

CREATIVE PERFORMANCE

FOR TTCs

YEAR ONE

STUDENT'S BOOK

**Option: Science and Mathematics Education
(SME)**

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FOREWORD

Dear Student-teachers,

Rwanda Basic Education Board is honored to present the Creative Performance (Fine Arts & Crafts and Music) Textbooks which serve 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 labor market 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. MBARUSHIMANA Nelson

Director General, REB

ACKNOWLEDGEMENT

I wish to express my appreciation to the people who played a major role in development of this student-teacher's textbook of Creative Performance (Fine Arts & Crafts and Music). 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 Basic Education Board staffs who were involved in the whole process of in-house textbook Elaboration.

Joan MURUNGI

Head of CTRLR Department

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**PART ONE: FINE ARTS AND
CRAFTS**

UNIT 1:

KEY CONCEPTS OF FINE ARTS AND CRAFTS

Key unit competence: To be able to describe the meaning of the key concepts and importance of Fine Arts and Crafts.

Introductory Activity



After observing the figure, identify the activities shown above and discuss the functions of crafts in Society today.

1.1. Definition of concepts

Activity 1.1

Explain the following concepts:

- a. Arts
- b. Crafts

1.1.1 Arts

Art is a way to express ideas, thoughts, and feelings, using a variety of materials. Paintings, sculptures, huge bridges, and landmark buildings are all ways in which artists express themselves visually.

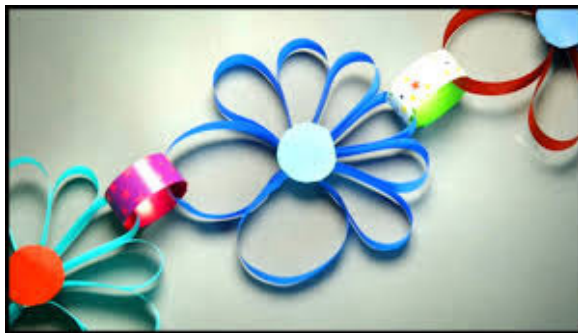


Artworks

1.1.2 Crafts

Craft is an activity, which needs skills and use of hands in order to produce various objects. There are different types of crafts such as:

- Baskets
- Craft bags
- Masks
- Hats
- Pots
- Paper crafts
- Batik
- Collage
- Mosaic



Paper crafts



Weaved baskets

Application activity 1.1

- After explaining the term craftwork, describe the types of crafts.
- Discuss the major steps that deal with craft production.

1.2.Importance of art and crafts

Activity 1.2

Describe the importance of art and crafts.

1.2.1. Important of art and crafts

There are three general perspectives upon which to address this statement.

a. From an individual's perspective

The importance of art in an individual's life is a broadening of perspective and a deepening of insight into well, literally everything about the human condition. From an observer's perspective, art connects us to one another on a visceral level.

Cumulatively, society benefits from the positive contributions resulting from affirmative expressions of community life within larger societies. The art helps individual to respond to art or to make art and this allows them to enjoy the world of aesthetic.

b. From a community's perspective

Art and crafts bring attention related to; overlooked, misunderstood, misrepresented, or misapprehended in ways, which provide unmatched clarity in creating and understanding. Art can mobilize a community and motivate social change, which contributes to stability within larger societies.

c. From a society's perspective

- Art and crafts reflect the deepest truths about life, the human condition, and society in general.
- Art and crafts provoke social introspection and define boundaries while providing clarity on issues.
- Art provides the public with psychologically supportive outlets of expressions, which contribute toward overall social stability.
- Artistic activity provides a healthy return on investment to every level of an economy.
- Artistic history provides us with deep insights into our evolution as species. It is an activity that provides insights into our future like every other discipline of discovery.

Application activity 1.2

- Most of the craftworks need finishing in order to have a final product, discuss its meaning and its importance in craft.

1.3.Components of artwork

Activity 1.3



Describe the components of art and crafts work

1.3.1.Subject matter

This is the main idea in a work of art. It may be rendered in an abstract manner or in representational way. It is referred to as theme and often, gives the work its name.

1.3.2.Composition

This is a total appearance of the physical object of art. It deals with the organization and use of the elements of art. (For example, lines, shape, form, value, texture, color). The elements are organized to follow principals like balance, proportion, dominance, rhythm, harmony and unit.

1.3.3.Content or meaning

This deals with quality or significance of an artwork and the experience it gives to a consumer. This includes the emotions or intellectual responses it arouses.

Subject matter, composition and content or meaning are the three components of artwork, we shall further look at the elements of art and principals of organization, which go to the conception of art composition.

Application activity 1.3



- Analyze the content of artwork above and give its main idea.

End unit assessment 1

1. In order to understand art and crafts better, it is necessary to define different terms below.
 - a. Arts
 - b. Crafts
2. Discuss the benefits of art and crafts to the society.
3. Give and explain the component of art and crafts.

UNIT 2: DRAWING STILL LIFE AND NATURE

Key unit competence: To be able to make detailed drawing of still life and nature studies by applying elements and principles of art using different techniques, tools and materials.

Introductory Activity



Make a research on elements and principles used in art and crafts.

1. List down drawing materials and tools.

2.1 Elements of art and crafts




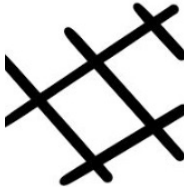

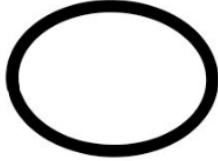
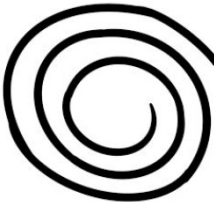
Activity 2.1


Referring to the drawing above, define the following elements of art and crafts:

- a. Line
- b. Texture
- c. Value
- d. Shape
- e. Color
- f. Form
- g. Space

a. Lines

A line is a path of point moving through space. A line is one of the tools used to describe the appearance of a form or object. There are different types of lines, each expresses different feelings, and they are as follows:

1	Horizontal line		Rest or peace
2	Vertical line		stability or confidence
3	Diagonal line		Instability or falling
4	Diagonal line crossing		Conflict or disturbance
5	Zigzag line		Dangerous or cutting edge
6	Circular line		Calm or unity
7	Spiral lines		Growth or fast movement

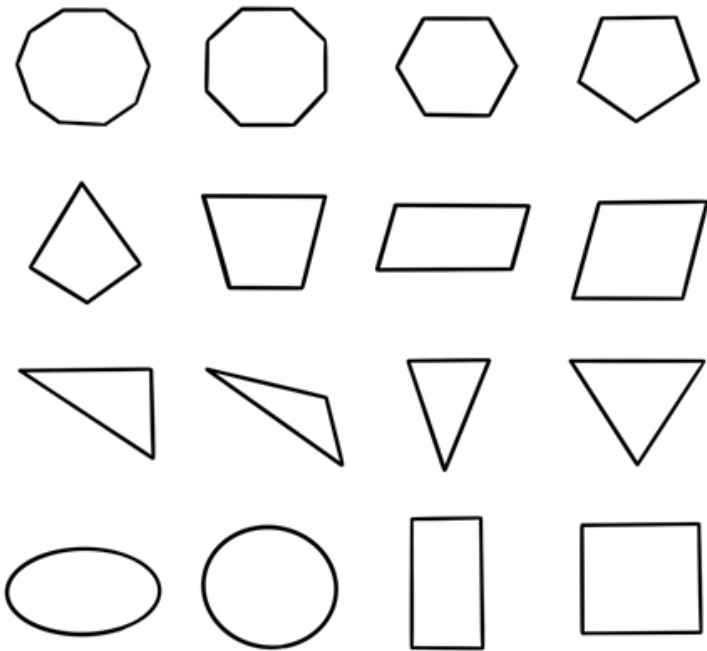
8	Wavy line		Slow or gentle motion
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Different types of lines.

b. Shapes

Shape is a flat, two-dimensional area with height and width. It is made when two ends of a line meet. There two types of shapes: regular shape or geometric and irregular or organic shape.

- **The regular shape**



Different regular shapes.

- **The irregular shape**

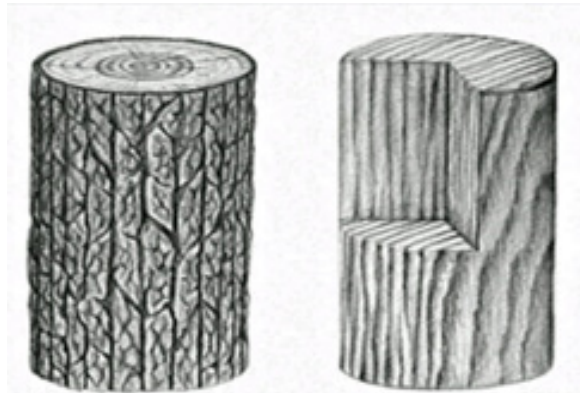


Different irregular shapes.

c. Texture

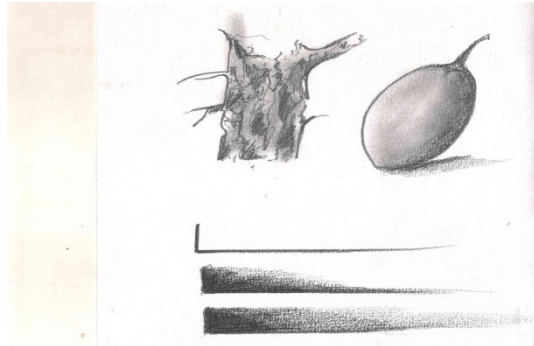
Texture is the roughness or smoothness of the surface. They are two types of texture:

- **Tactile texture** is how you feel if you touch on a surface.



Tactile texture

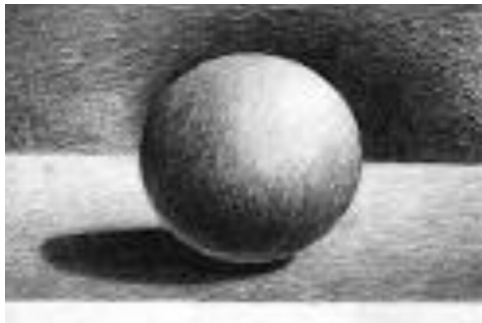
- **Visual texture** is the way a surface appears to you through the sense of vision.



Visual texture.

d. Value

Value refers to the lightness or darkness of a colour.

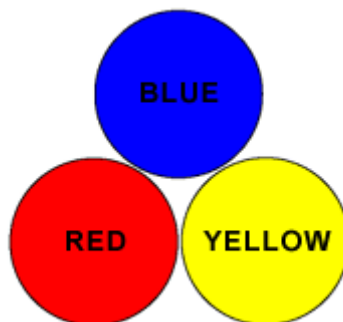


Value

e. Color

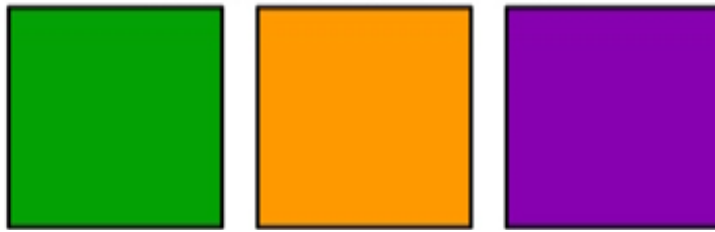
Color is the characteristic appearance of surface in the presence of light. There are three main kinds of colours:

- i. **Primary colours:** are **yellow, red and blue**. Primary means basic or first, these hues cannot be obtained from other colours.



Primary colours.



















- ii. **Secondary colours:** are orange, green and purple or violet. A secondary colour is mixture of two primary colours.



Secondary colours.

- iii. **Tertiary color :** is a new colors from the mixture of any primary colour with another secondary color .

Example: yellow-green, yellow-orange, blue-green, blue-purple, red-orange, and red-purple.

Primary	+	Secondary	=	Tertiary
	+		=	
YELLOW		ORANGE		YELLOW-ORANGE
	+		=	
RED		ORANGE		RED-ORANGE
	+		=	
RED		VIOLET		RED-VIOLET
	+		=	
BLUE		VIOLET		BLUE-VIOLET
	+		=	
BLUE		GREEN		BLUE-GREEN
	+		=	
YELLOW		GREEN		YELLOW-GREEN

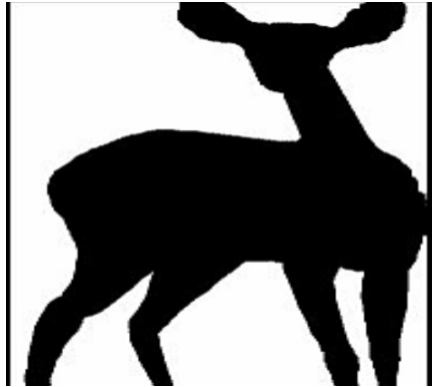
Tertiary colours.

Note: Colour may be used **objectively** to represent forms as appear in nature for example; green trees and may be used **subjectively** as the artists chooses to express himself for example; purple water.

f. Space

Space means the area in and around an object. There are two kinds of space:

- i. **Positive space**, is area occupied by an object.



Positive space

- ii. **Negative space**, is area around the object that defines its edges.

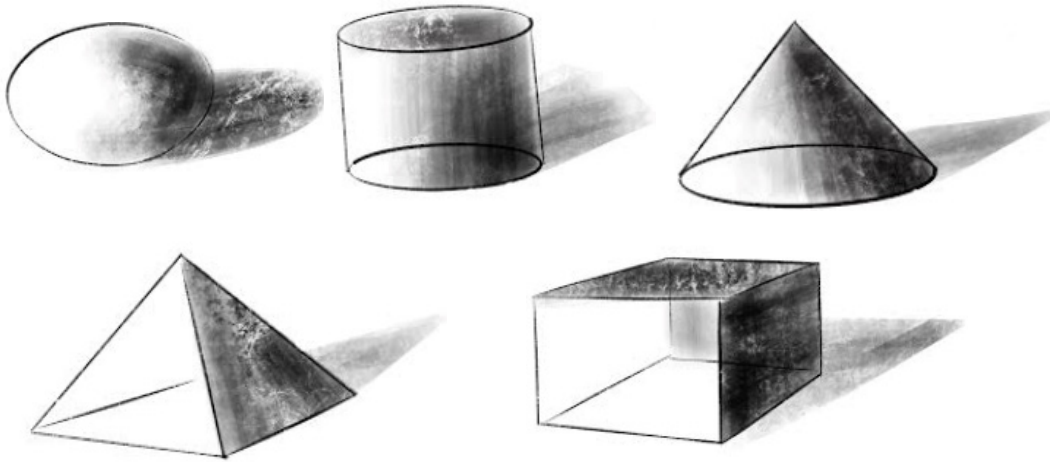


Negative space

g. Form

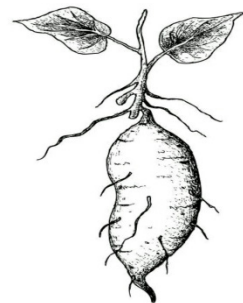
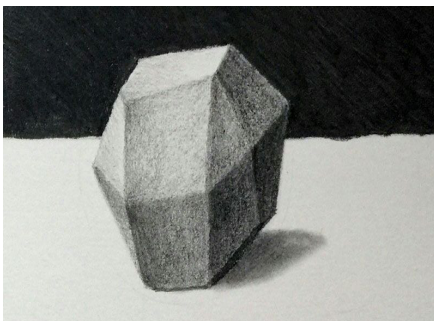
A form is an object with three dimensions; height, width and depth. They are two types of forms:

- **Geometric forms** such as, cube, sphere, cylinder, ...



Different geometric forms

- **Organic forms** Such as stones, cabbages, sweet potatoes, **etc.**



Different organic/ irregular forms

Application activity 2.1

- What do you understand by the elements of design?
- Describe tactile texture.

2.2. Principles of art and crafts

Activity 2.2

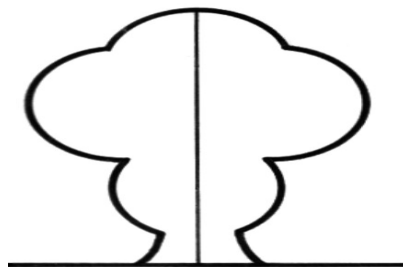


Observe the drawing above and list the principles of arts and crafts used.

We have seen the elements of art as color, form, line and dot, shape, space, value and texture that are used in drawing and painting. This lesson shows the principles of art that are not the rules, but guidelines enabling to create a picture that is pleasing to look at. They include balance, rhythm/movement, perspective, dominance/emphasis, unity, and proportion.

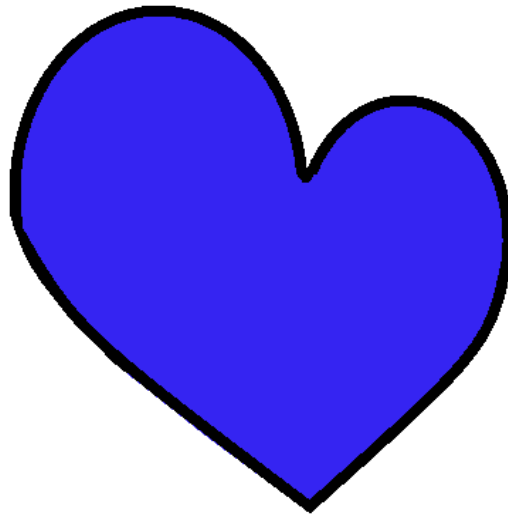
1. **Balance:** It refers to feeling of equality in weight, attention, or attraction of the various visual elements. They are three main types of balance:

a. Symmetrical balance/Formal balance: here the axis passes through the composition, dividing it into two equal parts.



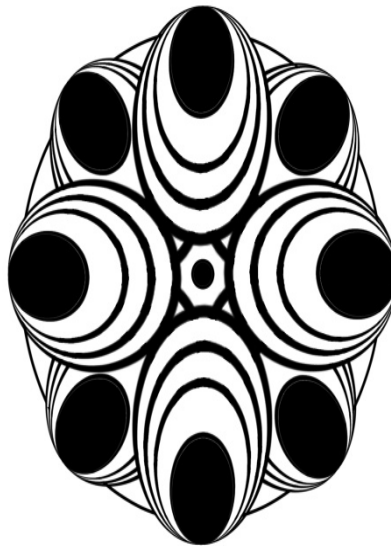
Symmetrical balance

Asymmetrical balance/informal balance: the sides of axis are not identical but they balance out.



Assymetrical balance

b. Radial balance: It is a form of balance where elements are arranged around the center point.



Radial balance

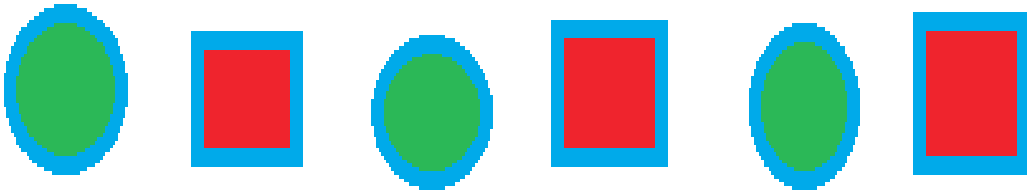
2. Rhythm/movement: refers to a regular beat, whereas movement refers to motion. In work of art rhythm and movement can be created continuously. There are three types of rhythm:

a. Repetition



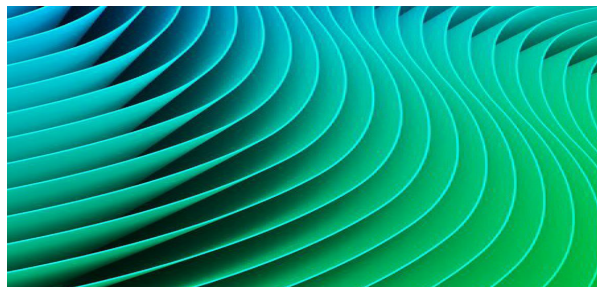
Repetition movement

b. Alternation



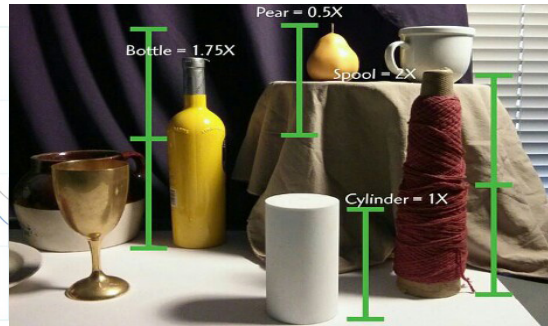
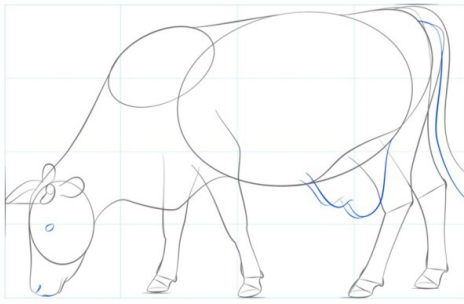
Alternation movement

3. Progress



Progress movement

- 4. Proportion:** It refers to the relationship of different parts of an object in terms of size. It is about the ration of one part in relation to another. The principle requires that part of a given form or composition be related in such a way that they are visually acceptable or pleasing.



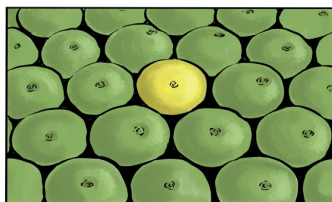
Proportion

5. **Unity/ harmony:** It is achieved when all elements in a given work of art are used. This deals with a consistent and orderly whole. Related elements are used to create comfortable combinations as they adapt to each other easily. Circles and ovals are harmonious.



Unity/ harmony

6. **Dominance/ emphasis:** It deals with an element assuming more important than others in the same composition. This could be a strongly contrasting part in terms of colour, shape, texture, tonal-value, line or size.



Dominance/ emphasis

A0 is the **largest size**.

Note: *Cartridge paper* is the best quality for technical drawing.

2. Pencils

Lead and black are the basic drawing pencils. They come in different ranges: 9B, 8B, 7B, 6B, 5B, 4B, 3B, 2B, B, H, HB, 2H, 3H, 4H, 5H, 6B and HB

- “H” pencils are the hard pencils.
- “B” pencils are Soft pencils.
- HB pencils are the medium pencils; they are very good for general drawing.

NOTE: The higher the number before the letter the hardest or softest the pencil becomes.

Pencils are used to draw a sketch or to make shade in drawing

3. Charcoal



Charcoal

Charcoal is used in drawing and sketching like a pencil. Individual may make some charcoal, but other may be brought commercially prepared.

4. Masking tape

It used to fix the work paper onto the drawing board when drawing.

5. Drawing board

It holds the work paper while drawing. It slants the paper to give a good drawing position.

6. Set squares

It is used in taking measurements and drawing lines.

7. Tee squares

It enables in drawing horizontal lines, which are parallel.

8. A pair of compasses

It enables in drawing circles, curves, arcs and again for bisecting angles and straight lines.

9. Erasers or rubbers

They are used for removing (cleaning, clearing or deleting) marks or mistakes.

Eraser normally rubs off both pencil and ink. However, it is advisable to minimize rubbing so that the texture of the paper should not be interfered.

10. Sharpener

A pencil sharpener is a tool for sharpening a pencil nib by shaving away its worn surface. Pencil sharpeners may be operated manually or by an electric motor.

11. A pair of scissors, used to give preferable size to the paper.

12. Markers are used mostly to write the title and names of drawing.

Application activity 2.3

- Discuss on any three basic materials and tools used in drawing still life.

2.4. Types of drawing

Activity 2.4



After observing the drawings, describe the type of drawings.

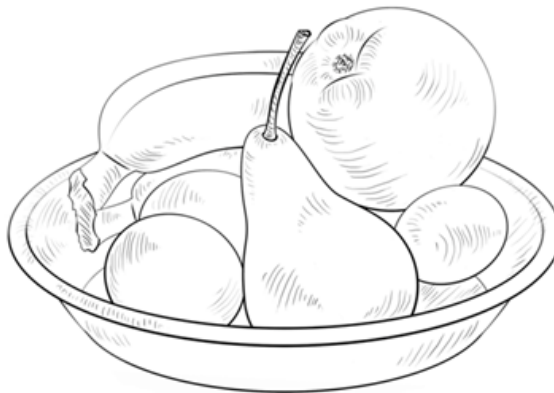
2.4.1.Types of drawing

A.Drawing from observation:

- a. **A still life** is a work of art depicting mostly inanimate subject matter, typically commonplace objects—which may be either natural (food, flowers, plants, rocks, or shells) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, and so on).



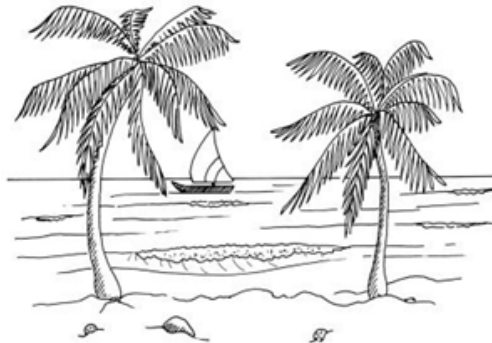
- b. **Nature drawing** involves drawing nature objects like leaf, fruits, and flowers



- c. **Human figure** involves drawing a person in different positions; when drawing human being from observation the person who poses to be drawn is called a model. For a model you can draw specific part or the whole.



d. **Scenery drawing:** is about drawing outdoor and involves drawing landscape, sea- seapies and town-escapes.



B.Imagination

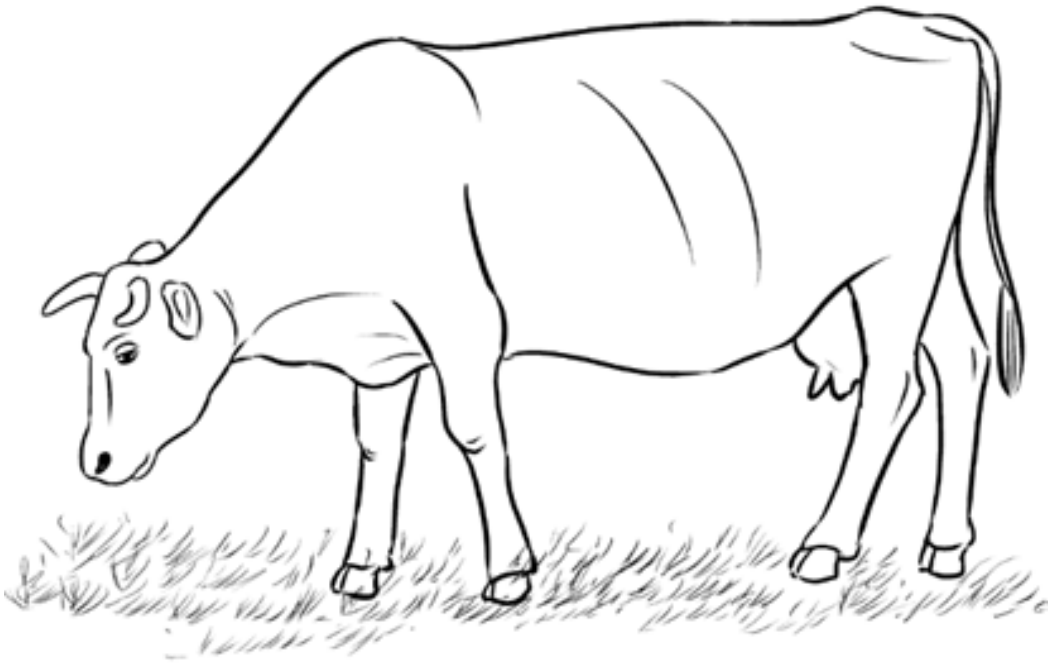
Imagination is drawing in an original creation. Not at all from experience, but conceived purely in the mind. It may have a touch of reality because imagination may be influenced by experience, but it can be as far from reality as possible to the point of looking absurd or bizarre.



Imagination

C. Imitation

Imitation can be defined as the act of copying, mimicking, or replicating behavior observed or modeled by other individuals. Current theory and research emphasize that **imitation** is not mechanical “parroting,” but complex, goal-oriented behavior, which is central to learning.



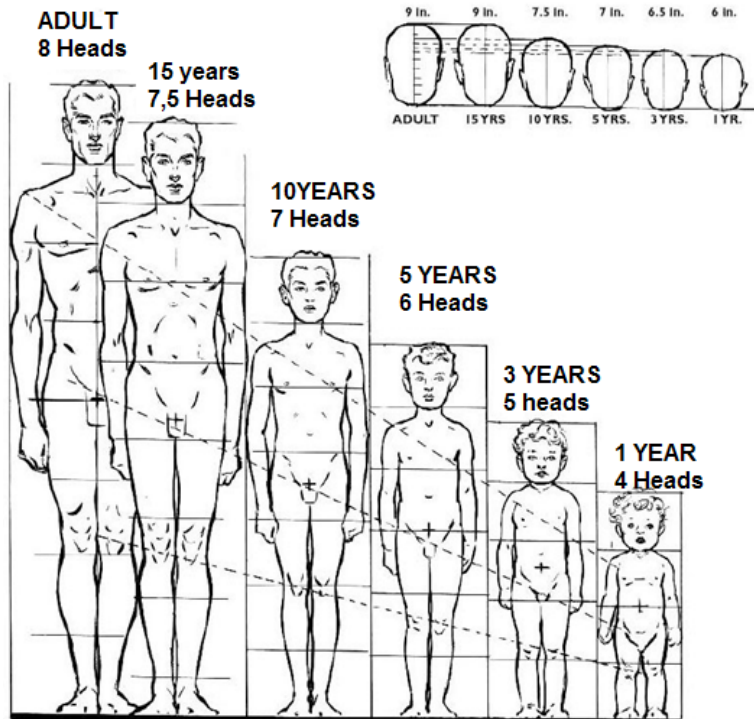
Imitation

2.4.2 Human figure drawing from observation

A Human figure drawing is a drawing of the human form in any of its various shapes and postures using any of the drawing media. In this, the living person is the subject. To draw a human form well, one needs to have an understanding of the human body structure. There are basic proportions associated with the human face and the human body.

For drawing adult proportion you need to renew that the height of the whole body is eight time of the height of the head. Proportion of the child vary according to age , a child with 1 year the height of the body is four time of the height of the head

IDEAL PROPORTION AT VARIOUS AGES



Human figure drawing.

Human figure drawing from observation involves using your eyes to observe directly the person that you are drawing.

Artists take a variety of approaches to drawing the human figure. They may draw from live models or from photographs, from skeletal models, or from memory and imagination.

Drawing from imagination involves mental ability or creativity to make new artworks using different material and tools.

2.4.3. Drawing landscape/scenery

A landscape painting or drawing refers to an artwork whose primary focus is natural scenery, such as mountains, forests, cliffs, trees, rivers, valleys, etc.

As a landscape in the sense of a landscape drawing, we understand representations of the environment created by nature or man. Typical landscape drawings depict natural landscapes, mountains, cities, factory landscapes, seascape, park landscapes et cetera. In contrast to a still life - To name just one example - a landscape drawing shows a much larger section of the environment.

Here is a summary of everything you need to consider when drawing or painting a landscape:

1. Choice of a landscape / surroundings (city, nature, meadow, mountains, sea ...)
2. Search and choice of eye catchers (focal points) and interesting objects and structures
3. Position the horizon
4. Choice of the image detail / total composition
5. Choice of a season
6. Choice of weather conditions
7. Draw it!

2.4.4 Perspective methods in landscape drawings

In addition, there are still more tricks on how to draw landscapes better (now, however, it will be somewhat technical). An important aspect of a landscape is the perspective.

All objects are smaller the further they are away from us. This effect of the distance is of course very strong in the landscape, as we look far into the distance. The decrease in size of the objects can be illustrated relatively easily with a drawing aid: The perspective with vanishing points.

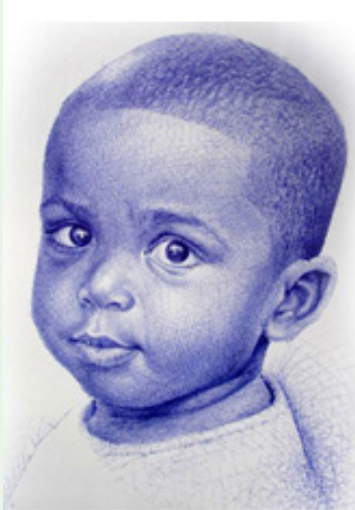
Perhaps you may have already heard of perspective drawing with the help of vanishing points. The principle means that all objects become smaller along vanishing lines. These lines all converge at a point that lies on the horizon.

Application activity 2.4

- Differentiate sketch from imagination
- Which points do you consider when you are drawing or painting landscape?

2.5. Techniques of shading in drawing

Activity 2.5

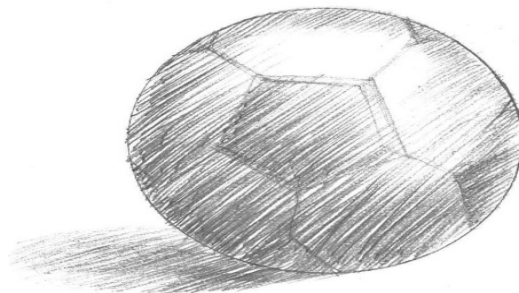


After observing these drawings, explain the techniques of shading used.

Techniques used for applying shading to an object are quite varied. Each technique produces a different texture and “feel” to the drawing. The drawing medium used may determine the shading technique that applied in the drawing.

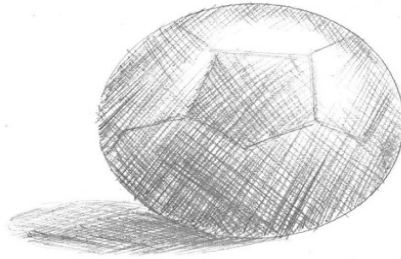
The most common application techniques include:

Hatching: Lines drawn in the same direction. By drawing lines close together, darker values are created. Leaving more space between lines results in lighter values. For rounded objects, the lines may curve slightly around the form - following the contours of the object.



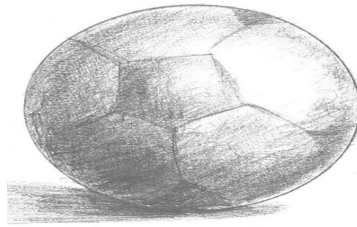
Hatching line shading

Cross-Hatching: Lines cross over each other. The density at which the lines cross over each other determines the value that produced.



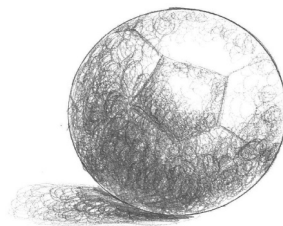
Cross-hatching line shading

Mass toning/Blending: Smooth gradations of value are produced either by adjusting the amount of pressure applied to the medium or by using a blending tool, such a blending stump.



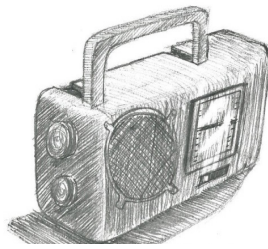
Mass toning/Blending line shading

Rendering: Using an eraser to remove the medium to produce lighter values. This technique is typically used in conjunction with blending.



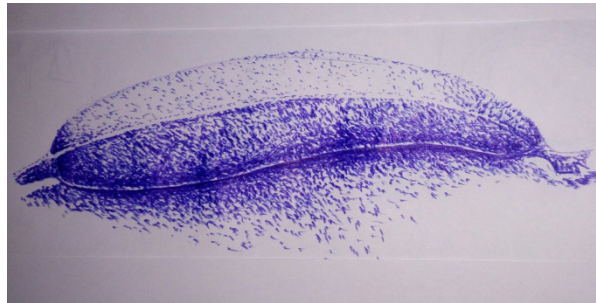
Rendering shading

Random lines: Loose applications of crossing lines. The frequency in which the lines cross over each determines the value produced.



Random lines shading

Stippling/ dots method: Applying countless small dots to build up darker and lighter values in a drawing, the density of the dots determines the value produced.



Activity 2.6

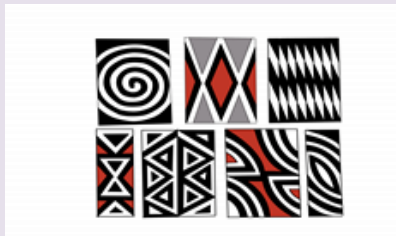
- Differentiate sketch from imagination
- Which points do you consider when you are drawing or painting landscape?

End unit assessment

1. Define the following terms:
 - a. Visual texture
 - b. Radial balance
 - c. Proportion
2. Distinguish between objective and subjective colors.
3. By using illustrations, explain techniques of shading.

Key unit competence: To be able to design the various motifs, patterns from different sources of inspiration.

Introductory Activity



1. Observe patterns and motif designs above and define the following terms:
 - motifs
 - patterns.
2. Give the materials and tools used in motif and pattern making.
3. Create different motifs and patterns.

3.1. Definition of concepts

Activity 3.1

1. Discuss any three basic tools used in pattern making.
2. Explain categories of regular pattern

- **Pattern**

Pattern making is an art of putting shapes or group of shapes in a repeated manner to cover an area. Patterns can make in any pictorial composition: mosaic, collage, drawing, painting, printing and even through simple cut and paste.

- **Motif**

A motif is an element of a pattern, image or shape, which is required in design. It may repeat in a design or composition, often many times or may just occur once in a work.

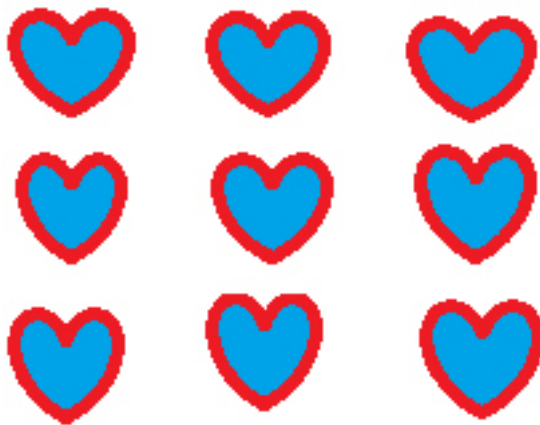
Design process is the activity of making a motif.

Motif can be created from simple shape. They can be regular or irregular. Regular shapes include circle, triangle, square, oval, and others. Shapes can be combined to form patterns.

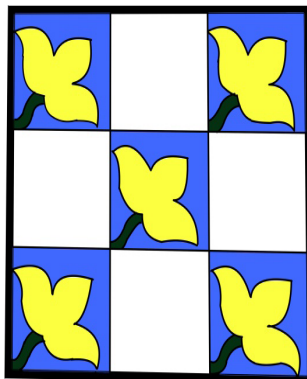
Categories of pattern

Regular repeat: pattern displays the same motifs repeatedly on a given surface. Some regular repeat patterns include:

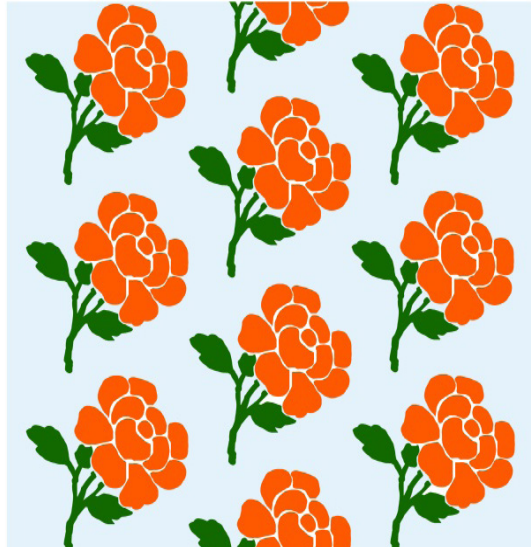
Full repeat: The motif is repeated regularly in each square/rectangular space.



Full-drop repeat: in this pattern formation, each subsequent space skipped as the motif is rendered as shown below:



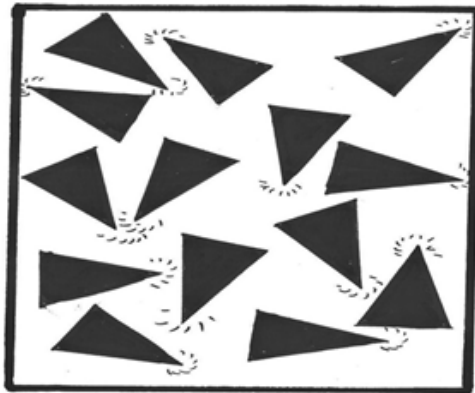
Half drop repeat: A grid is made such that the subsequent row of squares drop half way as shown below.



Alternate repeat: In regular repeat patterns, the motif used can alternate repeat patterns. In alternate repeats, there can be two motifs, which combine to form a repeat as shown below.

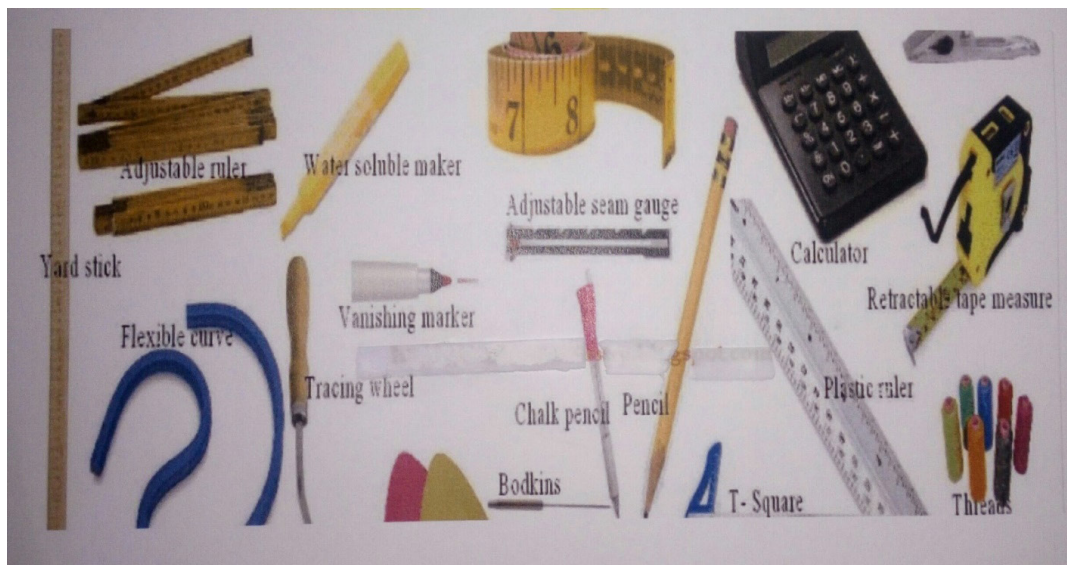


Irregular repeat patterns: the motifs are arranged in many styles of the surface. This means that there is no specific flow even through the same motif has used to create a pattern. This again called random repeat.



List of pattern making tools and their uses for design:

The tools required for pattern making are given below, basing on order of their usage



- Measuring devices
- Drafting devices
- Marking devices
- Cutting devices
- Sewing devices
- Finishing or pressing devices

Measuring devices:

Measuring tools are the most essential tools in making a pattern. The key to success in garment construction lies in taking accurate measurements of the subject and by using the appropriate tool for pattern making.

- **Measuring tape:** It is indispensable for taking body measurements. It is 152 cm or 60" long with measurements on both sides. One of its ends is made of metal having 3" length and the other is made of the same metal having 1/2" length. The side with the 1/2" length is used for measuring a circular area, while the side with 3" length is used for a vertical area.
- **Ruler:** It is the best device for taking long straight measurements. It is mostly used for checking grain lines and marking hems.

Drafting devices:

Drafting equipment are for making paper patterns. This is the second stage of pattern making. Using the measurements taken, the drafting is carried out according to the design of a garment. The following drafting equipment is used:

- **Compass:** It is mainly used for making a curve for umbrella cloth.
- **Brush:** A brush is used on Milton cloth to rub the mistakes while drafting.
- **Paper:** Is for drafting by placing on the drafting table. While using brown paper, a grain line should follow.
- **Pencil:** For marking on brown paper.
- **Rubber:** It is used for deleting mistakes. Good quality rubber, which does not leave black lines, should be selected.
- **Red and blue pencils:** Are used for marking on fold (red line) and grain line (blue arrow).

Marking Devices:

Marking devices are used for transferring the details of the paper draft to the fabric.

- **Design 's chalk:** It is made up of china clay and is available in different colors. It is used for marking the paper patterns on the cloth. Alterations and construction markings are drawn using tailors' chalk.
- **Chalk in pencil form:** This is used like a pencil and it marks thin accurate lines. This is used for marking pleats, darts and buttonholes.

Cutting Devices:

Cutting devices/equipments should be selected and used with maximum accuracy. A slight change in cut results in huge fitting problems. These tools must be selected and maintained properly in order to use them effectively.

- **Cutting table and cutting board:** A cutting table is 6' long, 4' wide and 3' height. People working in a standing position use the table and people who work seated use a cutting board. A cutting board should be 6" height.
- **A pair of scissors:** These are used for cutting garments. They are 7–10" in length.
- **Paper cutting scissors:** These are small scissors available in various sizes and meant for cutting paper.

Sewing Devices:

Sewing can be carried out either manually or by a machine. For hand sewing, the following are required:

- **Needles:** These needles come in denominations of a 0 to 12 numbers. Based on the thickness of cloth, the needle number is used.
- **Pins:** Pins are used for fixing the patterns on the cloth. They come in different colors.
- **Pincushion:** It is used for keeping pins together.

Finishing or Pressing Devices:

The following equipment are needed for pressing:

- **Iron:** A good brand with after sale services should be chosen. A steam iron with a thermostat regulator is preferred.
- **Ironing board:** For ironing clothes, a table or ironing board can be used. An ironing board is 36" long and 12" wide. Six inches are left on its right side to keep the iron box. The left side of the board is angular and is suitable for ironing dart edges and sleeve darts while stitching. The table or ironing board should have proper stuffed backing.

Application activity 3.1

- Differentiate a motif from a pattern
- Explain the importance of rulers in pattern making

3.2. Process of making motif and pattern

Activity 3.2

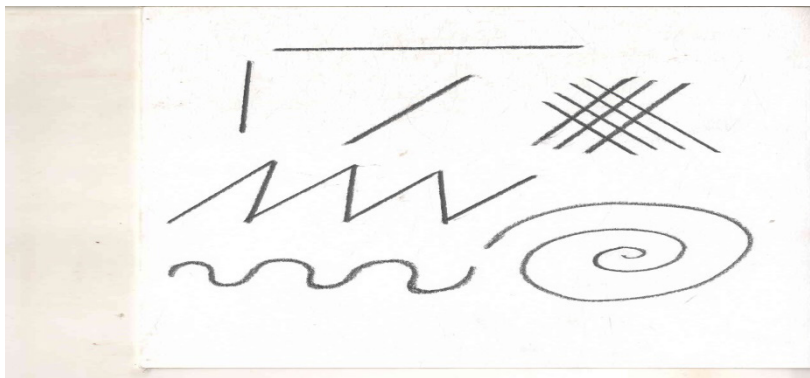
Describe any two motifs styles

The process of making motifs and pattern depend on the motifs styles.

Motifs styles

There are different styles that can be used to create both regular and irregular repeat patterns.

- **Linear patterns.** In linear patterns, zig-zags, wavy, straight or circular lines can be used to create repeat patterns.



- **Numeral forms.** When the numerals produce interesting patterns, they lose their identities and become beautiful motifs.

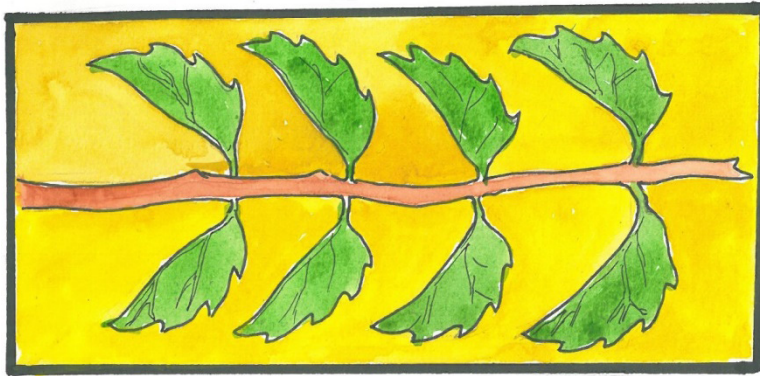
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- **Real objects** can be used as stencils or templates to make patterns. They should be arranged in the desired pattern and then colour applied as desired.



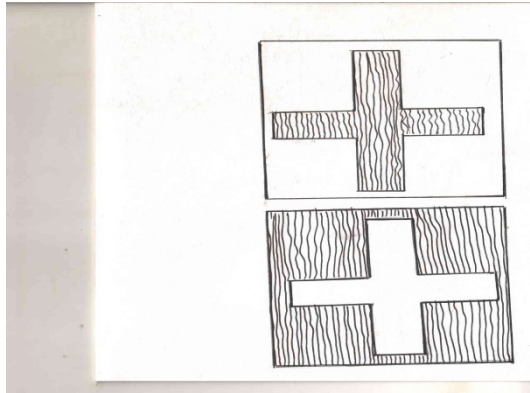
- **Letter forms.** Using letterforms as motifs, both low case and upper case can produce interesting designs.



Making patterns using stencils and templates.

Cut out stencils and templates are used in pattern making. The pattern produced can either be positive.

Negative design: In the negative pattern, the cut out shape of a template is coloured from the outside. This makes a **positive design**.



Application activity 3,2

- By drawing, create any two patterns.
- With illustration, differentiate an alternate pattern from full repeat pattern.

End unit assessment 3

1. Give the name of the smallest unit of a pattern
2. Explain the following terms:
 - Regular pattern
 - Irregular pattern
3. Create a pattern for each style.

Key unit competence: To be able to make a graphic work with handwriting using cursive and print letters in both lower and upper-case letters.

Introductory Activity

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y

1. Discuss the elements used in pictures above.
2. Make greeting cards by using lettering styles

4.1. Elements of lettering

Activity 4.1

Discuss about different writing of lettering styles

Identify the basic elements of graphic art

Calligraphy is writing with a single pass to create written art, hand lettering is a composition created with drawn letters, and typography uses prefabricated and designed letters. Essentially, hand lettering is the illustration of letters that come together to create a single, unified piece.

Graphic design It is visual communication and the aesthetic expression of concepts and ideas using various graphic elements and tools. It involves the use of images, symbols or even words.

The basic elements of graphic design.

There are six main elements of graphic design; the line, the shape, the color, the texture, the value and the space.

1. The line

The line is usually present in every design, even if it is a solid border of 1px or a dotted one of 5px. Every website has lines, but the minimalistic style that became more popular in the past couple of years tries to erase the lines

from the layouts, or at least to decrease the use of them.

The lines can be long, red, straight, thin, blue, dashed, short, black or curved; they are all into the same category. They are most of the time used for delimitation between different sections of a design, or are used to direct a viewer's vision in a specific direction.

2. The shape

The shape, or the form, is the second most used element of a web design. They are actually lines combined in different shapes. The forms are still popular and this is because if there is something that needs to stand out, forms are one of the ways to do it.

There can be circles, squares, rectangles, triangles or any other abstract shape; most of the designs include at least one of these. Minimalistic designs use it a lot, because they often based on illustrations and drawings.

3. Textures

The textures can look similar to solid background colors, but if they analyzed closer, small but effective differences can noticed.

Texture styles include paper, stone, concrete, brick, fabric and natural elements, among flat or smooth colours. Textures can also be subtle or pronounced and can used sparingly or liberally. They work with pretty much everything.

Even if they do not seem important, the textures can totally change a website and offer a very different visual impact.

4. Colour

The colour may even be the most important element of a design, because it offers the most powerful visual impact at a single glance. Colour is obvious and does not need basic graphic skills to be noticed.

While lines and shapes mean the same thing as in the reality, only at a little more profound level, the color means exactly the same thing as in the nature. Colour creates emotions – red is passionate, blue is calm, green is natural.

Even if you do not realize this, colours have a clear effect on your mind.

Studies were done; a person who lives in a red environment has a higher heartbeat and pulse than a person living in a blue environment. The human brain sees this and influences the rest of the body.

Therefore, colour theory is very important to know, because not many designers can call themselves experts in this field. Being a master of colours might make the difference between a good design and a stunning one. Please, this is not saying that you have to know all of them, but knowing how hue, saturation, shade, tint, tone or chroma work together is crucial for a graphic designer.

5. Value

value is more general and represents how dark or light a design is. Value has a lot to do with mood too, only at a more profound level.

6. Space

The space and how it, used is crucially important in design. Lately the “white space” (also called negative space) became widely because it allows the human eye to read easier.

For whoever is not familiar with the term “white space”, it does not mean precisely space filled with white, but every area of the design that only filled with the background color. You can see several examples below for better understanding of the concept.

Application activity 4.1

- What do you understand by calligraphy?
- Discuss any three elements of graphic design

4.2. Process of making calligraphy text / cursive letter

Activity 4.2

By following the procedure of making calligraphy (cursive letter), construct the letters of alphabet.

Calligraphy means “beautiful writing” in Greek and spans thousands of years and countless cultures. There are several styles, including Western, Eastern Asian, Southern Asian, and Islamic. All calligraphy uses the same basic principles to create beautiful lettering. If you want to practice the art of decorative handwriting, all you need to do is follow a few simple steps.

Cursive letters are a handwriting in which letters are formed and joined in a rapid stroke

Lowercase Cursive Letters



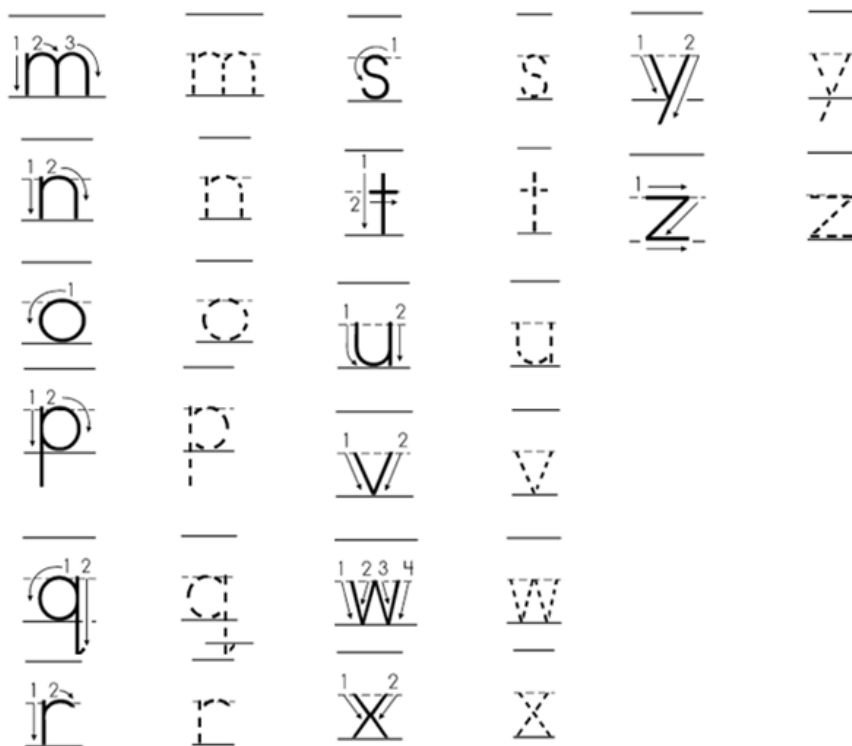
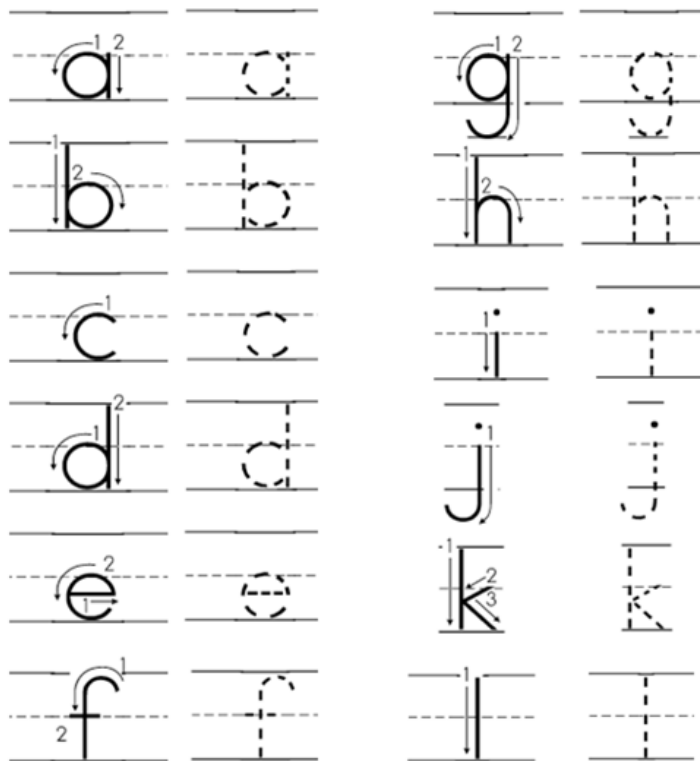
Uppercase Cursive Letters



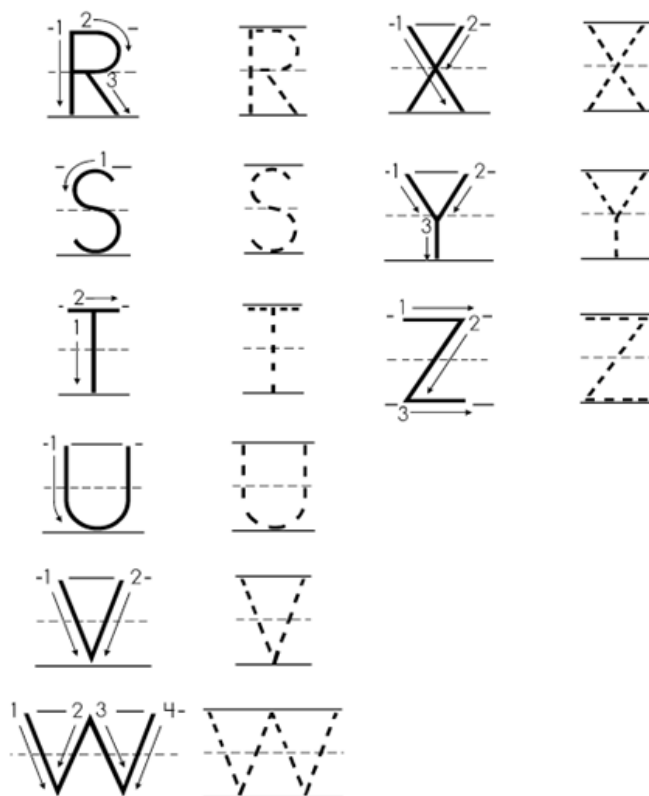
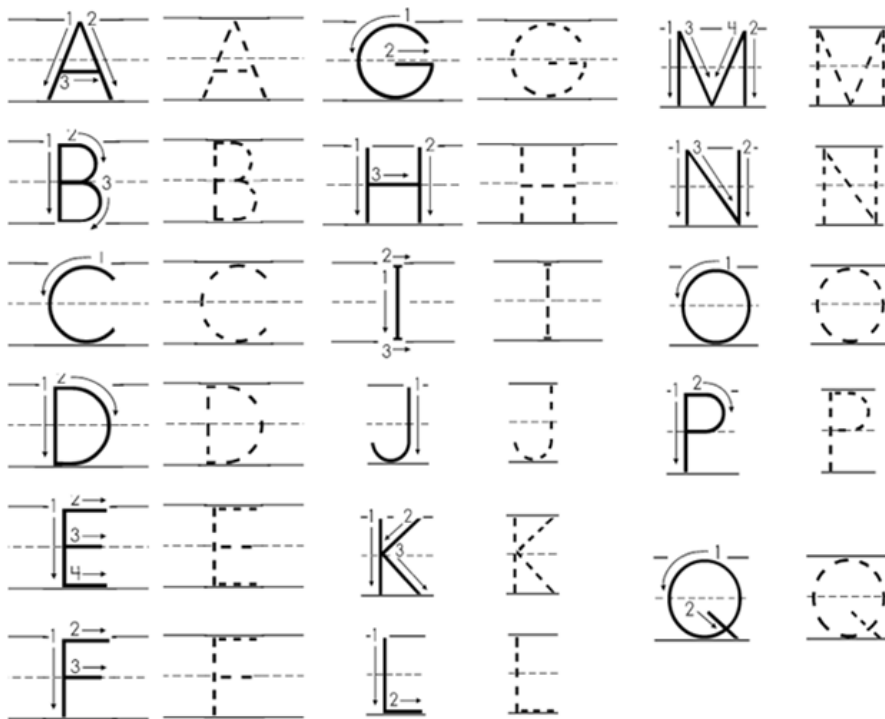
4.3. print letters

Print letters are not joined together and they look like the letters in a book or newspaper.

Lowercase Print Letters



Uppercase Print Letters



4.4. SPACING

Spacing: is a study of a space between letter when designing a typographic work which refers to the nature of line that are made letter.

Spacing between letters, words and lines is very important. It has a big effect on the readability (legibility) of a text.

- The space between 2 words takes the space of the width of one letter.
- The letters W and M take more space than others.
- The letters I and J take less space than others.
- The space between the letters will be always the same in mechanical spacing.
- When 2 capital letters A and V or W are following each other, the space between them becomes short.

In typography there two main types of spacing which are **mechanical** and **optical** spacing

Mechanical Spacing:



The yard- stick spacing of “minatown” shows what happens letters are all fitted into like areas with the same distance between them. Note how spotty the different letters look, especially the M, A and W and how unrelated the irregular letters appear. By making the M, N, A and W wide and fitting the irregular letters optically to compensate for their shape an even tone is obtained over all.

Optical Spacing



The example shown here illustrate how the different combinations work out in use. In the word "spacing" letter of the same size and shape are spaced in both ways. Note how legibility and unity are destroyed by mechanical arrangement. Using a "yard-stick" to measure the width or distance between letter seldom produces results and is generally detrimental to legibility.

Application activity 4.2

- Use lowercase and uppercase letters to design your names in both cursive and print letters in the area of 20 cm for height and 20 cm for width by taking into consideration optical spacing.

End unit assessment 4

1. With your knowledge and skills, you have about calligraphy writing, design these words "**Rwanda Education Board**" in both cursive and print letters.

Key unit competence: To be able to prepare clay and model simple object and figures.

Introductory Activity



1. Observe ceramic objects and explain the characteristics of clay.
2. Following all the steps, prepare clay to be used.
3. Make some ceramic object by using clay prepared.

5.1. Characteristics of clay

Activity 5.1

1. After observing the drawings located in introductory activity of unit 6, define the following concepts:
 - a. Ceramic
 - b. Clay
 - c. Modeling
 - d. Sculpture

5.1.1. Definition

Ceramic

Ceramic is the art or technology of making work of art or objects of clay and similar materials treated by firing.

Clay

Clay is an earthy material that is plastic when moist but hard when fired, that is composed mainly of fine particles of hydrous aluminum silicates and other minerals, and that is used for making work of art, brick, tile, and pottery.

Modeling

This is the art of shaping an image from different soft materials such as clay.

Sculpture

Is the art of creating figures and forms in three dimensions. It also means an art of producing statues/forms from clay, wood, stones or any other material found usable.

5.2.1.Characteristics of clay/ Physical properties

There are three main important properties of clay:

Plasticity: This is the quality that makes clay a material that can be easily shaped to make many forms.

Porosity: is the ability of clay to hold water and air, all clay has a lot of water lodged in it. To reduce the water content, a chamotte/ grog is added.

Vitrification: This is the quality that makes clay products yield to high temperature as they go through the process of firing. This makes them hard brittle and strong.

Application activity 5.1

- Discuss the three physical properties of clay.

5.2. Clay preparation

Activity 5.2



Using the drawing above as a reference, discuss the steps of clay preparation

5.2.1. Steps of clay preparation

When clay is dug out from the source, and corrected with the container. Water is added in it to make slip (porridge like structure). The slip is then left to settle for some days, this allows the light impurities to go up and heavy impurities go to the bottom. The big impurities such as sticks, stones, leaves and stalks can be removed easily. It is then passed through a wire mesh sieve to remove the remaining impurities into a basin or a bucket. It is left to stand for a few days. During this time, water collects on top of the clay. It is poured out and then slip clay, which by now has started to solidify, is poured out from the bucket into plastic sheeting or any appropriate slab for maturing.

5.2.2. Preparation for use

Clay must be worked to an even consistency. This means that it should have the right amount of moisture. This enables it to be freely shaped. All the air pockets should be removed otherwise the vessel would break during firing. It should be homogeneous in texture.

5.2.3. Wedging

This is the process of removing air bubbles from the clay. The lump of clay is slammed vigorously on a firm bench base. Every slam is followed by cutting through the lump of clay using a thin wire. This allows the lodged air to escape. Join the uncut side of the lump and slam again. This process can be repeated as many times as possible.



After wedging process, the clay is either rolled or kneaded. This is beating and mixing the dough of clay with both hands in the same way wheat flour is prepared for baking.

5.2.4.Storage

The storage of clay is very crucial to any work of pottery. The container in which clay is stored should be painted, from both the outside and the inside, if it is made of iron to prevent it from rusting. The container should then be lined with a moistened sack before putting the clay. Clay should never be left to dry and harden. A dampened sack should be used to cover on the clay. The dampened sack for covering should then drip to the water to keep it wet. This will protect the clay from drying up quickly. In case the clay dries, beat it to make a compact block using sack. Dip it in water for a short time and repeat the wedging process again.

Application activity 5.2

- Describe the process of wedging.
- Give reasons why storage of clay is an important factor in ceramic.

5.3. Clay modeling

Activity 5.3

1. Define the following terms,
 - Relief modeling
 - Round modeling
2. Discuss the techniques/ methods of modeling.

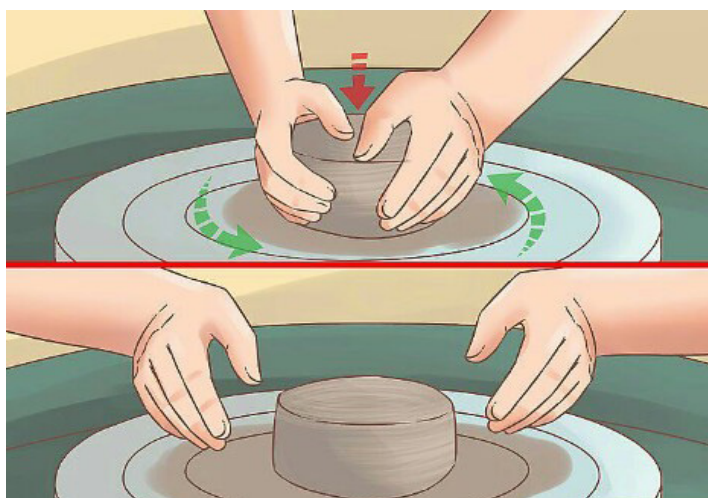
5.3.1. Definition

Relief modeling is done on a base. It is not free standing; it gains support from the background. There are two main types of relief modeling:

- Low relief modeling
- High relief modeling



Round modeling: it can be referred to as freestanding modeling in that, one can turn around to view it from all directions or work around it.



Tools and materials used in modeling

Chamois

Chamois skin is great for compressing the edges of your pottery. The skin can also be used to smooth any pottery ware that has a rough surface.

Towels

A towel is a necessity in pottery. When you are throwing, it is ideal to wipe your hands occasionally as well as placing the towel on your lap to avoid ruining your clothes.

Potter's Needles

Potter's needles are long heavy needles set into wooden, metal or plastic handles are one of the most versatile tools in pottery. They are used to trim the top of your pottery ware while it is on the wheel. The needles are also used for scoring slabs of clay.

Cut-Off Wires

Cut-off wires have a wooden handle on each end; and are used to cut large clumps of clay. The wire also helps to remove any excess clay that remains on the wheel.

Scrappers and Ribs

These two tools are excellent for smoothing pottery ware and shaping them while they are on the wheel.

Fettling Knives

This particular type of a knife is used to cut slabs of clay or to remove the fettle of your pottery ware. The **fettle** is the small ridge of material that is left where the pieces of the mold join together.

Ribbon Tools

Ribbon tools are great for trimming any green-ware. It also helps in hand building your ceramic ware. Although these tools work great for trimming, they are too fragile to be used during the throwing process.

Wooden Modeling Tools

These particular tools are also ideal for any hand-building projects. They also work in trimming process.

Calipers

Calipers are used to measure the inner and outer dimensions of pottery ware. This comes in handy for projects such as jars and saucers.

Box

Having a box to carry all of your pottery tools is ideal for anyone that is taking pottery classes or teaching classes in different areas. It is worth including some accessories such as transfers for ceramics or ceramic decals, which will improve the decorative value of your projects.

6.3.2. Modeling methods

Pinching method: A lump of clay is molded into a ball in the hands. A groove/ hole is created in the middle of the ball using the thumb. Pinching is then done to form the walls by rotating a lump of clay. (The article is shaped as the ball is pressed in a pinching motion). The technique is also called thumb method.

Coiling: There are many ways to build ceramic objects using the **coiling technique**. To do this, the potter takes clay, rolls it until it forms a long roll. Then, by placing one coil on top of another to form different shapes.



Slab method: Slabs of clay are prepared and then pressed together to make articles such as a jug, pot... a slab is a flat piece of clay rolled out using rolling pin or bottles or simply even by pressing between hands. Slabs are cut to required shapes. To join then, scratches are made and slip is applied. The slabs are then pressed to fix.





Ball: Ceramic balls are manufactured by pressing a ceramic powder binder mixture in a perform shape. After the ball is sintered, the part lines are removed via finish-grinding.



6.3.3. Modeling process

- Make research on some object you wish to model.
- Make sketches for an object researched on
- Look for suitable raw materials
- Prepare tools, materials and surface.
- Choose method you wish to use for example, pinching method
- Prepare the work place/ surface

- Take a ball of well wedged clay and place it on the bench
- Make a well-rounded ball of clay using your hands
- Holding the lump between your fingers, press in the thumb from top of the ball of clay
- Turn it round slightly sliding the ball on the surface as the thumbs work from the inside
- Dampen the hands with water continue to work until the right thickness of vase walls is achieved
- Flatten any threading crack
- When the work is finished, use a flattening tool to cut away any unnecessary edges on the vase
- Put the vase under the shade and wait for it to dry.

Application activity 5.3

- What is the process of making a simple clay object?
- Using clay, model domestic objects.

End unit assessment 5

1. Describe the methods that can be used in modeling.
2. Using prepared clay, make flowerpot / vase, decorate it with motifs, and pattern designs.

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The background is a solid light purple color. It is decorated with various geometric shapes: thin yellow lines, thicker cyan lines, circles with horizontal yellow hatching, and solid yellow and cyan rounded rectangles. The shapes are scattered across the page, creating a modern, abstract aesthetic.

PART TWO: MUSIC



Activity 1.1

Choose a song to be performed during the following ceremonies:

1. Birthday
2. Itorero
3. Marriage
4. Death

1.1.1 The role of Music in the society



Every society can be said to have some types of Music which like language identifies the particular community. Music plays an important role in the society. This includes:

- a. Music is a major component in religious services.
- b. Music is used as an important symbol of identity of a given cultural group.
- c. Music is used as medium for transmission of knowledge and values. In this case, it holds History and is a tool for disseminating new ideas.
- d. Music is used for enjoyment and leisure
- e. For physical development through dancing and children's play songs

- f. Music enhances positive attitudes like co-operation and respect others
- g. Music is used for therapeutically services because of its ability to soothe (to make someone feel calmer and lesser anxious, upset or angry) or relax.
- h. Music is used for celebrating important events and occasions. In African societies, the important stages of person's life are marked with Music.
- i. In early childhood years, it enhances memory in numeracy and literacy.
- j. In film making and social events, it creates or enhances desired moods.

1.1.2 The role of Music in education



- a. Music is integrated in the teaching of other subjects. For example, in Religious education, a memorable song may be used to emphasize the moral objectives of a lesson. In Mathematics, songs can be used to teach young children certain topics such as numbers.
- b. Singing enriches a person's vocabulary
- c. Music enhances creative thinking.

- d. Sight singing, playing of instruments and music analysis enhances logical reasoning and stretches the capabilities of the brain
- e. Singing provides a break from monotony of the lectures. The variety helps sustain concentration.
- f. Music contributes to the achievements of the national goal of education. It promotes national unity and nationalism through the performance of cultural pieces from different communities.
- g. Music contributes towards individual expression and self-fulfillment. It provides an opportunity for talent development, enjoyment as well as for sharing experiences with others
- h. Learning to play musical instruments trains an individual to be patient, disciplined and self-motivated. In the end, mastering these skills brings about a sense of satisfaction and self-confidence. This leads to be familiar with the desired values.

1.1.3 Role of Music in national ceremonies



In modern society, Music is still used in most of the occasions mentioned above. However, it is now also used in national ceremonies like Liberation day, Hero's day, Women day, Labor Day, etc. During these occasions, Music is used for the following purposes:

- To promote patriotism,
- To praise the country, the government and its people.
- To give thanks to God and worshipping God.
- To make the occasions colorful.
- As a tool for communicating and educating people on emerging some issues like HIV and AIDS, Malaria, malnutrition, etc.
- To honor those considered to be heroes of the nation
- For entertainment purposes
- To review political or development achievements
- To remind of a people national history.

1.1.4 Role of Music in different occasions and ceremonies



In traditional African societies, a person goes through four rites of passages: **birth, initiation, marriage and funeral**. Each of these rites was marked by ceremony in which Music played an integral part. These rites of passage are

- In **birth** occasion, the community mainly represented by the womenfolk, welcomed the baby with gifts and adornment and lots of music. The role of Music was simply to mark the occasion as well

as to welcome the newborn into the society. Music was also used to congratulate the parents for adding a “gift “to the community.

- b. For **initiation**, song and dance was regarded highly in the period prior to, during and after the ceremony. The role of Music was to mark the occasion with songs that were only specific to this period.
- c. The **marriage** rite of passage was marked by cultural ceremony. Music was used to celebrate the occasion and entertain all those presents. The couple would also receive advice in form of song and dance about the customs and expectations of community.
- d. The final rite of passage was marked with certain songs and dance specific only to this period.
- e. Certain other occasions were also marked with song and dance. Such occasions include war, beer drinking parties, during work occasions like milking, hunting, jogging in group.

1.1.5 Music is also used for commercial purposes

For examples:

- a. In advertisement to capture people’s attention;
- b. To highlight the worth of a product or service for purposes of marketing.

Application activity 1.1

1. Create and sing at least 4 songs used in Rwandan society in the following occasions:
 - a. Birth
 - b. Marriage
 - c. Jogging
 - d. Liberation day
2. Discuss the importance of Music to people with concrete examples.
3. Explain roles Music in teaching and learning.

1.2 Musical staff

Activity 1.2

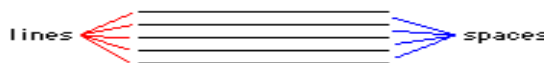
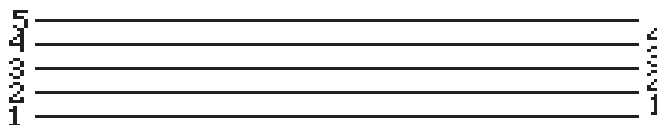
Study the following figure and answer the questions below:



1. How many lines are there in the figure?
2. Draw your own figure based on the model observed and count the spaces between the lines

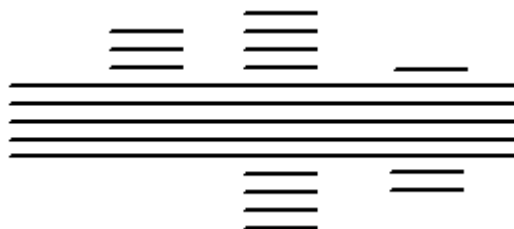
In musical notation, the staff or stave is a set of five horizontal lines and four spaces on which musical notes symbols and musical symbols are placed.

1.2.1 Lines and spaces of the staff



This collection of five (5) lines and four (4) spaces is called a **staff**. We can refer to each line and each space by its number and we count them from the bottom. The lines of the staff have the same distance between them.

1.2.1 Ledger lines



A ledger line is a short line placed above or below a staff to accommodate notes higher or lower than the range of the staff. Ledger lines are used when notes are too high or too low for the staff. They work like staff extenders. As you can see they are small lines, and the notes are written either in the space above the lines or on the lines.

Application activity 1.2

1. Draw a musical staff and indicate the order of lines and spaces
2. Explain the importance of a musical staff in Music
3. Where are ledger lines located and why?

1.3 Musical notes and rests

Activity 1.3

Observe the following forms and describe the difference between them



In music, the term note has two primary meanings: a sign used in musical notation to represent the relative duration and pitch of a sound; a pitched sound itself.

1.3.1 The shapes and duration of notes symbols

a. Semibreve (whole note)



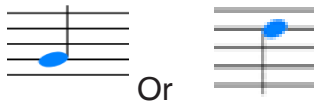
The longest note in common use today is a **semibreve** represented by the symbol **O**. The note has the shape of an egg or letter O. We must remember that the lines of the staff must pass in the center of the note if it is on the line. When it is in space it must be exactly between the lines. The semibreve has **four (4) beats** or times long.

b. Minim (half note)



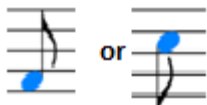
It has a head that is not shaded and a stem. The minim has **two (2) beats**.

c. Crotchet (a quarter note)

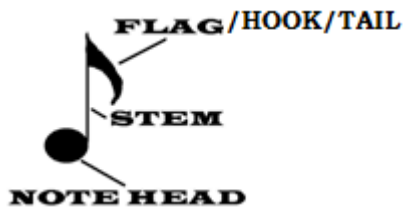


It has a head which is shaded with a stem. The crotchet has **one (1) beat**.

d. Quaver (an eighth note)



The parts of quaver:



A quaver has the value of a **half (1/2) beat**.

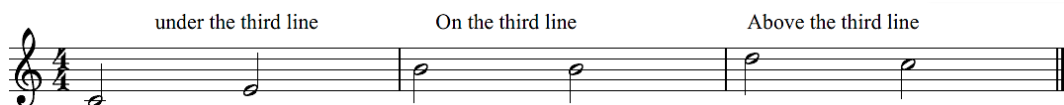
e. Semiquaver (a sixteenth)



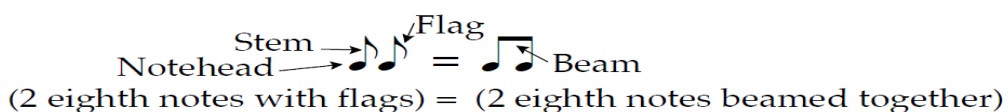
It has an oval note head, a stem, and two hooks (flags or tails)

Notice:

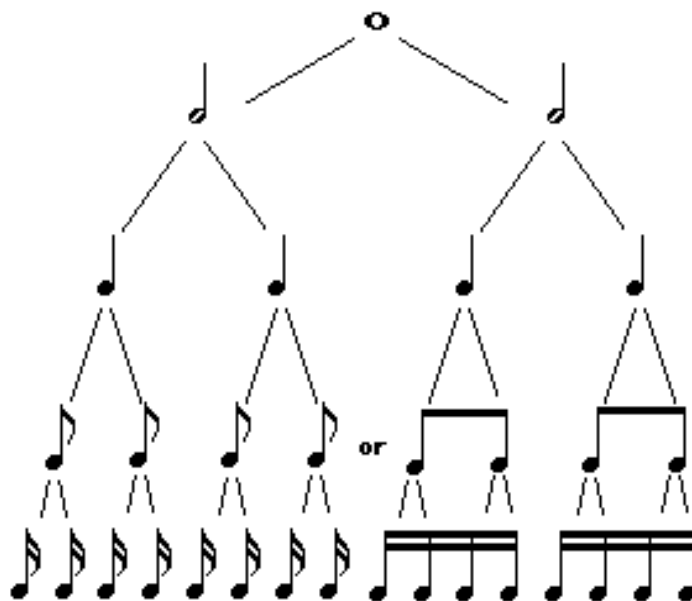
- i. If a note is placed **above the third line of the staff**, the stem faces downwards. When it is **below the third line of the staff**, the stem faces upwards. If it is **on the third line**, the stem may face downward or upwards



- ii. The oval part of a note is called the note head. Notes shorter than Semibreve have a stem attached to the note head. Notes shorter than crotchet have flags or beams, depending on the rhythmic context. Quaver has one flag (or beam), Semiquaver notes have two flags (or two beams), and so on. The position of the note head on the staff indicates the pitch of the note.



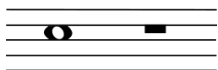
Rhythmic values indicate **relative duration**, not absolute duration. Each rhythmic value is **half** the duration of the next longer value.



1.3.2 Symbol of the musical rests

Music consists of silences as well as sounds. In any pieces of Music, one or more players or singers may be silent for few times. The silences are called “**rests**”. We can have rests anywhere in music, at the beginning, in the middle or at the end of a piece of music. In staff notation, rests are shown differently. Each note has its equivalent rest sign. **Rest** is a period of silence of a particular length in Music and shown by the signs.

a. Semibreve rest



The **semibreve rest** indicates a silence for the same duration as the Semibreve note. Semibreve rests are drawn as filled-in rectangles hanging under the fourth line.



b. Minim rest



The **minim rest** indicates a silence for the same duration as the Minim. Minim rests are drawn as filled-in rectangles placed on the third line.

c. Crotchet rest



A crotchet rest indicates a silence of the same duration as a crotchet note. It appears as the symbol  and occasionally as the older symbol .

d. Quaver rest

A **quaver rest** indicates a silence for the same duration as a quaver note. It appears as the number 7

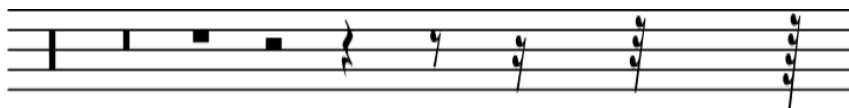


e. Semiquaver rest

Semiquaver rest indicates a silence for the same duration as a semiquaver note. It looks like the quaver rest with 2 tails on the top left side.



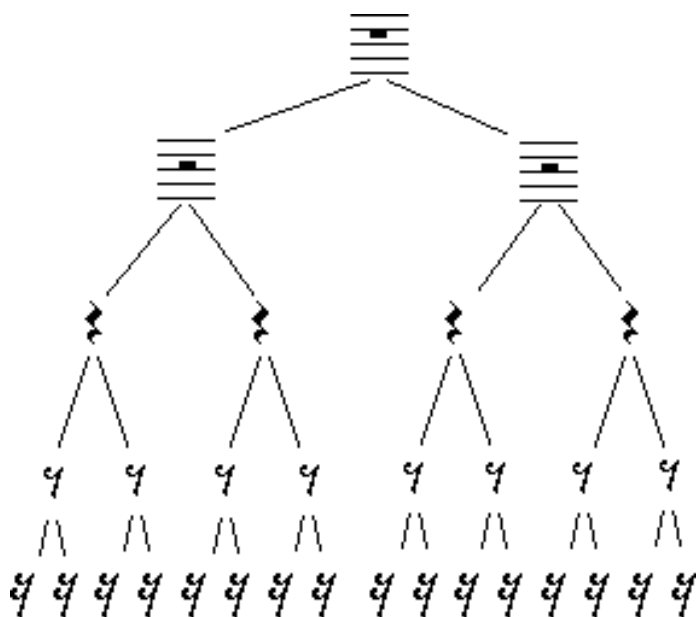
The place of the rests written on the staff



Long	Breve	Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demisemiquaver	Hemidemisemiquaver
4	2	1	1/2	1/4	1/8	1/16	1/32	1/64







f. Duration and value of the rests

The crotchet has a value of one time. Then the crotchet rest has the same value. All the other rests have the same value as the correspondent note. About the value, normally each of these rests is half as long as the rest above it.



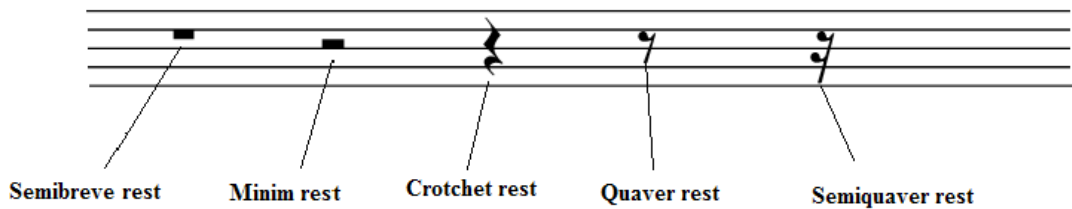
1.3.3 The Summary table of figures duration of notes and rest

NAME	NOTE	REST	VALUE
Semibreve or whole note			4 beats
Minim or half note			2 beats

Crotchet or quarter note			1 beats
Quaver or eighth note			½ beat
Sixteenth or semi quaver note			¼ beat

The semibreve rest is written under the **4th line** of the staff while the minim rest is on the **3rd line** of the staff.


But the crotchet rest, the quaver rest, and the semiquaver are placed in the middle of the staff (it means **between the 2nd line the 4th line** of the staff).



Application activity 1.3

How are musical notes different?

Complete the following table

Note	Rest	Names	Value
		Semibreve-rest	
			
			1

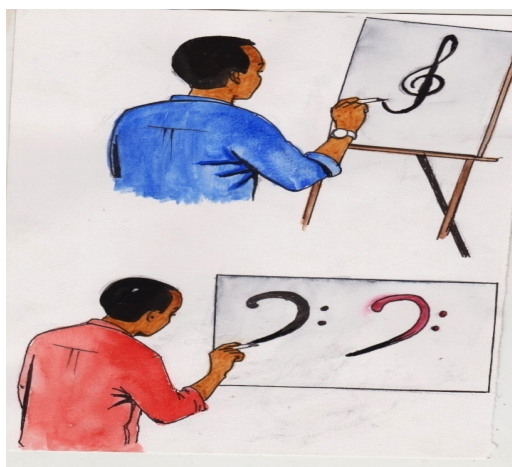
1.4. Musical clef

Activity 1.4

1. Using various resources, find the definition of a musical clef
2. Where is a clef placed and why?
3. Draw different musical clefs.

A **clef** (French: *clef* “key”) is a musical symbol used to indicate the pitch of written notes placed on one of the lines at the beginning of the staff, it indicates the name and pitch of the notes on that line. The three clefs used are G, F, and C. Since about 1750 the G- and F-clefs have assumed a standard position. The C clef is still used on different lines for different instruments (See the illustration in 1.2. Each type of clef assigns a different reference note to the line on which it is placed. This line serves as a reference point by which the names of the notes on any other line or space of the staff may be determined.

1.4.1 Treble Clef /G clef



It is a clef used for the high voices. It establishes the second line of the staff and fixes the line as G. Let's learn how to draw it:

Take a close look at the treble clef:



Step 1: Start with the dot on the 2nd line at the bottom, and begin to draw the line upward:



Step 2: Continue upward until you pass the top line of the staff by a short distance:



Step 3: Swoop to the right and head downward, crossing the first line you drew at the 4th staff line:



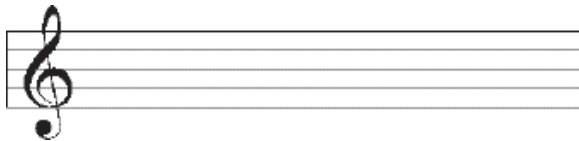
Step 4: Continue the line downward, slowly curving to the right, so that it eventually “sits” on the bottom line:



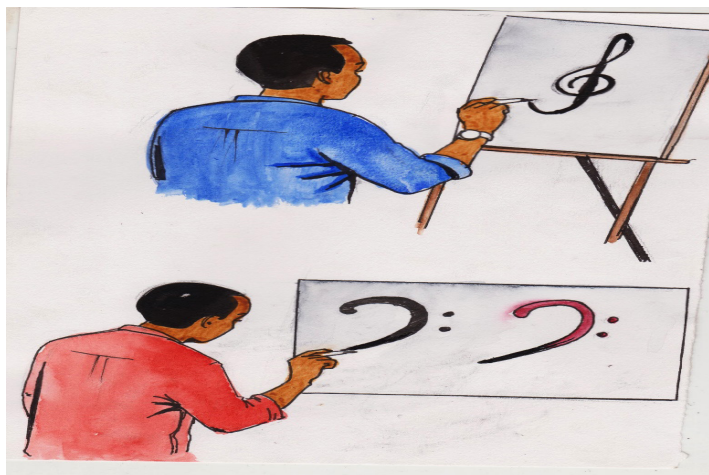
Step 5: Finish your treble clef with a curl that brushes the 3rd line, and then crosses the 2nd line:



Practice drawing some treble clefs:



1.4.2 Bass clef



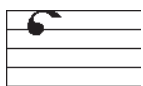
It is a clef used for the high voices. It establishes the second line of the staff and fixes the line as G. Let's learn how to draw it:

Let's learn how to draw it:

The bass clef is quite a bit easier to draw:



Step 1: Start by drawing a dot on the 4th line, then swoop upward and toward the right, brushing the top line:



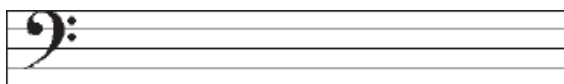
Step 2: Continue downward and to the left until you just graze the 2nd line:



Step 3: Place two dots that straddle the 4th line, fairly close to the clef:



Practice drawing some bass clefs:



1.4.3 The C clef

The C clef is still used on different lines for different instruments.



Application activity 1.4

1. Explain the types of musical clefs
2. Using illustrations, describe the difference between G and F clefs

1.5 Sol-fa notation



Activity 1.5

1. Using various resources, describe the origin of musical notes.
2. Basing on G clef, show the relationship between notes.

Sol-fa notation is a pedagogical technique for teaching sight-singing, invented by [Sarah Ann Glover](#) (1785–1867) of Norwich, England and popularized by [John Curwen](#) who adapted it from a number of earlier musical systems. It uses a system of musical notation based on moveable Do [solfège](#), whereby every tone is given a name according to its relationship with other tones in the key: the usual staff notation is replaced with Anglicized solfège syllables (e.g. *do, re, mi, fa, sol, la, ti, do*) or their abbreviations (*d, r, m, f, s, l, t, d*). “Do” is chosen to be the [tonic](#) of whatever key is being used (thus the terminology *moveable Do*). The original solfège sequence started with “Ut” which later became “Do”.

1.5.1 Origin of the musical notes

The origin of the name of the notes is in a Gregorian song: the hymn of the feast of Saint John the Baptist. This hymn, written in Latin, presents the following particularity. Every verse begins on one degree higher than the precedent. So the corresponding notes were named according to the first syllable of each of the verses.

Ut Queant Laxis (Hymn to St. John the Baptist)

Guido of Arezzo
(circa 991-1033)

Ut que - ant la - xis, Re - so - na - re fi - bris, Mi - ra
ges - to - rum, Fa - mu - li tu - o - rum, Sol - ve pol -
lu - ti, La - bi - i re - a - tum, Sanc - te Jo - han - nes.

Translation:

So that your servants may, with loosened voices, resound the wonders
of your deeds, clean the guilt from our stained lips, O Saint John.

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version by Matthew D. Thibeault, October 31, 2008

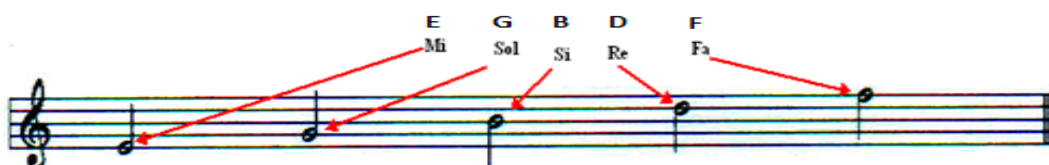
Ut queant laxis, **Resonare** fibris, **Mira** gestorum, **Famuli** tuorum, **Solve** polluti, **Labii** reatum, **Sancte Iohannes**(*Ut became Do*)

Therefore, we have seven names of notes: Do – Re – Mi – Fa – Sol – La - Si (French version), or C – D – E – F – G –A –B (English version).

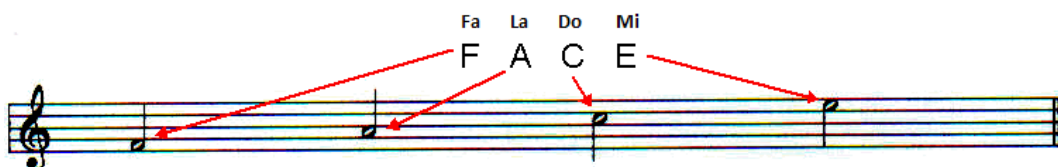
The names of the notes on the musical staff



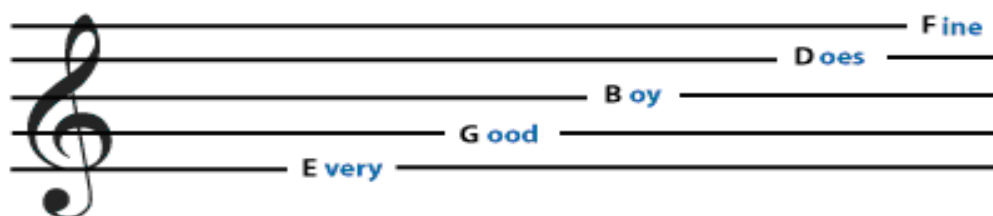
Reference taken from the paragraph 2.3, the treble clef called G clef is placed on the second line of the staff, and so it gives its name to the note that is on that line. Hence, the note on the second line is called G. According to the series of notes, C will be found on the first ledger line below the staff. Therefore, the names of notes on the lines of the treble staff are Mi, Sol, Si, Re and Fa.



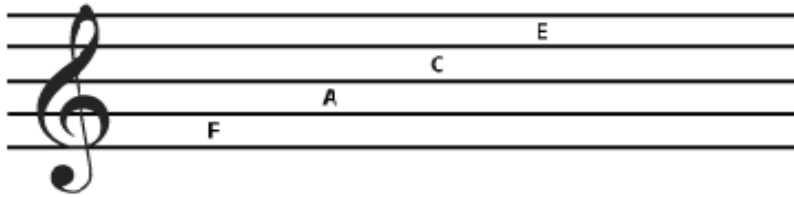
The names of notes in the spaces of the treble staff are Fa (F), La (A), Do(C) and Mi (E).



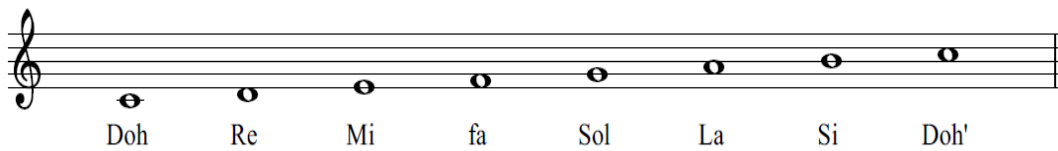
In English tradition, they are some of the most popular mnemonics used on spaces: Every Good Boy Does Fine.



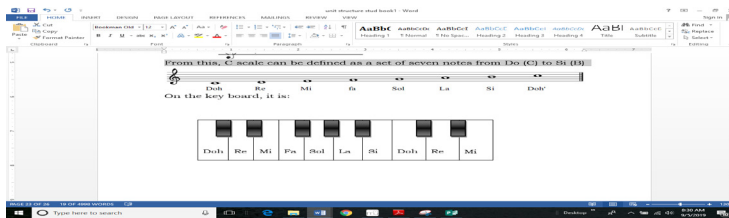
Or else of spaces: FACE



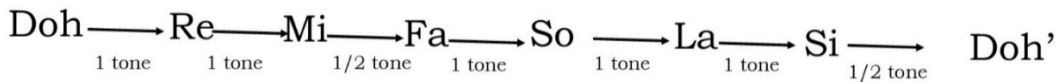
From this, C scale can be defined as a set of seven notes from Do (C) to Si (B)



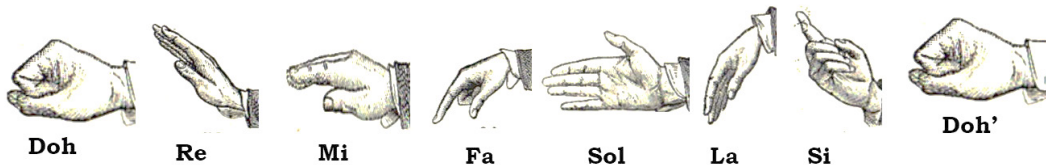
On the key board, it is:



From the keyboard, the distance between two nearest keys is a semi tone (Half step or half tone). So the series of tones and semi tones in C scale will be as follows:



Using manual signs of tone in key, note are presented in the following way:



Application activity 1.5

1. Sing the following notes:



2. Draw a musical staff and place on it the following notes using a quaver as note value:

Mi, Re, Fa, Sol, La, Si, Doh.

3. Place the following notes on ledger lines

Below the staff: Doh, La

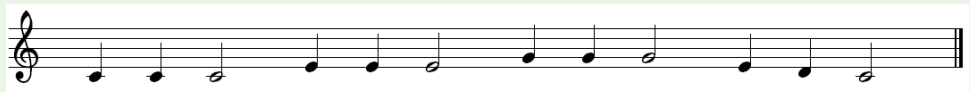
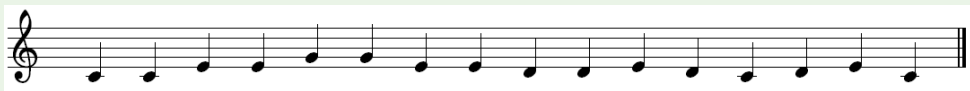
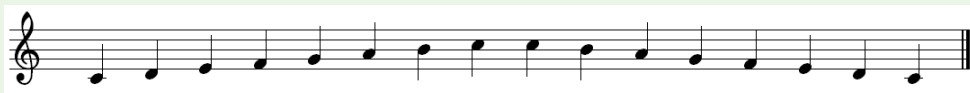
Above the staff: La Si, Doh

4. Sight sing the following notes musical phrases with and without manual signs of tones.

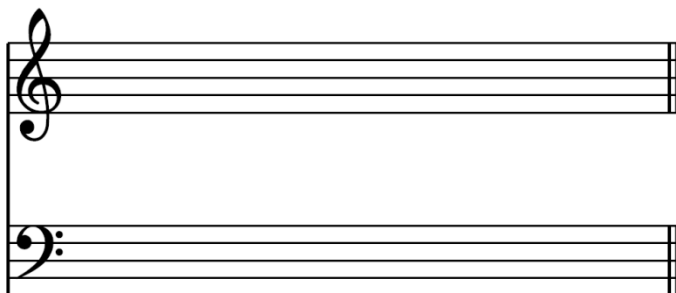
a. Musical staff with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

b. Musical staff with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

c. Musical staff with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.



1.6 Grand staff

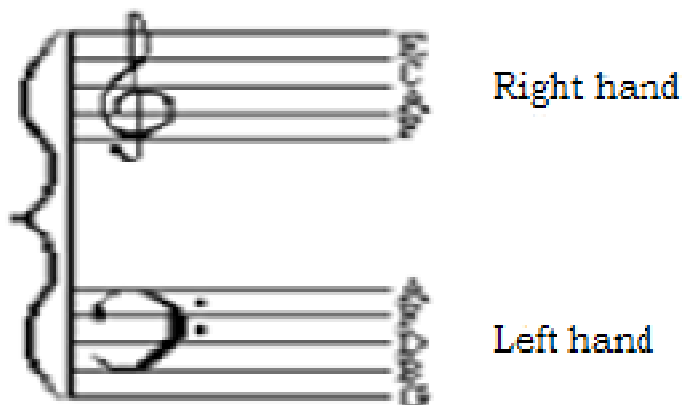


Activity 1.6

On a musical sheet, you have seen two staves combined together with the 1st written using G clef and the 2nd with F clef.

1. Why are those staves combined?
2. What is the relationship between them?

When writing music, notes are either below or beyond the staff. In order to avoid many notes on ledger lines, musicians use the combined treble and Bass staves. This form is called “Grand Staff.”



By comparing the names of lines and spaces in both the treble clef (G clef) and the bass clef (F clef). One may notice that while the note C is on the ledger line below the staff with the G clef, it is on a ledger line above the staff with F clef. If both staves are combined, the following diagram is obtained.



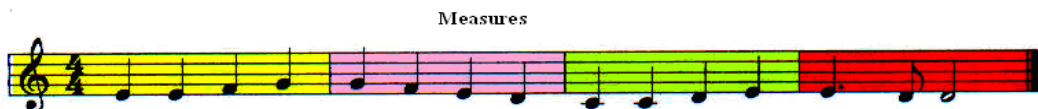
The great staff or Grand staff combines both the G clef and the F clef and consists of 11 lines. The line C in the ledger line between the treble staff and the bass staff is called MIDDLE C.

When notes are in the treble and bass staves, the performers are supposed to sing all the notes in the treble and bass staves. Most of the time, notes in G staff are sung by Soprano and Alto voices while those in F staff are sung by Tenor and Bass voices.

Application activity 1.6

1. Using examples explain the difference between short and grand staves.
2. Sing the following melody





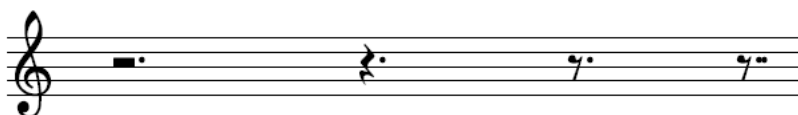
2.1 Dotted notes and rests

Activity 2.1

In the previous unit, you have seen the notes and their values

1. Write the following and associate each with its related value:
 - a. A semibreve
 - b. A crotchet
 - c. A quaver rest
2. If a dot written on the right of each note equal the half value of it. Do it to the previous notes and calculate the values obtained.
3. Draw a musical staff and put the following notes:
 A dotted minim, a quaver, a dotted crotchet, a semi quaver and a two dotted minima, two dotted crotchet rest, a dotted minim rest, a dotted quaver rest, a dotted crotchet rest, a dotted quaver rest.

In Western musical notation, a dotted note or rest is a note or rest with a small dot written to the right of it. In modern practice, the first dot increases the duration of the basic note or rest by half of its original value.



If the note to be dotted is on a space, the dot also goes on the space, while if the note is on a line, the dot goes on the space above (this also goes for notes on ledger lines)



Application activity 2.1

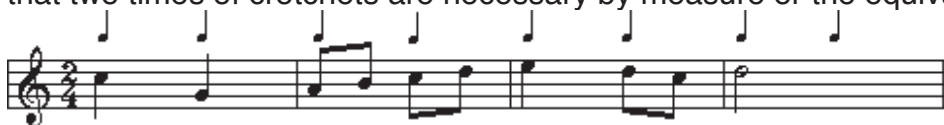
1. Differentiate the dotted and undotted notes and rests
2. What do you take into consideration when writing dotted notes in a musical staff?

2.2 Two four time (Simple duple meter)

Activity 2.2

1. Given a crotchet as basic rhythm. How many crotchet notes will be put in a bar of simple duple time signature?
2. Draw musical staves and add notes respecting the two four-time signature.

The measure $\frac{2}{4}$ is a measure of two times or beat of crotchets, means that two times of crotchets are necessary by measure or the equivalent.



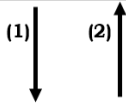
The '2' tell us that there are 2 beats in every bar

The '4' tell us that each beat is one quarter note long

In simple Two Four time, there are two beats in a bar. The first beat is stressed (accented) while the second is lighter.

Here below, it is shown the way of beating the above measure

CONDUCTING PATTERN:



1.3. The measure $\frac{3}{4}$:

U bu mwe bw'a ba nya rwa nda ni inte go ya bu ri we se.

Application activity 2.2

1. How many beats are there in a bar of simple duple time signature
2. Draw the conducting pattern of two four meter
3. Sight sing the following melody respecting two four-time signature with its conducting pattern:

2.3 Three four time (Simple triple meter)

Activity 2.3

1. Given a crotchet as basic rhythm. How many quaver notes will be put in a bar of simple triple time signature?
2. Draw musical staves and add notes and rests respecting the three four-time signature.

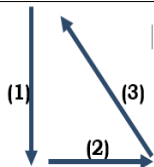
The measure $\frac{3}{4}$ is a measure of three times of crotchets. That means that three times of crotchets are necessary by measure or the equivalent.



In simple Three Four time, there are three beats in a bar. The first beat is **stressed (accented)** while other two are lighter.

Here below, it is shown the way of beating the above measure

CONDUCTING PATTERN



Application activity 2.3

1. How many beats are there in a bar of simple triple time signature?
2. Draw the conducting pattern of three four meter.
3. Sight sing the following melody respecting three four-time signature with its conducting pattern:



2.4 Four four-time (Simple quadruple meter)

Activity 2.4

1. Given a crotchet as basic rhythm. How many minim notes will be put in a bar of simple quadruple meter?
2. Draw musical staves and add notes respecting the four four-time signature.

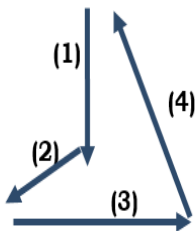
The measure $\frac{4}{4}$ is a measure of four times of crotchets. That means that four times of crotchets are necessary by measure or the equivalent.



In simple Four four time, there are four beats in a bar. The first beat is stressed/strong (accented), the second beat is getting lighter/weak while other two are lighter.

Here below, it is shown the way of beating the above measure

CONDUCTING PATTERN

A musical staff in 4/4 time signature with two lines of lyrics. The first line contains the lyrics: "Du ku nda ne nk'a ba va ndi mwe twe se du ta hi ri z'u mu go z'u". The second line contains the lyrics: "mwe du ha ra ni r'i te ra mbe re." The notes are crotchets (quarter notes) in a simple melody.

Complete measure: all measures of a piece must be complete, with the exception of the first and the last measure if there is anacrusis. It means that all measures must have the number of time designated by the time signature.

The anacrusis:



By definition, the anacrusis is a note or series of notes that comes before the first complete measure of a composition; an introductory (and optional) measure that does not hold the number of beats expressed by the time signature. The anacrusis prepares your ears for the next measure's downbeat and is therefore sometimes referred to as the 'upbeat'. In traditional notation, the amount of beats in the anacrusis is taken out of the very last measure of the song to even out the difference.

Sometimes, the anacrusis is an incomplete measure by which can start a piece of music. This incomplete measure should be completed by the last measure.

Application activity 2.4

1. How many beats are there in a bar of simple quadruple time signature?
2. Draw the conducting pattern of four four-meter.
3. Sight sing the following melody respecting four four-time signature with its conducting pattern:

Nza - ho ra n'i su ku, mu bi ko rwa bi nyu ra nye,
ni yo nte go ni - Na mwe mu ge nze mu tyo.



Key Unit Competence: Be able to compose a melody with and without musical notation.

Introductory Activity

1. Differentiate a lyric from a melody
2. Discuss the order of activities during composition of songs:
Getting impressed, composing melody, composing lyrics, getting an idea, organizing the idea, being inspired.

Composing a melody involves making up and then writing one's own melody. The melody can be written using various note values, including semi breves, minims, crotchets and others. The notes are combined in various ways to make the required rhythms for the melody.

Different pitches are used together with the rhythms to make up a melody.

The composition is carried out in different keys and modes (C major, A minor, B minor, G minor or F major).

3.1 Composing lyrics

Activity 3.1

1. Sing different songs of your choices. Then, identify and describe their parts.
2. Describe the contribution of those parts to the quality of the songs.

Lyrics are words that make a song. When writing lyrics, the composer must be impressed by a given situation that will inspire him/her an idea. Let us cross through the following five steps of writing lyrics.

Step 1: Understanding common structures

With this step, the following are considered:

a. Understand the parts of a song

There are several parts of a song. Your song can include all of them or none of them. They include:

i. An Introduction

This is the section at the beginning which leads into the song. Many songs do not have an introduction, so don't feel like you have to use it.

ii. A Verse

This is the main part of the song. It is usually fifty percent to twice the number of lines as the chorus but it does not have to be. What gives away a section of a song as a verse is that the melody is the same but the lyrics are different between the different verses.

iii. A Chorus

The chorus is the part of the song that repeats without changing: both the lyrics and melody are unchanged or nearly unchanged.

iv. A Bridge

The bridge is a part that exists in some songs but not all. Usually coming sometime after the second chorus, the bridge is a part of the song that sounds completely different than the rest of the song. It is usually short, just a line or two of lyrics, and will sometimes lead into a key change.

b. Start with the AABA structure

The AABA structure is probably the most common structure of a song in modern popular music. In the study of song structures, A usually signifies a verse and B usually signifies a chorus. In other words, in this structure there are two verses, a chorus, and then a final verse.

c. Experiment with other structures

There are of course, many different standard song structures. You can try AABB, ABA, AAAA, ABCBA, ABABCB, ABACABA, and so on. Usually signifies a bridge

Step II: Getting inspiration

a. Use stream of consciousness exercises

Stream of consciousness writing is where you just write and keep writing and don't stop: just write everything that comes into your head. This will capture many ideas that change quickly but it can help you find ideas when you're really lost. Come up with as many words as you can, without worrying if they're interesting.

b. Look at existing songs

Look at songs which are known for great lyrics to get inspiration. You can learn a lot from thinking about what makes a song good and what makes a song bad. Look for the kinds of things they talk about, how they talk about them, what rhymes they use, the rhythm of the lyrics, etc.

c. Use your own opinions on what type of music you want to write, and figure out what types of lyrics you like and dislike.

d. Look at existing poems

If you're hard up for inspiration but you want to keep practicing your song writing, try adapting existing poems.

e. Be true to your style

Don't ever look at how others write songs and feel like you have to do the same; everyone has a different style.

f. Keep writing to get to the good stuff

Everyone has to make bad things on the way to making good things. Write as much as you can until you feel it is finished or ready to be set aside. Even write a single word or sound is an excellent start. Let the song ferment. Songwriting takes time! Keep everything. If you write a single sentence of a song down, it always leads to something else sooner.

g. Write all the time

Write about your feelings. Write about the world around you. Describe a person or a thing that matters to you. This is to help you find the words worthiest of a song.

Step III: Finding your words

a. Show, don't tell

The best lyrics, like any good writing, get us to feel emotions because they capture that experience, not because they tell us what to feel. Try to write about what it's like to feel something, instead of just telling your audience. Brainstorm some ideas so you can see what you have and choose or even build off of an existing idea. It is probably best if you have an inspiration.

b. Rhyme within reason

You should avoid having all of your lines rhyme, and the rhymes that you do use should look natural. Don't put weird phrases or words into your lyrics just to get a rhyme. Really, your lyrics don't have to rhyme at all. Plenty of songs have non-rhyming lyrics.

c. Try non-standard rhyme schemes

If you do want to make your rhyming stand out a bit more and avoid sounding cheesy, you can experiment with different styles of rhyming

Step IV: Keeping music in mind

a. Understand music notation

Learn about how music notation works (bars, measures, notes, rests, etc.) so that you can make sure your lyrics fit in with the music.

b. Start with a melody already written

When you first start songwriting, if you're doing it on your own it's best to start with a melody already written. This is easier for most people than trying to create a melody which matches existing lyrics.

c. Stay in a single range

When you come up with a melody, keep the notes within a reasonable range so that someone can actually sing it. Think about your singers.

d. Add in parts for the singer to take a breath

Singers are human too and they need to breathe. Put an extra two to four beats here and there that allow the singer to stop for a second to catch their breath. This also gives the listener a chance to take in what you are saying.

Step V: Wrapping up

a. Read what you wrote

What is the bigger picture? Does the song form a narrative, a declaration, or a description? Is it a call to action, a set of directions, or a greeting?

Is it philosophy or a reflection? Is it genuinely nonsensical? Does it have multiple forms? Start moving around words and changing them so they fit in with the rest of the lyrics. Think about how you want to come across and how that balances with what you want to say. Do you like the placement of the vowel and consonant sounds? Does a line have multiple meanings? Does a particular phrase stand out? Do you want to repeat a line or word? Remember, the first time an audience hears a song, they only hear the parts that stand out the most.

b. Rewrite

Who says you can't change what you have written? If you like the original, then keep it. But most lyricists need to play with the song a bit to get that perfect sound. A good song can be written in one draft, but more often it takes a while. Even move around entire verses so the song has continuity. Sometimes, a song takes on a whole new meaning.

c. Consult with others

Once you're done with your song, it can be a really good idea to share a test version with others. Even if they're just reading your lyrics, they may be able to find places where the rhythm is off or where the rhymes sound strange. Of course, Music by committee is a bad idea but if they catch something and you agree it's wrong, fix it!

Application activity 3.1

Following the steps of writing lyrics, compose lyrics relating to the following topics:

- a. Patriotism
- b. Unity
- c. Hard work
- d. Integrity

3.2 Composing a melody



Activity 3.2

1. Using the lyrics written in the **activity 3.1**, divide the words into syllables respecting the nature of rhymes.
2. Mark the accented syllables and choose the time signature to be used.
3. Work out a tune that captures the theme and spirit of the lyrics.
4. Set the words to the tune by writing each syllable directly under the notes for which it is meant.

In writing melodies to given lyrics, the following steps should be followed:

- i. Interpret the words to get the themes and spirit
- ii. Recite the words in speech rhythm, to be certain of the syllables. This should also be an indicator as to the note values to be used.
- iii. Example: inkokôyaNkuusi differs from inkookoyaNkuusi
- iv. Divide the words into syllables using dashes (-). Note the number of syllables as it may assist in deciding the time.
- v. Mark the accented syllables. This should indicate the position of bar lines.
- vi. Work out the appropriate time signature
- vii. Work out the appropriate rhythm, which should lead to choice of notes values to be used.

- viii. Work out a tune that captures the theme and spirit of the lyrics. If it is a happy theme, the melody should accordingly sound bright and inspiring
- ix. Set the words to the tune by writing each syllable directly under the notes for which it is meant. Remember there should be a note for each syllable. If a syllable takes two or more notes, a slur should be used to ensure their smooth performance to that one.

Example of composing a song

Given the topic: “Unity or Ubumwe”

Umuconyarwandaipfundoryacu
 Ururimirwacuniubukungu
 Turabusangiyentiducurane
 Ubumwebwacutububumbatire
 Tujye mu mugongow’ubunyarwanda.

By composing lyrics:

U-mu-co-nya-rwaa-nd’i-pfuu-ndo-ryaa-cu
 U-ru-ri-mi-rwaa-cu-n’u-bu-kuu-ngu
 Tu-ra-bu-saa-ngi-ye-nti-du-cu-ra-ne
 U-bu-mwe-bwaa-cu-tu-bu-bu-mba-ti-re
 Tu-jye-mu-mu-goo-ngo-w’u-bu-nya-rwa-nda.

Then composing a melody, the result is:



Finally, matching the melody composed with lyrics:



U mu co nya rwa nd'i pfu ndo rya cu. U ru ri mi rwa
cu n'u bu ku ngu, Tu ra bu sa ngi ye nti du cu ra ne.
U bu mwe bwa cu, tu bu bu mba ti re Tu jye mu mu
go ngo w'u bu nya rwa nda.

Application activity 3.2

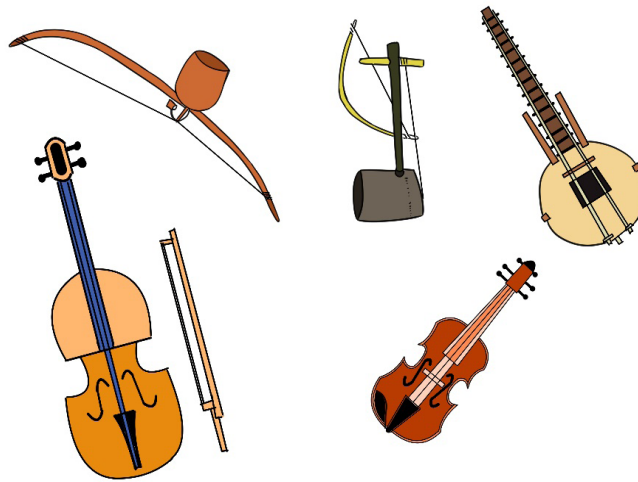
Following the application activity 3.1, compose melodies to match the lyrics composed.

End unit assessment 3

1. Describe different steps of composing lyrics
2. Discuss the main parts of a well composed song
3. You are invited in a graduation ceremony and you are asked to compose a song just to please the guests. Compose a song that you would compose and perform it before the peers

UNIT 4:

MODERN AND TRADITIONAL MUSICAL INSTRUMENTS



Key Unit Competence: Be able to play modern and traditional musical instruments.

Introductory Activity

1. You have seen a military parade playing on different musical instruments. Identify different instruments they use to perform
2. In Rwanda, there are different instruments used when accompanying songs. Describe them
3. Use available instruments and perform different songs before the peers.

The grouping of an instrument is often determined by the making. It may also be determined by the means of sound production. There are 3 main groups of musical instruments. These are:

4.1 Stringed instruments or chordophones

Activity 4.1

1. Considering musical instruments with strings, classify them according to their ways of producing sounds
2. Play the available stringed musical instruments accompanying songs of different styles (religious, folkloric etc).

Stringed instruments produce sound when the player makes one or more strings vibrate. They are two basic types:

a. Bowed stringed instruments

Bowed stringed instruments are usually stroked with a bow. The pressure of the bow on the strings produces vibrations that are amplified by the body of the instrument (case of resonance). To produce other pitches, the musician shortens the strings by pressing down on them with the fingers.

Examples: violin, viola, cello, iningiri.



b. Plucked stringed instruments

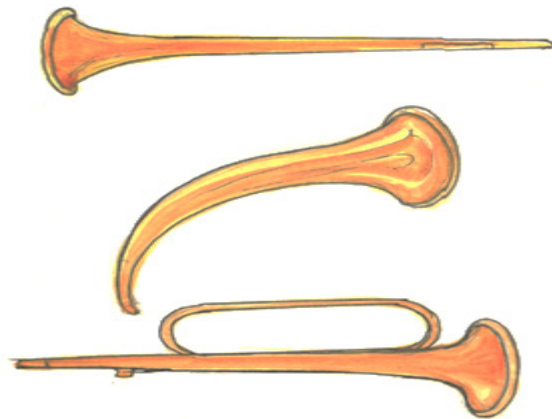
Plucked stringed instruments are played by plucking strings with the fingers or a pick. The guitar is the common plucked instrument. Other examples are: harp, lute, mandolin, banjo, inanga.



Application activity 4.1

1. Differentiate the bowed from the plucked musical instruments
2. Using any available stringed instrument, play the notes Do-Mi-Sol

4.2 Wind instruments



Activity 4.2

1. Considering musical instruments that are blown in, classify them according to their ways of producing sounds
2. Play the available wind musical instruments accompanying songs of different styles (religious, folkloric, etc.

Wind instruments produce sounds when the player blows in. they are two basic types.

a. Brass instruments

For brass instruments, the vibrations of the player's lips make the column of air vibrate. For example, French horn, tuba, trombone, saxophone, trumpet etc.



b. Woodwind instruments

Most of woodwind instruments have a reed which vibrates when the player blows in it, making the column of air vibrates. Sound is produced from the flute when the player blows across the mouth piece, causing vibrations of the column of air. Examples: Piccolo, flute, clarinet, oboe, bassoon, recorder.



Application activity 4.1

Application Activity 4.2

1. Differentiate the brass from the woodwind musical instruments
2. Using any available wind instrument, play the notes Do-Mi-Sol

4.3 Percussion and other musical instruments



Activity 4.3

1. Considering musical instruments that are hit or shaken, classify them according to their ways of producing sounds
2. Play the available percussion musical instruments accompanying songs of different styles (religious, folkloric, etc.)
3. Discuss the instruments that have keys and those that are used to amplify sounds.

Percussion instruments produce sounds when shaken, clapped, struck,

banged, shook, or hit with a stick or a mallet. When a membrane (the stitched part) of a drum is hit, it vibrates and creates a sound. Instruments such as xylophones or chimes have a series of tubes or bars you strike one of the tubes or bars a sound is produced.

Examples: Percussion instruments are two types:

a. Membranophones

They have a membrane which vibrates when it is hit, for example, drums.



b. Idiophones

They produce sound when shaken, clapped, struck, and banged, shook or hit. **Examples:** cymbals, bells, triangle, amayugi, ikinyuguri, ...



Notice:

Body percussion is different sounds and rhythms made by using parts of body.

Examples: Clap, stamp, slap, whistle...Some musical instruments can be keyboard instruments or electronic instruments.

c. Other musical instruments



Keyboard instruments: They have a series of keys connected with a device that produces tones. The musician presses the keys to make sounds. The most popular keyboard instruments are: piano, pipe organ.

Electronic instruments: Include those that generate sounds electrically and those that electrically amplify sound produced by the instrument. The most common electronic instrument is electric guitar. It makes louder and more varied tones than an ordinary guitar. Other examples are electric piano and electric organ.

An electronic instrument called synthesizer is used to create original sounds or to imitate sounds of other musical instruments.

Activity 4.4

1. Differentiate the membranophones from the idiophones musical instruments
2. Using examples, explain what body percussion is?
3. Play C scale on the piano keyboard.
4. Using any available percussion instrument, play the notes Do-Mi-Sol.

End unit assessment 4

1. A guitar is different from a trumpet. How is it so?
2. How are keyboard instruments played?
3. Classify the following musical instruments in their relative classes: *umuduri*, *ikondera*, *ishakwe*, cymbals, triangle
4. Using available materials, create your own instruments and accompany a song with them.

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ADDITIONAL NOTES

20 Important Benefits of Music in our schools



Why is Music Education in schools important? ... Unfortunately, many schools have begun to exclude music from their curriculums to make room for other subjects. Music is an extremely important subject for all children to learn and can lead to better brain development, increases in human connection, and even stress relief.

In fact, nearly everyone enjoys music, whether by listening to it, singing, or playing an instrument. But despite this almost universal interest, many schools are having to do away with their music education programs. This is a mistake, with schools losing not only an enjoyable subject, but a subject that can enrich students' lives and education. Read on to learn why music education is so important, and how it offers benefits even beyond itself.

Musical training helps develop language and reasoning: Students who have early musical training will develop the areas of the brain related to language and reasoning. The left side of the brain is better developed with music, and songs can help imprint information on young minds.

A mastery of memorization: Even when performing with sheet music, student musicians are constantly using their memory to perform. The skill of memorization can serve students well in education and beyond.

Students learn to improve their work: Learning music promotes craftsmanship, and students learn to want to create good work instead of mediocre work. This desire can be applied to all subjects of study.

Increased coordination: Students who practice with musical instruments can improve their hand-eye coordination. Just like playing sports, children can develop motor skills when playing music.

A sense of achievement: Learning to play pieces of music on a new instrument

can be a challenging, but achievable goal. Students who master even the smallest goal in music will be able to feel proud of their achievement.

Kids stay engaged in school: An enjoyable subject like music can keep kids interested and engaged in school. Student musicians are likely to stay in school to achieve in other subjects.

Success in society: Music is the fabric of our society, and music can shape abilities and character. Students in band or orchestra are less likely to abuse substances over their lifetime. Musical education can greatly contribute to children's intellectual development as well.

Emotional development: Students of music can be more emotionally developed, with empathy towards other cultures. They also tend to have higher self-esteem and are better at coping with anxiety.

Students learn pattern recognition: Children can develop their math and pattern-recognition skills with the help of musical education. Playing music offers repetition in a fun format.

Better SAT scores: Students who have experience with music performance or appreciation score higher on the SAT. One report indicates 63 points higher on verbal and 44 points higher on math for students in music appreciation courses.

Fine-tuned auditory skills: Musicians can better detect meaningful, information-bearing elements in sounds, like the emotional meaning in a baby's cry. Students who practice music can have better auditory attention, and pick out predictable patterns from surrounding noise.

Music builds imagination and intellectual curiosity: Introducing music in the early childhood years can help foster a positive attitude toward learning and curiosity. Artistic education develops the whole brain and develops a child's imagination.

Music can be relaxing: Students can fight stress by learning to play music. Soothing music is especially helpful in helping kids relax.

Musical instruments can teach discipline: Kids who learn to play an instrument can learn a valuable lesson in discipline. They will have to set time aside to practice and rise to the challenge of learning with discipline to master playing their instrument.

Preparation for the creative economy: Investing in creative education can prepare students for the 21st century workforce. The new economy has created more artistic careers, and these jobs may grow faster than others in the future.

Development in creative thinking: Kids who study the arts can learn to think creatively. This kind of education can help them solve problems by thinking outside the box and realizing that there may be more than one right answer.

Music can develop spatial intelligence: Students who study music can improve the development of spatial intelligence, which allows them to perceive the world accurately and form mental pictures. Spatial intelligence is helpful for advanced mathematics and more.

Kids can learn teamwork: Many musical education programs require teamwork as part of a band or orchestra. In these groups, students will learn how to work together and build camaraderie.

Responsible risk-taking: Performing a musical piece can bring fear and anxiety. Doing so teaches kids how to take risks and deal with fear, which will help them become successful and reach their potential.

Better self-confidence: With encouragement from teachers and parents, students playing a musical instrument can build pride and confidence. Musical education is also likely to develop better communication for students.

Source: This article originally appeared on the *Bachelors Degree* website.

