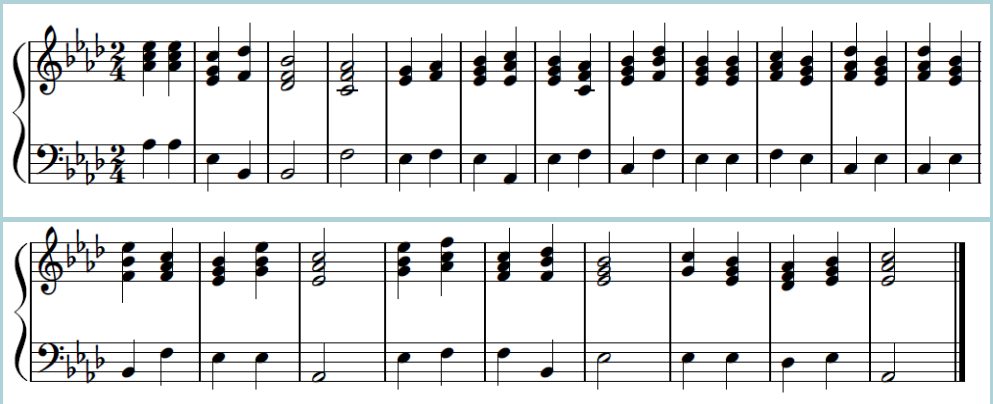
Note:

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

It is better to start by simple exercises of practice on every scale.

Application activity 4.3

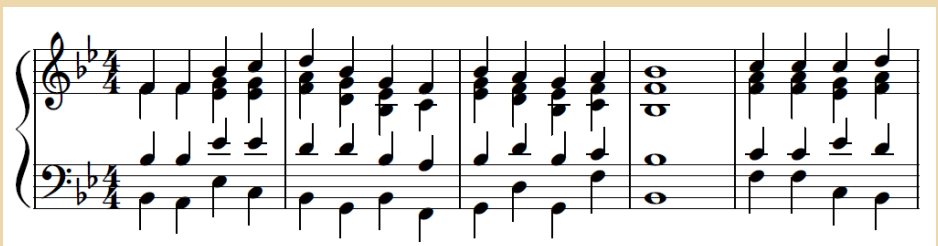
1) What notes are played when accompanying the following notes in G scale
   a) G
   b) C
   c) D
   d) B
2) Play the following melody on the piano:

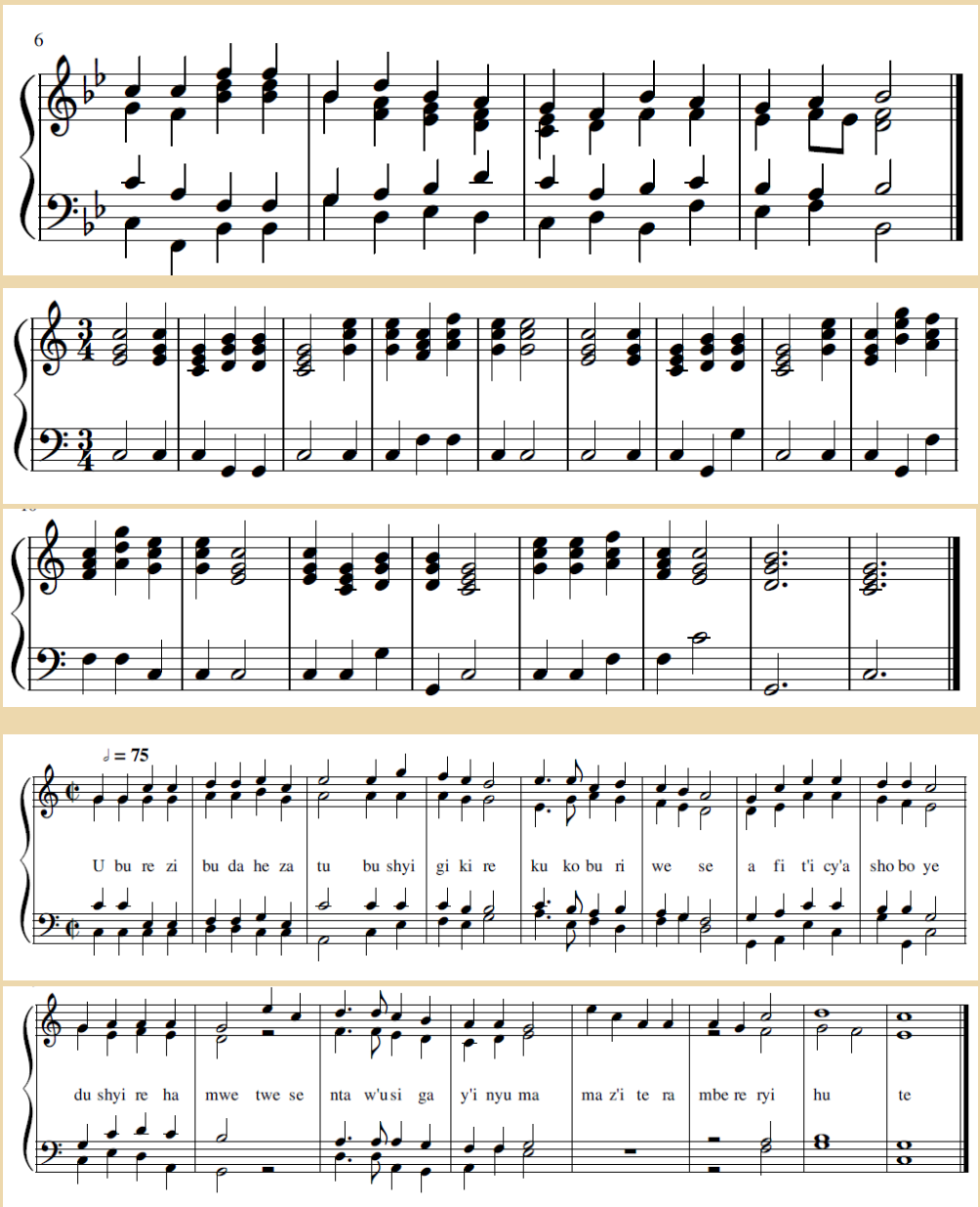


3) Compose an accompanied 8 measures melody in A major scale and play it on the piano.

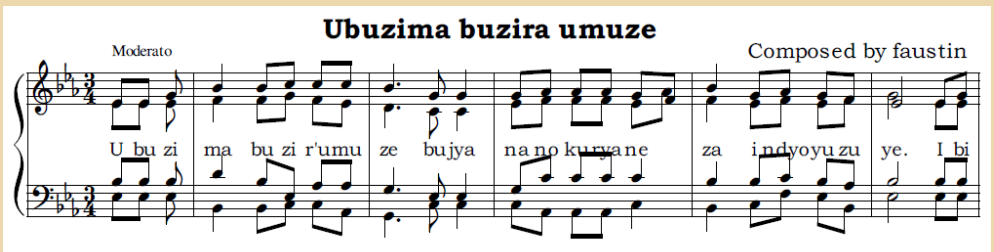
End unit assessment 4

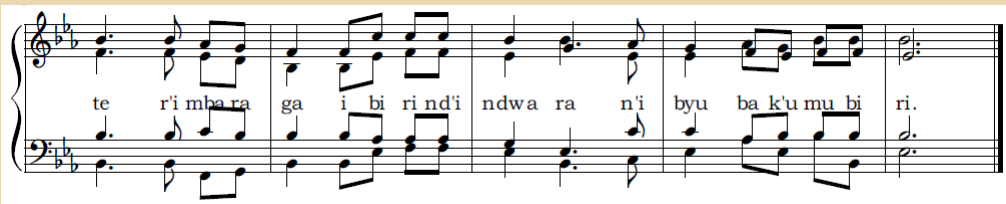
1) Basing on the number of tones and semi-tones, describe the piano keyboard.
2) Draw a musical staff and add the chords of: E, G, D, A, F, then play them on the piano.
3) On the piano, play a scale of E^{b} major ascending and descending with accompaniment.
4) Compose an accompanied 16 bars melody in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



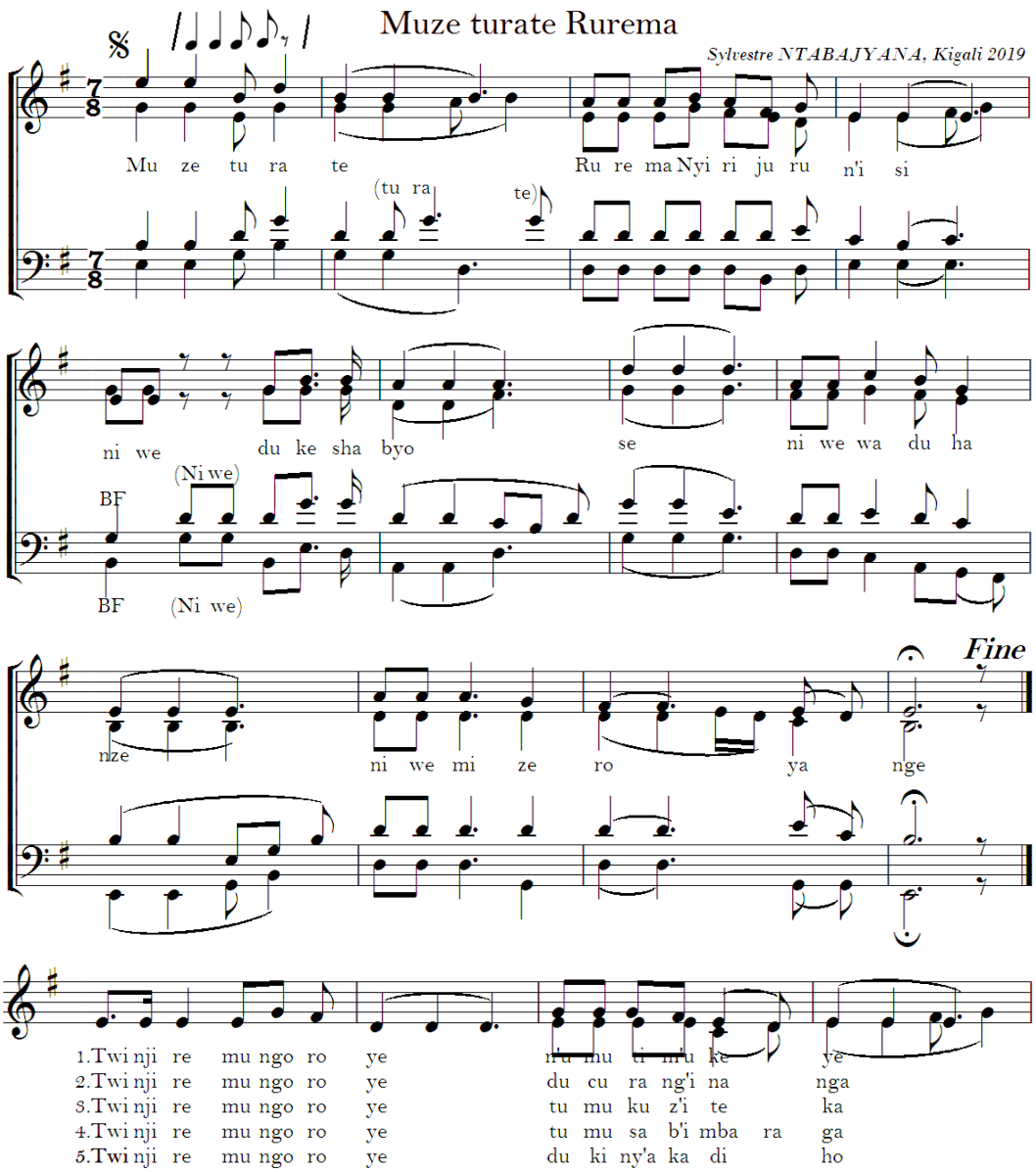


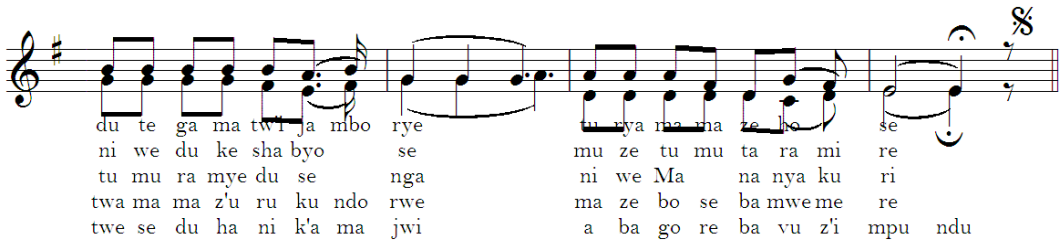
6) Using both hands, accompany the following songs with the piano keyboard:





Additional songs with complex time signatures




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

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