



Uganda Advanced Certificate of Education
TEACHING SYLLABI

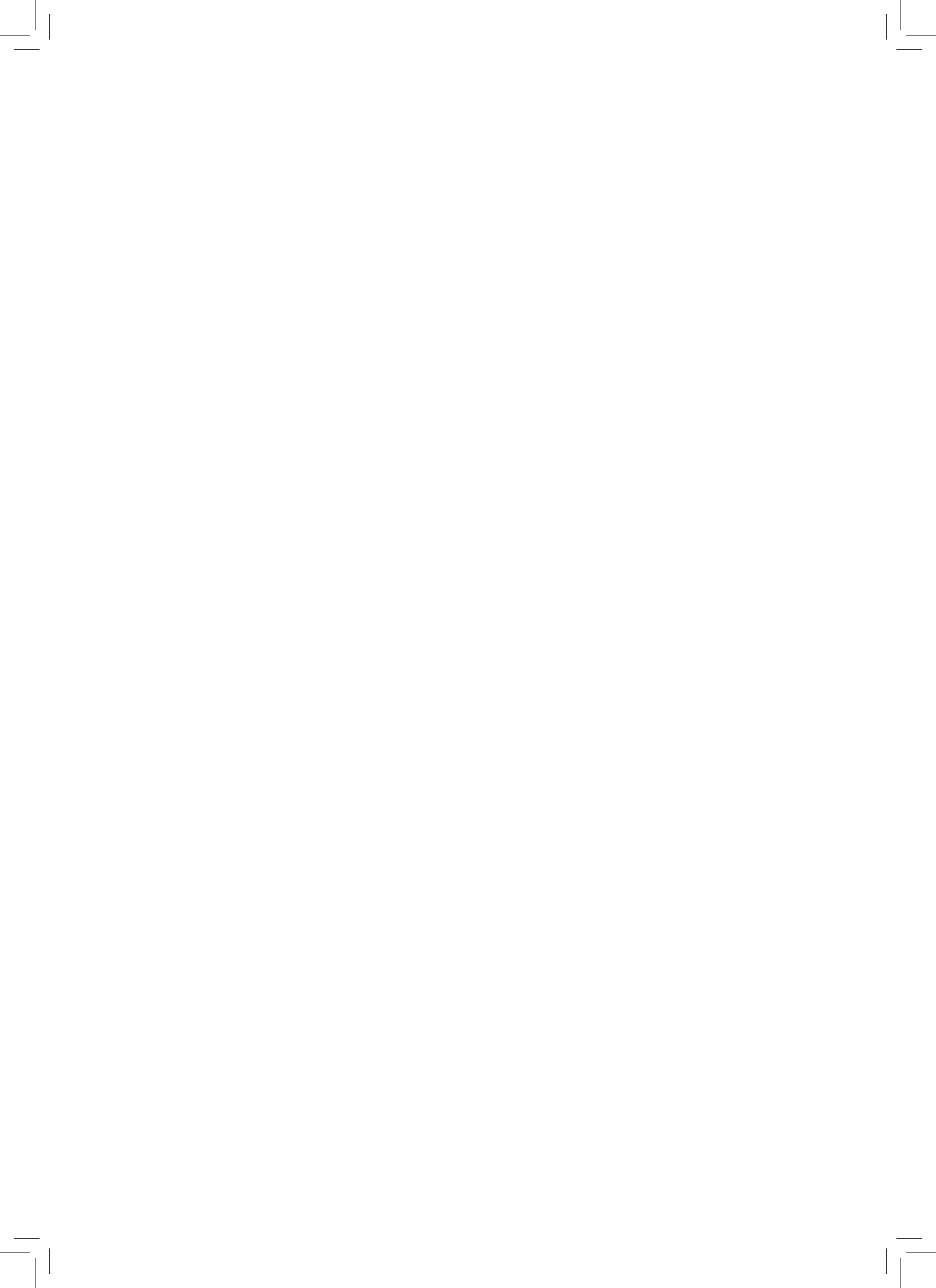
VOLUME 8

Kiswahili
Music

2013



THE REPUBLIC OF UGANDA
Ministry of Education and Sports





Uganda Advanced Certificate of Education

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VOLUME 8

Kiswahili Music

2013



THE REPUBLIC OF UGANDA
Ministry of Education and Sports

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Last but not least, NCDC would like to thank all those who worked behind the scenes to finalise the documents.

NCDC takes full responsibility for any errors and omissions in the documents and welcomes suggestions to address them.

FOREWORD

For a long time teachers have been using Uganda National Examinations Board (UNEBC) syllabi to plan their teaching schemes. This approach has rendered the curriculum to be largely driven by examination.

Working with relevant subject panels, NCDC has produced the Teaching Syllabi for all the Advanced Level subjects. The subject content in the syllabi has been clarified using appropriate specific objectives. It should be noted that the content in the syllabi has remained largely the same except in a few subjects where it has been updated by removing obsolete and/or irrelevant material. Suitable teaching / learning strategies have been suggested to the teacher and other users.

Teachers will find the syllabi useful in planning the teaching / learning processes. The content therein will go a long way in enhancing the learners' educational experiences and guide the teachers towards successful delivery of meaningful learning experiences.

The teaching / learning strategies suggested in the Syllabi are just a guide to the teacher but are not meant to substitute the rich professional approaches that the teacher may opt to use to deliver knowledge, and to develop understandings, skills, values and attitudes.



Connie Kateeba

DIRECTOR

National Curriculum Development Centre

GENERAL INTRODUCTION

This Volume comprises syllabi for two subjects, **Music** and **Kiswahili**, taught in Uganda's secondary schools at Advanced Level.

The work is a product of over several years of research by a number of academicians, educationists and pedagogical specialists from Uganda. Its various drafts have undergone wide spread scrutiny and the end product is a unique contribution to this area of learning.

The syllabi provide a detailed model for describing, scaling and sequencing content intake and the different kinds of knowledge, skills, and competences required for each of the two subjects.

This book is addressed to all professionals, most especially educationists and it is intended to stimulate reflection on objectives and methodology to provide a common basis for the syllabus usage. It is an invaluable tool for those working in teacher education and training as well as those in syllabus and instructional materials production.

The inclusion of Music in the Advanced Level curriculum is aimed at broadening and refining learners' artistic skills. Music is a practical as well as aesthetic subject comprising of the following aspects:

- Singing/signing
- Dance
- Reading and writing/ brailing
- Instrumental work
- Listening

The music curriculum will enable learners to perform Music and Dance as a means of gainful employment, physical fitness and good health. Music encourages teamwork among learners, develops character, emotions release, social and group adjustments, etc.

**Uganda Advanced
Certificate of Education**

SILABASI YA

Kiswahili

**KIDATO CHA TANO NA
CHA SITA**

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Wimbo wa Taifa la Uganda

Eeh Uganda Mungu imarisha
Twakupa ujao wetu
Kwa umoja na uhuru
Tusimame imara

Eeh Uganda nchi huru
Pendo, juhudi twakupa
Pamoja na majirani
Tutaishi kwa amani

Eeh Uganda nchi itulishayo
Kwa jua ardhi ya rutuba
Tutailinda daima lulu
Ya taji la Afrika



Wimbo wa Jumuiya ya Afrika Mashariki

Ee Mungu twaomba uilinde
Jumuiya ya Afrika Mashariki
Tuwezeshe kuishi kwa amani
Tutimize na malengo yetu

Uzalendo pia ushikamano
Viwe msingi wa umoja wetu
Na tulinde uhuru na amani
Mila zetu na desturi zetu

Viwandani na hata mashambani
Tufanye kazi sote kwa makini
Tujitoe kwa hali na mali
Tuijenge Jumuiya bora

Pambio:

Jumuiya yetu sote tulinde
Tuwajibike tuimarike
Umoja wetu ni nguzo yetu
Idumu Jumuiya yetu



Utangulizi

Fasihi ni somo la tungo tamkwa au andikwa kuhusu binadamu na ulimwengu wanamoishi. Tanzu tatu za tungo hizi, yaani nathari na ushairi, tamthilia na riwaya, zinatangamana na kutegemeana. Milisi za nathari na ushairi, kama vile ufahamu, ufasili, uchanganuzi na utekelezaji, zinachangia kwa kiwango kikubwa uhakiki wa tamthilia na riwaya.

Madhumuni ya Jumla ya Somo la Fasihi ya Kiswahili

Fasihi ya Kiswahili hufundishwa kwa madhumuni na malengo ya aina mbili: malengo ya kifasihi na malengo ya jumla ya elimu ya sekondari.

Malengo ya kifasihi ni:

- i. kuwasiliana kwa Kiswahili fasaha katika fani mbalimbali
- ii. kutathmini fasihi kama sehemu muhimu ya lugha ya Kiswahili na kuelewa jinsi ya kuitumia katika maisha
- iii. kujenga tabia ya udadisi na ubunifu katika masuala ya lugha ya fasihi ya Kiswahili
- iv. kutumia lugha ya kisanii katika miktadha mbalimbali
- v. kujenga tabia ya kujisomea maandiko mbalimbali
- vi. kutumia Kiswahili kupata maarifa, mwelekeo na stadi za kijamii, kitamaduni, kiteknolojia na kitaaluma kutoka nje na ndani ya nchi.

Malengo ya jumla ya elimu ya sekondari ni:

- i. kuingiza na kukuza umoja wa kitaifa na ufahamu wa uraia mwema na hisia za kuwajali binadamu wenzetu, kuheshimu mali ya umma, na pia kutambua uhusiano wa kimataifa na faida za ushirikiano wa kimataifa
- ii. kukuza upendo na ufahamu wa turathi(?) zetu za kitaifa, mkiwemo utamaduni na lugha zetu asili
- iii. kupasha na kusisitiza nidhamu ya kibinafsi, uadilifu na manufaa ya kiroho, uwajibikaji na ari ya kujituma
- iv. kumwezesha kila raia kupata na kukuza maarifa na ufahamu wa mahitaji ya jamii na uchumi wake

- v. kumwezesha kila raia kupata na kukuza milisi zake za kusuluhisha migogoro, kujiarifu na kufasili habari, usomaji na uandikaji huriya, kujiboreshea hali na kujiendelezea uwezo wa [physical]? kimaumbile? na kiuongozi kupitia jitihada kama vile michezo, riadha, vyama na vilabu
- vi. kujenga misingi ya elimu ya viwango vya juu

Shabaha pana za ufundishaji wa fasihi ya Kiswahili katika kiwango cha Kidato cha Tano na cha Sita

Silabasi itatumiwa kwa miaka miwili ili:

- i. kuunda taluma za kihisia, kiutambuzi na kiamali
- ii. kumpasha mwanafunzi ujuzi wa aina mbalimbali za fasihi tamkwa na fasihi andishi kutoka Afrika na kwingineko duniani
- iii. kuvutikia fasihi ya Kiswahili ili kuboresha ukomavu/ukwasi wa lugha, ujumi na ubunifu
- iv. kukuza taaluma za maisha zinazotegemeana, k.m. usuluhishaji wa matatizo, kutafakari kwa undani, uamuzi, utafiti na udhibiti wa habari
- v. kumhamasisha mwanafunzi kusoma kwa burudani ili kukuza taaluma mbalimbali za kusoma, ambazo husaidia katika mada nyinginezo
- vi. kumwezesha mwanafunzi kutambua tofauti zilizoko miongoni mwa tanzu mbalimbali za fasihi
- vii. kukuza uwezo wa mwanafunzi wa kufahamu, kufasili, kuchanganua, kutathmini na kutumia maarifa yaliyowasilishwa katika makala ya kifasihi
- viii. kumtayarisha mwanafunzi kwa kazi anuwai

Upeo na Mfuatano wa Mada

Kwa ufupi, somo la fasihi katika kiwango cha Kidato cha Tano na cha Sita litashughulikia dhana zifuatazo:

Nathari na Ushairi

Nathari ni maandishi ya kawaida yenye utajiri wa sanna za lugha kama vile lugha ya kimapambo, lugha ya kitamathali, mizani na mbinu nyinginezo. Kazi za nathari huwa kazi fupi lakini kuna kazi nyingi ndefu zinazotumia lugha ya nathari, kama vile riwaya. Utanzu huu unatumiwa katika magazeti, hadithi za kubuni, ensaiklopedia, barua, tamthilia za televisheni, n.k.

Ushairi mara nyingi hutumia lugha ya mkato kuashiria maana fiche, kuwasilisha ujumbe. Ushairi hutumia mbinu fulani kama vile balagha, dhihaka, dokezo, n.k.

Vipengele vya ushairi na nathari ni kama hivi:

- Kichwa/anwani
- Mandhari au wakati na mahali
- Umbo na muundo
- Mada
- Maana
- Maudhui
- Matumizi ya lugha
- Mtindo wa maandishi
- Msimamo wa: msimulizi/mshairi, ['barakoa'/sauti,?] wahusika, msomaji, mwandishi
- Lahani/toni
- Hali ya hisia
- Mtazamo
- Dhamira
- Aina za mashairi
- Uainishaji
- Maoni

Riwaya na Hadithi Fupi

Vipengele vyake ni kama vile:

- Kichwa/anwani
- Hadithi na msuko
- Wahusika na usawiri wao
- Maudhui
- Mandhari na muktadha
- Mbinu za uigizaji na usimulizi

Tamthilia au Michezo ya Kuigiza

Vipengele vyake muhimu ni:

- Mandhari
- Mada
- Nsuji wa kisa? Msuko?
- Wahusika na usawiri wao
- Maudhui
- Mazungumzo
- Maleba
- Muundo
- Maelezo ya jukwaa

Muda Wa Vipindi

Muda wa vipindi uliopewa fasihi ya Kiswahili ni vipindi 9 kwa kila wiki. Kila kipindi kinakadiriwa kuchukua dakika 40. Kila utanzu utengewe vipindi 3: nathari na ushairi vipindi 3, tamthilia pia vipindi 3 na riwaya vilevile. Mwalimu anashauriwa kwamba nathari ipewe muda sawa na ushairi, yaani utanzu mmoja ukifundishwa wiki moja, mwingine ufundishwe wiki inayofuata.

Mbinu za Kufundishia

Mbinu zilizopendekezwa hapa hazitoshi. Mwalimu ana uhuru wa kutumia mbinu zingine kwa ajili ya malengo ya kipindi. Darasa linaweza kwenda kwa thieta au kutazama filamu zanzohusiana na kazi mahususi, lakini lazima wanafunzi wasome kazi hizo vizuri kwanza.

Namna ya Kutumia Silibasi hii

Silibasi hii imegawanywa katika sehemu tatu:

- i. nathari na ushairi
- ii. tamthilia
- iii. riwaya.

Ndani mwake mna yaliyomo, malengo mahususi, na mbinu pendekezwa za kufundishia. Pamoja na silibasi hii kuna mwongozo unaoeleza kwa kina matumizi yake, na kwa hivyo ni lazima utumiwe sambamba na silibasi ikiwa mwalimu atafanikiwa.

Mbinu za kufundishia zimependekezwa tu, lakini mwalimu ana uhuru wa kujazia mbinu zingine ambazo anoona kwamba zitamfaa. Kuna pia ambatisho la orodha ya baadhi ya vitabu ambavyo vitamsaidia mwalimu kuendeleza maandalizi yake ya masomo.

Vifaa vya Kufundishia

Riwaya, diwani za mashairi na tamthilia ni vitabu teule tu ambavyo vimependekezwa na Kituo cha Taifa Kikuzacho Mitalaa (NCDC) na habari ikasambazwa kwa shule za upili: Vitabu hivi vinafunzwa kuanzia Kidato cha Tano hadi cha Sita. Kwa upande wa nathari, mwalimu ana uhuru wa kutumia habari yoyote ya Kiswahili (sanifu) ambayo inazingatia lugha wastani, hadithi za kubuni na zisizo za kubuni zenye ukwasi wa lugha, habari zenye fani maalum kimaandishi, habari za majadiliano na za maelezo ya moja kwa moja.

Tathmini

Tathmini ni za aina mbili. Kwanza, kuna tathmini ya darasani inaofanywa na mwalimu anapofundisha. Ya pili ni ile ya mwisho wa muhula au mwisho wa mwaka. Silibasi hii imependekeza mielekeo mbalimbali ya kutathmini kila utanzu.

Tathmini ya mara kwa mara darasani

Tathmini hii ni ya muhimu kwa sababu hutumiwa kama chombo cha kutatua matatizo kabla hayajashamiri. Pia ni njia nyingine ya kumwezesha mwalimu kurekebisha mapema makosa sugu ya mwanafunzi. Kwa sababu tathmini hii inaenda sambamba na ufundishaji, inaweza ikajitokeza kwa njia ya mazungumzo au maandishi.

Tathmini hii ni lazima izingatie tanzu zote tatu katika silibasi. Tathmini hufanywa kwa sababu zifuatazo:

- Kutambua wanafunzi wanaohitaji msaada maalumu.
- Kugundua yale ambayo wanafunzi wamejifunza
- Kuwakumbusha wanafunzi yale waliyojifunza na kuwahimiza kuongeza juhudi
- Kuwezesha mwalimu kuunda na kuboresha mikakati ya kufundishia
- Kumwezesha mwalimu kuwatambua wanafunzi hodari

Tathmini ya mwisho wa muhula au wa mwaka

Tathmini hii hufanywa mwishoni mwa muhula au mwa mwaka, na huchukua mfumo ufuatao. Kutakuwa na karatasi 3, na zote zikiwa ni za lazima.

Karatasi ya Kwanza : Nathari na Ushairi

Karatasi hii itakuwa na sehemu tatu, A, B, na C. Kila sehemu itachukua alama 33. Karatasi hii itatahiniwa kwa muda wa masaa matatu.

Sehemu A itakuwa na matini ya nathari, pamoja na maswali ya ufahamu

Sehemu B itakuwa na matini moja au mbili za nathari. Maswali yatajikita hasa katika uchanganuzi wa matini, yakizingatia muundo, mtindo wa lugha na kusudio la matini.

Sehemu C itashughulikia ushairi. Mashairi ya kutahiniwa yatatolewa kutoka kwenye diwani mbili tofauti zilizoteuliwa na NCDC. Shairi moja au mawili yataoteuliwa. Maswali kuhusu mashairi haya yatamwagiza mtahiniwa kudhihirisha ufahamu wake, kulinganisha tungo, muundo, maudhui, dhamira na matumizi ya lugha.

Karatasi itachukua jumla ya alama 100.

Tanibih:

- Mashairi lazima yawe ya lugha sanifu na yadondolewe kutoka diwani mbili zilizoteuliwa na NCDC
- Nathari ziwe za lugha ya sajili ya wastani, na zaweza kuwa za kubuni au za uyaikinifu.

Karatasi ya Pili: Tamthilia

Karatasi hii itakuwa na sehemu nne, A, B, C na D, na itadumu masaa matatu.

Sehemu ya A itahusisha tamthilia mbili mwanana za Kiswahili. Tafsiri bora za tamthilia katika Kiswahili zinakubalika. Tamthilia hizi ni lazima ziwe za wanatamthilia tofauti.

Sehemu za B, C na D zitakuwa na tamthilia mbilimbili kila sehemu.

Maswali ya muktadha au chopoleo yatatungwa kutoka sehemu moja tu ya karatasi hii. Mwanafunzi atahitajiwa kujibu swali moja kutoka sehemu hii.

Maswali mawili ya insha yatatungwa kutoka kila tamthilia katika sehemu zilizosalia. Mwanafunzi atajibu maswali mawili kutoka sehemu hizi, na sharti maswali hayo yachaguliwe kutoka sehemu mbalimbali.

Kila swali la insha litachukuwa alama 33, na swali la muktadha litapewa 34. Karatasi nzima itachukuwa alama 100.

Karatasi ya Tatu: Riwaya

Karatasi hii itakuwa na sehemu nne, A, B, C na D, na itadumu masaa matatu.

Sehemu ya A itahusisha riwaya mbili mwanana za Kiswahili. Riwaya hizi ni lazima ziwe za waandishi tofauti. Tafsiri bora za riwaya katika Kiswahili zinakubalika.

Sehemu za B, C na D zitakuwa na riwaya mbili kila sehemu.

Maswali ya muktadha au chopoleo yatatungwa kutoka sehemu moja tu ya karatasi hii. Mwanafunzi atahitajiwa kujibu swali moja kutoka sehemu hii.

Maswali mawili ya insha yatatungwa kutoka kila riwaya katika sehemu zilizosalia. Mwanafunzi atajibu maswali mawili kutoka sehemu hizi, na sharti maswali hayo yachaguliwe kutoka sehemu mbalimbali.

Kila swali la insha litachukuwa alama 33, na swali la muktadha litachukua alama 34. Karatasi nzima itachukuwa alama 100.

SEHEMU II

Kipengele: Nathari

Kidato Cha Tano Na Cha Sita

Muda: Vipindi 150

Lengo La Jumla

Kuchanganua, Kufasili Kinachosomwa, Kinachohisiwa Na Kinachodhaniwa

Yaliyomo	Malengo	Mbinu Za Kufundishia Na Kujifunzia
<p>Sifa bainifu za nathari</p> <ul style="list-style-type: none"> • Aina za nathari • Mandhari • Muundo • Mada • Maana • Maudhui • Kichwa • Lugha • Mtindo • Mtazamo • Lahani/toni • Hisia • Hulka/tabia • Dhamira 	<p>Mwanafunzi awe na uwezo wa:</p> <ul style="list-style-type: none"> • Kueleza hisia zake kwa ufasaha katika Kiswahili • Kueleza mbinu anazotumia mwandishi kudhihirisha dhamira zake • Kusoma, kuchanganua na kufasili matini • Kufurahia elimu pana iliyomo katika dondoo la matini • Kuvutikia mabadiliko ya lahani katika makala • Kuchunguza athari za 	<ul style="list-style-type: none"> • Kusoma kwa sauti/kimoyo moyo ili kufahamu • Mijadala ya vikundi na uwasilishaji hadharani • Mazoezi ya ukuzaji wa msamiati • Uhakiki wa makala/matin i zilizosomwa • Utafiti • Uandishi wa kumbukumbu

Yaliyomo	Malengo	Mbinu Za Kufundishia Na Kujifunzia
	mbinu za usimulizi <ul style="list-style-type: none"> • Kung'amua hisia za makala • Kutambua maswali yanayoibuka kutoka kwenye makala na kuyakadiria kwa makini • Kuhusisha muktadha wa makala na utu kwa jumla • Kuitikia jinsi waandishi wanavyotuathiri kwa kutumia usanii wa uandishi 	

Tanbihi

Mwalimu anashauriwa afuate utaratibu uliopendekezwa hapo juu.

Kipengele: Ushairi

Kidato Cha Tano Na Cha Sita

Muda: Vipindi 150

Lengo La Jumla

Mwanafunzi aweze kuchambua na kuhakiki mashairi

YALIYOMO	MALENGO	MBINU ZA KUFUNDISHIA NA KUJIFUNZIA
<ul style="list-style-type: none"> • Uainishaji wa mashairi (a) Aina <ul style="list-style-type: none"> - Tathnia - Tathlitha (utatu) - Tarbia - Takhmisa - Tasdisa (b) Bahari za ushairi <ul style="list-style-type: none"> - Utenzi - Mtiririko - Ukara - Kikai - Msuko - Ngonjera - Malumbano • Viambajengo vya ushairi <ul style="list-style-type: none"> - Mandhari - Sauti husika - Mada - Maana - Ujumbe - Mtindo - Umbo na muundo - Lahani/toni 	<p>Mwanafunzi awe na uwezo wa:</p> <ul style="list-style-type: none"> - Kufurahia usanii kama chombo cha: usimulizi, udhahirishaji wa hisia, ukaguzi wa mawazo, ufafanuzi na utafakari binafsi - Kufafanua na kueleza milio ya ushairi, mkiwemo: mdundo, vina, takriri, tanakali za sauti - Kuhusisha sauti za ushairi na maana, toni na hisia - Kutambua uteuzi wa msamiati katika shairi - Kuitikia taswira za ushairi na jinsi zinavyochangia kuleta maana na hisia - Kukagua jinsi muundo unavyochangia 	<ul style="list-style-type: none"> - Kusoma kimoyomoyo ili kufahamu - Kujadili mada, umbo, muundo na matumizi ya lugha katika shairi - Kubadilisha shairi katika lugha ya nathari au tamthilia - Kuigiza na kukariri shairi - Kutunga mashairi - Kuhakiki tungo zao wenyewe kwa wenyewe

YALIYOMO	MALENGO	MBINU ZA KUFUNDISHIA NA KUJIFUNZIA
<ul style="list-style-type: none"> - Hisia - Mtazamo - Hulka/tabia - Dhamira 	<ul style="list-style-type: none"> maana - Kutambua kwamba ushairi unaweza kuwa na maana wazi na maana fiche - Kuitikia mandhari tofauti katika mashairi - Kufahamu aina na bahari mbalimbali za ushairi - Kutumia lugha wekevu na fasaha - Kuvutikia mabadiliko ya toni, hisia na mitazamo katika shairi - Kutoa maoni na uamuzi kuhusu shairi husika - Kuhamasishwa kutunga mashairi yake mwenyewe 	

Tanbihi

Mwalimu anashauriwa afuate utaratibu uliopendekezwa hapo juu.

Kipengele: Tamthilia

Kidato Cha Tano Na Cha Sita

Muda: Vipindi 150

Lengo La Jumla

Kuwezesha wanafunzi kuitikia mchango wa tamthilia katika ukomavu wao wa kiujumi na kihisia, kwa kukuza uwezo wao wa kubuni na kuhakiki

Yaliyomo	Malengo	Mbinu Za Kufundishia Na Kujifunzia
<ul style="list-style-type: none"> • Tofauti kati ya tamthilia matini na tamthilia igizwa • Uanishaji wa tamthilia: <ul style="list-style-type: none"> - vichekesho - futuhi - tanzia - tanzia-futuhi • Viambajengo vya tamthilia <ul style="list-style-type: none"> - Kichwa/anwani - Hadithi na ploti/msuko - Wahusika na uhusika - Maudhui - Mandhari: kimazingira, kihistoria na kijamii - Muundo - Mtindo • Mbinu za uigizaji <ul style="list-style-type: none"> - Uzungumzaji 	<p>Mwanafunzi awe na uwezo wa:</p> <ul style="list-style-type: none"> - Kupokea maarifa ya kimatini kupitia kwa kusikiliza, kutazama na kukumbuka vitendo katika maonyesho mbalimbali - Kuvutikia maonyesho ya hali mbalimbali na namna maneno ya mazungumzo yanavyosaidia kudhihirisha hali hii - Kutambua njia mbalimbali za kubainisha mhusika katika tamthilia. - Kubainisha uhusiano uliopo miongoni mwa wahusika katika 	<ul style="list-style-type: none"> - Uigizaji wa baadhi ya madondoo kutoka kwenye tamthilia husika - Usomaji halisi wa matini - Mjadala - Matumizi ya michoro, chati na majedwali - Kuandika mihtasari ya vitendo, maonyesho na migao - Kutunga shairi kutokana na dondoo la matini husika - Kuandika kumbukumbu za matini - Utafiti - Uandishi wa insha kutokana na tamthilia

Yaliyomo	Malengo	Mbinu Za Kufundishia Na Kujifunzia
kando - Maelekezo ya jukwaani - Usemaji kando - Kinaya - Kijembe - Kejeli - Nyimbo na viitikio - Taswira - Muundo - Usambamba wa maonyesho - Uzungumzaji nafsi - Ushairi na unathari katika tamthilia - Umulikaji jukwaani - Maleba - Hali ya hisia - Mazungumzo binafsi - Toni - Sauti - Mbinu rejeshi - Mapumziko - Majazi • Uhusiano wa tamthilia na hali halisi ya maisha	tamthilia - Kutambua mabadiliko ya kihulka ya wahusika katika tamthilia - Kuvutikia toni za wahusika mbalimbali katika mazungumzo - Kuvutikia maudhui ya tamthilia - Kutambua migogoro katika tamthilia na kuweza kutoa uamuzi unaofaa - Kufanya uhakiki wa matukio - Kulinganisha matukio ya tamthilia na maisha halisi.	

Tanbihi

Mwalimu anashauriwa afuate utaratibu uliopendekezwa hapo juu.

Kipengele: Riwaya

Kidato Cha Tano Na Cha Sita

Muda: Vipindi 150

Lengo La Jumla

Mwanafunzi awe na uwezo wa kukagua nyanja mbalimbali za tajriba za binadamu na aweze kujiamini na kujithamini yeye mwenyewe pamoja na wengine.

YALIYOMO	MALENGO	MBINU ZA KUFUNDISHIA NA KUJIFUNZA
<ul style="list-style-type: none"> • Vipengele vya riwaya - Kichwa/anwani - Mandhari - Vitukio (Ploti)/msuko - Wahusika na usawiri wao - Muundo - Maudhui • Mbinu za usimulizi - Mtazamo - Mbinu rejeshi - Ndoto - Nyimbo - Utabiri/ubashiri - Mkondo wa dhana - Mtazamo wa njozi (kifantasia) - Mjadala - Mgogoro - Ufafanuzi • Mtindo wa lugha - Taswira - Ujazanda 	<p>Mwanafunzi awe na uwezo wa:</p> <ul style="list-style-type: none"> - Kuvutiwa na ufahamu wa ndani wa usimulizi - Kukumbuka wahusika na mtiririko wa hadithi - Kuvutikia kilele na usuluhishi wa mgogoro - Kung'amua hali mbalimbali za hisia katika riwaya - Kutambua usawiri wa wahusika katika riwaya - Kufafanua maudhui katika riwaya - Kufuatilia mabadiliko ya wahusika 	<ul style="list-style-type: none"> - Kusoma matini - Uigizaji wa madondoo - Majadiliano na uwasilishaji katika makundi - Mihtasari ya sehemu mbalimbali za riwaya husika - Midahalo ya makundi - Uchoraji wa picha na vibonzo - Utunzi wa mchezo na shairi kutokana na dondoo la matini husika - Uigizaji - Uandishi wa kubuni kwa mfano: barua, magazeti na makala mbalimbali

YALIYOMO	MALENGO	MBINU ZA KUFUNDISHIA NA KUJIFUNZA
<ul style="list-style-type: none"> - Udokezi - Kinaya - Chuku (balagha) - Kishairi - Tashbihi - Tashhisi - Taharuki - Majazi 	<p>kwenye riwaya</p> <ul style="list-style-type: none"> - Kufafanua maudhui ya riwaya - Kubainisha sababu za matukio mbalimbali riwayani - Kubashiri matukio - Kuhusisha matukio ya riwaya na hali halisi ya maisha - Kutaja msimamo wake kuhusu riwaya husika 	

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Uganda Advanced
Certificate of Education

Music

TEACHING SYLLABUS

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Introduction

Prior to independence, classroom teaching of music was essentially singing and particularly church music. Efforts to build up talents in Music were through the Namirembe Music Festival which was started in 1928 by Canon Duncan.

The teaching of Music in classrooms especially in secondary schools came after independence through the efforts of teachers at Makerere College School who were operating a school band. These included Mr Ingles, a chemistry teacher, Mr Evans, a physics teacher and Mr S.M Lugumba, a Business Education teacher.

They once staged a concert at the school, presided over by the then minister of education Dr Luyimbaazi Zaake. They expressed to him the need of teaching music in the classroom and requested for a professional classroom music teacher. The minister responded positively and Mr Peter Cooke was recruited from Edinburgh Scotland to start the teaching of music in Makerere College School.

Cooke was later recruited at the National Teachers College (NTC) Kyambogo, to teach music teachers. He initiated the idea of documenting African music and wrote many books in this area. Other schools came on board much later when the NTC produced more music teachers.

Purpose

Practically, the entire population of Uganda is involved in music as listeners. The training of intellectual music listeners is both a challenge and an opportunity for music education. Traditional folk songs and dances are very rich stores of Africa's cultural heritage. These have been passed on from generation to generation.

The teaching of music in this area is aimed at passing on this rich inheritance to the new generation. Most modern dances have exploited dance ideas and motifs from African folk dances. Today, many people have earned a living, made international tours and dined with ministers and presidents due to African songs and dance performance styles, for example, Ndere Troupe, the Planets, Afrigo Band, Eagles Production, Bakayimbira, etc. They are harvesting from our forefathers' legacy.

Music education is the surest way of forging unity in diversity in Uganda. Watch a performance by Ndere Troupe for instance, you will find dances, songs, rhymes, instruments and recitals of all ethnic origins. They all speak one language - music.

The inclusion of Music in the Advanced Level curriculum is one of the strategies to broaden and refine learners' artistic skills. Music is a practical as well as aesthetic subject comprising of the following aspects:

- Singing/signing
- Dance
- Reading and writing/ brailing
- Instrumental work
- Listening

The music curriculum will enable learners to perform Music and Dance as a means of gainful employment, physical fitness and good health. Using the knowledge and skills acquired, the learners will be able to impact the community in which they live and also to improve on their social and emotional nourishment (for the case of learners with special educational needs).

Music encourages teamwork among learners, develops character, emotions release, social and group adjustments, etc. Music is also important in helping the learner reach his/her full prominence.

Aims of Teaching Music at Advanced Level

Music provides opportunities for the learner to:

- present music to different audiences.
- discuss and share ideas with others.
- provide information that is relevant.
- speak clearly and respond appropriately.
- identify key points in written materials and discussions.
- use materials to suit their intended purpose.
- explore and develop materials for different purposes.
- find and select relevant information.
- use formats to aid development of ideas.
- enter information to meet a purpose.
- take different roles and recognise and support the different contributions of other people.
- work with others to plan to achieve common objectives.
- identify progress and ways of improving work.
- recognise the need for perseverance.
- develop the ability to use time effectively.
- increase his/her independence and ownership of his/her work.
- set their own targets and work towards achieving given objectives
- review his/her work and suggest improvements.

- demonstrate skills of identifying and promoting economic activities in the society.
- develop interrelated skills of performing, composing and analysing in all activities.
- take own nutritional care and of other people.
- identify and plan ways of earning and using money from Music and Dance activities.
- share with and take care of other people's feelings, interests, abilities and contributions in group activities.
- demonstrate a sense of leadership and teamwork in a variety of situations.
- identify dangers in the environment and takes appropriate precautions.
- exhibit executive skills.
- develop understanding and appreciation, extend his/her positive interests and increase ability to make judgments.
- acquire knowledge and skills needed to follow a music-related career.
- make links from music experiences to other areas of learning.
- apply knowledge and skills of Information and Communication Technology (ICT) in music development, production and storage.

Target Group

This syllabus targets learners who should have done music at the Ordinary Level of education and wish to pursue the subject further. Students who did not offer the subject at O level but are interested and agile can be taken on but they must take on remedial classes to cover the basics in their free time.

Scope and Depth

The syllabus consists of three major areas including; Aural Work, Theory and Practical Music. It covers both African and Western music. It follows a spiral approach. Topics and sub-topics are similar for all the A level terms but differ in depth of content.

Time Allocation

The time allocated for music at A level is 8 periods of 40 minutes each per week. During that time, the teacher is expected to handle Aural, Theory and Practical music, both African and Western. However, in the case of learners with special education needs, there may be adjustments depending on the type and level of the need.

How to Use the Syllabus

This syllabus contains Western and African music. Western music has the theory, practical and aural parts. Aural music requires the learner to comprehend the concepts of pitch and rhythm. It is important that you give attention to aural work in every lesson prepared for Western music.

This syllabus is spiral in design. You will have to handle the content from simple before bringing in complex concepts. Endeavour to use a practical approach in the teaching of music, for it is a practical subject. Make use of recorded audio material for effective results of your lessons.

You are also advised to make use of resource persons in your area, sharing with them music ideas and experiences to enrich your knowledge for the benefit of your learners. Encourage learners to work on their practical pieces during their open time.

“No other subject in the curriculum depends so heavily for its well being and status upon the personal quality of the individual teacher concerned. Your success will really depend upon your attitude towards your class. It is not enough for you to just like music. You must be able to project that liking through your activities, approach and enthusiasm in the process of your music group”. Bernarr Rainbow. *Music in the Classroom* – Chapter one.

Note

- Use only the **crotchet** or **quarter note** for the **basic beat** in all simple time requirements (Aural, Theory and Practical).
- Use only the **dotted crotchet** or **dotted quarter note** in all compound time requirements, and only $\frac{6}{8}$ time. (Aural, Theory and Practical).

End of Course Assessment



Unit 1: Music Practical Skills

Performing Music

- Candidates perform **three** items in appropriate Western and African styles.
- A candidate may choose to perform either **two** Western and **one** African piece or **two** African and **one** Western piece.
- A candidate **may** present his pieces on different instruments.

- Candidates sight sing **or** play a passage of music. This is in a major key and in simple quadruple time 4_4 or compound duple time 6_8 . It is limited to four bars. It may not necessarily start on the first beat of the bar. The following rhythms are used:

a) Simple time: 

b) Compound time: 


- Candidates are also required to answer questions on their African practical (Viva Voce).

Note: Western music items are set periodically.

Unit 2: Aural Tests (1 Hour)

This assessment is conducted by playing pre-recorded tests.

1. Ugandan Ethnic Drum Styles

- Candidates are required to recognise and write down the names of three Ugandan ethnic drum styles listened to. A list of drum styles for study is prescribed by the National Curriculum Development Centre (NCDC) from time to time.
- The passage is played three times with pauses of 30 seconds in between.
- The candidate names them in the order they are played.

2. Drum Rhythm

- Candidates write down from dictation a sixteen crotchet beat drum rhythm in simple time. It is restricted to the following rhythm groups.



- The passage is played four times.

- The passage has a crotchet rest in the middle to define the phrases.

3. African Music Instrumental Timbre

- An ensemble of Ugandan traditional instruments is played.
- Candidates are required to name and classify three of these instruments and finally describe how sound is produced from each.
- Candidates write the answer in the order of: the name, classification and method of producing sound.
- The passage is played four times with pauses of 30 seconds in between.

4. Pentatonic Melody Writing

- Candidates write from dictation a short pentatonic melody.
- It is in either simple or compound time.
- It may begin on anacrusis beat.
- The speed is indicated, the key named, and the key note sounded.
- It is played four times.

5. Diatonic Melody Writing

- Candidates write from dictation a short diatonic melody.
- The melody is in either major or minor key.
- It is in either simple or compound time.
- It may begin on anacrusis beat.
- The speed is indicated, the key named, and the tonic chord and key note sounded.
- It is played four times.

6. Two Part Melody Writing

- Candidates write from dictation a two part melody of two bars.
- It is in simple quadruple time.
- It begins on the first beat of the bar.
- It is in a major key.
- The speed is indicated, the key named, and the key note and chord sounded.
- The passage is played through once, then each half played through twice and finally the whole passage is played through twice.

7. Chords

- Candidates recognise and name chords I, IV, V, VI and their inversions.
- The passage has six chords, to be named in the order they sound.
- The tonic chord is sounded, followed by the six chords to be described.
- The passage is played four times.

8. Harmonic Intervals

- Candidates describe, name and write down harmonic intervals in the treble clef.
- There are two intervals; one in a major key and another in a minor key.
- The key of each interval is named and the key note sounded.
- Each interval is played twice.

Unit 3: Harmony and Composition (3 Hours)**1. Composing Melodies**

- Candidates write a diatonic melody of eight bars, the opening of which is given (either in simple or compound time). It may be in a major or minor key.
- Candidates write an African pentatonic melody of eight bars, the opening of which is given (either in simple or compound time).

2. Composing Music to a Poem

- Candidates write a melody to a short four line poem adding appropriate performance directions.
- It is either in simple or compound time.
- It is in either major or minor key.
- The music is on the first beat of the bar (The poem chosen should suit this requirement).

3. Two Part Writing

- Candidates add a lower part to a given treble melody up to a length of eight bars.
- It may be in a major or minor key.
- The lower part may be on the treble or bass stave.

4. Four Part Harmony

- Candidates add three lower parts to a given melody in a major or minor key.
- Knowledge of rudiments of harmony as stipulated in this syllabus is required.

Unit 4: Music Literature and Entrepreneurial Skills (3 Hours)

Ten questions are set and candidates answer **five** questions as follows.

Section A: Analysis of set works

- Candidates answer **Three** questions in this section.
- Candidates answer **One** out of two questions on two Western music set works.
- Candidates answer **One** out of two questions on an African music set work.
- Candidates answer **One** out of two questions (one western and one African) on the history of the composers or on the history of the set works.

Section B: Traditional Music Studies

- In this section **Two** questions are set on selected topics.
- Candidates answer **One** question.

Section C: Music entrepreneurial skills

- **Two** questions are set in this section.
- Candidates are required to answer **One** question.

Links with other Areas of the Curriculum

One of the aims of having Music in the national curriculum is to develop the skills, attitudes and attributes that can support learning in other subjects and are needed for employment and life. These broader aims are often integral to music education and will be developed as a consequence of quality work in music. The use of music can both enrich learning in other subjects and consolidate musical skills, knowledge and understanding.

Music can enrich understanding of: time, place and culture providing a window into other societies through exploring the words used in songs e.g. worship songs, home entertainment, and work. These are important elements in subjects like Religious Education, General Paper, English, Art and Design.

Link with Language

In music, a learner can develop language skills by:

- singing songs with attention to meaning, diction and awareness of phrase.
- using the voice creatively and descriptively in composing and performing.
- discussing musical features and describing sounds and how they are used in their own and others' music.
- negotiating with others in groups or class music-making activities.
- making comparisons.
- collecting information from reference books, cd-roms, e-mail and the internet.
- asking questions to clarify tasks, discover others' views and increase his/her understanding.
- responding to questions that require:
 - analysis and factual recall, e.g. What did you do? What sounds were used?
 - reasoning, e.g. Why did you do that?
 - evaluation, e.g. What went well? What could have been better? What effect does it create?
 - creativity, e.g. How will you make it better? Could that be done in a different way? What else have you done that might help you decide what to do next?

Note: Encourage the learners to respond through demonstration, e.g. by asking them to show how something could be improved rather than just to talk about it.

Music and ICT

The use of Information and Communication Technology (ICT) is an increasingly significant part of music education, both as a new form of musical communication and as a means of reproducing and distributing music. You may use this opportunity to encourage the learners to use technological developments to create, transform, record, and store music. Opportunities to use the internet may also be exploited. You need to check the content of websites used by your learners to make sure it is appropriate.

SENIOR FIVE TERM ONE

Topic 1: Rudiments of Harmony and Composition

Duration: 54 Periods

Sub-Topic 1: Scales

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • sing/play a known song/ piece of music in a major key. • sing/play a major scale. • construct major scales with sharps on the G and F staves: <ul style="list-style-type: none"> - without key signature. - with key signature. • sight read short melodies in major keys 	<ul style="list-style-type: none"> • Major scales: (sharp keys) C, G, D, A, E, B, F\sharp and C\sharp • major scales in staff notation • sight reading melodies in staff notation

The Suggested Teaching/Learning/Strategies

- Guide the learners to:
 - sing known songs in major keys.
 - sing up and down the major scale.
 - jumble the scale with leaps of a third.
 - jumble the scale with leaps beyond a third.
 - relate a centre note with the rest of the notes of the scale.
 - align pitch notes of different major scales correctly.
 - construct major scales with sharps using any of the following formulae:

1. *Count to the fifth, sharpen the seventh*

This formula begins with the scale of C. i.e. C D E F G A B C

- count up to the 5th degree of scale C which will lead you to G.
- construct the scale of G and sharpen its 7th i.e. G A B C D E F \sharp G.
- count up to the 5th degree of scale G which will lead you to D

- construct the scale of D retaining the sharpened pitch note and then sharpen its 7th i.e. D E F[#] G A B C[#] D.
- continue with the same procedure to construct subsequent keys.

2. Mnemonic device

This formula uses mnemonics like:

- *Go Down And Enter By Force Children*, where *Go* is for G, *Down* is for D, etc...
- *Father Charles Goes Down And Ends Battle*, where *Father* is for F, *Charles* is for C, etc...

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

- The table above has two rows. The top row represents the keys and the lower row represents the order of appearance of the sharpened pitch notes. The number of sharps contained in each scale for instance G has one sharp at F, D has two sharps at F and C, A has three sharps at F, C and G, etc.

3. Crossing out the pitch note before the required key

Father Charles Goes Down And Enters By Force i.e. F C G D A E B

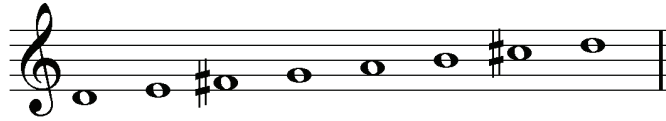
F[#]

- Now construct the scale of Key G. Look at the formula F C G D A E B F[#] and cross out C before G. This leaves you with F pitch note to sharpen i.e. F C G D A E B F[#], hence
 G A B C D E F[#] G
- construct the scale of Key E. Look at the formula F C G D A E B F[#] and cross out A before E. This leaves you with F, C, G and D pitch notes to sharpen i.e. F C G D A E B F[#], hence
 F[#] G[#] A B C[#] D[#] E
- continue with the same procedure to construct subsequent keys.

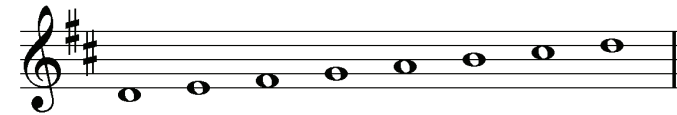
Assessment Strategies

- Guide the learners to:

- Construct major scales C, G, D, A, E, B, F \sharp and C \sharp without key signatures.
e.g. the scale of D major.

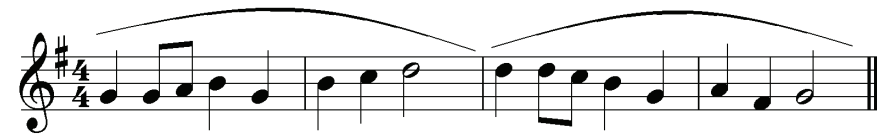


- Construct major scales C, G, D, A, E, B, F \sharp and C \sharp with key signatures.
e.g. the scale of D major.

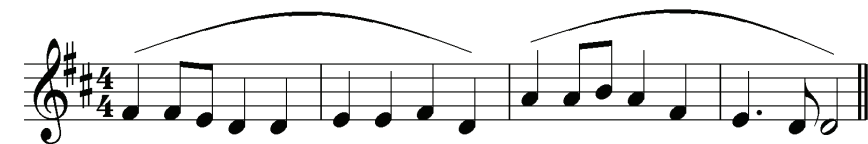


- Sight read the following melodies:

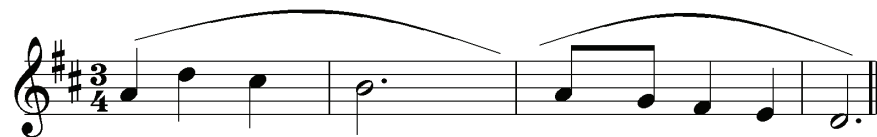
i)





ii)



iii)



Sub-Topic 2: Rhythm

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • sing/play a known song in simple time. • identify the rhythms in the song. • identify dictated simple time rhythm passages. • sight read rhythm passages in simple time. • sight reads melodies in simple time. 	<ul style="list-style-type: none"> • Simple time rhythm:  • Eight beat rhythm passages (The basic beat is a quarter note i.e. )

Suggested Teaching/Learning Strategies

- Guide the learners to:
 - sing/play pieces of music in simple time.
 - sing the song to syllables like wa, ku, la, ta, ba, etc.
 - sing the rhythm of performed pieces to French rhythm names.
 - clap hands according to the rhythm of performed pieces.
 - stamp feet according to the rhythm of performed pieces.
 - write the rhythm of the song to French rhythm names.
 - match the staff rhythm notes to the written French rhythm names.

Assessment Strategy

Exercise 1

- Guide the learners to:
 - sight read rhythm passages such as below by:
 - saying them to French rhythm names
 - clapping
 - humming
 - clapping while saying their French names



b) 

c) 

d) 

e) 

- add bar lines and time signatures to the above patterns, to make simple duple or simple quadruple time.
- compose his/her rhythm patterns in simple triple time.

Exercise 2

- Use a drum to play the rhythms above or any others of your choice and have the learners:
 - say them to French rhythm names.
 - play back played rhythms by clapping, stamping or humming.
 - write the played rhythms.
- You may divide the class into groups and assign them different roles to be performed at ago e.g. one group claps the rhythm while another says the French rhythm names, etc.

Suggested Instructional Materials

- Charts
- Boards
- Music instruments
- Voice
- Music scores
- Flash cards

Sub-Topic 3: Composing Melodies in Major Keys

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • sight read two bar questioning phrases. • add answering phrases to given questioning phrases. • sight read own melodies. 	<ul style="list-style-type: none"> • Compositional techniques: <ul style="list-style-type: none"> - frontwards (repetition) - backwards (retrograde) - upside down (inversion) - upside down and backwards (retrograde inversion)

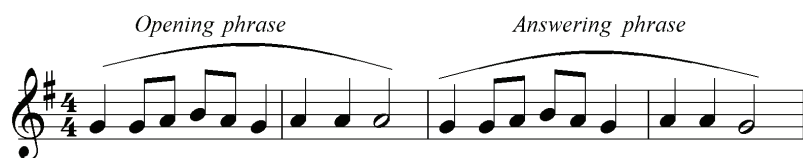
Suggested Teaching/Learning/Assessment Strategies

Exercise 1

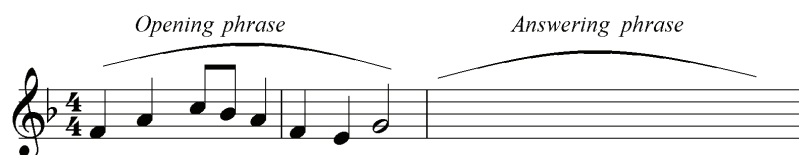
- Display a four bar melody on a chart, chalk board, etc. and have the learners:
 - sight read the melody.
 - discuss the properties of a good melody.
 - rewrite the melody with weaknesses or bad points.
 - discuss the weaknesses or bad points in the melody.

Exercise 2

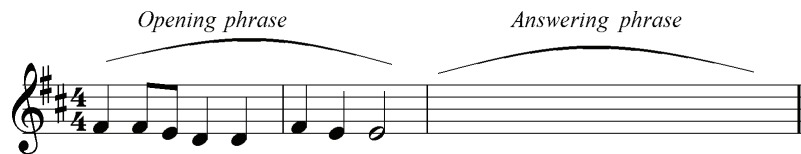
- Display a two bar melodic phrase and ask the learners to:
 - add a similar melodic phrase but end with the tonic (Frontwards compositional technique) e.g.



- attempt exercises similar to ones below:
 - a)



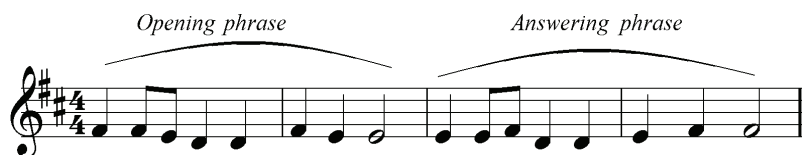
b)



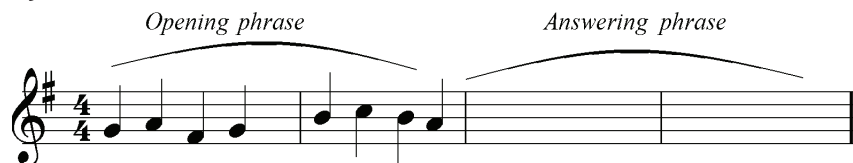
- sight read own compositions.

Exercise 3

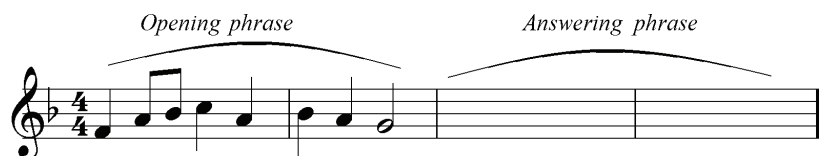
- Display several two bar melodic phrases like the ones below and ask the learners to add answering phrases using the backward (retrograde) compositional techniques. e.g.



a)

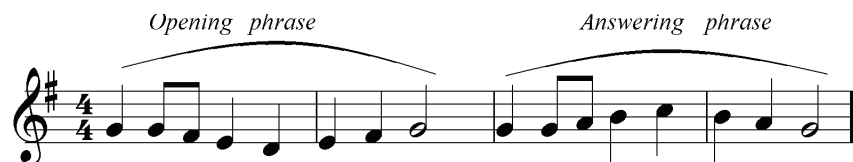


b)

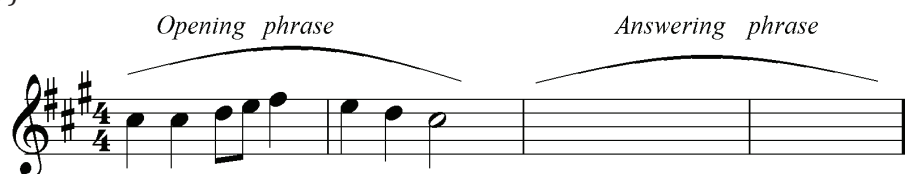


Exercise 4

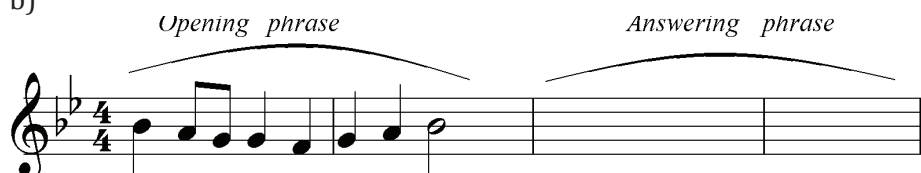
- Display several two bar melodic phrases and ask the learners to add answering phrases using the upside down (inversion) compositional technique e.g.



a)

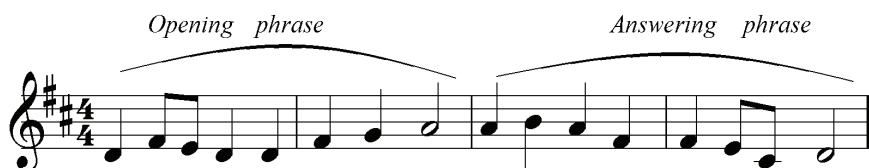
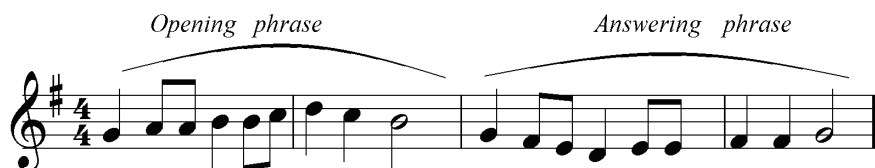


b)



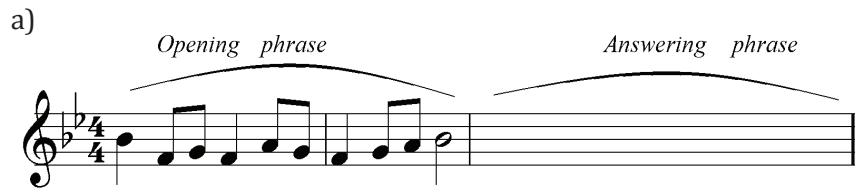
Exercise 5

- Display several two bar melodic phrases and ask the learners to add answering phrases using the upside down and backwards (retrograde inversion) compositional technique e.g.



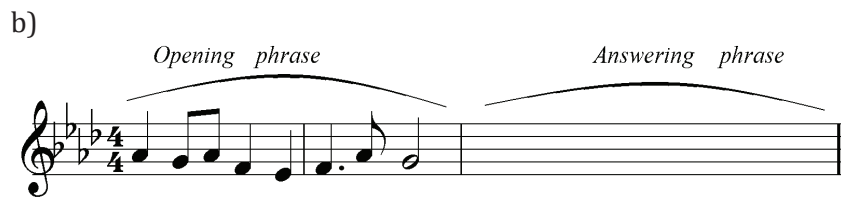
- Attempt exercises similar to the ones below.

a)



Opening phrase *Answering phrase*

b)



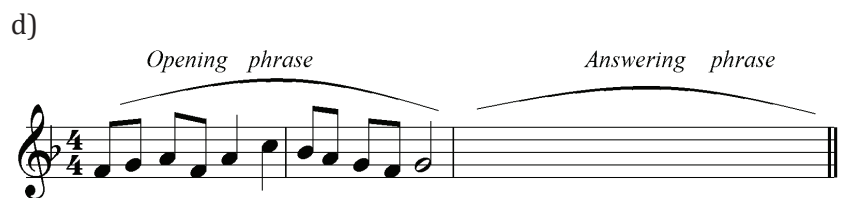
Opening phrase *Answering phrase*

c)



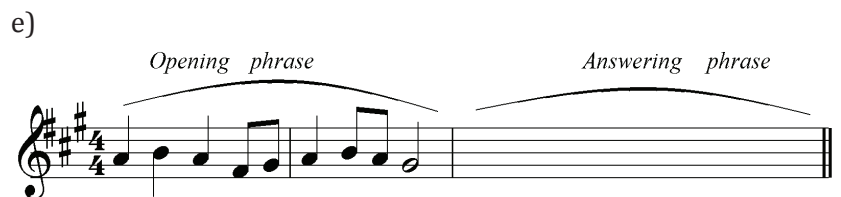
Opening phrase *Answering phrase*

d)



Opening phrase *Answering phrase*

e)



Opening phrase *Answering phrase*

f)



Opening phrase *Answering phrase*

Instructional Materials

- Music manuscript paper
- Boards
- Charts

Sub-Topic 4: Harmony

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • listen and show appreciation of a song/piece of music, sung/ played in harmony by: <ul style="list-style-type: none"> - identifying keys of given melodies. - identifying intervals and their inversions. - identifying root position triads in given keys. • use voice leading principles in harmony. 	<ul style="list-style-type: none"> • Music appreciation • Forms of intervals: <ul style="list-style-type: none"> - harmonic - melodic - enharmonic • Types of intervals: <ul style="list-style-type: none"> - major - minor - perfect • Inversions of intervals • Vertical arrangement of major (primary) triads I, IV and V in root position • Voice leading principles

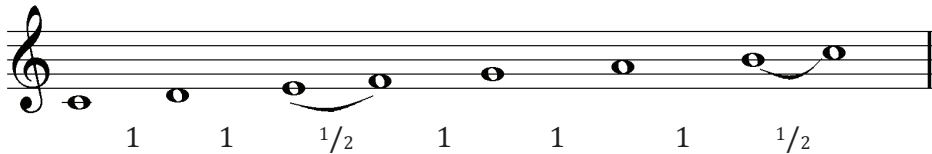
Suggested Teaching/Learning Strategies

- Guide the learners to:
 - take note of a piece of music performed in western harmony.
 - sing a round in parts to experience the feel of harmony.
 - name the key in which the round is written.
 - write key signatures of given major keys.
 - sing the music ladder in intervals e.g.

d - d	<i>Unison</i>	d ¹ - d ¹	<i>Unison</i>
d - r	<i>Major 2nd</i>	d ¹ - t	<i>Minor 2nd</i>
d - m	<i>Major 3rd</i>	d ¹ - l	<i>Minor 3rd</i>
d - f	<i>Perfect 4th</i>	d ¹ - s	<i>Perfect 4th</i>
d - s	<i>Perfect 5th</i>	d ¹ - f	<i>Perfect 5th</i>
d - l	<i>Major 6th</i>	d ¹ - m	<i>Minor 6th</i>
d - t	<i>Major 7th</i>	d ¹ - r	<i>Minor 7th</i>
d - d ¹	<i>Octave</i>	d ¹ - d	<i>Octave.</i>

- Insert the tonal formula in the major scale i.e.

d	r	m	f	s	l	t	d ^l
C	D	E	F	G	A	B	C



- “1” shows the interval of a tone between two pitch notes while “1/2” shows an interval of a semi tone between two pitch notes. The intervals between 3rd and 4th, 7th and 8th degrees of the major scale are semi tones.
- Name the intervals by number e.g. d - r is a 2nd , d - m is a 3rd
- Describe the intervals by quality e.g. Major 2nd
- Classify the intervals by their description from the tonic e.g. in the table below:

Major			Minor			Perfect		
2 nd	d - r	1 tone	2 nd	d ^l - t	1 1/2 a tone	Unison	d - d	0 tones
3 rd	d - m	2 tones	3 rd	d ^l - l	1 1/2 tones	4 th	d - f	2 1/2 tones
6 th	d - l	4 1/2 tones	6 th	d ^l - m	4 tones	5 th	d - s	3 1/2 tones
7 th	d - t	5 1/2 tones	7 th	d ^l - r	5 tones	Octave	d - d ^l	6 tones

Assessment Strategies

- Guide the learners to:
 - name intervals written on a staff e.g.

a)



G - E^b is an interval of a minor 6th because it has four tones and yet a major 6th has four and a half tones.

b)



F – A is an interval of a major 3rd since it has two tones.

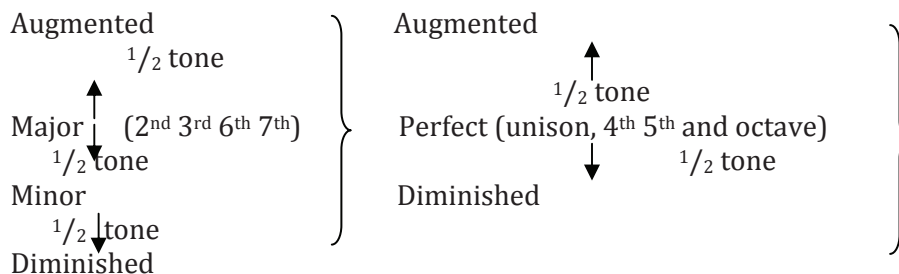
c)



D# – A is an interval of a diminished 5th because it has three tones yet a perfect 5th has three and a half tones.

Note

- A flat on the upper pitch note on the staff reduces the interval by a half a tone while one on the bottom pitch note increases the interval by half a tone.
- A sharp on the upper pitch note on the staff increases the interval by a half a tone while one on the bottom pitch note reduces the interval by half a tone.
- The illustration below is a graphic representation of the impact of sharps and flats on intervals.



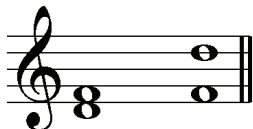
Exercise 1

- Name the intervals given below.



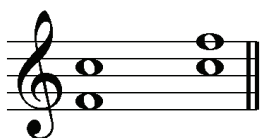
- invert intervals e.g.

a)



D – F is an interval of a minor 3rd, while F – D (the inversion of D - F) is an interval of a major 6th.

b)



F – C is an interval of a perfect 5th, while C- F (the inversion of F-C) is an interval of a perfect 4th.

Note: When an interval is inverted, its numerical value and quality change e.g.

- a major becomes minor
- a minor becomes major
- a perfect remains perfect
- a diminished becomes augmented
- an augmented becomes diminished

Exercise 2

Write harmonic intervals on the treble and bass staves and guide the learners to invert and rename them.

Instructional Materials

- Radio
- CD/tape
- Boards
- Charts

Sub-Topic 5: Composing Melodies to Poems

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • read English words with the right accents. • separate word syllables correctly. • mark strong accents in a poem. 	<ul style="list-style-type: none"> • Four line verses • Syllables • Prefixes and suffixes • Vowels and consonants • Diphthongs

Suggested Teaching/Learning Strategies

- Display a four line poem on a chart and guide the learners to:
 - read the words aloud appropriately.
 - articulate the words clearly.
 - intonate the syllables according to their natural rise and fall.
 - accent the words correctly.
 - separate word syllables appropriately e.g.
 - Involvement. In-volve-ment
 - Enchantment. En-chant-ment
 - Enlightenment. En-light-en-ment
 - identify words with prefixes and suffixes from the root word e.g. unconditionally: un-con-di-tion-al-ly. 'un' is a prefix while 'ly' is a suffix. 'Condition' is the root word; Unimportantly: un-im-port-ant-ly. 'un' is a prefix while 'ly' is a suffix. 'important' is the root word. Other prefixes may include; 'pre', 'ad', 'ex', 'de', 'in', 'dis', 'di' while suffixes may include; 'ed', 'ing', 'ious', 'ate', 'er', 'est', 'age', 'ness' and 'ment'.
 - use vowels and consonants. A consonant after a long vowel should usually be placed at the beginning of the next syllable e.g. 'di-late', 'dis-tance', 'ba-by', 'bab-oon', whereas a short vowel usually requires its following consonant in the same syllable. If, however, 'e' follows the consonant, both letters should be in the same syllable as the preceding vowel e.g. 'ex-cite-ment'. You may cause misreading by faulty division e.g. if you 'sil' as the first syllable in 'silent' you may cause your singer sound rather 'sil-ly'.
 - use diphthongs. Diphthongs should not be split e.g. 'hear', 'pure', 'more', 'may', etc.
 - use separate vowel sounds. Two separate vowel sounds following one another and repeated consonants are usually split e.g. 'sea-saw', 'pil-

low', 'bel-low', etc. and repeated consonants are usually split except those with suffixes like 'falling' being fall-ing, **but not** 'fal-ling', 'tripping' being 'tripp-ing' **but not** 'trip-ping'.

Assessment Strategies

Exercise 1

- Have the learners use hyphens to separate the following words giving reasons e.g.
 - Lit-tle (repeated consonant)
 - Dis-able (prefix)
 - Enjoy-ment (suffix)
 - Dis-agree-ment (prefix and suffix)
 - Black-board (two words)

1. Strengthen
2. Classroom
3. Achievement
4. Blackboard
5. Inflammation
6. Inconvenience
7. Harshness
8. Complete
9. Information
10. Pen pal
11. Harmony
12. Middle
13. Faster
14. Bridges
15. Delicious

Instructional Materials

- Body percussion
- Written English texts
- Audio devices
- Resource persons

Sub-Topic 6: Two -Part Writing

In this sub-topic, you are to introduce learners to the concept of two-part writing. Let them know that two-part writing is derived from four-part writing. In four-part writing, doubling of a note is inevitable since the basic chord has three notes yet you need four notes to build a complete chord i.e. the root, the third and the fifth.

In two-part writing, the root and the third are the most essential notes. The absence of a 5th may not affect the chord. The root is very important because it is the foundation of the chord. The 3rd is vital because it describes the nature of the chord as either major or minor. The 3rd may appear in context (before or after the chord).

In this syllabus, two part writing will employ either the treble or grand staff. Open or closed score will be used. Learners should effectively apply the principles of chordal progression leading to prepared cadences. They should use chords in their root, first and second inversions. Non harmonic tones may be used and these include only passing and auxiliary notes.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • establish the key of the piece to be harmonised. • show knowledge of the basic intervals in two-part writing. • use unison, perfect 5th or octave to begin a two-part piece. • end the piece with the tonic chord in root position. • write the two parts on the treble staff. 	<ul style="list-style-type: none"> • Basic intervals in two part writing. These are unison, 3rd, 4th, 5th and 6th • Voice leading principles. e.g. avoiding: <ul style="list-style-type: none"> - the use of two major 3^{rds} which between them encompass a triton - the use of more than three consecutive 3^{rds} and 6^{ths}

Instructional Materials

- Voice
- Music instruments
- Resource persons
- Audio devices

Topic 2: Music Practical Skills

Duration: 26 Periods

Sub-Topic: Playing/ Pinging Musical Scales

Specific Objectives	Content
<ul style="list-style-type: none"> • The learner should be able to show control over the chosen instrument(s) /voice by: <ul style="list-style-type: none"> - exhibiting technical ability, co-ordination and accurate intonation through the use of appropriate technical drills such as melodies of limited range, scales, arpeggios and vocalisations. - demonstrate and explain how sound is produced on own instrument(s) or voice referring to: <ul style="list-style-type: none"> ○ how pitch is altered on the instrument/voice. ○ care of instrument/voice. - correct posture when playing the instrument/singing 	<ul style="list-style-type: none"> • Major and minor scales • Arpeggios • Vocalisations

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - produce sound out of the chosen instrument/voice appropriately.
 - play /sing short drills.
 - play/ sing melodies of limited range.
 - play/sing given scales.
 - play/sing the arpeggios where applicable or vocalisations.
 - play/sing other songs in different keys.
 - demonstrate the sound production technique on his/her instrument/voice.
 - brainstorm how to care for instruments/voice.

- demonstrate a correct posture of playing a chosen instrument/voice.
- Below is suggested posture for voice:
 - Keep body relaxed but backbone straight.
 - Stretch your back bending over and slowly roll your back upward until you are standing straight again (do it several times).
 - Hold your rib cage high but keep your shoulders low and relaxed.
 - Face front, keeping your head level and imagining you are suspended by a string attached to the very top of your head.
 - When you stand, keep your knees relaxed and do not “lock” them up pushing them all the way back (keep your feet slightly apart).
 - When you sit, keep both feet flat on the floor and sit forward in your chair.
- Below is the suggested breathing mechanism for voice.
 - Expand the lungs out and down pushing the diaphragm muscle down.
 - Inhale silently without gasping or making any other noise.
 - Imagine taking a cool sip of air through a straw.
 - Expand your entire waistline keeping the shoulders low and relaxed.
 - For breath control, hold one finger about six inches from your mouth imagining that your finger is a candle, now blow out a steady stream of air to blow out the flame of a candle.

Instructional Materials

- Music instruments
- Voice

Topic 3: Music Literature and Entrepreneurial Skills

Duration: 16 Periods

Sub-Topic 1: Music Literature

Specific Objectives	Content
<p>he learner should be able to:</p> <ul style="list-style-type: none"> listen to and study a piece of music in a western style in regard to melody and dynamics. discuss the background information about the piece in regard to historical and cultural setting. Discuss background information about the composer. 	<ul style="list-style-type: none"> Properties of a melody: <ul style="list-style-type: none"> the key mode – minor or major time signature dimension direction form modulation from tonic to dominant in major keys Dynamics: <ul style="list-style-type: none"> piano pianissimo mezzopiano forte mezzoforte fortissimo crescendo decrescendo/diminuendo Historical background of the piece. Historical background of the composer.

Suggested Teaching/Learning/Assessment Strategies

- Display short melodies probably two bars in length and guide the learners to:
 - identify the key of the melody.
 - sight read the melody aloud several times.
 - listen to the melody played/sung.

- improvise the lower part to the melody orally (*thinking harmonically*).
- write the improvised part beneath the given melody on the same treble staff.
- sing the improvised lower part along with the upper melody.
- draw a table of triads in relation to the scale.
- benchmark the improvised part to the basic intervals in two-part writing i.e. the unison, 3rd, 4th, 5th and 6th.
- use unison, perfect 5th or octave to begin the two-part piece.
- employ voice leading principles appropriately e.g. avoiding:
 - the use of two major 3^{rds} which between them encompass a tritone (*a tritone is an interval of three whole tones*).
 - use of more than three consecutive 3^{rds} or 6th.
- effectively use the 4th in the middle of the piece especially where two parts are inverted.
- effectively use the 5th in the middle of a piece i.e. where the upper part moves up the scale with the lower part forming the sequence 6th, 5th or 3rd below it.
- effectively use the 2nd and 7th as passing tones (dissonancy).
- end the piece with the tonic chord.

Note: Contrary motion of the two parts is more effective than similar motion.

Instructional Materials

- Music scores
- Charts
- Audio devices

Sub-Topic 2 and 3: African Traditional Music Analysis and Music in Business (Planning a Performance)

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • identify and name traditional music instruments from a played African piece . • classify African music instruments in the played piece. • describe the methods of producing sound from the African traditional music instruments. • identify prominent music entrepreneur(s) in Uganda. • give the historical background 	<ul style="list-style-type: none"> • Timbre of African musical instruments • Classification of African musical instruments • Methods of producing sound from different African musical instruments • Historical background of chosen entrepreneur(s) • Contribution of the entrepreneur(s) to society • Achievements of
<p>of the chosen music entrepreneur(s).</p> <ul style="list-style-type: none"> • give the contributions of the entrepreneur(s) to society. • discuss the challenges the group/ individual faces. • make a plan for a music performance. • identify and select appropriate music that does not communicate embarrassing messages. • select and use available technology (e.g. necessity for placing and using microphones for amplification of sound. 	<p>entrepreneur(s)</p> <ul style="list-style-type: none"> • Entrepreneur(s)' challenges • Plan for a music performance • Selected music of any genre

Suggested Teaching/Learning Strategies

- Identify any recorded African music pieces and have the learners:
 - listen to the music.
 - identify and name the music instruments in the piece.
 - name the classes of the music instruments identified.
 - describe the method of producing sound from the identified music instruments.
- Select music of any genre and guide the learners to:
 - brainstorm the meaning of entrepreneurship in music .
 - brainstorm prominent business people in the music industry.
 - discuss the historical background of any prominent music entrepreneurs or groups in Uganda.
 - discuss the achievements of the chosen personalities or groups.
 - brainstorm the strategies these persons or groups employ to succeed.
 - brainstorm the challenges they encounter.
 - brainstorm various jobs in the music industry.
 - discuss the factors responsible for the success of these entrepreneurs and these may include:
 - ability to take risks
 - family back ground
 - net working (exposure to relevant contacts)
 - perseverance
 - self-discovery
 - organisational skills
 - marketing strategies
 - self-packaging
 - educational background
 - peer positive influence
- Choose one entrepreneur and brainstorm their historical background.
In case of an individual, discuss:
 - when he/she was born.
 - where he/she was born.
 - to whom he/she was born.
 - schools attended.
 - factors influencing his/her entrepreneurial career in music.
- In case of a group, discuss:
 - when it started.
 - where it was started.
 - how the idea was hatched.
 - factors influencing its entrepreneurial career in music.

- Brainstorm the groups' or individual's contribution to the music industry.
- Brainstorm the challenges encountered by the group or individual in the music industry.

Instructional Materials

- CD/cassette player, physical or diagrams of African music instruments, resource persons, etc.
- Newspapers, internet, extracts from journals, etc.
- Writing boards, music shops, charts, stage etc.

Assessment Strategies

- Have learners analyse given pieces and make a write-up of their study.
- Let the learners essay the content of their discussions.

SENIOR FIVE TERM II

Topic 1: Rudiments of Harmony and Composition

Duration: 54 Periods

Sub-Topic 1: Major Scales (Flat Keys)

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • sing/play a known song/ piece of music in a major key. • sing/play a major scale. • construct major scales with flats on the G and F staves: <ul style="list-style-type: none"> - without key signature. - with key signature. • sight read short melodies in major keys. 	<ul style="list-style-type: none"> • Major scales: (Flat keys) <p style="text-align: center;">F, B\flat, E\flat, A\flat, D\flat and G\flat, C\flat</p> <ul style="list-style-type: none"> • Sight reading melodies in staff notation

Suggested Teaching/Learning Strategies

- Guide the learners to:
 - sing known songs in major keys.
 - sing up and down the major scale.
 - jumble the scale with leaps of a third.
 - jumble the scale with leaps beyond a third.
 - align pitch notes of different major scales correctly.
 - construct major scales with flats using the following formulae:

1. *Count to the fourth, flatten the fourth*

This formula begins with the scale of C. i.e. C D E F G A B C

- count up to the 4th degree of scale C which will lead you to F
- construct the scale of F and flatten its 4th i.e. F G A B \flat C D E F
- count up to the 4th degree of scale F which will lead you to B \flat
- construct the scale of B \flat retaining the flattened pitch note and then flatten its 4th
i.e. B \flat C D E \flat F G A B \flat
- continue with the same procedure to construct subsequent keys

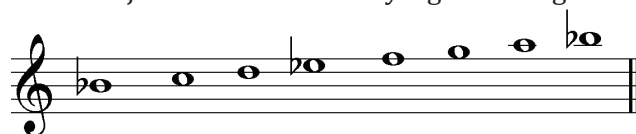
2. Mnemonic device

This formula uses mnemonics like:

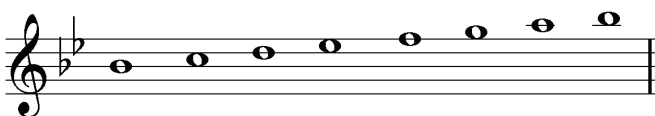
- *Flats Become Easier After Direct Guidance Children*, where *Flat* is for F, *Become* is for B, etc...
- *Battle Ends And Down Goes Charles' Father*, where *Battle* is for B, *Ends* is for E, etc.

F	B ^b	E ^b	A ^b	D ^b	G ^b	C ^b
B ^b	E ^b	A ^b	D ^b	G ^b	C ^b	F ^b

- The table above has two rows. The top row represents the keys and the lower row represents the order of appearance of the flattened pitch notes. The number of flats contained in each scale for instance F has one flat at B, B^b has two flats at B and E, E^b has three flats at B, E and A, etc.
- Now guide the learners to construct:
 - major scales without key signature e.g. the scale of B^b major.



- major scales with key signature e.g. the scale of B^b major.




Instructional Materials

- Keyboard instruments, charts, dummy key boards, voice, resource persons etc.

Assessment Strategies

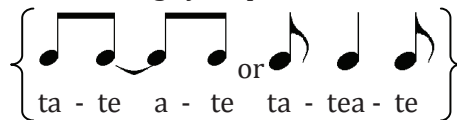
- Have learners construct major scales on the treble and bass staves:
 - with key signatures.
 - without key signature.

Sub-Topic 2: Rhythm

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • sing/play a known song in simple time. • identify the rhythms in the song. • identify dictated simple time rhythm passages. • sight read rhythm passages in simple time. • sight read melodies in simple time. 	<ul style="list-style-type: none"> • Simple time rhythms:  • Twelve beat rhythm passages (The basic beat is a quarter note)

Suggested Teaching/Learning Strategies

- Guide the learners to:
 - sing/play pieces of music in simple time rhythm which contain the following syncopation:



- sing the song to syllables like wa, ku, la, ta, ba, etc.
- sing the rhythm of performed pieces to French rhythm names.
- clap hands according to the rhythm of performed pieces.
- stamp feet according to the rhythm of performed pieces.
- write the rhythm of the song to French rhythm names.
- match the staff rhythm notes to the written French rhythm names.

Suggested Instructional Materials

- Drums, radios, pre-recorded rhythm passages, compact discs, cassettes, charts, etc.

Assessment Strategies

- Have the learners to:
 - sight read rhythm passages such as below by:
 - saying their French rhythm names
 - clapping
 - humming

Exercise 1

a)

b)

c)


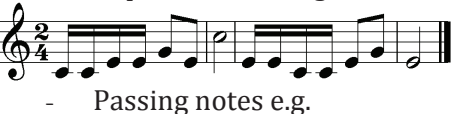
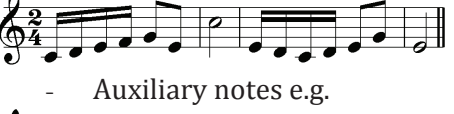

d)

e)

Exercise 2

- Use a drum to play the rhythms above or any others of your choice and have learners:
 - say them to French rhythm names.
 - play them back by clapping, stamping or humming.
 - write them in their note books.


Sub-Topic 3: Composing Melodies in Major Keys

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • invent melodies from chord sequences. • form chords into melodic phrases. • show knowledge of the three ways in which a note of a melody may follow one another i.e. <ul style="list-style-type: none"> - repeating the previous note - skipping/leaping - stepping • add passing notes to the basic chord to make the melody move in steps. • use auxiliary notes appropriately. • adapt melodies to any time signature. 	<ul style="list-style-type: none"> • Chord sequences e.g.  - Repeated notes e.g.  - Passing notes e.g.  - Auxiliary notes e.g. 

Suggested Teaching/Learning/Assessment Strategies


- Guide the learners to:
 - listen to sample melodic phrases composed on chord sequences e.g.

a)



Composed by Ntubiro Godfrey

b)



Composed by Ntubiro Godfrey

- compose melodies using chord sequences.
- compose melodies using repeated notes of some basic chords e.g.



Composed by Ntubiro Godfrey

- listen to sample melodic phrases on passing notes e.g.
- a) From:



To:



Passing notes

- compose melodies with passing notes.
- listen to melodies with auxiliary notes e.g.

a) From:



To:



Auxiliary notes

b) From:



To:



Auxiliary notes

- compose melodies using auxiliary notes.

Instructional Materials

- Music manuscript paper
- Writing boards
- Charts
- Radio
- CD/tape
- Textbooks
- Music instruments

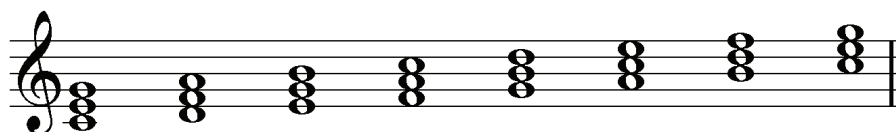
Sub-Topic 4: Harmony

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • sing a song in harmony. • use root and first inversion chords appropriately. • identify cadential points in harmony. 	<ul style="list-style-type: none"> • Harmonised singing • Chords I, II, IV, V and VI of major keys in root and first inversions • Cadences: <ul style="list-style-type: none"> - Perfect (V- I) - Imperfect (I- V) - Interrupted (V- VI) - Plagal (IV-I)

Suggested Teaching/Learning/Assessment Strategies

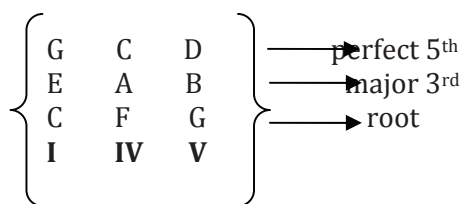
- Guide the learners to:
 - listen to a piece of music performed in Western harmony.
 - sing songs in parts to experience the feel of harmony.
 - listen to performed songs in parts to experience the feel of harmony.
 - name the keys in which the songs are written.
 - write key signatures of given major keys.
 - define a chord.
 - sing/ play pitch notes which form triads i.e.

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

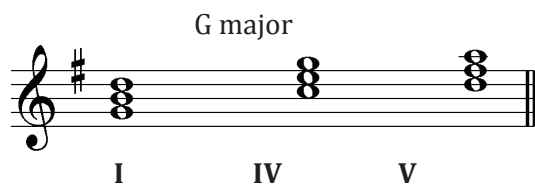
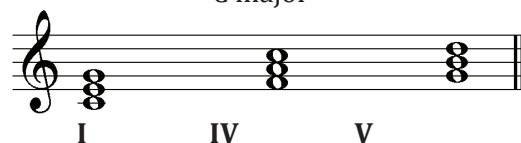


- define a triad (A triad is a chord with 3 notes namely the 'root', the '3rd' and the '5th' above)
- identify the qualities of triads i.e.

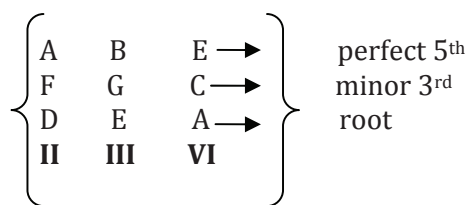
Primary Triads: (These are triads which have a root, major 3rd and a perfect 5th).



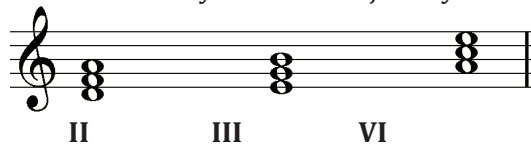
- write primary triads of major keys on the treble stave. e.g. C major



Secondary triads: (These are triads which have a root, minor 3rd and a perfect 5th).

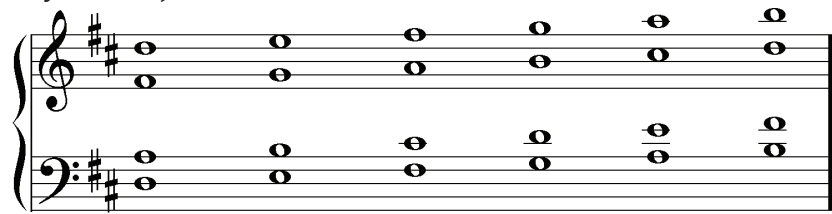


- write secondary triads in major keys on the treble stave e.g. C major

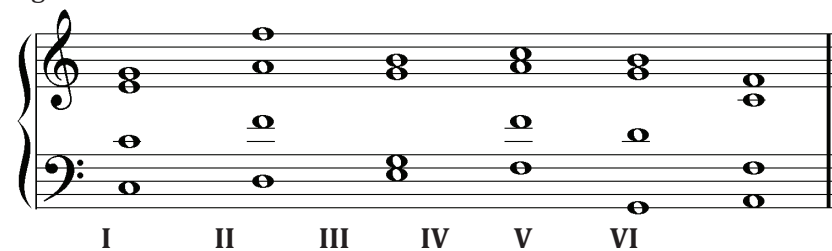


- distribute root position triads on the grand stave in **open position** e.g.

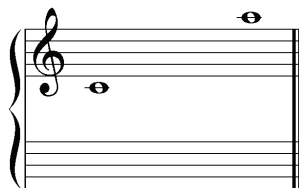
Key of D major



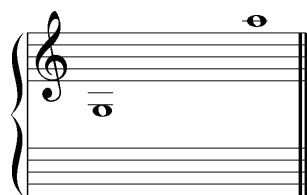
- distribute root position triads on the grand stave in close position e.g.



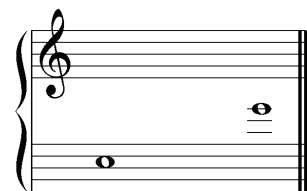
- In the above illustration, 'C' which is the 'tonic' has been doubled in I. 'F' which is the 'sub-dominant' has been doubled in II, etc.
- In close position, the 3 upper parts are as close as possible.
- Harmonise pieces while respecting the voice ranges i.e.
 - a) Soprano range



- b) Alto range



c) Tenor range



d) Bass range



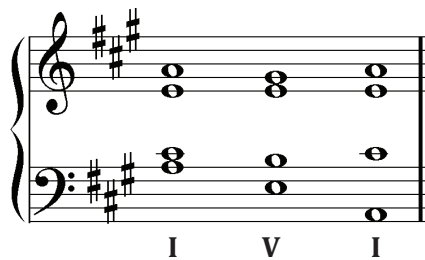
- Harmonise a short melody using the basic rules of harmonic progression in root position.
- Make use of a chart together with voice leading principle to guide the learners spell out the basic rules of harmonic chord progression in root position.

Chord Progression Chart

- I progresses to IV, V, sometimes to VI.
- II progresses to IV, VI, sometimes to V.
- IV progresses to I, V, sometimes to II and VI.
- V progresses to I, IV, sometimes to VI.
- VI progresses to II, IV, sometimes to V.

Note: Chords III and VII will be handled at a later stage.

- Voice leading principles aim at achieving smoothness between consecutive chords. A note which is common to two consecutive chords is best kept in the same part e.g.



- The note E is common to both I and V. Here it has been kept in alto.
- When doubling, double only the tonal degrees as was stated before.
- When joining two neighbouring chords a step e.g. IV - V, let the upper voices move in contrary motion to the bass line. This rule has an exception for instance when progressing from chord V to VI by practice, the common note is not repeated in the same part. Instead, it goes to the nearest available position to allow the 3rd of chord VI to be doubled.
- Use first inversion chords in short melodies using the basic rules of harmonic progression. (When the 3rd is in bass, the chord is said to be in first inversion).
- Listen to songs that contain the four cadences i.e. imperfect, interrupted, Plagal and perfect e.g. How sweet the name of Jesus sounds.
- Locate the bars/measures where these points occur.
- Describe the given cadences.

Instructional Materials

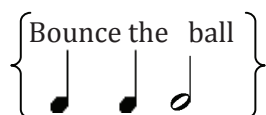
- Charts
- Boards
- Music instruments
- Voice
- Music scores
- Flash cards

Sub-Topic 5: Composing Melodies to Poems

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> align staff rhythms to word syllables. add bar lines to the phrases. choose an appropriate time signature. add melody to suggested rhythm phrases. 	<ul style="list-style-type: none"> Rhythm and words Rhythm and melody

Suggested Teaching/Learning/Assessment Strategies

- Select a four line stanza in English and guide the learners to:
 - pronounce the words in the poem appropriately.
 - separate the word syllables.
 - identify long and short syllables.
 - attach or distribute rhythm notes to the syllables while paying attention to short and long syllables e.g. bounce the ball.



- add bar lines to the phrases.
- choose an appropriate time signature.
- add melody to suggested rhythm phrases.

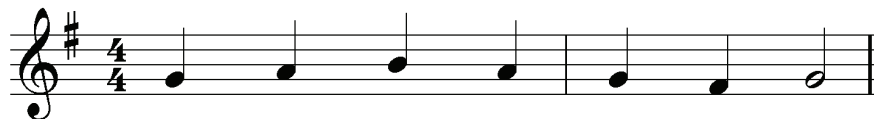
Sub-Topic 6: Two-Part writing

It should be noted that two part writing is about the succession of suitable intervals between two parts. Each part should be interesting on its own. You will now use the following basic intervals in two part writing: Unison, 3rd, 5th and 6th. In two part writing, the learners supply the lower part to the given upper part. Two approaches are required for this syllabus. Either both parts are written on the treble staff or on a grand staff. The learners should not alter the given part.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> establish the key of the piece to be harmonised. use the octave and 4th in the middle of the piece appropriately. end a piece with the tonic chord in root position. write two parts on the treble stave. 	<ul style="list-style-type: none"> Voice leading principles in two part writing Effective use of a 4th

Suggested Teaching/Learning/Assessment Strategies

- Have learners:
 - listen to a short melody of 8 crotchet beats long, e.g.



- establish the tonic key of the melody.
- hum the played melody.
- listen to the melody again while improvising a lower part mentally.
- hum the improvised melody in accompaniment to the given melody.
- write the improvised melody in accompaniment to the given melody.
- benchmark the basic rules of two-part harmony to ensure they have been followed, e.g.

Unison 3rd 3rd 6th 6th 3rd 6th

Unison 3rd 3rd 6th 6th 3rd Unison

Some Rules of Two-Part Harmony: F

- In case a 3rd is absent, it must be included in context.
- Avoid the use of parallel perfect 5^{ths} and octaves.
- The 4th may be approached in contrary motion.
- The intervals commonly employed are; the 3rd and the 6th.
- The 5th and the octave should be approached in similar motion when the upper voice is moving by step as the lower voice makes a skip.
- Contrary motion is more effective than similar motion.
- Contrary motion helps to avoid parallel movements which may not sound good.
- Compose own melodies and later add lower parts.
- Employ 4^{ths} only in inversions.

Instructional Materials

- Manuscript papers
- Writing boards
- Prepared charts
- Poetry books

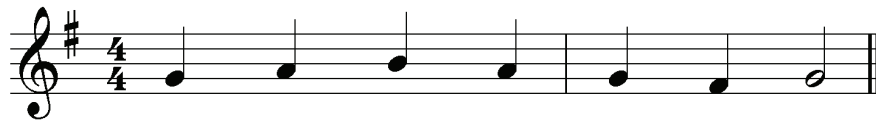
Sub-Topic 7: Two-Part Writing

In this sub-topic, the learners will sing or play a variety of songs/melodies and perform Western and African music. They will interpret, rehearse, perform, and present musical works that represent music from a variety of African and world cultural and historical contexts. They will also learn to sight read a passage of African instrumental or vocal music. The African instrumental passage will be written in the idiom of the particular instrument.

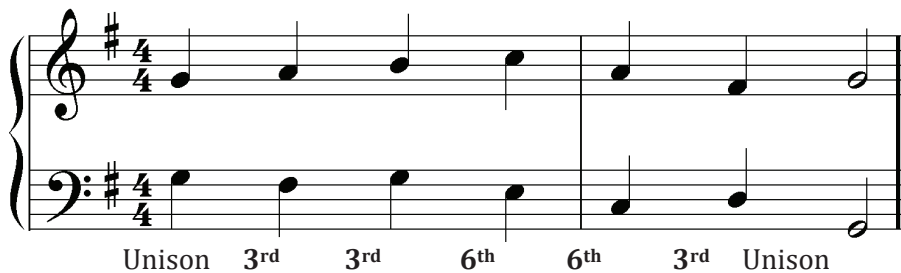
Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • establish the key of the piece to be harmonised. • use the octave and 4th in the middle of the piece appropriately. • end a piece with the tonic chord in root position. • write two parts on the treble stave. 	<ul style="list-style-type: none"> • Voice leading principles in two-part writing, e.g. avoiding: <ul style="list-style-type: none"> - using two major 3^{rds} which between them encompass a triton. - using more than three consecutive 3^{rds} and 6^{ths} • Effective use of a 4th e.g. where two parts are inverted.

Suggested Teaching/Learning/Assessment Strategies

- Have learners:
 - listen to a short melody of 8 crotchet beats long, e.g.



- establish the tonic key of the melody.
- hum the played melody.
- listen to the melody again while improvising a lower part mentally.
- hum the improvised melody in accompaniment to the given melody.
- write the improvised melody in accompaniment to the given melody.
- benchmark the basic rules of two part harmony to ensure they have been followed, e.g.



Topic 2: Music Practical Skills

Duration: 26 Periods

In this topic, the learners will sing or play a variety of songs/melodies and perform Western and African music. He/she will interpret, rehearse, perform, and present musical works that represent music from a variety of African and world cultural and historical contexts. He/she will also learn to sight read a passage of African instrumental or vocal music. The African instrumental passage will be written in the idiom of the particular instrument.

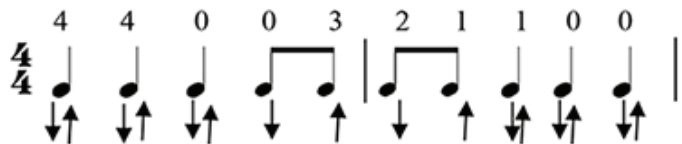
Sub-Topic: Performing Music

Specific Objectives	Content
<p>The learner should be able to show control over the chosen instrument(s) /voice by:</p> <ul style="list-style-type: none"> • sight reading in major and minor keys, diatonic and pentatonic scales, in both simple and compound times. • playing/singing short unprepared Western and African pieces that test reading skills. • sight read African music. 	<ul style="list-style-type: none"> • Major and minor scales • Arpeggios • Vocalisations • Notated pieces of music

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - play/sing arpeggios/vocal exercises.
 - play/ sing chosen western music.
 - sight read in major and minor keys.
 - play/sing short unprepared western pieces.
 - play/sing short unprepared African pieces.
 - sight read in both simple and compound times.
- The following are some examples of sight reading passages on selected African music instruments. You may explore notations of other instruments.

- Tube fiddle



The numbers on top of the staff rhythm symbols represent the pitch and fingering on the tube fiddle.

The arrows ↓↑ show the downward and upward bowing respectively.

- Bow harp (Adungu)



The Roman numerals represent the three basic chords (I, IV and V) played on the bow harp. The music scale of the bow harp is diatonic with a minimum of nine strings.

- Bowl lyre (Endongo, Entongooli, Olukangaga)



A bowl lyre has 8 strings numbered 1 to 8. The right hand plays the first five strings (1, 2, 3, 4 and 5) while the left hand plays the last three strings (6, 7 and 8). The numbers on the top and bottom of the staff rhythms represent pitch on the bowl lyre.

- A bow harp (Ennanga of Buganda)



This instrument has 8 strings numbered 1 to 8. Its music scale is pentatonic. The right hand plays 2 strings at a go in an octave while the left

hand does the same. The numbers on both the top and the bottom of the staff rhythm symbols represent the music notes played on the bowl lyre.

Instructional Materials

- Music manuscript papers
- Charts
- Writing boards

Topic 3: Music Literature and Entrepreneurial Skills

Duration: 16 Periods

Sub-Topic 1: Music Literature

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • listen to a Western set work. • study a Western set work in regard to orchestration. • study a Western set work in regard music form. 	<ul style="list-style-type: none"> • Orchastration • Music form

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - listen to one of the western set works.
 - analyse the set work in regard to:
 - orchestration.
 - music form.

Instructional Materials

- Western music scores
- Writing boards
- Appraisal form

Sub-Topic 2: African Traditional Music Analysis

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • show knowledge of analysis of an African piece of music. • discuss the background information about the work in regard to historical and cultural setting. • Explain background information about the composer or performer. 	<ul style="list-style-type: none"> • African traditional music • Characteristics of african traditional music • Historical background to the composition and its composer or performer

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - listen to an African music set work.
 - brainstorm the characteristics of traditional music.
 - discuss the historical background of the piece.
 - brainstorm the background of the composer.

Instructional Materials

- African music scores
- Writing boards
- Audio/video recordings of African music
- Appraisal form
- A stage
- Musical instruments
- Costumes

Sub-Topic 3: Music in Business

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • write a management plan for a music event. • organise an appropriate venue and equipment for a music event. • appraise a performing group. 	<ul style="list-style-type: none"> • Coordinating a music event

Suggested Teaching/Learning/Assessment Strategies

- Identify any music related event in the school, e.g. inter-house music competitions, end of year party etc, and guide the learners to:
 - compile a programme for the event.
 - participate in organising the venue for the event.
 - participate in organising performers and other human resources for the music event.
 - watch a music performance.
 - study the performing group using the observation guidelines below:
 - Probe methods of booking a performance venue

- Gate collection
- Publicity method used
- Time and duration of the performance
- Brainstorm the importance of timing and duration of the performance
- Discuss the impact of seasons on performance
- Brainstorm materials used on stage
- Discuss how the stage materials are procured
- Probe organisation structure of the performing group e.g.
 - ✚ Board of trustees
 - ✚ Executive directors
 - ✚ Stage managers
 - ✚ Artistic directors
 - ✚ Costume designer
 - ✚ Costume manager
 - ✚ Props manager
 - ✚ Lights man
 - ✚ Sound technician
 - ✚ Group conductor
 - ✚ Music director
 - ✚ Drama director
 - ✚ Dance director
 - ✚ Performing artists
 - ✚ Support staff:
 - Drivers
 - Catering staff
 - Accountants
 - Security personnel
 - Cashier
 - Marketers
 - Equipment maintenance staff
- probe factors that keep the group in business.
- investigate other ways the group earns rather than the performance.
- explore the benefits of the performers in the group.
- probe the training programme.
- query the choice of the performance style and music genre.
- probe other businesses that gain from the performance e.g. canteens, foyer bar, etc.
- Let the learners essay their findings and:
 - brainstorm their findings in the class as you award marks.
 - hand in written works from their group discussions for you to award marks.

You may also develop other test items according to your discretion.

Instructional Materials

- Writing boards
- Appraisal form
- A stage
- Musical instruments
- Costumes

SENIOR FIVE TERM III

Topic 1: Rudiments of Harmony and Composition

Duration: 54 Periods

Sub-Topic 1: Minor Scales (Sharp keys)

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • sing/play a known song/ piece of music in a minor key. • sing/play a minor scale. • construct minor scales with sharps on the G and F staves: <ul style="list-style-type: none"> - without key signature. - with key signature. • show knowledge of the relationship between minor and major keys. • sight read short melodies in minor keys. 	<ul style="list-style-type: none"> • Minor scales: A, E, B, F\sharp and C\sharp.

Suggested Teaching/Learning Strategies

- Guide the learners to:
 - sing known songs in minor keys.
 - sing up and down the minor scale.
 - jumble the scale with leaps of a third.
 - jumble the scale with leaps beyond a third.
 - align pitch notes of different minor scales correctly.
 - construct minor scales with sharps using the following formulae:
 1. *Count to the fifth; sharpen the second and the 7th*
- This formula begins with the scale of A. i.e. A B C D E F G \sharp A
 - count up to the 5th degree of scale A which will lead you to E.
 - construct the scale of E minor and sharpen its 2nd and 7th i.e. E F \sharp G A B C D \sharp E.
 - count to the 5th degree of scale of E minor which will lead you to B.

- construct the scale of B minor retaining the previously sharpened 2nd i.e. F # , leaving out the previously sharpened 7th. Finally sharpen the 7th of the new scale of B minor i.e.
B C # D E F # G A # B.
- continue with the same procedure to construct subsequent keys.

Note

- The harmonic minor scale has its 7th always sharpened.
- It has semitones between degrees 2 – 3, 5- 6 and 7- 8.





2. Mnemonic device

- This formula uses mnemonics like:
 - Allan Ends Battle From Corner. where Allan is for A, etc.

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

- The table above has two rows. The top row represents the minor keys and the lower row the order of appearance of the sharpened pitch notes. The number of sharps contained in each scale for instance E minor has one sharp at F, B minor has two sharps at F and C, etc.

Benchmarking the major scale

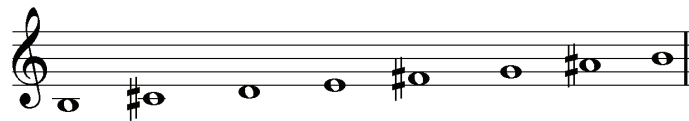
Minor key	Major key	They share a key signature
E	G	
B	D	
F #	A	
C #	E	

- The table above shows the relationship between minor and major keys. For instance, the scales of E minor and G major have their pitch note F

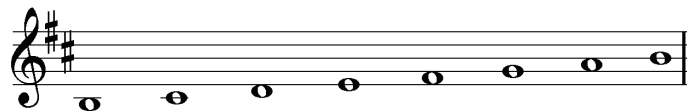
sharpened and that is why a sharp is placed on line F of the staff as the key signature.

Assessment Strategies

- Guide the learners to:
 - use the treble and bass staves to construct the scales of E, B, F # and C # minor (harmonic) without key signature.
e.g. of B minor:

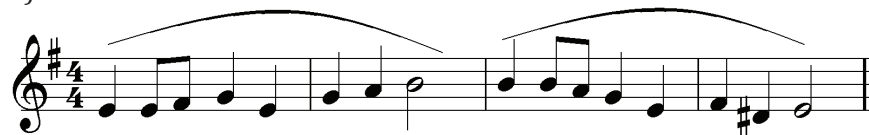


- use the treble and bass staves to construct the scales of E, B, F # and C # minor (harmonic) with key signature. Example of B minor



- sight read the following melodies:

a)



b)



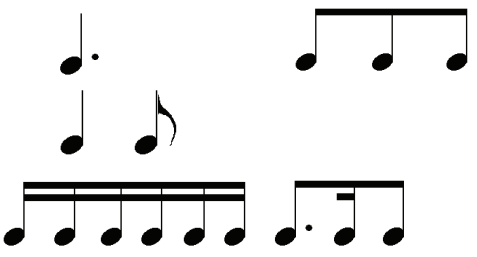
c)



Instructional Materials

- Charts
- Flash cards
- Radio
- CD/ Tape
- Boards
- Textbooks
- Music manuscript paper

Sub-Topic 2: Rhythm

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • sing/play a piece of music in compound time. • identify the rhythms in the piece. • identify dictated rhythm passages in compound time. • sight read melodies in compound. 	<ul style="list-style-type: none"> • Compound time rhythm  <ul style="list-style-type: none"> • 4 beat rhythm passages (The basic beat is a dotted quarter note i.e. ♩.)

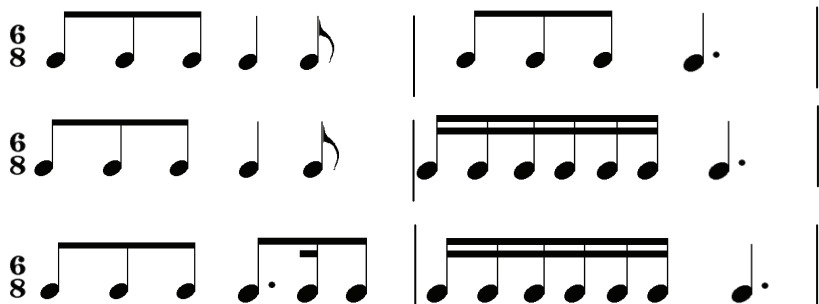
Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - sing/play pieces of music in compound time.
 - sing the song to syllables like wa, ku, la ta ba.

- sing the rhythm of performed pieces to French rhythm names.
- clap hands according to the rhythm of performed pieces.
- stamp feet according to the rhythm of performed pieces.
- write the rhythm of the song to French rhythm names.
- match the staff rhythm notes to the written French rhythm names.

Exercise 1

- Sight read rhythm passages such as below by:
 - saying their French rhythm names
 - clapping
 - humming



The image shows three musical staves in 6/8 time. Each staff begins with a 6/8 time signature. The first staff contains a sequence of notes: a quarter note, two eighth notes, a quarter note, and a dotted quarter note. The second staff contains a sequence of notes: a quarter note, two eighth notes, a quarter note, and a dotted quarter note, followed by a group of six beamed eighth notes and a dotted quarter note. The third staff contains a sequence of notes: a quarter note, two eighth notes, a quarter note, and a dotted quarter note, followed by a group of six beamed eighth notes and a dotted quarter note.

Exercise 2

- Listen to played compound time rhythms. Use a drum or a piano to play the rhythm passages above or any others of your choice and have the learners:
 - say them to French rhythm names.
 - play back played rhythms by clapping, stamping or humming.
 - write the played rhythms in $\frac{6}{8}$ time.
- You may divide the class into groups and assign them different roles to be performed at ago, e.g. one group claps the rhythm while another says the French rhythm names, etc.

Instructional Materials

- Charts
- Boards
- Music instruments
- Voice
- Music scores
- Flash cards

Sub-Topic 3: Composing Modulating Melodies

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • show knowledge of the meaning of modulation. • apply a pivot chord in modulating to the dominant. • write melodies beginning on anacrusis rhythms. • use repetitions to achieve unity in melodies. • use contrasts to achieve variety in melodies. • perform own composed melodies. 	<ul style="list-style-type: none"> • Meaning of modulation • Modulation to dominant • Unity in a melody • Variety in a melody • Sight reading

Suggested Teaching/Learning/Assessment Strategies

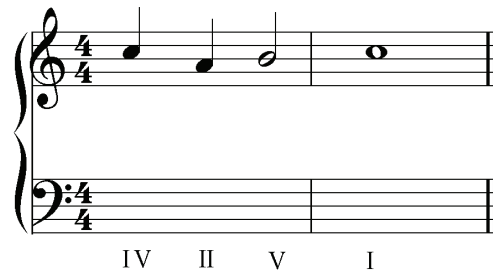
- Guide the learners to:
 - listen to short music passages containing perfect cadences.
 - sing short music passages in parts.
 - recognise phrases ending with perfect cadences (V- I) e.g.



- add alto, tenor and bass to short melodies ending with perfect cadences, e.g.

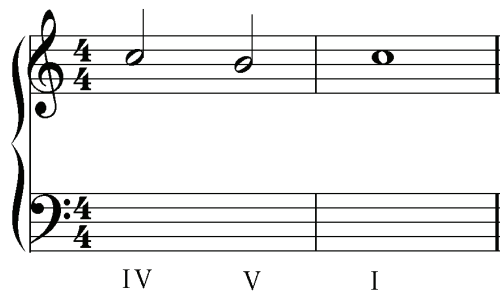


- recognise phrase endings that may require cadential formulae II - V- I.



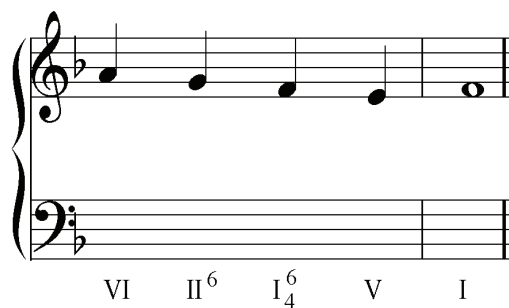
IV II V I

- recognise phrase endings that may require cadential formulae VI - V- I.



IV V I

- recognise phrase endings that may require cadential formulae VI - II⁶- I⁶₄ - V- I.



VI II⁶ I⁶₄ V I

- listen to short music passages containing imperfect cadences.
- sing short music passages in parts.
- recognise phrases ending with imperfect cadences (any chord progressing to chord V at a cadence) e.g.

I IV I V

- add alto, tenor and bass to short melodies ending with imperfect cadences e.g.

IV I V

- recognise phrase endings that prepare an imperfect cadence e.g.
 - II - V
 - IV - V
 - VI - V
 - IV - II - V
 - IV - VI - V
 - I - IV - V
 - IV - I - V

Instructional Materials

- Charts
- Writing boards
- Music instruments
- Voice
- Music scores
- Flash cards

Sub-Topic 4: Harmony

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • identify cadential points in a given melody. • identify cadential points requiring perfect cadences. • use the perfect cadence appropriately. • use cadential formulae to prepare perfect cadences appropriately. • identify cadential points requiring imperfect cadences. • use the imperfect cadences appropriately. • use cadential formulae to prepare imperfect cadences appropriately. • use the cadential six-four chords. 	<ul style="list-style-type: none"> • Cadential formulae: <ul style="list-style-type: none"> - Perfect <ul style="list-style-type: none"> ○ V – I ○ II – V – I ○ VI – II⁶ – I⁶₄ – V – I ○ VI – IV – I⁶₄ – V – I - Imperfect <ul style="list-style-type: none"> ○ I – V ○ II – V ○ IV – V ○ VI – V ○ IV – II – V ○ IV – VI – V ○ I – IV – V ○ IV – I – V • ⁶₄ chords.

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - listen to short music passages containing perfect cadences.
 - sing short music passages in parts.
 - recognise phrases ending with perfect cadences (v- i) e.g.

I IV V I

- add alto, tenor and bass to short melodies ending with perfect cadences, e.g.

I IV V I

- recognise phrase endings that may require cadential formulae II - V-I.

IV II V I

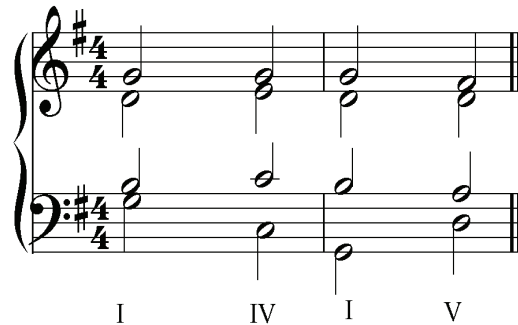
- recognise phrase endings that may require cadential formulae VI - V-I.

IV V I

- recognise phrase endings that may require cadential formulae VI - II⁶-I₄⁶-V-I.

VI II⁶ I₄⁶ V I

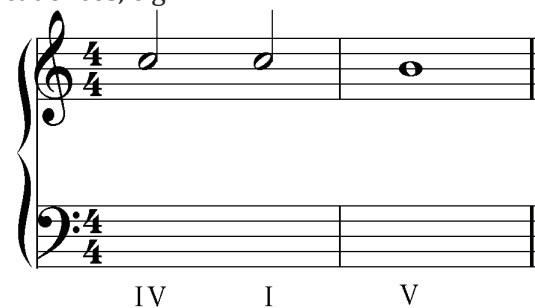
- Guide the learners to:
 - listen to short music passages containing imperfect cadences.
 - sing short music passages in parts.
 - recognise phrases ending with imperfect cadences (any chord progressing to chord V at a cadence) e.g.



A musical score in 4/4 time, key of D major. The treble clef contains a sequence of four chords: I (D major), IV (G major), I (D major), and V (A major). The bass clef contains a sequence of four chords: I (D major), IV (G major), I (D major), and V (A major). The notes in the treble clef are: D4, E4, F#4, G4; G4, A4, B4, C5; D5, E5, F#5, G5; A5, B5, C6, D6. The notes in the bass clef are: D3, E3, F#3, G3; G3, A3, B3, C4; D4, E4, F#4, G4; A4, B4, C5, D5.

I IV I V

- add alto, tenor and bass to short melodies ending with imperfect cadences, e.g.



A musical score in 4/4 time, key of D major. The treble clef contains a sequence of three chords: IV (G major), I (D major), and V (A major). The bass clef is empty. The notes in the treble clef are: G4, A4, B4, C5; D5, E5, F#5, G5; A5, B5, C6, D6.

IV I V

- recognise phrase endings that prepare an imperfect cadence, e.g.
 - II - V
 - IV - V
 - VI - V
 - IV - II - V
 - IV - VI - V
 - I - IV - V
 - IV - I - V

Instructional Materials

- Radio
- CD/tape
- Writing boards
- Charts
- Textbooks

Sub-Topic 5: Composing Melodies to Poems

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • choose appropriate keys to the songs . • employ various four line schemes e.g. AABA, ABBA, ABAB, AAAA or ABCD. • notate music on the treble stave. • align words below the stave appropriately. 	<ul style="list-style-type: none"> • Four line poems • Music forms e.g. Binary, Ternary • Word alignment • Repetition and contrast

Suggested Teaching/Learning/Assessment Strategies

- Display a four line poem on a chart and guide the learners to:
 - read the words aloud and appropriately.
 - articulate the words clearly.
 - intonate the syllables according to their natural intonation.
 - accent the words correctly.
 - separate word syllables appropriately.
 - compose staff rhythms to syllables.
 - choose appropriate time signatures for the melody.
 - add pitch to composed rhythms.

Instructional Materials

- Music manuscript paper
- Writing boards
- Audio devices

Sub-Topic 6: Two-Part Writing

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • establish the key of the piece to be harmonised. • use the 5th in the middle of the piece appropriately. • arrange discords on strong beats and resolves them effectively. • end the piece with the tonic chord in root position. • write two parts on the grand stave. 	<ul style="list-style-type: none"> • Voice leading principles in two part writing. e.g. avoiding: <ul style="list-style-type: none"> - doubling the 3rd - using more than three consecutive 3^{rds} and 6^{ths} • Effective use of a 5th e.g. where the upper part moves up the scale with the lower part forming the sequence 6th, 5th or 3rd below it

Suggested Teaching/Learning Strategies

- Write a short melody on the board and have the learners:
 - establish the key of the melody.
 - sight sing the melody aloud.
 - listen to the melody.
 - improvise a lower part to the melody by humming.
 - write the improvised lower part to the given melody.
 - sing the improvised lower part along with the upper melody.
 - apply cadential formulae in two part writing.
 - use voice leading principles appropriately e.g. avoiding:
 - doubling the 3^{rds} and leading tones.
 - parallel octaves and 5th
 - effectively use the 4th in the middle of the piece especially where two parts are inverted.
 - effectively use the 5th in the middle of a piece i.e. where the upper part moves up the scale with the lower part forming the sequence 6th, 5th or 3rd below it.
 - effectively use the 2nd and 7th as passing tones (dissonancy).

Note:

- Root position chords bring about the intervals of 3^{rds}
- First inversion chords bring about intervals of 6th
- Second inversion chords lead to intervals of 4th

Instructional Materials

- Voice
- Music scores
- Music instruments

Topic 2: Music Practical Skills

Duration: 26 Periods

Sub-Topic: Performing Solo Pieces

Specific Objective	Content
<p>The learner should be able to perform a variety of solo pieces on one or more chosen instruments/voice demonstrating:</p> <ul style="list-style-type: none"> - awareness of style, tone quality, rhythmic precision, articulation and phrasing. - a sense of stylistic and imaginative interpretation of music pieces. 	<ul style="list-style-type: none"> • Graded Western solo pieces • Written and unwritten African solo pieces

Suggested Teaching/Learning Strategies

- Guide the learners to:
 - perform solo pieces on a chosen instruments/voice demonstrating:
 - awareness of style.
 - tone quality.
 - rhythmic precision.
 - articulation.
 - phrasing and.
 - a sense of stylistic and imaginative interpretation of pieces.
- Compose sight reading exercises that suit the learners' chosen instrument or voice and guide them to sight read music passages in major and minor keys, in diatonic and pentatonic scales, in both simple and compound time.

Instructional Materials

- Music instruments
- Voice

Topic 3: Music Literature and Entrepreneurial Skills

Duration: 16 Periods

Sub-Topic 1: Music Literature

Specific Objective	Content
The learner should be able to analyse a Western set work in regard to style and texture.	<ul style="list-style-type: none"> • Music style: <ul style="list-style-type: none"> - Cantabile - Legato - Staccato - Recitative (stromentato and secco) - Aria - Chorus • Texture: <ul style="list-style-type: none"> - light/thin/ transparent - heavy/thick

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners:
 - open a music score of a set work.
 - listen to the music of the piece played.
 - explain the historical background of the piece.
 - study the set work in regard to music style.
 - briefly explain the historical background of the composer of the set work.

Instructional Materials

- Music scores
- Music records
- Writing boards
- Charts

Sub-Topic 2: African Traditional Music Analysis

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> analyse one set African traditional work in regard to progression. discuss the background information about the work in regard to historical and cultural setting. tell the background information about the composer/performer. 	<ul style="list-style-type: none"> African traditional music Progression (the orchestral journey of a composition)

Suggested Teaching/Learning/Assessment Strategies

- Have the learners:
 - brainstorm the meaning of progression in music.
 - discuss the orchestral journey of an African set work.
 - explain the historical background of the composer/performer of the set work.

Instructional Materials

- African music scores
- Writing boards

Sub-Topic 3: African Traditional Music Studies

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> show knowledge of conserving the Ugandan ethnic music. make a write up on a selected topic on Ugandan ethnic music 	<ul style="list-style-type: none"> Ugandan ethnic music; either; <ul style="list-style-type: none"> music instruments or folk singing or folk dance Study areas include: <ul style="list-style-type: none"> classification making (where applicable) role to society

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - make a write up on a selected topic on Ugandan ethnic music. The selected topic **may** be **either** on:
 - music instruments **or**
 - folk songs **or**
 - folk dances
- Emphasis should be put on;
 - classification
 - making (where applicable)
 - role of the selected ethnic music to society
 - any other important information

Instructional Materials

- Recorded music
- Voice
- Musical instruments

Sub-Topic 4: Music in Business (Coordinating a Music Event)

Specific Objectives	Content
<ul style="list-style-type: none"> • The learner should be able to assist in the planning of performances by: <ul style="list-style-type: none"> - compiling a programme for a music event. - organising performers and other human resources for a music event. 	<ul style="list-style-type: none"> • Program for a music event • Human resources for a music event

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - compile a program for any school or community music event.
 - participate in organising performers in this music event.
 - share with you or the class the strengths or challenges encountered.
- You may require the learner to essay the program or the entire process for assessment purposes.

Instructional Materials

- Writing boards
- Resource persons

SENIOR SIX TERM I

Topic 1: Rudiments of Harmony and Composition

Duration: 54 Periods

Sub-Topic 1: Minor Scales (Flat Keys)

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • sing/play a known song/ piece of music in a minor key. • sing/play a minor scale. • construct minor scales with flats on the G and F staves: <ul style="list-style-type: none"> - without key signature. - with key signature. • show knowledge of the relationship between minor and major keys. • sight read short melodies in minor keys. 	<ul style="list-style-type: none"> • Minor scales: D, G, C, F, B\flat, and E\flat. • Sight reading melodies in minor keys • Minor keys and their relative majors

Suggested Teaching/Learning Strategies

- Guide the learners to:
 - sing known songs in minor keys.
 - sing the minor scale in ascending and descending order.
 - jumble the scale with leaps of a third.
 - jumble the scale with leaps beyond a third.
 - align pitch notes of different minor scales correctly.
 - construct harmonic minor scales with flats using the following formulae:

1. Count to the fourth; flatten the 6th, keep the 7th sharpened

- This formula begins with the scale of A B C D E F G [#] A
 - count up to the 4th degree of scale A which will lead you to D.
 - construct the scale of D minor (harmonic) i.e. D E F G A B^b C [#] D. Note that the 6th degree has been flattened while the 7th remains sharpened.
 - construct the scale of G, flatten its 6th and sharpen the 7th i.e. G A B^b C D E^b F [#] G.
 - count up to the 4th degree of scale G which will lead you to C.
- Construct the following harmonic minor scales with flats using the adjusted formulae below:

1. Count to the fourth, flatten the 6th, naturalise the 7th

- construct the scale of C retaining the flattened pitch notes, flatten its 6th, and naturalise the 7th i.e. C D E^b F G A^b Bⁿ C.
- count up to the 4th degree of scale C above which will lead you to F.
- construct the scale of F, flatten its 6th and naturalise the 7th i.e. F G A^b B^b C D^b Eⁿ F.
- continue with the same procedure to construct subsequent keys.

2. Mnemonic device

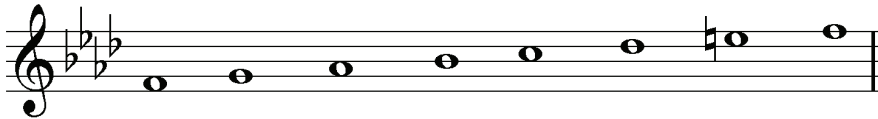
- This formula uses mnemonics like:
 - Don't, Give, Children, Food, Before, Every, Afternoon. Where Don't is for D minor, Give is for G minor etc..
 - Battle Ends And Down Goes Charles' Eather. Battle is for B, Ends is for E, etc.

D	G	C	F	B ^b	E ^b	A ^b
B ^b	E ^b	A ^b	D ^b	G ^b	C ^b	F ^b

- The table above has two rows. The top row represents the keys and the lower row represents the order of appearance of the flattened pitch notes. The number of flats contained in each scale for instance D minor has one flat at B, G minor has two flats at B and E, C minor has three flats at B, E and A, etc.
- Guide the learners to construct:
 - Harmonic minor scales without key signatures e.g. the scale of F minor.



- Harmonic minor scales with key signatures. This is the plotting of the successive pitch notes with the accidentals placed at the beginning of the staff e.g. the scale of F minor.



- Guide the learners to sight read melodies in minor keys e.g.

a)



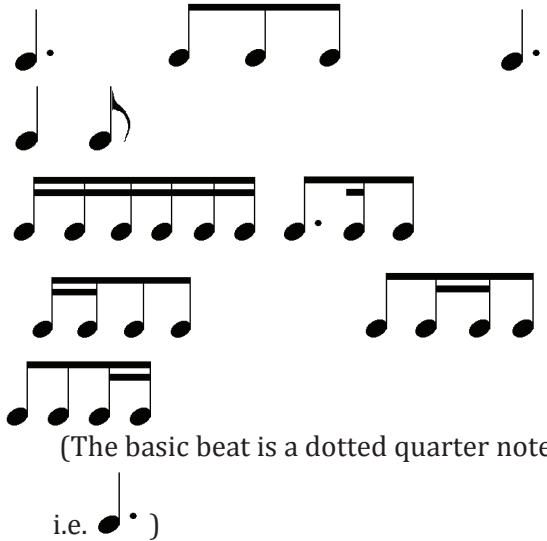
b)



c)



Sub-Topic 2: Rhythm

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • sing/play a known song in compound time. • show knowledge of French rhythm names in compound time. • identify the rhythms in the song. • identify dictated compound time rhythm passages. • sight read melodies in compound time. 	<ul style="list-style-type: none"> • Compound time rhythm:  <p>(The basic beat is a dotted quarter note i.e. ♩.)</p>

Suggested Teaching/Learning Strategies

- Guide the learners to:
 - sing/play pieces of music in compound time rhythm.
 - sing the song to syllables like wa, ku, la, ta, ba, etc.
 - sing the rhythm of performed pieces to French rhythm names.
 - clap hands according to the rhythm of performed pieces.
 - stamp feet according to the rhythm of performed pieces.
 - write the rhythm of the piece to French rhythm names.
 - match the staff rhythm notes to the written French rhythm names.

Exercise 1

- Sight read rhythm passages such as below by:
 - saying French rhythm names
 - clapping
 - humming

Suggested Teaching/Learning Strategies

- Have the learners:
 - listen to various melodies built on chords.
 - brainstorm what they have heard.
 - name the chords used in the different units, sections or phrases.
 - write melodies beginning on anacrusis rhythms.

Sub-Topic 4: Harmony

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • identify and use cadential formulae. • identify and use the cadential six-four chords. <ul style="list-style-type: none"> • apply passing six four (6_4) chords. 	<ul style="list-style-type: none"> • Cadential formulae: <ul style="list-style-type: none"> - Interrupted: <ul style="list-style-type: none"> ○ V-VI ○ II - V - VI ○ VI - II⁶ - I⁶₄ - V - VI - Plagal <ul style="list-style-type: none"> ○ IV- I ○ V - I - IV - I ○ V - VI - IV - I • 6_4 chords

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - listen to short music passages containing interrupted cadences.
 - sing short music passages in parts.
 - recognise phrases ending with interrupted cadences (V-VI).
 - add alto, tenor and bass to short melodies ending with interrupted cadences.
 - recognise phrase endings that may require cadential formulae IV-V-VI.
 - recognise phrase endings that may require cadential formulae IV-II⁶-I⁶₄-V-VI.
 - listen to short music passages containing plagal cadences.
 - sing short music passages in parts.
 - recognise phrases ending with plagal cadences (chord IV progressing to chord I at a cadence).

- add alto, tenor and bass to short melodies ending with plagal cadences.
- recognise phrase endings that may prepare a plagal cadence e.g.
 - V – I – IV – I.
 - V – VI – IV – I

Sub-Topic 5: Composing Melodies to Poems

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • compose four line poems in English. • write melodies to composed poems. • choose appropriate keys to melodies of four line verses. • employ various four line schemes e.g. AABA, ABBA, ABAB, AAAA OR ABCD. • notate music on the treble stave. • align words below the stave appropriately. • write singable melodies. • use repetitions to achieve unity in songs. • use contrasts to achieve variety in songs. • perform songs composed by him/her self. 	<ul style="list-style-type: none"> • Four line poems • Music forms e.g. Binary, Ternary • Word alignment • Repetition and contrast

Suggested Teaching/Learning Strategies

- Display a four line poem on a chart/ board or have learners compose four line poems in English and guide them to:
 - identify words with prefixes and suffixes as done before.
 - identify strong and weak syllables in the poem.
 - compose suitable staff rhythm notes below the words.
 - choose suitable key to the melody.
 - plot suitable pitch notes on the treble stave.
 - mark out the phrase ends by providing suitable cadences.
 - align words appropriately below the stave.
 - write melodies in definite forms.
 - perform the composed song.

Exercise

- Compose music to the poem given below:
Where the hazel bank is steepest.
Where the shadow falls the deepest.
Where the clustering nuts fall free –
That’s the way for Billy and me. (Hogg)

Instructional Materials

- Music manuscript paper
- Writing boards

Sub-Topic 6: Two Part Writing

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • apply prepared cadences in two part writing. • apply the principles of stems appropriately. • use chords in their root and first inversions. • use passing and auxiliary notes appropriately. • end the piece with the tonic chord in root position. • write two parts on the grand staff. 	<ul style="list-style-type: none"> • Voice leading principles in two part writing. e.g. avoiding: <ul style="list-style-type: none"> - doubling the third and leading tones - parallel octaves and 5th • Cadences and cadential formulae • Passing and auxiliary • Effective use of a 5th e.g. where the upper part moves up the scale with the lower part forming the sequence 6th, 5th or 3rd below it.

Suggested Teaching/Learning Strategies

- Display scores of melodies and guide the learners to:
 - listen to the melodies played/sung.
 - identify different phrases in the melody.
 - take note of different cadences.
 - improvise the lower part orally.
 - write the improvised part beneath the given part on the bass stave.
 - draw a table of triads in relation to the scale.
 - identify and name the positions of the applied chords in the melody beneath the stave i.e. root position and first inversion.
 - show knowledge of non-harmonic tones i.e. passing and auxiliary.

- apply non-harmonic tones on non-meteromonical beats where applicable.

Instructional Materials

- Voice
- Music scores
- Music instruments
- Music manuscript paper

Topic 2: Music Practical Skills

Duration: 26 Periods

Sub-Topic 1: Performing Western and African Solo Pieces

Specific Objectives	Content
<ul style="list-style-type: none"> • The learner should be able to perform a variety of solo pieces on one or more chosen instruments/voice demonstrating: <ul style="list-style-type: none"> - a sense of performance including the ability to communicate with the audience, conveying thought, feeling and/or character using non-verbal communication skills appropriately. - a developed sense of stylistic performance within a variety of contexts. - musical response including imaginative interpretation of pieces. 	<ul style="list-style-type: none"> • Solo performance

Suggested Teaching/Learning Strategies

- Guide the learners to:
 - identify Western and African solo pieces comparable to UACE practical.
 - play /sing short drills to make ready the voice/instrument.
 - play/ sing solo pieces communicating with the audience, conveying thought, feeling and/or character using non-verbal communication skills appropriately.
 - play/sing solo pieces exhibiting style in a variety of contexts.
 - play/sing solo pieces exhibiting imaginative interpretation of pieces.

Instructional Materials

- Audio devices
- Visual devices

Topic 3: Music Literature and Entrepreneurial Skills

Duration: 16 Periods

Sub-Topic 1: Music Literature

Specific Objectives	Content
<ul style="list-style-type: none"> The learner should be able to show knowledge of analysis of Western pieces in regard to music form. 	<ul style="list-style-type: none"> Music form: <ul style="list-style-type: none"> - Binary - Ternary - Rondo - Sonata

Suggested Teaching/Learning Strategies

- Guide the learners to:
 - Study and make a write up on a western set work in regard to the music forms below (where applicable):
 - o Binary
 - o Ternary
 - o Rondo
 - o Sonata

Instructional Materials

- Audio devices
- Music scores

Sub-Topic 2: African Traditional Music Analysis

Specific Objectives	Content
<ul style="list-style-type: none"> The learner should be able to show knowledge of analysis of African traditional pieces in regard to music form. 	<ul style="list-style-type: none"> Music form: <ul style="list-style-type: none"> - call and response (responsorial) - solo - chorus

Suggested Teaching/Learning Strategies

- Guide the learners to:
 - Study and make a write up on an African music set work in regard to the music forms below (if applicable):
 - call and response (responsorial).
 - solo.
 - chorus.

Instructional Materials

- Audio devices
- Music scores

Sub-Topic 3: African Traditional Music Studies

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • show knowledge of Ugandan ethnic music from pre-colonial times to date. • make a write up on a selected outstanding contributor to Ugandan ethnic music. 	<ul style="list-style-type: none"> • History of Ugandan ethnic music from pre-colonial times to date • The status of Ugandan ethnic music in pre-colonial times • Foreign influence on Ugandan ethnic music • Outstanding contributors to Ugandan ethnic music (These will be selected from time to time)

Suggested Teaching/Learning Strategies

- Guide the learners to:
 - describe the status of Ugandan ethnic music in precolonial times.
 - brainstorm the effect of foreign influence on Ugandan ethnic music.
 - discuss one selected outstanding contributor to Ugandan ethnic music.

Instructional Materials

- Resource persons
- Writing boards

Sub-Topic 4: Music in Business

Specific Objectives	Content
<ul style="list-style-type: none"> • The learner should be able to co-ordinate a music event by: <ul style="list-style-type: none"> - writing a management plan for a music event. - organising an appropriate venue and equipment for a music event. - compiling a programme for a music event. - organising performers and other human resources for a music event. 	<ul style="list-style-type: none"> • Coordinating a music event

Suggested Teaching/Learning Strategies

- Have the learners:
 - draw a management plan including a budget for any music event in the school.
 - compile a program for the music event.
 - draw a time line for the event.
 - participate in organising a venue and music equipment for the music event.
 - organise performers and other human resources for a music event.

Instructional Materials

- Music instruments
- Dance costumes
- Stage props and makeup
- Audio devices

SENIOR SIX TERM II

Topic 1: Rudiments of Harmony and Composition

Duration: 54 Periods

Sub-Topic 1: Major Scales

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • show knowledge of construction of all major scales on the G and F staves: <ul style="list-style-type: none"> - without key signature. - with key signature. • sight read melodies in major keys. 	<ul style="list-style-type: none"> • Songs in major keys. • Major scales: (sharp keys) C, G, D, A, E, B, F^{##} and C^{##} • Major scales: (flat keys) F, B^b, E^b, A^b, D^b, G^b and C^b





Suggested Teaching/Learning Strategies

- Guide the learners to:
 - listen to pieces of music in various major keys.
 - sing / play pieces of music in major scales.
 - explore the effect of transposition on a given instrument/ voice.
 - sight read given melodies in major keys.
 - change minor melodies into major mode.

Instructional Materials

- Charts
- Flash cards
- Radio
- CD/ Tape
- Boards
- Textbooks
- Music manuscript paper

Sub-Topic 2: Rhythm

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • sing/play a known song in compound time. • identify the rhythms in the song. • identify dictated compound time rhythm passages. • sight read melodies in compound time. 	<ul style="list-style-type: none"> • Compound time rhythm: <ul style="list-style-type: none"> •  ta-e-i ta - te - ti tae - ti •  ta- e-fe - ti ta fa - te - ti ta - te fe- ti •  ta - te- ti fi ta fa te fe - ti • 8 beat rhythm passages. (The basic beat is a dotted quarter note i.e. )

Suggested Teaching/Learning Strategies

- Guide the learners to:
 - sing/play pieces of music in compound time rhythm.
 - sing the song to syllables like wa, ku, la, ta, ba, etc.
 - sing the rhythm of performed pieces to French rhythm names.
 - clap hands according to the rhythm of performed pieces.
 - stamp feet according to the rhythm of performed pieces.
 - write the rhythm of the song to French rhythm names.
 - match the staff rhythm notes to the written French rhythm names.

Exercise 1

- Guide learners to sight read rhythm passages such as below by:
 - saying French rhythm names
 - clapping
 - humming



Exercise 2: Listening to played compound time rhythms

- Use a drum or a piano to play the rhythms above or any others of your choice and have the learners:
 - say them to French rhythm names.
 - play back played rhythms by clapping, stamping or humming.
 - stamp the played rhythms.
 - write the played rhythms.
- You may divide the class into groups and assign them different roles to be performed at a go e.g. one group claps the rhythm while another says the French rhythm names, etc.

Instructional Materials

- Charts
- Boards
- Music instruments
- Voice
- Music scores
- Flash cards

Sub-Topic 3: Composing Diatonic and Pentatonic Melodies

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> compose four phrase melodies. employ various four line schemes e.g. AABA, ABBA, ABAB, AAAA or ABCD. 	<ul style="list-style-type: none"> Four phrase melodies Music form: <ul style="list-style-type: none"> Binary Ternary

Suggested Teaching/Learning Strategies

- Display units or sections of melodies and have the learners adapt any compositional techniques to:
 - complete given diatonic major or minor melodies up to a length of eight bars.
 - complete given pentatonic melodies up to a length of eight bars.

Instructional Materials

- Charts
- Boards
- Music instruments
- Voice
- Music scores
- Flash cards

Sub-Topic 4: Harmony

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> identify and use cadential formulae in major keys. identify and use the cadential six-four chords. apply passing six four (6_4) chords. 	<ul style="list-style-type: none"> Cadential formulae: <ul style="list-style-type: none"> Interrupted cadence V-VI VI - II⁶ - I^{6_4} - V - VI Plagal cadence IV - I <ul style="list-style-type: none"> V - I - IV - I V - VI - IV - I

Instructional Materials

- Radio
- CD/tape

- Boards
- Charts

Sub-Topic 5: Composing Melodies to Poems

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • choose appropriate keys to the songs composed. • employ various four line schemes e.g. AABA, ABBA, ABAB, AAAA or ABCD in composing melodies. • notate music on the treble stave. • align words below the stave appropriately. • write singable melodies. • use repetitions to achieve unity in songs. • use contrasts to achieve variety in songs. • perform songs composed by him/her self. 	<ul style="list-style-type: none"> • Four line poems • Music forms e.g. binary, ternary • Word alignment • Repetition and contrast

Suggested Teaching/Learning Strategies

- Display four line poems on a chart and guide the learners to:
 - compose songs.
 - choose appropriate keys to melodies aligned to poems.
 - notate music on the treble stave appropriately.
 - align words with separated syllables below the stave appropriately.
 - perform the composed songs.

Instructional Materials

- Music manuscript paper
- Writing boards
- Audio devices

Sub-Topic 6: Two Part Writing

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • use cadential formulae in two part writing. • apply the principles of stems appropriately. • use chords in their root, first and second inversions. • write two parts on the grand staff. 	<ul style="list-style-type: none"> • Voice leading principles in two part writing e.g. avoiding doubling the third and leading notes • Cadential formulae in two part writing

Suggested Teaching/Learning Strategies

- Display two phrase melodies and guide the learners to:
 - identify the key of the melody.
 - sight read the melody aloud several times.
 - listen to the melody played/sung.
 - improvise the lower part orally (*thinking harmonically*).
 - check the basic intervals for two part writing against the improvised part.
 - write the improvised part beneath the given part on the bass staff.
 - apply the principles of stems appropriately.
 - use cadential formulae in two part writing.
 - use chords in their root, first and second inversions.

Instructional Materials

- Music instruments
- Audio devices
- Voice

Topic 2: Music Practical Skills

Duration: 26 Periods

Sub-Topic 1: Performing Western and African Solo Pieces

Specific Objectives	Content
<ul style="list-style-type: none"> • The learner should be able to perform a variety of solo pieces on one or more chosen instruments/voice demonstrating: <ul style="list-style-type: none"> - ability to play at the same tempo as the group (where applicable). - the ability to start and end at the right time. - the ability to cope technically with the requirements of the work performed. - the ability to participate in a group. - the ability to take a supportive or leading role within the context of the music performed. - the ability to adapt tone balance and production. - the ability to contribute positively towards a group performance. 	<ul style="list-style-type: none"> • Elements of solo performance <ul style="list-style-type: none"> - tone - diction - accuracy - rhythm - phrasing - interpretation and presentation

Suggested Teaching/Learning/Assessment Strategies

- Let the learners perform a variety of solo pieces on one or more chosen instruments/voice demonstrating precision in:
 - tone
 - diction
 - accuracy

- rhythm
- phrasing
- interpretation and presentation

Instructional Materials

- Music pieces
- Musical instruments
- Audio devices

Topic 3: Music Literature and Entrepreneurial Skills

Duration: 16 Periods

Sub-Topic 1: Music Literature

Specific Objectives	Content
<ul style="list-style-type: none"> The learner should be able to show knowledge of analysis of Western pieces in regard to music form. 	<ul style="list-style-type: none"> Music form. <ul style="list-style-type: none"> - air and variations - strophic - through composed

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - study and make a write-up on a Western set work in regard to the music forms below (if applicable):
 - o air and variation
 - o strophic
 - o through composed

Instructional Materials

- Audio devices
- Writing boards
- Music scores

Sub-Topic 2: African Traditional Music Analysis

Specific Objectives	Content
<ul style="list-style-type: none"> The learner should be able to show knowledge of analysis of African traditional pieces in regard to music form. 	<ul style="list-style-type: none"> Music form: <ul style="list-style-type: none"> - chorus. - strophic - through composed

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - study and make a write-up on an African music set work in regard to the music forms below (if applicable):
 - o chorus

- strophic
- through composed

Instructional Materials

- Audio devices
- Writing boards
- Music scores

Sub-Topic 3: Music in Business

Specific Objectives	Content
<p>The learner should be able to assist in the planning of performances demonstrating:</p> <ul style="list-style-type: none"> - marketing and publicity skills. - knowledge of acoustic principles as applied to performance. - ability to set instruments for solo and ensemble performances. - ability to assess the practicality and relevance of a venue for a specific performance. - well-timed preparation of venue and equipment. - skill to identify appropriate marketing and publicity materials and methods. 	<ul style="list-style-type: none"> • Planning a music performance • How to capture music consumers • Principles of sound control and management • Roles of music instruments in performance • Organising a venue for a music performance • Time management of a music performance • Publicity materials for music events

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to show their ability to plan music performances by:
 - brainstorming methods of marketing and making publicity in the music industry.
 - discussing how acoustic principles are applied during indoor and outdoor performances.

- demonstrating knowledge of setting instruments/voice for solo and ensemble/group performances.
- making a write-up on the practicality and relevance of a venue for a specific performance.
- brainstorming appropriate marketing and publicity materials and methods.

Instructional Materials

- Resource persons
- Stage
- Instruments
- Audio devices

SENIOR SIX TERM III

Topic 1: Rudiments of Harmony and Composition

Duration: 54 Periods

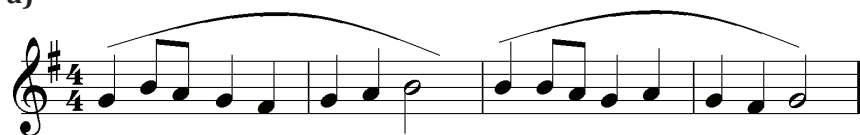
Sub-Topic 1: Music Scales

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • sing/play pieces of music in minor keys. • construct all minor scales on the G and F staves: <ul style="list-style-type: none"> - without key signature. - with key signature. • show knowledge of minor keys and their relative majors. • sight read melodies in minor keys. 	<ul style="list-style-type: none"> • Minor scales: <ul style="list-style-type: none"> - A, E, B, F[#] and C[#] (sharp keys) - D, G, C, F, B^b, and E^b (flat keys)

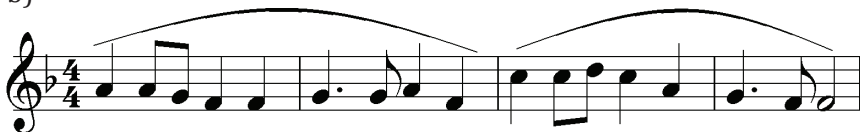
Suggested Teaching/Learning/Assessment Strategies

- Have the learners:
 - listen to pieces of music in various minor keys.
 - sing/play pieces of music in minor keys.
 - explore the effect of transposition on a given instrument/voice.
 - change the following melodies into minor mode.

a)



b)







- sight read the changed melodies.
- You may compose more melodies in major keys for the learners to change to minor mode.

Instructional Materials

- Charts
- Flash cards
- Radio
- CD/ Tape
- Board
- Textbooks
- Music manuscript paper

Sub-Topic 2: Rhythm

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • sing/play a known song in compound time. • identify the rhythms in the song. • identify dictated compound time rhythm passages. • sight read melodies in staff notation. 	<ul style="list-style-type: none"> • Compound time rhythm:  • Eight beat rhythm passages (The basic beat is a dotted quarter note) 

Instructional Materials

- Charts
- Boards
- Music instruments
- Voice
- Music scores
- Flash cards

Sub-Topic 3: Composing Melodies in Minor and Major Keys

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • adapt tunes by using various compositional techniques. • use dotted notes to give melodies rhythmical shapes. • show points of climax by using either pauses, high or low notes. 	<ul style="list-style-type: none"> • Dotted notes • Rhythmical shape • Climax in songs • Pauses/rests

Suggested Teaching/Learning/Assessment Strategies

- Present melodies for the learners to:
 - adapt in various ways using melodic and rhythmic variations.
 - create points of climax by use of either pauses, high or low notes.
 - sight read the adapted melodies.

Instructional Materials

- Music manuscript papers
- Boards

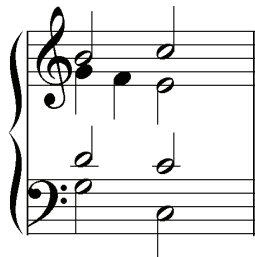
Sub-Topic 4: Harmony

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • apply the subdominant seventh appropriately. • use non chordal tones appropriately. • harmonise own compositions following all voice leading principles. 	<ul style="list-style-type: none"> • The subdominant seventh • Non chordal tones: <ul style="list-style-type: none"> - passing notes - auxiliary notes • Voice leading principles

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - listen to a piece of music performed in western harmony.
 - apply passing tones in four part harmony:

- a passing tone is a note appearing between two chords.
- it does not belong to either of the two chords.
- it comes between two notes a third apart. e.g.



Instructional Materials

- Radio
- CD/tape
- Writing boards
- Charts
- Textbooks
- Musical instruments

Sub-Topic 5: Composing Melodies to Poems

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • write singable songs. • use repetitions to achieve unity in songs. • use contrasts to achieve variety in songs. • add speed, volume and expressions. • perform songs composed by him/her self. 	<ul style="list-style-type: none"> • Speed • Volume • Expressions

Suggested Teaching/Learning/Assessment Strategies

- Display a four line poem on a chart and guide the learners to:
 - interpret meaning of the poem in regard to:
 - mood
 - tone
 - tempo
 - punctuations

- style of the writer
- Choice of the words
- observe repeats in the text which may dictate the dynamics of the song.
- observe the intonation of the text to determine the dynamics to employ.
- observe the fact that when the melody progresses upwards the tendency is to raise the volume and vice versa.
- compose a melody to the poem.
- add dynamics and speed directions to the composed melody.

Instructional Materials

- Musical instruments
- Audio devices

Sub-Topic 6: Two Part Writing

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • apply prepared cadences in two part writing. • apply the principles of stems appropriately. • use chords in their root, first and second inversions. • employ passing and auxiliary tones. • write two parts on the grand staff. 	<ul style="list-style-type: none"> • Voice leading principles in two part writing. e.g. avoiding: <ul style="list-style-type: none"> - doubling the 3rd - doubling the third and leading notes • Cadences and cadential formulae • Auxiliary notes • Passing notes • Effective use of a 5th e.g. where the upper part moves up the scale with the lower part forming the sequence 6th, 5th or 3rd below it

Suggested Teaching/Learning/Assessment Strategies

- Display short melodies probably two bars in length and guide the learners to:
 - identify the key of the melody.
 - sight read the melody aloud several times.
 - listen to the melody played/sung.

- improvise the lower part orally (*thinking harmonically*).
- write the improvised part beneath the given part on the same treble stave.
- draw a table of triads in relation to the scale.
- check the basic intervals for two part writing against the improvised part; these include the unison, 3rd, 4th, 5th and 6th
- use unison, perfect 5th or octave to begin the two part piece.
- employ voice leading principles like avoiding the use of more than two major thirds consecutively which between them encompass a tritone (a tritone is an interval of three whole tones), use of more than three consecutive 3^{rds} and 6^{ths}
- using the grand stave to end the piece with the tonic chord in root position.
- listen to the harmonised melody.
- sing or play through the supplied part while the given part is being sung or played by another person and vice versa.

Instructional Materials

- Music scores
- Music instruments
- Voice

Topic 2: Music Practical Skills

Duration: 26 Periods

Sub-Topic 1: Performing Solo Pieces

Specific Objectives	Content
<ul style="list-style-type: none"> • The learner should be able to perform a variety of solo pieces on one or more chosen instruments/voice demonstrating: <ul style="list-style-type: none"> - awareness of style, tone quality, rhythmic precision, articulation and phrasing. - a sense of stylistic and imaginative interpretation of pieces. 	<ul style="list-style-type: none"> • Solo performance

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - play/sing music scales.
 - play/sing to perfection a solo piece, with awareness of style, tone quality, rhythmic precision and phrasing.
 - demonstrate a sense of stylistic and imaginative interpretation of pieces.

Instructional Materials

- Music instruments
- Voice
- Audio devices

Topic 3: Music Literature and Entrepreneurial Skills

Duration: 16 Periods

Sub-Topic 1: Music Literature

Specific Objectives	Content
<ul style="list-style-type: none"> The learner should be able to show knowledge of analysis of a Western set work in regard to harmonic structure, style and texture. 	<ul style="list-style-type: none"> Harmonic structure: <ul style="list-style-type: none"> chord structure: (Chords I II III IV V and VI with their inversions) chord progression

Suggested Teaching/Learning/ Assessment Strategies

- Guide the learners to:
 - listen to the Western set work.
 - brainstorm the life history of the composer of the work.
 - analyse the work in regard to:
 - harmonic structure
 - style
 - texture

Instructional Materials

- Resource persons
- Audio devices
- Music scores

Sub-Topic 2: African Traditional Music Analysis

Specific Objective	Content
<ul style="list-style-type: none"> The learner should be able to show knowledge of analysis of African traditional pieces in regard to music form. 	<ul style="list-style-type: none"> Music form: <ul style="list-style-type: none"> chorus strophic through composed

Suggested Teaching/Learning/Assessment Strategies

- Guide the learners to:
 - study the score of the set work.

- brainstorm the suitability of the title of the work.
- interpret the text of the work.
- talk about the composer of the work.
- identify the region in Uganda where the work belongs.
- discuss the classification of the work.
- discuss the social context of the work.
- brainstorm the musical form or design of the work.
- talk about the performance style of the work in regard to whether it is:
 - strophic
 - call and response (responsorial)
 - chorus
 - solo
 - recitation
 - speech
- identify the dimension and range of the work.
- name the music scale of the work.
- identify the tempo of the work.
- brainstorm the rhythmic structure of the work.
- brainstorm the instrumentation of the work.
- discuss the various vocal characteristics employed in the work.
- talk about the various tone colours prominent in the work.
- describe the texture of the work.
- brainstorm the life history of the composer.
- explain the factors that influenced the composer's music career.
- discuss the composer's contribution to the music world.
- explain the history of the set work.

Instructional Materials

- Audio devices
- Music scores

Sub-Topic 3: Music in Business

Specific Objectives	Content
<ul style="list-style-type: none"> • The learner should be able to assist in the planning of performances demonstrating: <ul style="list-style-type: none"> - marketing and publicity skills. - knowledge of acoustic principles as applied to performance. - setting instruments for solo and ensemble performances. - ability to assess the practicality and relevance of a venue for a specific performance. - well-timed preparation of venue and equipment. - skills to identify appropriate marketing and publicity materials and methods. 	<ul style="list-style-type: none"> • Planning a music performance • How to capture music consumers • Principles of sound control and management • Roles of music instruments in performance • Organising a venue for a music performance • Time management of a music performance • Making publicity materials for a music event

Suggested Teaching/Learning/Assessment Strategies

- Have the learners:
 - brainstorm ways of attracting music consumers.
 - discuss methods of sound control and management during performance.
 - make a write up on organising a venue for a music event.
 - discuss time management of a music performance.

Instructional Materials

- Resource persons
- Stage
- Instruments
- Audio devices

Appendices

Appendix 1: Definitions of musical terms and expressions

Term	Definition
A cappella	One or more vocalists performing without an accompaniment
Accelerando	Gradually quicken tempo
Adagio	A tempo having slow movement; restful at ease
Allegro	A direction to play lively and fast
Atonal	Music that is written and performed without regard to any specific key
Beat	The unit of musical rhythm
Cadence	A sequence of chords that brings an end to a phrase, either in the middle or the end of a composition
Cantabile	Singly
Cantata	Music written for chorus and orchestra, most often religious in nature
Carol	A joyful religious song or hymn, especially a Christian song celebrating Christmas
Chant	Singing in unison, texts in a free rhythm, similar to the rhythm of speech
Choir	Group of singers in a chorus
Chorale	A hymn sung by the choir and congregation often in unison
Chord	2 or more notes played simultaneously in harmony
Chorus	A group singing in unison
Chromatic scale	Includes all twelve notes of an octave
Coda	Closing section of a movement
Concerto	A composition written for a solo instrument. The soloist plays the melody while the orchestra plays the accompaniment
Da Capo	In sheet music, an instruction to repeat the beginning

	of the piece before stopping on the final chord.
Development	Where the musical themes and melodies are developed, written in sonata form
Duet	A piece of music written for two vocalists or instrumentalists
Dynamics	Pertaining to the loudness or softness of a musical composition. Also the symbols in sheet music indicating volume
Espressivo	A direction to play expressively
Exposition	The first section of a movement written in sonata form, introducing the melodies and themes
Fermata	To hold a tone or rest held beyond the written value at the discretion of the performer
Form	The structure of a piece of music
Forte	A symbol indicating to play loud
Fugue	A composition written for three to six voices. Beginning with the exposition, each voice enters at different times, creating counterpoint with one another
Glissando	Sliding between two notes
Grave	Word to indicate the movement or entire composition is to be played very slow and serious
Grazioso	Word to indicate the movement or entire composition is to be played gracefully
Gregorian Chant	Singing or chanting in unison without strict rhythm. Collected during the Reign of Pope Gregory VIII for psalms and other parts of the church service
Harmony	Pleasing combination of two or three tones played together in the background while a melody is being played. Harmony also refers to the study of chord progressions
Homophony	Music written to be sung or played in unison.
Hymn	A song of praise and glorification. Most often to honour God
Instrumentation	Arrangement of music for a combined number of instruments
Interlude	Piece of instrumental music played between scenes in a

	play or opera
Interval	The distance in pitch between two notes
Intonation	The manner in which tones are produced with regard to pitch
Introduction	The opening section of a piece of music or movement.
Key	System of notes or tones based on and named after the key note
Key signature	The flats and sharps at the beginning of each staff line indicating the key of music the piece is to be played
Legato	Word to indicate that the movement or entire composition is to be played smoothly
Madrigal	A contrapuntal song written for at least three voices, usually without accompaniment
Minuet	Slow and stately dance music written in triple time
Modulation	To shift to another key
Monotone	Repetition of a single tone
Motif	Primary theme or subject that is developed
Movement	A separate section of a larger composition
Notation	First developed in the 8th century, methods of writing music
Octave	Eight full tones above the key note where the scale begins and ends
Octet	A composition written for eight instruments
Opera	A drama where the words are sung instead of spoken
Opus	Convenient method of numbering a composer's works where a number follows the word "opus". For example, Opus 28, No. 4
Oratorio	An extended cantata on a sacred subject
Orchestra	A large group of instrumentalists playing together
Orchestration	Arranging a piece of music for an orchestra. Also, the study of music
Ornaments	Tones used to embellish the principal melodic tone
Ostinato	A repeated phrase
Overture	Introduction to an opera or other large musical work

Pentatonic Scale	A musical scale having five notes, for example: the five black keys of a keyboard make up a pentatonic scale
Phrase	A single line of music played or sung; A musical sentence
Piano	An instruction in sheet music to play softly. Abbreviated by a “p”
Pitch	The frequency of a note determining how high or low it sounds.
Pizzicato	String instruments that are picked instead of bowed
Polyphony	Combining a number of individual but harmonising melodies, also known as counterpoint
Polytonality	Combination of two or more keys being played at the same time
Prelude	A short piece originally preceded by a more substantial work, also an orchestral introduction to opera, however not lengthy enough to be considered an overture
Presto	A direction in sheet music indicating the tempo is to be very fast
Quartet	A set of four musicians who perform a composition written for four parts
Quintet	A set of five musicians who perform a composition written for five parts
Recapitulation	A reprise
Recital	A solo concert with or without accompaniment
Recitative	A form of writing for vocals that is close to the manner of speech and is rhythmically free
Refrain	A repeating phrase that is played at the end of each verse in the song
Register	A portion of the range of the instrument or voice
Relative major and minor	The major and minor keys that share the same notes in that key. For example: A minor shares the same note as C major
Relative pitch	Ability to determine the pitch of a note as it relates to the notes that precede and follow it
Renaissance	A period in history dating from the 14th to 16th

	centuries. This period signified the rebirth of music, art, and literature
Requiem	A dirge, hymn, or musical service for the repose of the dead
Resonance	When several strings are tuned to harmonically related pitches, all strings vibrate when only one of the strings is struck
Rhythm	The element of music pertaining to time, played as a grouping of notes into accented and unaccented beats
Romantic	A period in history during the 18th and early 19th centuries where the focus shifted from the neoclassical style to an emotional, expressive, and imaginative style
Rondo	A musical form where the principal theme is repeated several times. The rondo was often used for the final movements of classical sonata form works.
Root	The principal note of a triad
Round	A canon where the melody is sung in two or more voices. After the first voice begins, the next voice starts singing after a couple of measures are played in the preceding voice. All parts repeat continuously
Scale	Successive notes of a key or mode either ascending or descending
Scherzo	Pertaining to the sonata form, a fast movement in triple time
Septet	A set of seven musicians who perform a composition written for seven parts
Sequence	A successive transposition and repetition of a phrase at different pitches
Sextet	A set of six musicians who perform a composition written for six parts
Slur	A curve over notes to indicate that a phrase is to be played legato
Sonata	Music of a particular form consisting of four movements. Each of the movements differ in tempo, rhythm, and melody; but are held together by subject and style

Sonata form	A complex piece of music. Usually the first movement of the piece serving as the exposition, a development, or recapitulation
Song cycle	A sequence of songs, perhaps on a single theme, or with texts by one poet, or having continuous narrative
Soprano	The highest female voice
Staccato	Short detached notes, as opposed to legato
Staff	Made up of five horizontal parallel lines and the spaces between them on which musical notation is written
String Quartet	A group of 4 instruments, two violins, a viola, and cello
Symphony	Three to four movement orchestral piece, generally in sonata form
System	A combination of two or more staves on which all the notes are vertically aligned and performed simultaneously in differing registers and instruments.
Temperament	Refers to the tuning of an instrument
Tempo	Indicating speed
Tessitura	The range of an instrumental or a vocal part
Theme	A melodic or, sometimes a harmonic idea presented in a musical form
Timbre	Tone colour, quality of sound that distinguishes one verse or instrument to another. It is determined by the harmonies of sound.
Time Signature	A numeric symbol in sheet music determining the number of beats to a measure
Tonality	The tonal characteristics determined by the relationship of the notes to the tone
Tone	The intonation, pitch, and modulation of a composition expressing the meaning, feeling, or attitude of the music
Tonic	The first tone of a scale also known as a keynote
Treble	The playing or singing the upper half of the vocal range. Also the highest voice in choral singing
Tremolo	Quick repetition of the same note or the rapid alternation between two notes

Triad	Three note chords consisting of a root, third, and fifth
Trill	Rapid alternation between notes that are a half tone or whole tone apart
Trio	A composition written for three voices and instruments performed by three persons
Triple time	Time signature with three beats to the measure
Triplet	Three notes played in the same amount of time as one or two beats
Tritone	A chord comprised of three whole tones resulting in an augmented fourth or diminished fifth
Tune	A rhythmic succession of musical tones, a melody for instruments and voices
Tuning	The raising and lowering a pitch of an instrument to produce the correct tone of a note
Tutti	Passage for the entire ensemble or orchestra without a soloist
Unison	Two or more voices or instruments playing the same note simultaneously
Vibrato	Creating variation pitch in a note by quickly alternating between notes
Virtuoso	A person with notable technical skill in the performance of music
Vivace	Direction to performer to play a composition in a brisk, lively, and spirited manner
Voice	One of two or more parts in polyphonic music. Voice refers to instrumental parts as well as the singing voice
Whole note	A whole note is equal to 2 half notes, 4 quarter notes, 8 sixteenth notes, etc.
Whole-tone scale	A scale consisting of only whole-tone notes. Such a scale consists of only 6 notes

Appendix 2: Music Forms

1. Binary Form

When a piece of music is divided into two sections, it is said to be in a Binary form. The form of Binary is **AB or I II or A:||:B:|| or I:||:II:||**. These two sections are **not** necessarily equal in length. Usually the second section is longer than the first one. The two sections also do not have different **themes**, but the second section is mainly built on the first one. The **first section A/I** normally ends with an **imperfect cadence** and the **second section B/II** continues with the ideas of the first one ending with a **perfect cadence**. Usually the section does not go beyond 8 bars.

2. Ternary Form

When a piece of music is divided into three sections, it is said to be in a Ternary form. The form of Ternary is **ABA or I II I**.

The first section **A** is referred to as the **statement** this is now the **theme**. The second section **B** is the new material (**episode**-a section which appears only once in a piece of music) The third section **A** is referred to as the restatement or a repetition of the first section now this section becomes the (**subject** - when a theme is repeated again, it becomes a subject. This section carries similar musical ideas as those in the first section though with slight variations.

3. Minuet Form

This is a developed form of both binary and ternary form. The form of a Minuet is **A:||:BA:|| or I:||: II I:||**.

4. Minuet and Trio Form

Before the Classical period (1750-1820), a number of musical structures like binary and ternary looked too short and brief to be called complete movements for serious music listeners who could appreciate serious music.

An effort by several outstanding composers especially those of the classical period started to **develop the minuet form** by adding it to several other forms.

In this case, the minuet was added to a trio (**in a minuet form**) to make it become a **Minuet and Trio form** thus making it become a longer and serious work. The Trio is mainly for three performers.

The form of a Minuet and Trio is **A:||:BA:||:C:||:DC:||:A:||:BA:||**.

MINUET

TRIO

MINUET

5. Rondo Form

When a theme or a subject keeps alternating with episodic forms in terms of progression, a rondo form is said to be formed. The form of Rondo is **ABACADA.....**

6. Air (Theme) and Variation Form

When a short form of theme is frequently made into a longer piece by repetitions, with variations, ornamentations and decorations added, it is said to be in Air (Theme) and Variation. The form of Air and Variation is **A AI AII AIII AIV AV**

7. Sonata Form

A sonata is a musical form that is a complete movement divided into three sections namely:

- **Exposition:**
This section comprises of two subjects. It begins with the first subject in a tonic key. It is then followed with the second subject in a related key thus there is usually a modulation either to the sub-dominant, dominant or a relative minor key. Usually there is a short link between the first and second subjects and at times a short introduction at the beginning of the exposition. Also the mood of the second subject tends to differ from that of the first subject. A codetta may be added to at the end of the exposition in order to round off this section and then the development section begins.
- **Development:**
The themes in the exposition are then developed by adding several treatments to them in this section. The treatments may be in terms of key changes, variations, ornamentations, decorations, style and tempo.
- **Recapitulation:**
This is a repetition of the exposition section. This section comprises of two subjects which begin and end in a tonic key. Usually there is a short link between the first and second subjects. The mood of the second subject may differ from that of the first subject. A coda may

be added at the end of the recapitulation section in order to round off the whole movement. This coda usually sounds in a tonic key.

8. Modified (Bridged) Sonata Form

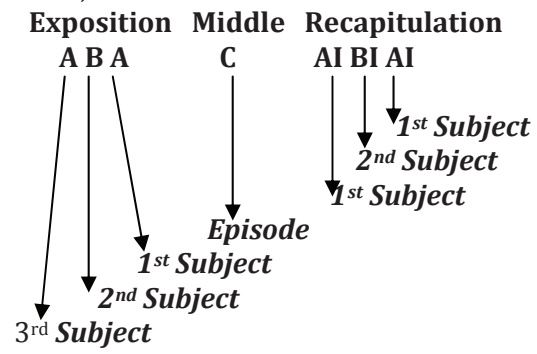
Since a sonata form is a very long work, it is frequently used for quick and fast music. In a case where the work was long, a number of composers tended to leave out the development section thus replacing it with a short link or a bridge. The form then would be **Exposition - Bridge - Recapitulation**.

9. Sonata Rondo Form

This is a combination of a **Sonata** and a **Rondo** form. It is divided into three sections:

- **Exposition:**
This subject begins with the first subject in the tonic key. It is then followed by a transition to the second subject which is usually in a related key i.e. modulation either to the; sub-dominant, dominant or a relative minor key. It is then followed by a transition and back to the first subject, which is in a tonic. Usually there is a short link between the first and second subjects and at times a short **introduction** at the beginning of the exposition. Also the mood of the second subject tends to differ from that of the first subject. A **codetta** may be added at the end of the exposition in order to round off this section and then the middle section begins.
- **Middle section:**
This section is totally a new material carrying no ideas of the exposition. It is usually in a new key and does contain several treatments. The treatments may be in terms of key changes, variations, ornamentations, decorations, style and tempo.
- **Recapitulation:**
This is a repetition of the exposition section. This section comprises of two subjects. Both subjects begin and end in a tonic key. Usually there is a short link between the first and second subjects. The mood of the second subject may differ from that of the first subject. The rest of the characteristics are the same as in the ending of the Sonata form.

The form of a Sonata Rondo is;



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