MUSIC

TEACHER'S GUIDE

SENIOR THREE

FOREWORD

Dear Music teacher,

Rwanda Basic Education Board is honoured to present Music Teacher`s guide, Senior Three which serves as a guide to competence-based teaching and learning to ensure consistency and coherence in the learning of the Music subject. 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.

In line with efforts to improve the quality of education, the government of Rwanda emphasizes the importance of aligning teaching and learning materials with the syllabus to facilitate their learning process. Many factors influence what they learn, how well they learn and the competences they acquire. Those factors include the relevance of the specific content, the quality of teachers' pedagogical approaches, the assessment strategies and the instructional materials available. We paid special attention to the activities that facilitate the learning process in which learners can develop ideas and make new discoveries during concrete activities carried out individually or with peers. With the help of the teachers, learners will gain appropriate skills and be able to apply what they have learnt in real life situations. Hence, they will be able to develop certain values and attitudes allowing them to make a difference not only to their own life but also to the nation.

This is in contrast to traditional learning theories which view learning mainly as a process of acquiring knowledge from the more knowledgeable who is mostly the teacher. In competence-based curriculum, learning is considered as a process of active building and developing of knowledge and understanding, skills and values and attitude by the learner where concepts are mainly introduced by an activity, situation or scenario that helps the learner to construct knowledge, develop skills and acquire positive attitudes and values.

In addition, such active learning engages learners in doing things and thinking about the things they are doing and they are encouraged to bring their own real experiences and knowledge into the learning processes. In view of this, your role is to:

- Plan your lessons and prepare appropriate teaching materials.

- Organize group discussions for learners considering the importance of social constructivism suggesting that learning occurs more effectively when the learner works collaboratively with more knowledgeable and experienced people.

- Engage learners through active learning methods such as inquiry methods, group discussions, research, investigative activities and group and individual work activities.

- Provide supervised opportunities for learners to develop different competences by giving tasks which enhance critical thinking, problem solving, research, creativity and innovation, communication and cooperation.

- Support and facilitate the learning process by valuing learners' contributions in the class activities.

- Guide learners towards the harmonization of their findings.

- Encourage individual, peer and group evaluation of the work done in the classroom and use appropriate competence-based assessment approaches and methods.

To facilitate you in your teaching activities, the content of this teacher`s guide is self-explanatory so that you can easily use it. It is divided into 3 main parts:

The part 1: Starts with general introduction and explains the structure of this book and gives you the methodological guidance;

The part 2: Provides the sample lesson plans as reference for your lesson planning process;

The part 3: Provides details on teaching guidance for each concept given in the student book.

Even though this teacher`s guide contains the answers for all activities given in the learner's book, you are requested to work through each question and activity before judging learner's findings.

I wish to sincerely appreciate all people who contributed towards the development of this teacher`s guide, particularly REB staff who organized the whole process from its inception. Special appreciation goes to the teachers who supported the exercise throughout. Any comment or contribution would be welcome to the improvement of this text book for the next versions.

Dr. Nelson MBARUSHIMANA
Director General, REB

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Joan MURUNGI,
Head of Curriculum, Teaching and Learning Resourses Department.

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GENERAL INTRODUCTION

Music is a universal language that embodies one of the highest forms of creativity. Hence music education should engage and inspire learners to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose and perform.

The aims of this guide on music dance and drama is to enable you as a teacher to help students to promote:

- enjoyment in music dance and drama.

- self-expression.

- participation in singing, dramatization and instrumental activities.

- confidence and skills in composing, communicating.

This can be achieved via the major activities highlighted in this book namely: **listening, composing, and performing**

The above mentioned activities can be done individually but group works are highly encouraged to enable the learners to interact and help each other. The role of a teacher as a guide/facilitator is to help learners refine their findings.

All these features are presented in the following parts: **general introduction, sample lesson plan and unity development.**

In order to be successful, the teacher should adopt learner centred methods in delivering his/her lessons.

Allow the learners to interact more and put emphasis on performance of sol-fa which is practical activities enabling them (the learners) to master sight singing, and dramatization of their play compositions. Sometimes a piano or tuning fork would be needed in order to succeed in getting the real sound of the notes, especially altered notes. If you don't have a piano at your school, you can browse internet and use a piano online.

Methodological guidance

1. Developing competences

Since 2015 Rwanda shifted from a knowledge based to a competency based

curriculum for pre-primary, primary and general secondary education. This called for changing the way of learning by shifting from teacher centred to a learner centred approach. Teachers are not only responsible for knowledge transfer but also for fostering children's learning achievement, and creating safe and supportive learning environment. It implies also that a learner has to demonstrate what he/she is able to do using the knowledge, skills, values and attitude acquired in a new or different or given situation.

The competence-based curriculum employs an approach of teaching and learning based on discrete skills rather than dwelling on only knowledge or the cognitive domain of learning. It focuses on what learner can do rather than what learners know. Learners develop basic competences through specific subject unit competences with specific learning objectives broken down into knowledge, skills and attitudes. These competences are developed through learning activities disseminated in learner-centred rather than the traditional didactic approach. The student is evaluated against set standards to achieve before moving on.

In addition to specific subject competences, learners also develop generic competences which are transferable throughout a range of learning areas and situations in life. Below are example of how generic competences can be developed in music dance and drama.

Generic competences	Examples of activities that develop generic competences in music
Critical thinking	Comparing dotted and un-dotted musical notes
	Placing notes on the musical staff
	Choosing the best lyrics and melodies
	Sol-fa and sing
Research and problem solving	Research using internet or books from library
Innovation and creativity	Writing the lyrics for songs
	Creating melodies to be matched with lyrics
	Creating various styles in performances
Cooperation….	Work in pairs
	Work in groups

| Communication | Communication during discussions in groups |
| | Communication during interactions (teacher-students; student-teacher; student-student) |

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▶ Critical Thinking

These are activities that require students to think critically about subject content. Groups can be organized to work in different ways e.g. taking turns, listening, taking decisions, allocating tasks, disagreeing constructively etc.

- Collect data locally through designing surveys, questionnaires, interview formats then analyze data, draw conclusions and present findings

- Observe, Record, Interpret – e.g. Mark out areas in the school and get different groups to record insect, animal, bird life and then to try to explain why different habitats have different species Experiment

- Research and Discuss

- Compare and Contrast Exercises

- Debate (see communication)

- Identify a Problem and design a methodology to collect the information needed to solve the problem

- Make basic science equipment out of locally available materials

- Reasoning Games and Tests for Students

  ▶ **Research and problem solving**

- Use the Internet Use a Library

- Create a School Library

- Collect data through Observation and Recording

- Collect data through surveys, questionnaires and different kinds of interviews

- Develop Sampling Rules for Data Collection

  ▶ **Creativity and Innovation**

- Write a story or poem

- Design a Poster

- Write and Design a Booklet

- Make a Model

- Create an Experiment to Prove a Point

- Invent New Ways of Doing Traditional Things

- Design your Ideal House

- Develop a Graph to Illustrate Information

- Create a Flow Chart to show the main stages in a Process

- Design a data collection survey/questionnaire

- Identify a problem which requires data collection to solve

- Conduct experiments with Objectives, Methodology, Observations, Results, Conclusions

- Make hypotheses and identify ways to test them

- Identify local problems and devise ways to resolve them

▶ **Communication Skills**

- Tell/Write a Story, Poem or Drama

- Describe an event or situation

- Present Ideas - verbally, in writing, graphically, digitally

- Set Out Pros and Cons

- Argue a Case – verbally, in writing, graphically (compare and contrast), digitally

- Observe, Record, Interpret

- Write Letters for Different Purposes

▶ **Teamwork, Cooperation, Personal and Interpersonal management and life skills**

Work in Pairs – particularly useful for shared reading and comprehension in lower grades but can also be useful in higher grades for planning research, problem solving, planning experiments etc.

Small group work

Large Group Work

Data Collection from the Community

Collect Community Photographs and Interview Residents to make a class/school History of the local Community

Note: The teachers' Guide should improve support in the organization and management of groups

▶ Lifelong Learning

- Take initiative to update knowledge and skills with minimum external support.

- Cope with the evolution of knowledge and technology advances for personal fulfilment

- Seek out acquaintances more knowledgeable in areas that need personal improvement and development

- Exploit all opportunities available to improve on knowledge and skills.

2. Addressing cross cutting issues

Among the changes in the competence based curriculum is the integration of cross cutting issues as an integral part of the teaching learning process-as they relate to and must be considered within all subjects to be appropriately addressed. The eight cross cutting issues identified in the national curriculum framework are:

- Genocide Studies

- Environment and sustainability

- Gender

- Comprehensive sexuality education(HIV/AIDS, STI, Family planning, Gender equality and reproductive health)

- Standardization Culture

- Inclusive Education

- Peace and Values Education

- Financial Education

Some cross cutting issues may seem specific to particular learning areas/ subjects but the teacher need to address all of them whenever an opportunity arises. In addition, learners should always be given an opportunity during the learning process to address these cross cutting issues both within and out of the classroom.

Below are examples on how crosscutting issues can be addressed in your subject:

Cross-cutting issues	Examples on how to integrates the cross-cutting issues
• Genocide Studies	Compose and perform songs on genocide prevention
• Environment and sustainability	Some of the songs composed by learners should indicate how environment is to be protected.
• Gender	Involve both girls and boys in the activities.
• Peace and Values Education	During group activities encourage learners to respect each other and the opinions from members of the groups.
• Financial Education	Some lessons will involve drawing music staves: tell the learners not to use large lines in order to save sheets of paper.
• Standardisation Culture	Performance of some songs from our traditional culture
• Inclusive Education	All learners should be involved in all activities without any discrimination

3. Attention to special educational needs specific to each subject

When we think about inclusive education, often we just think about getting children into school, i.e. making sure they are physically present in school. However, we also need to ensure that children are participating in lessons and school life, and that they are achieving academically and socially as a result of coming to school. So we need to think about presence, participation and achievement.

Some people may think that it is difficult to address the needs of a diverse range of children. However, by working as a team within your school, with support from families and local communities, and by making small changes

to your teaching methods, you will be able to meet the needs of all children – including those with disabilities.

Teachers need to:

- Remember that children learn in different ways so they have to offer a variety of activities (e.g. role-play, music and singing, word games and quizzes, and outdoor activities).

- Always demonstrate the objective of the activity; show children what they expect them to do

- Vary their pace of teaching to meet the needs of each child. Some children process information and learn more slowly than others.

- Use clear consistent language – explain the meaning (and demonstrate or show pictures) if you introduce new words or concepts.

- Make full use of facial expressions, gestures and body language.

- Pair a child who has a disability with a friend. Let them do things together and learn from each other. Make sure the friend is not over protective and does not do everything for the child. Both children will benefit from this strategy.

- Have a multi-sensory approach to your activities.

Below are strategies related to each main category of disabilities and how to deal with every situation that may arise in the classroom. However the list is not exhaustive because each child is unique with different needs that should be handled differently.

Strategies to help children with developmental disabilities:

- Be patient! If you find that the child takes longer than others to learn or to do an activity, allow more time.

- Do activities together with the child.

- Gradually give the child less help.

- Let the child do the activity with other children and encourage them to help each other.

- Divide the activity into small achievable steps.

- Remember to praise and say 'Well done' when the child learns something new or makes a strong effort.

Strategies to help children with physical disabilities or mobility difficulties:

- Adapt activities so that children who use wheelchairs or other mobility aids, or other children, who have difficulty moving, can participate.

- Ask parents/caregivers to assist with adapting furniture – e.g. the height of a table may need to be changed to make it easier for a child to reach it or fit their legs or wheelchair under.

- Encourage peer support – friends can help friends.

- Get advice from parents or a health professional about assistive devices

Strategies to help children with hearing disabilities or communication difficulties

- Always get the child's attention before you begin to speak.

- Encourage the child to look at your face.

- Use gestures, body language and facial expressions.

- Use pictures and objects as much as possible.

- Ask the parents/caregivers to show you the signs they use at home for communication – use the same signs yourself and encourage other children to also use them.

- Keep background noise to a minimum.

Strategies to help children with visual disabilities

- Help children to use their other senses (hearing, touch, smell and taste) to play and carry out activities that will promote their learning and development.

- Use simple, clear and consistent language.

- Use tactile objects to help explain a concept.

- If the child has some sight, ask them what they can see. Get information from parents/caregivers on how the child manages their remaining sight at home.

- Make sure the child has a group of friends who are helpful and who allow the child to be as independent as possible.

- Plan activities so that children work in pairs or groups whenever possible.

Adaptation of assessment strategies

Each unit in the teacher's guide provides additional activities to help learners achieve the key unit competence. Results from assessment inform the teacher which learner needs remedial, consolidation or extension activities. These activities are designed to cater for the needs of all categories of learners; slow, average and gifted learners respectively.

4. Guidance on assessment

Assessment is an integral part of teaching and learning process. The main purpose of assessment is for improvement. Assessment for learning **(continuous and formative)** intends to improve learners' learning and teacher's teaching whereas assessment of learning/summative assessment intends to improve the entire school's performance and education system in general.

4.1.Continuous and/or formative assessment

It is an ongoing process that arises out of interaction during teaching and learning between. It includes lesson evaluation and end of sub unit assessment. This formative assessment should play a big role in teaching and learning process. The teacher should encourage individual, peer and group evaluation of the work done in the classroom and uses appropriate competence-based assessment approaches and methods.

In music theory, the learners will show the ability to know and understand basic music concepts and their different uses.

In the *listening and responding,* assessment will link an *exploring sounds* and *listening and responding to music* by addressing the range of responses the learner makes to music. These include the use of vocal sounds, words, large or small movements and expressions, to interpret musical elements. The development of sensitivity and openness towards music in various genres and styles, from different periods, cultures may be observed as the learner expresses his/her emotional reaction to music.

During the process of *performing,* involving song singing and playing instruments, the learner will exhibit the skills and commitment required to demonstrate a sense of pulse, imitate simple rhythms and sing or play simple melodies

Assessment in *composing* will examine the process, i.e. the efforts of the learner to illustrate new musical ideas by improvising, composing and arranging sounds, alone or with others, in ways that involve imagination and originality. Here, the learners will compose using melody without musical

notations first, and then compose using musical notations. They will also dance matching respecting the rhythms.

Role-play/ drama: Learners act different situations, express their feelings through actions, speech, observations and drawing conclusions.

4.2. Summative assessment

The assessment can serve as summative and formative depending to its purpose. The end unit assessment will be considered summative when it done at end of unit and want to start a new one.

It will be formative assessment, when it is done in order to give information on the progress of students and from there decide what adjustments need to be done. The assessment done at the end of the term, end of year, is considered as summative assessment so that the teacher, school and parents are informed of the achievement of educational objective and think of improvement strategies. There is also end of level/ cycle assessment in form of national examinations.

Thus, at the end of each term and each level the teacher will evaluate:

- The overall quality in the execution of a familiar or unfamiliar songs

- The sol-fa in different scales

- Accompanying a song with the key board/piano instrument, the flute

At the end of Ordinary level, the examination will covered the whole content of this syllabus.

Students' learning styles and strategies to conduct teaching and learning process

There are different teaching styles and techniques that should be catered for. The selection of teaching method should be done with the greatest care and some of the factors to be considered are: the uniqueness of subjects; the type of lessons; the particular learning objectives to be achieved; the allocated time to achieve the objective; instructional available materials; the physical/ sitting arrangement of the classroom, individual students' needs, abilities and learning styles.

There are mainly **four different learning styles** as explained below:

▶ Active and reflective learners

Active learners tend to retain and understand information best by doing something active with it-discussing or applying it or explaining it to others.

Reflective learners prefer to think about it quietly first.

▶ Sensing and intuitive learners

Sensing learners tend to like learning facts; **intuitive learners** often prefer discovering possibilities and relationships. Sensors often like solving problems by well-established methods and dislike complications and surprises; intuitive learners like innovation and dislike repetition.

▶ Visual and verbal learners

Visual learners remember best what they see—pictures, diagrams, flow charts, time lines, films, demonstrations, etc.; verbal learners get more out of words—written and spoken explanations.

▶ Sequential and global learners

Sequential learners tend to gain understanding in linear steps, with each step following logically from the previous one. Global learners tend to learn in large jumps, absorbing material almost randomly without seeing connections, and then suddenly "getting it."

Teaching methods and techniques that promote the active learning

The different student learning styles mentioned above can be catered for, if the teacher uses active learning whereby learners are really engaged in the learning process.

What is Active learning?

Active learning is a pedagogical approach that engages students in doing things and thinking about the things they are doing. In active learning, learners are encouraged to bring their own experience and knowledge into the learning process.

The role of the teacher in active learning

- The teacher engages learners through active learning methods such as inquiry methods, group discussions, research, investigative activities and group and individual work activities.

- He/she encourages individual, peer and group evaluation of the work done in the classroom and uses appropriate competence-based assessment approaches and methods.

- He provides supervised opportunities for learners to develop different competences by giving tasks which enhance critical thinking, problem

solving, research, creativity and innovation, communication and cooperation.

- Teacher supports and facilitates the learning process by valuing learners' contributions in the class activities.

The role of learners in active learning

Learners are key in the active learning process. They are not empty vessels to fill but people with ideas, capacity and skills to build on for effective learning. A learner engaged in active learning:

- Communicates and shares relevant information with other learners through presentations, discussions, group work and other learner-centred activities (role play, case studies, project work, research and investigation)

- Actively participates and takes responsibility for their own learning

- Develops knowledge and skills in active ways

- Carries out research/investigation by consulting print/online documents and resourceful people, and presents their findings

- Ensures the effective contribution of each group member in assigned tasks through clear explanation and arguments, critical thinking, responsibility and confidence in public speaking

- Draws conclusions based on the findings from the learning activities.

Main steps for a lesson in active learning approach

All the principles and characteristics of the active learning process highlighted above are reflected in steps of a lesson as displayed below. Generally the lesson is divided into three main parts whereby each one is divided into smaller steps to make sure that learners are involved in the learning process. Below are those main part and their small steps:

Introduction

Introduction is a part where the teacher makes connection between the current and previous lesson through appropriate technique. The teacher opens short discussions to encourage learners to think about the previous learning experience and connect it with the current instructional objective. The teacher reviews the prior knowledge, skills and attitudes which have a link with the new concepts to create good foundation and logical sequencings.

Development of the new lesson

The development of a lesson that introduces a new concept will go through the following small steps: discovery activities, presentation of learners' findings, exploitation, synthesis/summary and exercises/application activities, explained below:

▶ Discovery activity

Step 1

- The teacher discusses convincingly with students to take responsibility of their learning

- He/she distributes the task/activity and gives instructions related to the tasks (working in groups, pairs, or individual to instigate collaborative learning, to discover knowledge to be learned)

Step 2

- The teacher let the students work collaboratively on the task.

- During this period the teacher refrains to intervene directly on the knowledge

- He/she then monitors how the students are progressing towards the knowledge to be learned and boost those who are still behind (but without communicating to them the knowledge).

▶ Presentation of learners' productions

- In this episode, the teacher invites representatives of groups to presents the students' productions/findings.

- After three/four or an acceptable number of presentations, the teacher decides to engage the class into exploitation of the students' productions.

▶ Exploitation of learner's productions

- The teacher asks the students to evaluate the productions: which ones are correct, incomplete or false

- Then the teacher judges the logic of the students' products, corrects those which are false, completes those which are incomplete, and confirms those which correct.

▶ Institutionalization (summary/conclusion/and examples)

- The **teacher summarizes** the **learned knowledge** and gives examples which illustrate the learned content.

▶ Exercises/Application activities

- Exercises of applying processes and products/objects related to learned unit/sub-unit

- Exercises in real life contexts

- Teacher guides learners to make the connection of what they learnt to real life situations. At this level, the role of teacher is to monitor the fixation of process and product/object being learned.

Assessment

In this step the teacher asks some questions to assess achievement of instructional objective. During assessment activity, learners work individually on the task/activity. The teacher avoids intervening directly. In fact, results from this assessment inform the teacher on next steps for the whole class and individuals. In some cases the teacher can end with a homework assignment.

PART I: SAMPLE LESSON PLAN

Term	Date	Subject	Class	Unit no	Lesson n	duration	Class size
I	12/03/2018	Music	S3	1of 4	1 of 5	40 min	47

Types of special education needs and number of learners	Physical impairment: 1 lame person He will have equal access to the piano

Topic area	Performing music
Sub topic area	Singing
Unit title	Musical Scales
Key unit competence	Be able to sol-fa musical scales
Title of the lesson	Diatonic and chromatic scales
Instructional Objectives	Using a keyboard, the learner will be able to differentiate diatonic scale from chromatic scale.
Plan for this class (location: in/outside)	Inside the classroom
Learning materials (for all learners)	Sheet of paper, pens, keyboard
References	-Ministry of Education, REB (2015), Upper Primary Level Creative Art Syllabus, Kigali. -Student's music books Primary 6

Steps	Description of teaching and learning activity	Generic competences/ Cross cutting issues
	The teacher will guide the learners to identify, describe and differentiate the diatonic and chromatic scales by taking into account the series of tones and semitones. The learners will differentiate them by playing any keyboard instrument or illustrating them accurately.	**Generic competences** -*Critical thinking* is highlighted when choosing appropriate location of tones and semitones

		Learner activities	-*Communication*
Introduction 5 min	Teacher activities		Having critics on others' works while sharing their findings in their respective groups
	Teacher activities	**Learner activities**	-*Co-operation*
	Organize groups	Learners make groups	When sharing views on group work, and the works of the peers
	Ask the learners to sing the ascending and descending scale	Sing the ascending and descending scale	-**Creativity** The learners create their own lyrics **Crosscutting issues** -**Gender:** making mixed groups of boys and girls
Development 30 min	Guide learners to write notes on the ascending and descending scale Guide learners to apply the rules of diatonic scale such as **T-T-ST-T-T-T-ST** Ask learners to practice diatonic scales Guide learners to write the ascending and descending scales. Guide learners to apply the rules of chromatic scale such **ST-ST-ST ST-ST-ST ST-ST-ST ST-ST-ST**	Learners write notes on the ascending and descending scale Guide learners to apply the rules of diatonic scale the such as **T-T-ST-T-T-ST** learners practice diatonic scales on the keyboard - Learners write ascending and descending chromatics scales using whole notes. Learners apply the rules of chromatic scale such **ST-ST-ST ST-ST ST-ST-ST ST-ST-ST** Learners practice chromatic scales	-**Inclusiveness:** Making groups without any discrimination including learners with disability having opportunity to share and give their views, the lame will have opportunity to access the piano

	(use sharps upwards and flats downwards) Ask learners to practice chromatic scales guide the learners as they are making the chromatic scales		
Conclusion 5 min **-summary** **-Assessment**	The teacher asks the learners to give a summary of the lesson Ask the learners to play diatonic and chromatic scales	take the summary Learners play diatonic and chromatic scales	
Teacher's self-evaluation			

LESSON PLAN FOR UNIT

School: ....Teacher's name: ....

Term	Date	Subject	Class	Unit No	Lesson	Duration	Class size
III	....	Drama	S3	4 of 4	10 of 12	40 min	42

Type of Special Educational Needs and number of learners	Learners with physical impairment: 1 -Sit before the learners when performing
Topic area	Performing Drama
Sub topic area	Composing and Acting
Unit title	Compose and perform a short play in different languages
Key unit competence	Be able to compose and perform a play in Kinyarwanda, English or French
Title of the lesson	Composing a play
Instructional Objectives	By following the steps of a play, learners will be able to compose a play on a given topic correctly.
Plan for this class (location: in/outside)	Inside the classroom
Learning materials (for all learners)	papers, pens, blackboard, script
References	-Ministry of Education, REB (2015), Upper Primary Level Creative Art Syllabus, Kigali. -Students' books S3

Steps and Timing	Description of teaching and learning activity	Generic Competences and crosscutting issues:
	Teacher guides learners to compose according to the topic, and learners compose and compare the composed play according to guideline of play composition and perform it before the audience.	**Generic competences** **Critical thinking** is highlighted when choosing appropriate vocabularies, characters,
Teacher's self-evaluation	The teacher see the flow of a lesson, whether steps have been respected and objectives have been achieved	

UNIT 1 : MUSICAL SCALES

1.1. Key unity competency:

Be able to sol-fa musical scales

1.2. Prerequisite knowledge and skills

Mastery of ascending and descending C scale

1.3. Cross-cutting issues to be addressed

- Gender is a cross-cutting issue which will be highlighted in the group works which involve both male and females equally.

- Piece and value will be addressed through valuing and appreciating other's compositions and performance.

- Inclusive education: Students with special educational needs should be in group with other students and assigned roles basing on their types of their disabilities.

1.4. Guidance on introductory activity

1. (i).7 ; (ii).5

2. (i). 2; (ii). 5

3. (iii). Guide the learners while locating steps and half steps on the keyboard.

1.5 List of lessons

Lesson	Objectives	Number of periods
Lesson 1: Diatonic and Chromatic scales	Able to compare diatonic and chromatic scales Able to read notes in their respective scales (diatonic scale) Able to sol-fa diatonic scales	3
Lesson 2: Major and Minor scales	Able to compare Major and Minor scale Able to create Major scale respecting the series of tones and semitones Able to create Minor scale respecting the series of tones and semitones able to sol-fa and sing scores in minor and major keys	4
Lesson 3: Transposition	Able to Apply the rule of transposition in a music phrase Able to convert music phrase to a different key and perform	4
Assessment	-	1

Lesson 1: Diatonic and Chromatic scales

a) Prerequisite/revision/introductions

- Good understanding of C scale

- Sing ascending and descending C scale

- Differentiate tone from semi tone

- Have a good understanding of accidentals (sharp, flat and natural)

b) Teaching resources

Student's music text book, internet, key board, music books etc

c) Learning activities

- In group, using a key board, students discuss the tone and semi tone

- Compare sharps, flats with the black keys on the piano (or keyboard)

- If there is no piano at school, use internet to use an online piano. If the is no internet learners, in their groups, can draw a keyboard (one octave).

- In groups compare and contrast diatonic and chromatic scales.

d) Answers to the activities

Activity 1.1. (a)

i) 9 tones and 2 semitones

i) 5 tones between C-D, D-E, F-G, G-A, A-B, and 2Semitones between E-F and B-C

Activity 1.1. (b)

two half steps

Ascending chromatic scale (uses **sharps** for black keys)

C   C#   D   D#   E   F   F#   G   G#   A   A#   B   C
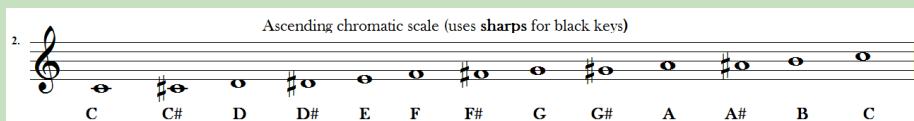
Application activity 1.1.

1)
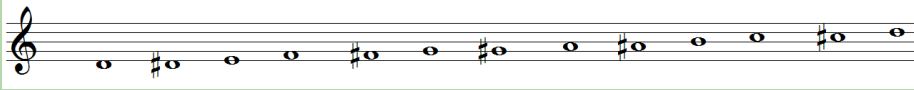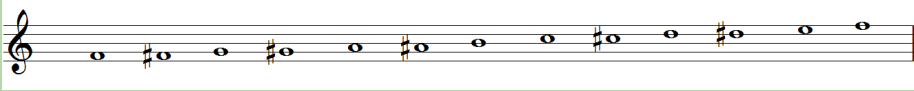
2)
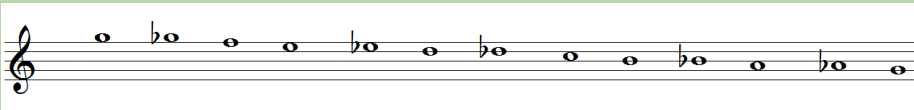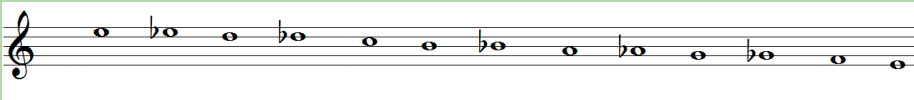
Lesson 2: Major and Minor scales

a) Prerequisite/revision/ introductions

- Good understanding of C scale

- Sing the ascending and descending C scale

- Differentiate half tones from whole tones

b) Teaching resources

Student's music text book, internet, key board, music books, etc.

c) Learning activities
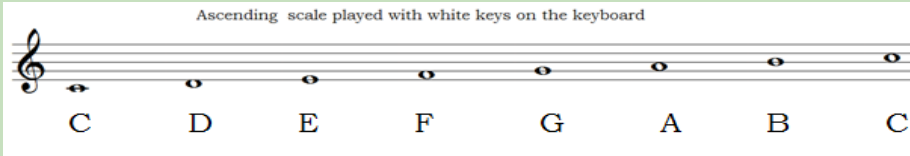
- sol-fa notes in C scale

- sing the ascend and descending A scale

- sofa notes in A scale

- differentiate major and minor

- discuss major scale and their minor relatives

- sol-fa major and minor scales

Answers to the activities

Activity 1.2. (a)

Question 1

Ascending scale played with white keys on the keyboard
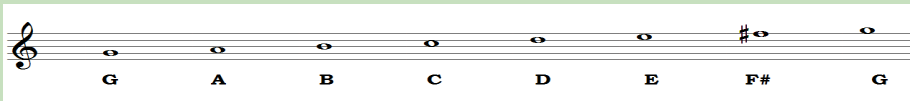
C   D   E   F   G   A   B   C

2) 2 half tones
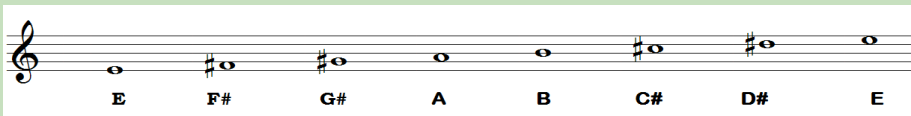
3) 5 whole tones

4) (i) G A B C D E F# G

G   A   B   C   D   E   F#   G

(ii) E F# G# A E C# D# E

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

3. Check if learners play the notes appropriately.

Application activity 1.2 (b)

I: Check if the learners sol-fa respecting note pitches and durations.

II: Learners should sol-fa before matching lyrics with the melodies. Check if they understand the meaning of all words in the lyrics.

Activity 1.2 (c)

Activities on minor scale in the student's book

Guide Learners While Playing The Keyboard

(i) Guide learners while playing the keyboard

(ii) Starting from C the semi tones are located between the 3rd and 4th, and between the 7th and 8th notes, while starting from A the semi tones are located between the 2nd and the 3rd notes, and between the 5th and the 6th note.

(iii)Let learners give their own views. But, generally, the sound from C to C is joyous, sweeter than the sound produced from A to A which is a harsh minor sound.

(iv) The A scale is called Minor or A minor

(v) G Major

D Major

For each set, key signatures do not change

Application activity 1.2(d)

Relative minor: D mionor   E minor   F minor   G#minor

Relative minor: D#minor   Eb minor   F# minor   Ab minor

Guide the learners as they construct ascending and descending major and minor scales above. To be sure of the answers check minor and major scales in the appendices I and II of this guide.

4. (a), (b) check if learners sol-fa respecting note pitches and durations.

5. Learners should sol-fa before matching lyrics with the melodies. Check if they understand the meaning of all words in the lyrics.

Application activity 1.2 (e)
F# major
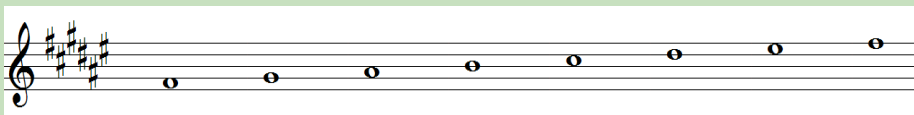
Its parallel minor F# minor below (it has three sharps)
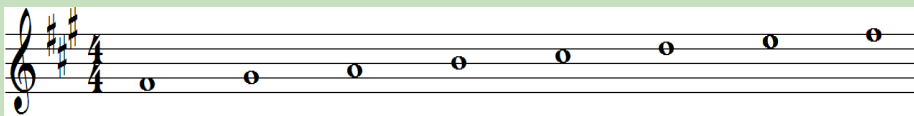
B major
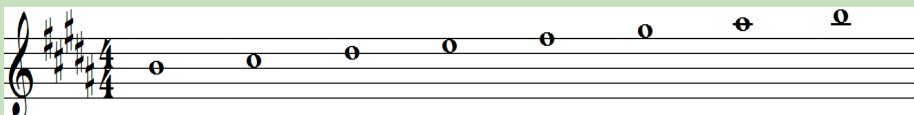
It's parallel minor B minor below (it has 2 sharps)
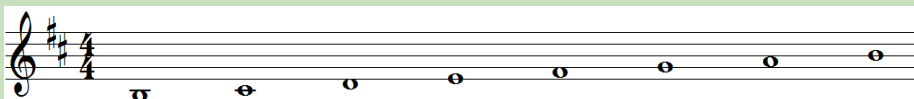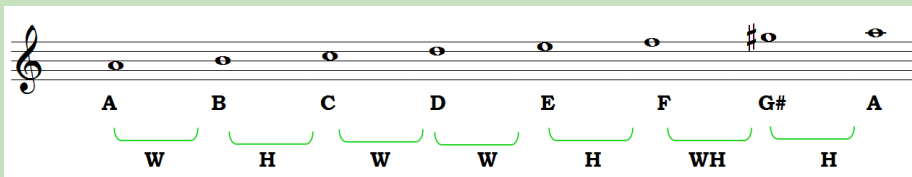
D minor
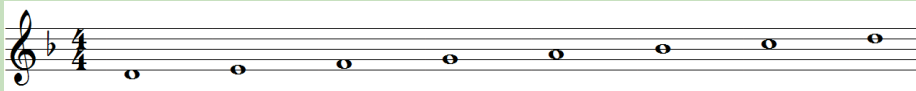
It is parallel D major
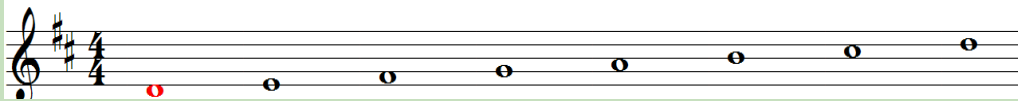
A Minor
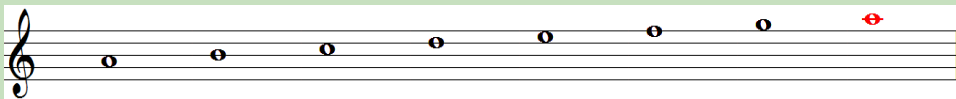
Its parallel A major

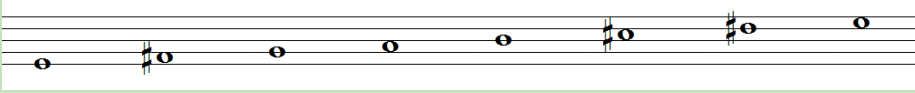**Activity 1.2. (c)**

1.

A		B		C		D		E		F		G#		A
	W		H		W		W		H		WH		H	

E		F#		G		A		B		C		D#		E
	W		H		W		W		H		WH		H	
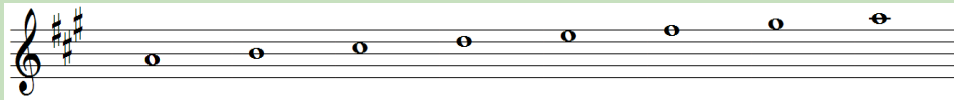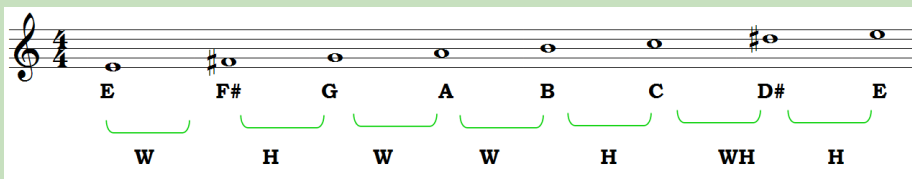
2. Check where they play accurately the keyboard

3. The main difference is based on a number of tones and semitones

Application activity 1.2. (f)
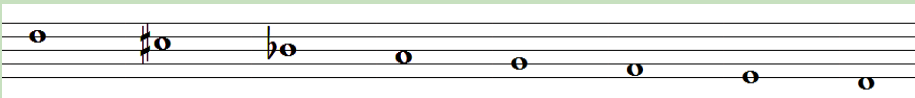
E melodic minor ascending

E harmonic minor descending. Notice how the descending melodic minor changes. It looks like E natural minor.
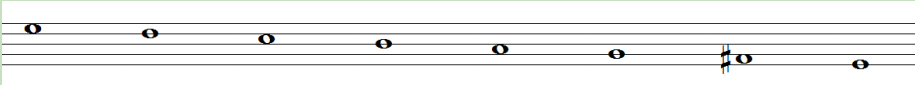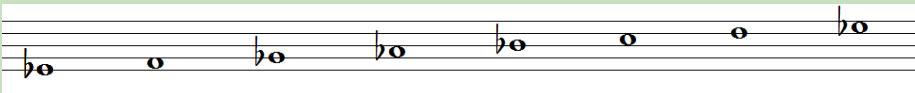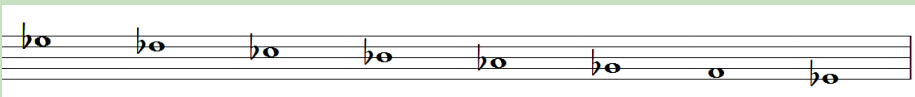

D harmonic minor ascending
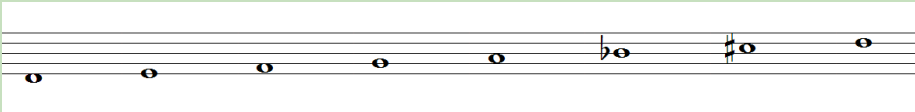
D harmonic minor descending

E♭ melodic minor ascending

Descending scale of E♭ melodic minor. When ascending scale looks like a natural one.

2. Guide learners in constructing these scales. Check the appendices I and II to be sure of the answers.

3. Guide learners in constructing these scales. Check the appendices I and II to be sure of the answers.

4. Guide learners in constructing these scales. Check the appendices to be sure of the answers.

5. Guide learners as they sol-fa and perform. Make sure the accidentals are well performed. They can use a keyboard when necessary.

6. Guide learners as they sol-fa and perform and match lyrics with melodies.

Lesson 3: Transposition

a) Prerequisite/revision/ introductions

Know different note pitches

Have good understanding of key signatures

Knowledge of tones and whole tones

Understanding of treble staff and bass staff

b) Teaching resources

Internet, music student's text book, music books, key board etc

c) Learning activities

Learners use a piano to play a piece of music in the key of C.

Without changing note degrees, they play it again using a whole tone tonic above (the key of D).

Then, compare the sounds they get after playing the piano in two different keys.

They write the two pieces using musical staves in the key of C and then in the key of D.

After the above activity they transpose the same piece in other keys.

Activity1.3.

Activity 6. 1.

(i), (ii), (iii)See whether learners are varying tunes respecting the tonic (the central notes of a key).

Application activity 1.3.

Additional content

What is a scale?

A scale is a series of notes from low to high (or high to low) following a certain pattern of steps. Since there are different patterns of steps there are different types of scales.

Diatonic scale

A diatonic scale consists of a pattern of whole tones (whole steps) and half tones (half steps)—it has five whole steps and two half steps. The notes of the diatonic scale are referred to as scale degree. The first (lowest) scale degree is numbered 1. The letter name of this note serves to give the scale its name. The successive scale degrees are numbered 1,2,3,4,5,6,7, 8. Remark that the degree number 8 has the same letter name as 1, but sounds an octave high.

For instance if the first note of an octave is C, then the pattern of notes will be as follows:

Whole tone-**W**hole tone-**H**alf tone- **W**hole tone - **W**hole tone - **W**hole tone -**H**alf tone

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

Notice that you can say whole tone or whole step; half tone or half step or semi tone. These terms are used interchangeably.

But, in this book and the student's book, for consistency in terminologies, we shall be using the term Half tone instead of 'semi tone'.

Chromatic scale

A chromatic scale consists of a set of all musical notes (white and black keys on the piano) from C to the next C above or below. A chromatic scale uses only half steps. When ascending, a chromatic scale uses sharps, when descending, it uses flats. Because notes repeat in each octave, a chromatic scale is used for just the twelve notes of an octave.

Major and minor scale

Both major and minor scales can start on any note—from C to B. No matter

which note you start with, each scale has its own specific combination of intervals between notes. The notes of Major and Minor scales have specific names, called Scale Degrees. These scale degrees have both a number and a name.

In the key of

Music that uses a scale built on a particular note is said to be in the key of that note. For instance, a melody using pitches primarily from the major scale starting on G is said to be in the key of G major.

Tonality

The term tonality describes a piece of music in which all the notes are related to one central note, called the tonic. In a major scale, the first degree of the scale is the tonic, hence in the key of G implies that G is the tonic. The tonic is heard as the strongest pitch comparing to other degrees.

A circle of fifths

The circle of fifth is a way of arranging keys to determine their relationship. So C major, is related to A minor, G major related to E minor etc.

The Circle of Fifths
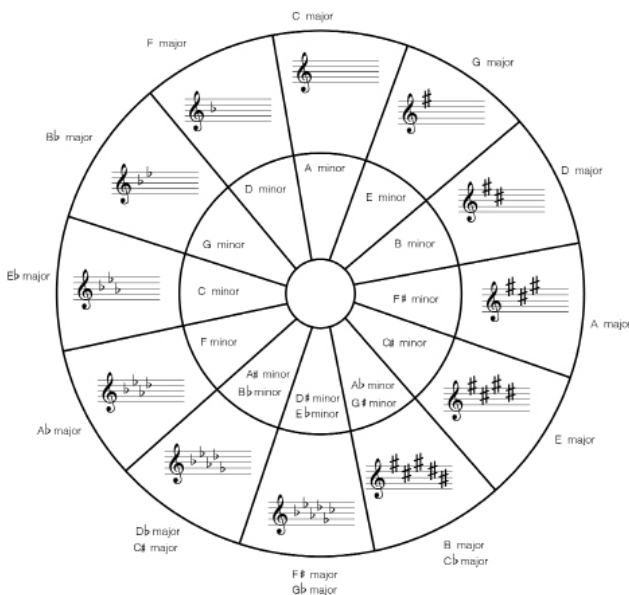
Transposition

Transposition is changing the key of a piece of music, which affects notes or chords positions. When we transpose, we take a group of notes and move them up or down by a certain interval. You can transpose from any key to any other key. You can also transpose notes from one music clef to another music clef without necessarily changing the key, and you can transpose notes from one octave to another octave higher or lower in the same key.

Why transposition?

Transposition is important because you may find a certain song in the key which is too high or too low for your voice. In order to sing it you have to transpose it to the key you are pleased with. Transposition can also help you to develop proficiency in understanding the use and interrelationship of different keys.

End unit assessment

1.The answers are in the student's book, but to encourage creativity, learners may give answers which are not exactly the same as the ones we have in the notes—they can paraphrase. Check if there is logic in their answers.

2.Check the notes and encourage paraphrasing and creativity.

3.

4.

5.

.

UNIT 2: COMPOUND TIME SIGNATURE

2.1 Key unity competency

Be able to sol-fa notes according to their pitches and values (duration)

2.2 Prerequisite

Mastery of simple time signatures

2.3 Crosscutting issues to be addressed

- Gender will be highlighted by the group works which involve both male and females equally.

- Piece and value will be addressed through valuing and appreciating other's compositions and performance.

- Inclusive education: Students with special educational needs should be in group with other students and assigned roles basing on their types of their disabilities.

2.4 Guidance on introductory activity

1. (i), (ii): Guide learners as they discuss.

2. Guide learners as they discuss.

3. Guide learners as they discuss.

4. The beat unit in ¾ is a crotchet while the beat unit in 6/8 is a dotted crotchet.

2.5 List of lessons

Lessons	Objectives	Number of Periods
Lesson 1:Quaver and semiquaver	Able to compare quaver and semiquaver Able to sol-fa respecting the duration of the quavers and semiquavers	2
Lesson 2: Dotted notes and dotted rests	Able to describe the values of doted notes Able to sol-fa respecting the values of dotted notes and rest based on beats	2
Lesson 3: 3/8 time Signature	Able to sol-fa in 3/8 time signature	1
Lesson 4: Compound time signature (6/8 time signature, 9/8 time signature, 12/8 time signature)	Able to sol-fa and perform scores with 6/8 time signature Able to sol-fa and perform scores 9/8 time signature Able and perform scores 12/8 time signature	4
Lesson 5: Syncopation	Able to explain and describe the strong beat and weak beat Able to sol-fa and sing respecting the flow of syncopation based on measure	2
Assessment	-	1

Lesson 1: Quaver and semiquaver

a) Prerequisite/revision/ introductions

Have good understanding of whole-note, minim, and crotchets

Have good understanding of simple time signatures and beats count in simple time signatures.

b) Teaching resources

Student's music textbook, internet etc

c) Learning activities

In groups students differentiate crotchet, quaver and semi quaver.

By using simple time signatures, students write a mixture of crotchets, quavers and semi quavers on musical staff and perform respecting their durations and pitches. This can be done by beating time or clapping hands.

Activity 2.1.

1.

2. two beats

3. two-four time signature because the total value equals two times taken from the whole note indicated by the denominator of that measure.

Application activity 2.1.

1.

2. Check if the learners know how to mix quavers, semi quavers and other notes.

3.

4. Check if learners sol-fa respecting note pitches, note durations and respecting the rhythm.

5. Check note pitches, durations and make sure learners match lyrics with melodies appropriately while singing.

Lesson 2: Dotted notes and doted rests

a) Prerequisite/revision/ introductions

Knowledge of notes which are not dotted and their lengths (durations)

b) Teaching resources

Student's music textbooks, internets, shapes of musical notes

c) Learning activities

Guide the learners as they discuss dotted note values (durations).

After mastering dotted note values, learners sol-fa musical notes according to their values (durations).They can also sol-fa and sing pieces of music with a mixture of dotted and un-dotted notes.

> **Activity 2.2**
>
> The time signature is
>
> 1. Six eight
>
> 2. Twelve eight
>
> 3. In both staves the unit value is a doted crotchet. But the first staff has two dotted crotchets per measure while the second staff has four dotted crotchets per measure.

Application activity 2.2
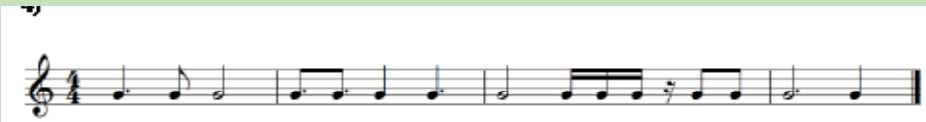
1) Check the answers in the notes

2)

3)

4)

5) Check if learners clap respecting the rhythm and singing TAA...

6) Check if learners draw the beats correctly and respect the rhythm while clapping and singing TAA.

7) Check if they sol-fa respecting notes pitches and durations

8) Check if the notes are appropriately used in the measures and the pitches are not too high or very low to sing.

Lesson 3: Three eight time signature

a) Prerequisite/revision/ introductions

Understanding of simple time signatures (2/4, 3/4 and 4/4)

Beat simple time signatures

Know the durations of dotted crotchet, crotchet, quaver and semi quaver...

b) Teaching resources

Student's music text book, internets etc

c) Learning activities

In groups then individually, learners should:

Place note on a staff with 3/8 time signature

Beat the piece with 3/8 time signature

Sol-fa and perform pieces of music with 3/8 time signature

Lesson 4: Compound time signatures

a) Prerequisite/revision/ introductions

Have good understanding of 3/8 time signature

Differentiate dotted notes from un-dotted notes

b) Teaching resources

Student's music text book, internets etc

c) Learning activities

Leaners in groups, place on staves compound time signatures, musical notes and bar lines accordingly.

Discuss the dotted notes, dotted rests, quavers & semiquavers

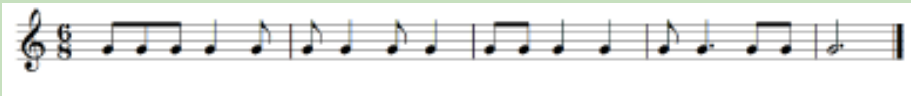Then they sol-fa musical notes according to their values (duration). After that, they perform the songs.
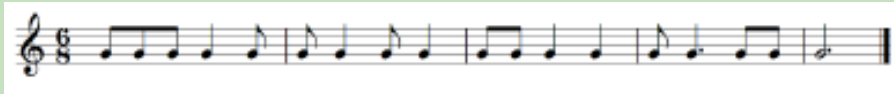
Application Activity 2.3.

Activities on compound time signatures in the student's book

1. Check if learners sing (TAA..) respecting the notes length and beats.

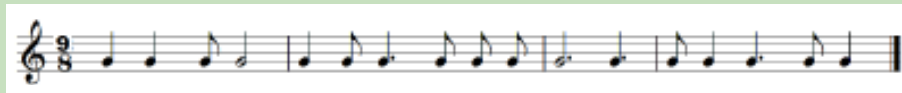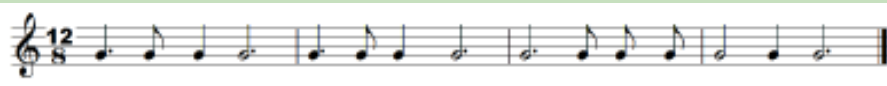2. Check if learners do these exercises like the examples in the student's book.

3.

4.

5.

6.

7. Check learners sol-fa respecting note pitches and note length.

8. Check if the melodies are well performed.

Lesson 5: Syncopation

a) Prerequisite/revision/introductions

Knowledge of down beat and off beat in music

Understanding of rests and notes

b) Teaching resources

Student's music text book, internets, key board etc

c) Learning activities

In groups learners differentiate the beat purse when a note is used on a downbeat and when a rest is used on downbeat. Guide them to find other syncopated notes in a piece of music.

Sol-fa and sing pieces with syncopated notes.

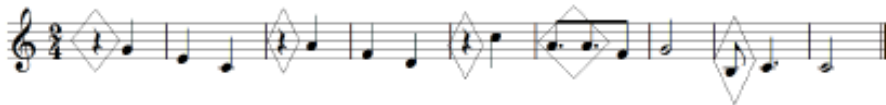**Activity 2.4.**

Minims
Crotchets
Quavers
Minim rest
Crotchet rests
Quaver rests

Application activity 2.4.

(ii. iii. iv.) Find other syncopations referring to the notes.

2) Checks if the performance is well done respecting pitches and rhythm.

3) Check if there are syncopations in the compositions are.

Additional content for the teacher

Dotted notes and dotted rests

In music, a dotted note or rest has a small dot written after it. The dot lengthens the value (duration) of the note or rest by adding a half of its original value/ duration. When a note is written on a line the dot will be place on a space above the line. When the note is in a space the dot will be placed on the same space. Dots used with rests will be place in the third space of the staff/stave.

End unit assessment

1. With reference to the note check the notes the learners have logic in their answers. Remember that students may give paraphrased answers.

2. Check the student's book

3. Check if learners sol-fa respecting the time signatures

UNIT 3: CHORDS, DYNAMICS AND TEMPO

3.1 Key unity competency

Be able to compose songs in major and minor chords and sing them respecting dynamics and tempos.

3.2. Prerequisite knowledge and skills

- Sol-fa

- Time signature

- Keys and key signatures

3.3. Cross cutting issues to be addressed

Peace and value education and environment sustainability are highlighted in the songs to be performed.

3.4. Guidance on introductory activity

1. i. The teacher checks if the learners are respecting a moderate speed

i. The teacher checks if the learners are respecting a slow speed

ii. The teacher checks if the learners are respecting a quick speed

iii. The teacher checks if the learners are respecting the very quick speed

iv. The teacher checks if the learners are respecting the instructions

2.

2. i. The teacher checks if learners are playing accurately

ii. Learners compare the sounds produced and give their observations: C-E-G sound is sweet/happy, while C-E $\flat$ -G voice is harsh/sad.

3.5. List of lessons

Lessons	Objectives	Number of periods
Lesson 1: Triads	Able to explain and describe triads able to sol-fa three notes of a triads simultaneously	3
Lesson 2: Chords	Able to identify chords by superimposing the major triads Able to identify chords by superimposing the Minor triads Able to compose songs using major and minor chords Able to sol-fa and performs songs in four voices (	5
Lesson 3: Dynamics and tempo	able to sol-fa and sing respecting dynamics and tempos able to compose and sing short song using dynamics and tempos	3
Assessment	-	1

Lesson 1: Triads

a) Prerequisites/Revision/Introduction

Learners should have a good command of tone and semi tone, and intervals.

b) Teaching resources

Student's music text book, internet, key board, music books, tuning fork.

c) Learning activities

Learners form groups of 5 l earners each and then they play the following notes (C-E-G) simultaneously on the keyboard.

They also play the following notes (C-E ♭ -G) and then compare the sounds.

Help them to discovers other triads

Activity 3.1. (a)

(a) 𝄞 [musical staff with chord] C, E, G

From C to E we there are 4 half steps=major third interval

From C to G we there are 7 half steps= Perfect fifth interval

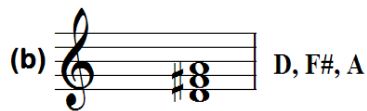From E to G there are 3 half steps=minor third interval

(a) 𝄞 [musical staff with chord] C , E♭, G

From C to E ♭ there are 3 half steps = minor third interval

From C to G there are 7 half steps = Perfect fifth interval

From E to G there are 4 half steps = Major third interval

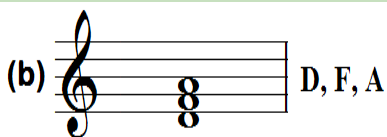(b) 𝄞 [musical staff with chord] D, F#, A

From D to A there are 4 half steps = major third interval

From D to A there are 7 half steps = Perfect fifth interval

From F# to A there are 3 half steps = minor third interval

(b) 𝄞 [musical staff with chord] D, F, A

From D to F there are 3 half steps = minor third interval

From D to A there are 7 half steps = Perfect fifth interval

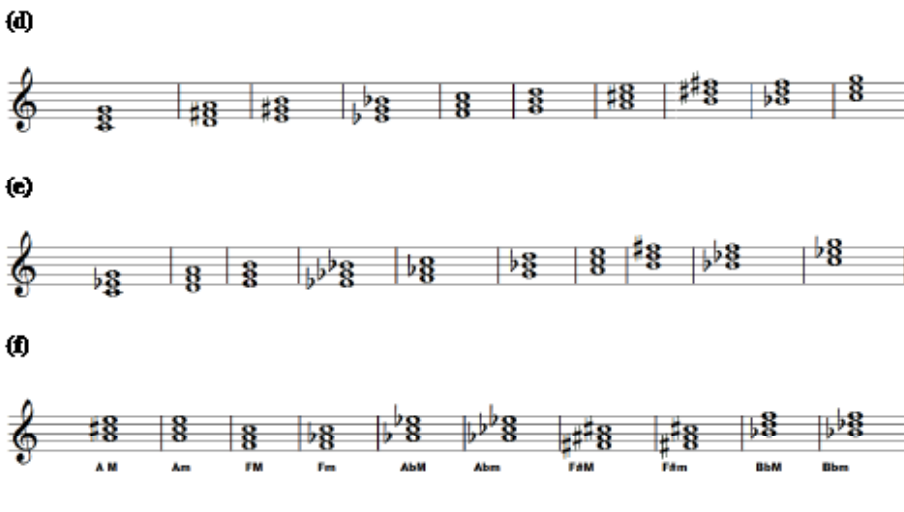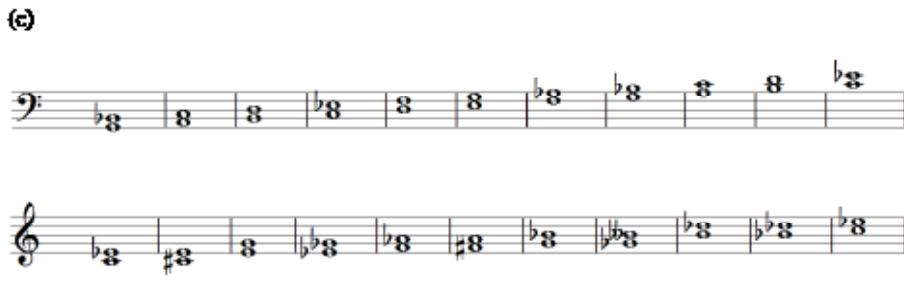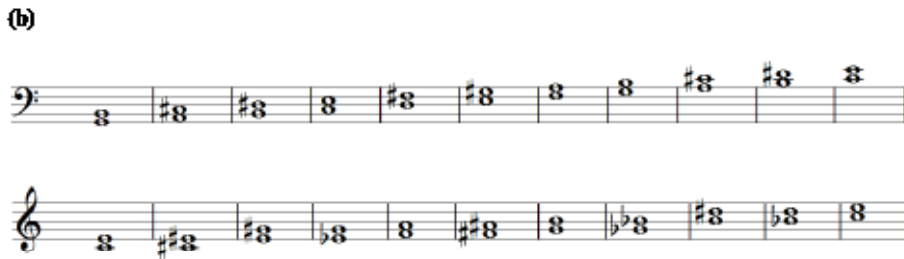From F to A there are 4 half steps=Major third interval

    i. check if learners are playing accurately

    ii. check if learners are singing respecting the pitches of the notes

Application activity 3.1 (a)

a)

(b)

(c)

(d)

(e)

(f)

Application activity 3.1 (b)

(ii)

(iii)

(iv)

(v)

Application activity 3.1. (c)

a)

(b) Check if learners have done it correctly. Refer to appendix IV.

(c) Check if the learners have done it correctly. Refer to appendix IV.

Lesson 2: Chords

a) Prerequisites/Revision/Introduction

Have a good understanding of triads.

b) Teaching resources

Student's music text book, internet, key board, music books, tuning fork.
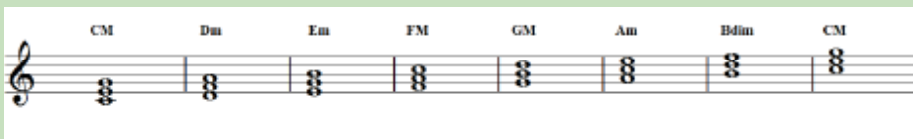
c) Learning activities

Help the learners discover the relationship between triads and chords

Help them construct triad chords on C scale

Ask them to sing the notes of the chords (simultaneously, one group sing the lower notes of the chord, the second group sing the middle notes of the chord and then the third group sing the upper notes of the chords).
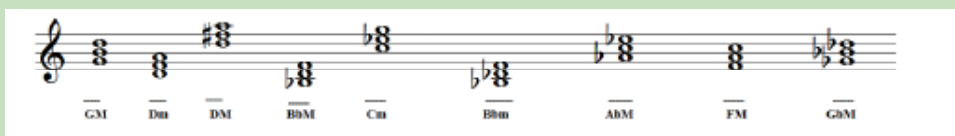
Activity 3.2.

(a)

ii) check if learners are singing respecting the pitches of the notes

Application activity 3.2.

(a)

(b) Check if the learners have answered properly. Refer to appendix IV in this book for verification

(c) Check if the learners have answered properly. Refer to appendix IV in this book for verification

(d)

Activity 3.3

(a)

1. None

2. F#

3. none

4. C#, D#, F

(b)

1.

Application activity 3.3 (a)

1. Dmin, Emin, A min (ii, iii, vi)

2. Cmaj, Fmaj, Gmaj. (III, VI, VII)

3 . This should be done book closed. Check if the learners have done it correctly.

4.

5. DMajor

FMajor

EMajor

G Major

A Major

D minor

E minor

A minor

1.

2. Check if the learners have done it well.

A

D♭
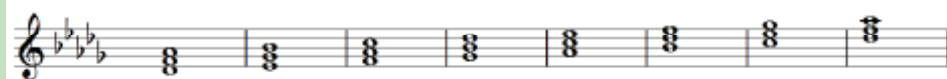
B
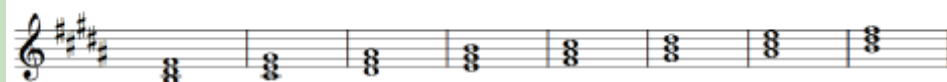
G♭
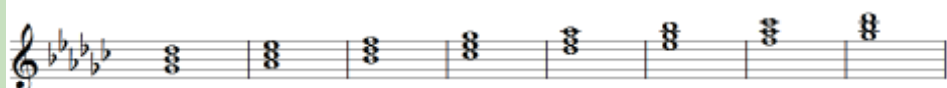
F#minor
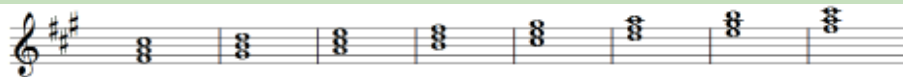
G minor
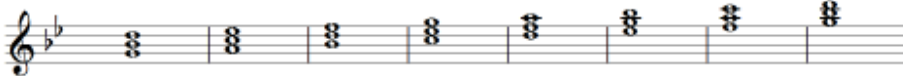
E♭ Major
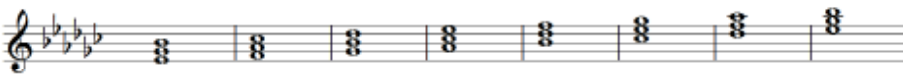
4. Check if learners are singing respecting the three pitches of each chord

5. Check if learners can differentiate the feelings one gets when minor or major is performed: normally major generate a feeling of happiness while minor generate a feelings of anguish.

5. See if learners sol-fa and sing respecting pitches and durations.

Lesson 3: Dynamics and tempo

a) Prerequisites/Revision/Introduction

Learners should have good skills in sight singing (sol-fa)

b) Teaching resources

Student's music text book, internet, key board, music books, music scores, tuning fork etc

c) Learning activities

Start by asking the learners to sing any song of their choice in different tempos

Then ask then to sing it in a moderate tempo, but varying the volume of their voices

In their groups, give them some music scores (sheets) with different tempos and dynamics and ask them to perform respecting dynamics and tempo

You can refer to the student's book on page application activity 3.4(a), 3.4(b) and ask them to perform some of the songs in the activities

Then guide them as they are composing their own songs to be performed.

Activity 3.4

1. The teacher checks if learners are singing the song on their choice respecting the instructions.

2. The teacher checks if learners are discerning and getting the difference when a song is sung in different mood and speed

3. Guide learners in their discussions on the appreciations

Application activity 3.4(a)

1.
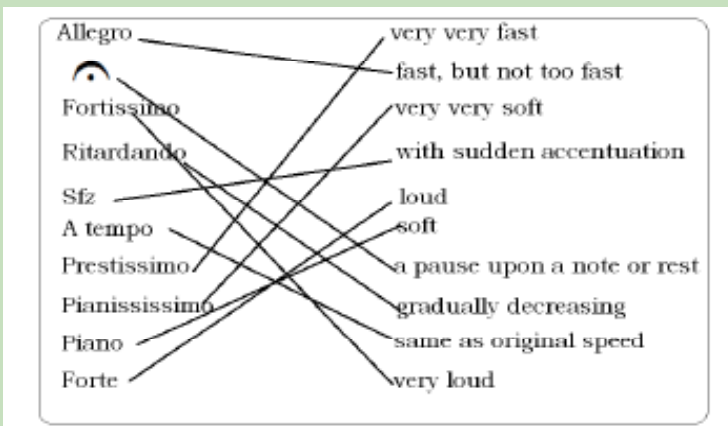
2. Check if the learners perform music respecting dynamics and tempo.

Application activity 3.4 (b)

(a, b, c, d, e)

Check if learners perform music respecting dynamics and tempo, and repeat marks.

Activity3.5

Here learners can use lyrics in the language of their choice (Kinyarwanda, English or French). Each note goes with one syllable.

Additional content for the teacher

Inversion of triads

The word inversion means 'turned upside down'. The notes of a triad do not have always to use the **root** as the lowest note of the chord. Due to the principle of inversion, you can turn the chord upside down by placing the bottom note on top. Hence, a triad can use the third or fifth as the lowest note of the chord. Inverting a chord does not change the root note. Letter names for the root, third and fifth remain the same after inversion. Therefore, C chord (a chord whose root is C) remains an C chord after inversion.

Perfect major and minor chords

Perfect Major and minor chords also labeled as (major and minor chords) are based on triads. **We have seen that** a chord is a group of three or more notes played or sung simultaneously. Basic chords consist of just three notes, arranged in thirds, called triads constructed with regards to the scale degrees—these chords (Major and minor chords) can start on different notes of the scale.

Perfect Major chords

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

Minor chords

The main difference between a major chord and a minor chord is the third. Although a major chord uses a major third, a minor chord flattens ($\flat$) that interval to create a minor third. The fifth is the same. In other words a minor chord consists of a root, a minor third, and a perfect fifth. This is sometimes notated 1-$\flat$3-5; for example, the C minor chord includes the note C-E$\flat$-G. It is also known as perfect minor chord, but, we like leaving the word 'perfect' out and say 'minor chord'. Below it is how it is constructed on the musical staff and keyboard.

Diatonic chords

Diatonic chords are chords whose notes are made from the note of a particular scale, be it minor or major. All chords are found inside that particular scale— no notes outside the scale. Thus the chords diatonic to a C Major scale are built on the seven notes of that scale namely C-D-E-F-G-A-B. To distinguish the triads/chords built on the various scale degrees from the scale degrees themselves, we use roman numerals instead of Arabic numerals (for example, I instead of 1, IV instead of 4 etc.) the triad type is indicated by the form of the Roman numeral itself.

Major key diatonic triads/chords

Major Key diatonic triads are built on the Major scale and use the Major scale degrees as roots. To construct these diatonic triads (chords) you have to respect the following pattern Major (1st degree), minor (second degree), minor (third degree), Major (fourth degree), Major (fifth degree), minor (sixth degree), diminished (seventh degree).

Minor key diatonic triads

Natural minor key diatonic triads are built on the natural minor scale and use the minor scale degrees as roots. To construct these diatonic triads (chords) you have to respect the following pattern minor (1st degree), diminished (second degree), Major (third degree), min (fourth degree), min (fifth degree), Major (sixth degree), Major (seventh degree).

Primary chords

What are primary chords?

As long as we know the diatonic triads/chords, it is easy to know what the primary chords are. **Primary chords or I IV V** chords are the three most used chords. They are fundamental to the key we're in whether major or minor These chords are built on the first, fourth and fifth degree of a diatonic scale or The **tonic, subdominant, and dominant degrees**, other triads/chords, known as auxiliary or secondary triads are built on **supertonic, mediant, sub-mediant, and leading-tone** degrees.

In a major key all three of these chords are **major triads** called, sometimes, **perfect Major**. But in a minor key, these PRIMARY chords are minor triads. Many pieces of music are built around them because they work well together. They beginning and end a piece of music.

For example, in the key of C major the primary chords are: C (I), F (IV) and G (V).

In D major, the primary chords are:

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

Major key diatonic chord names are:

- (I) chord = Tonic
- (ii) chord = Supertonic
- (iii) chord = Mediant
- (IV) chord = Subdominant
- (V) chord = Dominant
- (vi) chord = Submediant
- (vii) o chord = Leading Tone

So the primary chords are

I=Tonic

IV=Subdominant

V: dominant

The primary chords in a minor key are based on notes 1, 4 and 5 of the minor scale. Hence in the key of **A minor**, these notes are **A, D** and **E.** Chord I is a minor chord, chord 4 is a minor chord and chord 5 is a major chord. The primary or I IV V chords are **A minor, D minor and E mino**r (for natural minor) and **E major** (for harmonic minor).

Minor key diatonic chord names are:

- (i) chord - Tonic
- (ii) chord - Supertonic
- (III) chord - Mediant
- (iv) chord - Subdominant
- (v) chord - Dominant
- (VI) chord - Submediant
- (VII) chord – Subtonic

So the primary chords in a minor key are

(i)=Tonic

(iv)=Subdominant

(v)= Dominant

Dynamics and tempo

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

Dynamics

We use the term dynamic when we describe the volume of sound in music, such as its level of loudness or softness. Dynamics also describe features changes, such as a gradual increase or decrease in loudness, contrasting volumes and emphasis on particular sounds. Dynamic levels and changes are often indicated using Italian terms-for example, pianissimo (meaning very soft, fortissimo (very loud) and crescendo (gradually becoming louder)

Tempo

Tempo means time in Italian. It refers to the speed at which a piece of music is to be played. Like time signature and clefs, the tempo may change—it can remain the same from the first beat to the end of a song; it can speed up or slow down within a piece of music.

A tempo can be indicated by a mechanical or electronic device known as Metronome or MM (Maezel Metronome) rather than ♩ . The tempos usually range from 40 to 220 Beats per Minute (BPM). If the time signature is 4/4 for example and the BPM were 60, the tempo indication at the beginning (above the staff and time signature) would be ♩= 60; meaning the tempo or speed of the quarter note should be 60 beats per minute.

Repeat signs

Repeat signs are used to diorect the performer to which section of the music should be repeated. Normally these repeat signs are used to save spaces; rather than writing out all the repeated music for a second time, different types of repeat signs can be used to instruct the performer as to which part of the music should be repeated. If there were no repeat signs there would be many pages of sheets of music. There are a different repeat signs ; some are italian words/ phrases like 'Fine', while others are music symbols like ％. Some of these repeat signs will tell you to go back to the beginning of the song, while others will direct you to a particular part in the middle of a song.
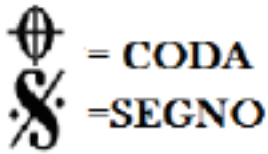
Coda means, tail', 'added ending'

Segno means 'sign'

Fine is a musical term in Italian meaning 'END' or 'ENDING'.

Dal segno indicates that the player should 'go to the sign'.

Da Capo means repeat from the beginning

Repeat marks: in music two dots (:) in the measure (s) are repeat marks which enclose the section of song to be played more than once.

Da Capo (abbreviated D.C.) means go back to the beginning/ D.C. Al Fine means go back to the beginning and end the song at the Fine.

Dal Segno (abbreviated D.S.) means go back to the sign. The sign refered to in this case is 𝄋

D.S. al Fine means go back to the sign(𝄋)and play until Fine.

The following is the sign used to mark the beginning of the CODA:⊕ It is used with D.C. or D.S. which instructs the player/singer to go back and play/sing to the coda sign and then skip and play the CODA.

Dacapo al Coda (D.C. al Coda) tells you to repeat the piece until you reach the coda sign (⊕) then skip to the next coda sign, and play the CODA, a short ending section.

Dal Segno al Coda (D.S. al coda) instructs the musician to go back to the sign (𝄋), and when Al coda (or To coda) is reached jump to the coda symbol, and play the CODA, a short ending section.

End unit assessment

1. Check if learners perform appropriately; respecting note pitches, dynamics and tempo.

2. Check if the learners' compositions have good harmony. Here learners can choose the best compositions and perform it as a whole class.

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

4.1. Key unity competency

Be able to compose and perform a play in Kinyarwanda, English or French

4.2. Prerequisite knowledge and skills

Be used to the structure of a short story

Students are able to compose short dialogues

Act out a story they know or they have heard.

4.3. Cross-cutting issues to be addressed

Gender: both males and females will participate in composing and performing short plays and some of the topics will highlight gender complementarity.

Piece and values: Learners will compose and perform some plays on peace and values.

Financial education: Learners will be told how composing and performing plays can be some of in income generating activities.

4.4. Guidance on introductory activity

1: Check if learners have studied carefully the two illustrations. In their presentations, guide them to discover the role of props etc. They may say who are going to use the bag and why? etc.

2: In the picture, we have different objects: medicines stand for medicines, patients' cards, and insurance card, a bed for patients, drip, and stethoscope

3: check if the learners know the similarities and differences between a story and a play in the lines with the following proposed answer:

"A play is a dramatic performance on stage, and a drama is a composition in prose or verse presenting in dialogue or pantomime a story involving conflict or contrast of character. The difference is that a drama is a type of play.

A story is a description of imaginary people and events, which is written or told in order to entertain".

4: Learners mention various roles like director, actors, actresses, stage director etc. let them mention as many participants as possible and help them to select those that are relevant.

5: Check if the learners can explain the steps of a play, reference to learner's textbook

6: Check if the learners can improvise a sketch and use very few minutes like 2, 3 minutes and deliver a complete message.

4.5. List of lessons

Lessons	Objectives	Number of periods
Lesson 1: Structure of a play	Able to explain and describe the structure of a play based on their parts	2
Lesson 2: Role and characters	Able to imitate the characters according to the story	2
Lesson 3: Props and scenery	Able to differentiate the sketch from a play and perform using props Able to convert a story into a play and perform	2
Lesson 4: composing a short play	Able to compose and perform a short play in different languages	5
Assessment	-	1

Lesson 1: Structure of a play

a) Prerequisites/Revision/Introduction

Be used to the structure of a short story

b) Teaching resources

Student's music and drama text book, internet, story books, story sheets

c) Learning activities

Ask the learners to improvise a story on topics of their choices

They can also tell a story and act it out.

Then ask them to say the parts of the performance from the beginning up to the end.

Guide them as they are giving the answers.

Then ask them to compose their own stories by respecting the structure of a play.

> **Learning Activity 4.1.**
>
> (a). (i), (ii), (iii)
>
> Guide learners when developing the scenario, check if the steps are respected
>
> (b) The members of each group present the parts of their performance (beginning, middle and end) and then the whole class participate in the discussions.

> **Application activity 4.1.**
>
> Checks if the learners compose the sketches respecting the guidelines

Lesson 2: Roles and characters

a) Prerequisites/Revision/Introduction

Learners are aware of characters in a short story or dialogues

b) Teaching resources

Student's music and drama text book, internet, story books, story sheets

c) Learning activities

In groups of 5-6, ask the learners to observe the pictures in the student's book activity 4.2.

Discuss what is happening in the pictures and one of them writes down what they have discussed.

Each group representative presents the result of their discussions

Help the learners discover that to discover that what is in the pictures can also be used in drama.

Ask the learners to give other roles in the plays

Then they ask they to compose their own plays in English, French or Kinyarwanda

Application activity 4.2.

(1) Here check if learners have a good understanding of settings. Refer to the notes in this book for further clarifications on setting.

(2) See if they understand the contribution of setting on the message/ theme of a play. Like when the setting is a dirty place in town, may be an indication of poor governance or disorder etc.

(3) Check if learners if the roles and responsibilities listed out in the theatrical production match with the content in the textbook.

(4) a) Check if learners have observed the picture carefully by giving many names of what they have seen.

b) Check if learners can imagine various activities performed by people in the pictures.

c) See if learners can describe the physical setting and time.

d) Check if learners can express themselves verbally without any fear. Correct their mistakes after the presentations.

e) Guide learners when composing the play from a story and check if it matches with the instruction given on story composition.

Lesson 3: Props and scenery

a) Prerequisites/Revision/Introduction

Good understanding of lesson 1 and 2.

b) Teaching resources

Student's music and drama text book, internet, story books, story sheets, drama videos etc

c) Learning activities

Ask the learners to improvise a performance as military officers

Guide them discover that the materials they have used to be like really military officers are called props (=short of 'properties).

Learning Activity 4.3. (a)

(i) Objects needed when performing as military officer: army uniform with ranks, weapons, canteen, cell-phone, military helmet, swords, bayonet…

(ii) Advise learners after performing for further improvement

Application activity 4.3. (b)

(1)

1. Ring, 2. Watch, 3. Stools, 4. Chalice, 5. Chair, 6. Sunglasses, 7. Bible, 8. Desk, 9. telephone, 10. Basket (agaseke), 11. Calabash, 13. Umbrella, 14. Traditional seat 15. chair, 15.pot, 16. mat.

The learners will give different people who will need these props. See if there is logic in their presentations. For instance someone acting as a priest may need a bible and a chalice.

(2) See if there is logic in their performance and if the props are used adequately.

(3) Guide and see if the learners can set a scene appropriate to the theme, message of a play.

(4) See if they can improvise sketches with a simple scene to emphasize the message

Lesson 4: Composing a short play

a) Prerequisites/Revision/Introduction

Good mastery of previous lessons (1,2,3)

b) Teaching resources

Student's music and drama text book, internet, play books, some scripts, drama videos etc

c) Learning activities

Guide the learners discover the steps to follow while composing a play

Ask them to compose their own plays

Let learners do this activity as home work

The performance can take place in or out of the classroom.

Application activity 4.4.

1: Check if the learners work cooperatively and use proper vocabulary in line with the topic they are writing about. Help them refine their works. See if they have mastered their roles for better performance of their short plays.

2: see if their appreciations and critics are relevant to better their future compositions and performances. Congratulate them and give them advice

Additional content for the teacher

Setting in a play

The setting is the place where the story takes place. Setting includes the following:

The geographical location: For example Kigali, Rwamagana, Cairo, Paris etc.

The time period: For example in 2010, during rainy season, today, during night, in the evening etc.

The socio-economic characteristics of the location: For example wealthy suburbs, slums etc.

The specific building, room etc. for example: hut, a bus, a military base etc.

Roles in the play

We have seen that in a play we have characters that do actions in the play. When the play is now to be performed the roles of characters are taken over by actors or actresses who perform before an audience. A group of actors/actresses who

perform a play are known as a cast. When you take a role of a give character in a play you have to perform by imitating him and be creative by improvising.

Other roles and Responsibilities in theatrical Production

It is important to know some other responsibilities which will help you to well coordinate theatrical performance.

Producer: a producer is the one who decides which play to stage. Hence, he/she must read scripts and decide which one suits. He/she also manages the overall financial and managerial functions of a theatrical production. Contrary to the director, who is responsible for the "artistic" element, the producer is responsible for all tasks involved in the physical realization of the production on stage.

Director: This is person who oversees the entire process of staging a production. He/she is in charge of rehearsals by guiding the actors/actresses. He/she instructs them how use their voices, gestures, mimic, how to behave on the stage etc. He/she has to collaborate with various individuals involved in the performance to make it successful.

Actor/Actress: A male or female person who performs a role in a play.

Designers collaborate with the theatre director and other members of the production. Designers create an adequate environment for performance.

Stage manager: The stage manager is responsible for the running of each performance. For instance, he or she is responsible for seeing that actors are ready for each scene and give the signal to start the show or act.

Stage crew: They build the set and then, during performances, they change the scenery and handle the curtain. They also manage lighting. They help move sets and props into the venue, set each scene, and remove the sets and props when the show is over.

Note that in the performance done in schools, the roles of the producer and stage manager can be taken over by the director, who then, acts as an overall figure in the production.

How is a play script?

- A play script includes a list of characters (at the very beginning).

- It may be divided into acts which are then divided into scenes.

- Each scene has a description of the setting at the start and then the characters' dialogue.

- A dialogue is given with the character's name on the left. The dialogues in a play don't have inverted commas or speech marks. They (dialogues) are meant to reveal characters' personalities or traits. Use a long dash (—) or ellipsis points (. . .) to show that a speech is interrupted or unfinished.

- Stage directions for the actors are written in italics and brackets. But you can underline them (stage directions) if you are handwriting the script. They usually describe where and when a scene takes place (setting), how the characters should say their lines, and how the characters should move onstage. They may explain the character's mood or how the character is feeling. Stage directions may also describe sets, costumes, props, lighting, and sound effects.

The name of the character who is to speak is listed usually in bold at the start of a line, followed by a colon.

End unit assessment

(1) Refer to the notes in the student's book.

(2) See if the students perform respecting the instructions

(3) Guide learners in their compositions and performances

Glossary

I. Music

Accelerando: gradually get faster

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

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

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

Bar line: A vertical line that separates measures.

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

Chord: Two or more tones/notes sounding simultaneously.

Chromatic scale: a scale entirely composed of half steps.

Chromatic : movement by half steps

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

Compose: The activity of creating a musical work

Composer: a person who writes musical works

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

Conductor: a person who leads a musical group

Crescendo: increasing volume

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

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

Decrescendo: decreasing volume

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

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

Diminuendo: It indicates a decrease volume.

Dominant: The fifth scale degree

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

Duple: groups of two beats

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

Fermata: Prolonged note or rest of indefinite duration.

Fine: the end

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

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

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

Harmony: the sounding together of two or more tones

Interval: the relationships (distance) between two pitches

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

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

Lyrics: the words that are sung in a song

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

Median: The third scale degree.

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

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

Note value: note duration

Quadruple: groups of four beats

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

Ritardando: Gradual slowing down, more pronounced than

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

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

Secular: non-religious music

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

Solo: one person plays or sings

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

Subdominant: The fourth scale degree.

Submediant: The sixth scale degree.

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

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

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

Triple: groups of three beats

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

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

Woodwind: A family of blown wooden musical instruments

II.   Drama

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

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

Actor: male performer

Actress: female performer

Acts: the major sections of a play.

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

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

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

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

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

Comedy is a play that ends happily.

Comedy: a play written chiefly to amuse its audience

Dialogue: conversations between actors on the stage

Director: instructs actors on how to portray characters.

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

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

Exposition: the opening part of a play

Improvisation: to make up or perform without preparation.

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

Mimicry: to copy or imitate something very closely.

Minor characters: these are supporting characters.

Monologue: a long speech given by single actors to others

Nonverbal Expression: facial expression, movement and gestures

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

Playwright: person who writes plays.

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

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

Script: The written text of a play.

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

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

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

Static characters: Do not change

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

Tragedy is a play that ends unhappily

Tragicomedy— dramatic work incorporating both tragic and comic element

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APPENDICES

APPENDIX I: SCALES

Major Scales

C Major	= C D E F G A B C
G Major (1#)	= G A B C D E F# G
D Major (2#)	= D E F# G A B C# D
A Major (3#)	= A B C# D E F# G# A
E Major (4#)	= E F# G# A B C# D# E
B Major (5#)	= B C# D# E F# G# A# B
F# Major (6#)	= F# G# A# B C# D# E# F#
C# Major (7#)	= C# D# E# F# G# A# B# C#
F Major (1♭)	= F G A B♭ C D E F
B♭ Major (2♭)	= B♭ C D E♭ F G A B♭
E♭ Major (3♭)	= E♭ F G A♭ B♭ C D E♭
A♭ Major (4♭)	= A♭ B♭ C D♭ E♭ F G A♭
D♭ Major (5♭)	= D♭ E♭ F G♭ A♭ B♭ C D♭
G♭ Major (6♭)	= G♭ A♭ B♭ C♭ D♭ E♭ F G♭
C♭ Major (7♭)	= C♭ D♭ E♭ F♭ G♭ A♭ B♭ C♭

Minor Scales

Harmonic minor – raise the 7th scale degree
Melodic minor – raise the 6th and 7th scale degree (ascending), revert to natural minor (descending)

A natural minor: A B C D E F G A
A harmonic minor: A B C D E F G# A
A melodic minor: A B C D E F# G# A

E natural minor: E F# G A B C D E

E harmonic minor: E F# G A B C D# E
E harmonic minor: E F# G A B C# D# E

B natural minor: B C# D E F# G A B
B harmonic minor: B C# D E F# G A# B
B natural minor: B C# D E F# G# A# B

F# natural minor: F# G# A B C# D E F#
F# harmonic minor: F# G# A B C# D E# F#
F# melodic minor: F# G# A B C# D# E# F#

C# natural minor: C# D# E F# G# A B C#
C# harmonic minor: C# D# E F# G# A B# C#
C# melodic minor: C# D# E F# G# A# B# C#

D natural minor: D E F G A B♭ C D
D harmonic minor: D E F G A B♭ C# D
D melodic minor: D E F G A B C# D

G natural minor: G A B♭ C D E♭ F G
G harmonic minor: G A B♭ C D E♭ F# G
G melodic minor: G A B♭ C D E F# G

C natural minor: C D E♭ F G A♭ B♭ C
C harmonic minor: C D E♭ F G A♭ B♮ C
C melodic minor: C D E♭ F G A B C

F natural minor: F G A♭ B♭ C D♭ E♭ F
F harmonic minor: F G A♭ B♭ C D♭ E F
F melodic minor: F G A♭ B♭ C D E F

APPENDIX II: MAJOR AND RELATIVE MINOR KEYS

The table below indicates major keys and their relative minor keys

Major	Relative minor
C	Am
C#	A#m
D	Bm
D#	Cm
E	C#m
F	Dm
F#	D#m
G	Em
G#	Fm
A	F#m
A#	Gm
B	G#m
D♭	B♭
E♭	Cm
G♭	E♭m
A♭	Fm
B♭	Gm

C major	A minor				
F major	D minor		G major	E minor	
Bb major	G minor		D major	B minor	
Eb major	C minor		A major	F# minor	
Ab major	F minor		E major	C# minor	
Db major	Bb minor		B major	G# minor	
Gb major	Eb minor		F# major	D# minor	

APPENDIX III: PRIMARY CHORDS

Primary Chords in Major Keys

Key	Chord I	Chord IV	Chord V
C major	**C** E G	**F** A C	**G** B D
C# major	**C#** E# G#	**F#** A# C#	**G#** B# D#
D major	**D** F# A	**G** B D	**A** C# E
Eb major	**Eb** G Bb	**Ab** C Eb	**Bb** D F
E major	**E** G# B	**A** C# E	**B** D# F#
F major	**F** A C	**Bb** D F	**C** E G
F# major	**F#** A# C#	**B** D# F#	**C#** E# G#
G major	**G** B D	**C** E G	**D** F# A
Ab major	**Ab** C Eb	**Db** F Ab	**Eb** G Bb
A major	**A** C# E	**D** F# A	**E** G# B
Bb major	**Bb** D F	**Eb** G Bb	**F** A C
B major	**B** D# F#	**E** G# B	**F#** A# C#

Primary Chords in Minor Keys

Key	Chord I	Chord IV	Chord V
C minor	**C** Eb G	**F** Ab C	**G** B D
C# minor	**C#** E G#	**F#** A C#	**G#** B# D#
D minor	**D** F A	**G** Bb D	**A** C# E
Eb minor	**Eb** Gb Bb	**Ab** Cb Eb	**Bb** D F
E minor	**E** G B	**A** C E	**B** D# F#
F minor	**F** Ab C	**Bb** Db F	**C** E G
F# minor	**F#** A C#	**B** D F#	**C#** E# G#
G minor	**G** Bb D	**C** Eb G	**D** F# A
Ab minor	**Ab** Cb Eb	**Db** Fb Ab	**Eb** G Bb
A minor	**A** C E	**D** F A	**E** G# B
Bb minor	**Bb** Db F	**Eb** Gb Bb	**F** A C
B minor	**B** D F#	**E** G B	**F#** A# C#

APPENDIX IV: MAJOR, MINOR, DIMINISHES AND AUGMENTED TRIADS/CHORDS

MAJOR TRIADS/CHORDS

MINOR CHORDS/TRIADS

DIMINISHED TRIAD/CHORDS

AUGMENTED TRIAD/CHORDS

APPENDIX V: COMMON CHORD PROGRESSIONS

Major Keys: C, D, F, G & A

I	IV	V
C	F	G
D	G	A
F	Bb	C
G	C	D
A	D	E

I	vi	IV	V
C	Am	F	G
D	Bm	G	A
F	Dm	Bb	C
G	Em	C	D
A	F#m	D	E

ii	V	I
Dm7	G7	Cmaj7
Em7	A7	Dmaj7
Gm7	C7	Fmaj7
Am7	D7	Gmaj7
Bm7	E7	Amaj7

I	vi	ii	V
C	Am	Dm	G
D	Bm	Em	A
F	Dm	Gm	C
G	Em	Am	D
A	F#m	Bm	E

I	V	vi	IV
C	G	Am	F
D	A	Bm	G
F	C	Dm	Bb
G	D	Em	C
A	E	F#m	D

I	IV	vi	V
C	F	Am	G
D	G	Bm	A
F	Bb	Dm	C
G	C	Em	D
A	D	F#m	E

I	iii	IV	V
C	Em	F	G
D	F#m	G	A
F	Am	Bb	C
G	Bm	C	D
A	C#m	D	E

I	IV	I	V
C	F	C	G
D	G	D	A
F	Bb	F	C
G	C	G	D
A	D	A	E

I	IV	ii	V
C	F	Dm	G
D	G	Em	A
F	Bb	Gm	C
G	C	Am	D
A	D	Bm	E

Minor Keys: Am, Bm, Dm, Em F#m

i	VI	VII
Am	F	G
Bm	G	A
Dm	Bb	C
Em	C	D
F#m	D	E

i	iv	VII
Am	Dm	G
Bm	Em	A
Dm	Gm	C
Em	Am	D
F#m	Bm	E

i	iv	v
Am	Dm	Em
Bm	Em	F#m
Dm	Gm	Am
Em	Am	Bm
F#m	Bm	C#m

i	VI	III	VII
Am	F	C	G
Bm	G	D	A
Dm	Bb	F	C
Em	C	G	D
F#m	D	A	E

ii	v	i
Bm7b5	Em	Am
C#m7b5	F#m	Bm
Em7b5	Am	Dm
F#m7b5	Bm	Em
G#m7b5	C#m	F#m

i	iv	v	i
Am	Dm	Em	Am
Bm	Em	F#m	Bm
Dm	Gm	Am	Dm
Em	Am	Bm	Em
F#m	Bm	C#m	F#m

VI	VII	i	i
F	G	Am	Am
G	A	Bm	Bm
Bb	C	Dm	Dm
C	D	Em	Em
D	E	F#m	F#m

i	VII	VI	VII
Am	G	F	G
Bm	A	G	A
Dm	C	Bb	C
Em	D	C	D
F#m	E	D	E

i	iv	i
Am	Dm	Am
Bm	Em	Bm
Dm	Gm	Dm
Em	Am	Em
F#m	Bm	F#m