

MINISTRY OF EDUCATION



Republic of Ghana

TEACHING SYLLABUS FOR MUSIC

(SHS 1 - 3)

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TEACHING SYLLABUS FOR MUSIC

RATIONALE FOR TEACHING MUSIC

Music permeates the way of life of all cultures. It is an art that is valued and appreciated in every society. Music is performed on various occasions and during ceremonies connected with events such as birth, puberty, marriage, festivals, religious rites and death. Music continues to play a significant role in society by providing pleasure and enjoyment. It is used for therapeutic purposes in all cultures and provides an outlet for creative expression.

Music Education has great potential for job creation. The syllabus therefore emphasises deeper knowledge of the subject through the study of the historical, theoretical, creative and practical aspects of music. The education offered in the subject should equip students with knowledge and practical skills that will enable them pursue further education in music at the tertiary level where they could prepare themselves to enter the job market as self-employed musicians, (arrangers, composers), dancers, studio engineers, instrument makers, disc jockeys, etc.

The purpose of the subject is to:

- transmit, promote and preserve the music culture of Ghana.
- help the learner to develop creative compositions and respond imaginatively to music processes and products.
- provide avenues for self expression.
- develop skills and aptitudes for acquiring new knowledge as foundation for further education and training.
- help develop the aesthetic sensitivity of students so that they can make informed choices in life.

GENERAL AIMS:

The music syllabus is designed to help students to:

- perform reasonably well as soloists and as members of an ensemble.
- compose short vocal/instrumental pieces.
- identify the major characteristics of pieces.
- appreciate the historical, social and economic factors that have influenced composers and their contributions to the development of music.
- develop initiative, creativity and resourcefulness in order to contribute to national artistic excellence.
- equip students with the ability to use and appreciate music through an appreciable understanding of the language of music.
- acquire skills in reading, writing, listening, improvising and composing.
- discuss the contributions of selected composers and musicians to the development of music.
- appreciate and talk intelligently about music.

SCOPE OF CONTENT

The music syllabus covers theory of music and composition, performance, appreciation (listening, history and literature); computer application to music and integration of aspects of regenerative health and nutrition (I.R.H.N.)

ORGANISATION AND STRUCTURE OF SYLLABUS

The syllabus provides the organisation and structure of the three-year SHS work in music. Each year's work has been divided into sections with each section containing a number of units. A section is based on one of the broad areas in which the syllabus is organized, that is, theory of music and composition, performance and appreciation.

SECTION 1: THEORY OF MUSIC AND COMPOSITION

General objectives: Students will:

1. explore basic elements of music through reading, writing, listening, aural recognition, improvisation and composition.
2. acquire skills in self expression through music composition.
3. develop skills in critical independent thinking, reasoning and imagination.

SECTION 2: PERFORMANCE

General objectives: Students will:

1. experience the joy in performing music.
2. develop skills and artistic confidence in the presentation of music.
3. display artistic skills and aesthetic awareness through solo and ensemble performances.

SECTION 3: APPRECIATION:

General objectives: Students will:

1. develop the skills of discriminatory listening and observing.
2. perceive the expressive qualities of music.
3. develop sensitivity to the expressive qualities of music.
4. appreciate the relationships among the organisation of elements in a piece of music.
5. appreciate the factors that have influenced composers and their contributions to the development of music in Ghana and the rest of the world.

STRUCTURE AND ORGANISATION OF THE MUSIC SYLLABUS

TERM 1	UNIT/ACTIVITY	SHS 1	SHS 2	SHS 3
SECTION 1	THEORY OF MUSIC AND COMPOSITION	Unit 1: Rudiments and theory of music (Pg. 1-2)	Unit 1: Compositional Techniques Unit 2: Computer Application to Music (PG. 14-15)	Unit 1: Compositional Techniques Unit 2: Computer Application to Music (Pg. 25-26)
SECTION 2	PERFORMANCE	Unit 1: Musicianship Unit 2: Solo and Ensemble work (Pg. 3)	Unit 1: Musicianship Unit 2: Solo and Ensemble work (Pg. 16)	Unit 1: Musicianship Unit 2: Solo and Ensemble work (Pg. 27-28)
SECTION 3	APPRECIATION (LISTENING)	Unit 1: Aural culture Unit 2: History and literature of music: <ul style="list-style-type: none"> • Western and Ghanaian art music and composers • Traditional Ghanaian music composers • Popular music in Ghana • African music in the Diaspora Unit 3: Form and analysis (Pg. 4)	Unit 1: Aural culture. Unit 2: History and literature of music: <ul style="list-style-type: none"> • Western and Ghanaian art music and composers • Traditional Ghanaian music composers • Popular music in Ghana • African music in the Diaspora Unit 3: Form and analysis (Pg. 17-18)	Unit 1: Aural culture Unit 2: History and literature of music: <ul style="list-style-type: none"> • Western and Ghanaian art music and composers • Traditional Ghanaian music composers • Popular music in Ghana • African music in the Diaspora Unit 3: Form and analysis (Pg. 29)

STRUCTURE AND ORGANISATION OF THE MUSIC SYLLABUS

TERM 2	UNIT/ACTIVITY	SHS 1	SHS 2	SHS 3
SECTION 1	THEORY OF MUSIC AND COMPOSITION	Unit 1: Rudiments and theory of music (Pg. 5-6)	Unit 1: Compositional Techniques Unit 2: Computer Application to Music (Pg. 19)	Unit 1: Compositional Techniques Unit 2: Computer Application to Music (Pg. 30-31)
SECTION 2	PERFORMANCE	Unit 1: Musicianship Unit 2: Solo and Ensemble work (Pg. 7)	Unit 1: Musicianship Unit 2: Solo and Ensemble work (Pg. 20)	Unit 1: Musicianship Unit 2: Solo and Ensemble work (Pg. 32)
SECTION 3	APPRECIATION (LISTENING)	Unit 1: Aural culture. Unit 2: History and literature of music: <ul style="list-style-type: none"> • Western and Ghanaian art music and composers • Traditional Ghanaian music composers • Popular music in Ghana • African music in the Diaspora Unit 3: Form and analysis (Pg. 8)	Unit 1: Aural culture Unit 2: History and literature of music: <ul style="list-style-type: none"> • Western and Ghanaian art music and composers • Traditional Ghanaian music composers • Popular music in Ghana Unit 3: African music in the Diaspora Unit 3: Form and analysis (Pg. 21)	Unit 1: Aural culture Unit 2: History and literature of music: <ul style="list-style-type: none"> • Western and Ghanaian art music and composers • Traditional Ghanaian music composers • Popular music in Ghana Unit 3: African music in the Diaspora Unit 3: Form and analysis (Pg. 33-34)

STRUCTURE AND ORGANISATION OF THE MUSIC SYLLABUS

TERM 3	UNIT/ACTIVITY	SHS 1	SHS 2	SHS 3
SECTION 1	THEORY OF MUSIC AND COMPOSITION	Unit 1: Rudiments and theory of music (Pg. 9-10)	Unit 1: Compositional Techniques Unit 2: Computer Application to Music (Pg. 22)	
SECTION 2	PERFORMANCE	Unit 1: Musicianship Unit 2: Solo and Ensemble work (Pg. 11)	Unit 1: Musicianship Unit 2: Solo and Ensemble work (Pg. 23)	
SECTION 3	APPRECIATION (LISTENING)	Unit 1: Aural culture Unit 2: History and literature of music: <ul style="list-style-type: none"> • Western and Ghanaian art music and composers • Traditional Ghanaian music composers • Popular music in Ghana • African music in the Diaspora Unit 3: Form and analysis (Pg. 12-13)	Unit 1: Aural culture Unit 2: History and literature of music – <ul style="list-style-type: none"> • Western and Ghanaian art music and composers • Traditional Ghanaian music composers • Popular music in Ghana • African music in the Diaspora Unit 3: Form and analysis (Pg. 24)	

TIME ALLOCATION

Music is allocated seven (6) periods a week, each of forty (40) minutes duration.

PRE-REQUISITE SKILLS

Students have already been exposed to musical activities at the pre-school and basic school levels, in the church and at home. The pre-requisite skills for the study of music therefore include reasonably good performance at the Basic Education level and the love for music.

SUGGESTIONS FOR TEACHING THE SYLLABUS

GENERAL OBJECTIVES

General objectives have been listed at the beginning of each section of the syllabus, that is, just below the theme of the section. The general objectives specify the skills and behaviours the student should acquire after learning the units of a section. They therefore form the basis for the selection and organisation of the unit topics in the section. Read the general objectives very carefully before you start teaching the section. After teaching all the units, go back and read the general aims and general objectives again to be sure you have covered both of them adequately in the course of your teaching.

Sections and units: The music syllabus has been planned on the basis of sections and units. Each year's work has been divided into three sections representing theory of music and composition, performance and appreciation (listening). A section consists of a fairly homogenous body of knowledge within the subject. Within each section are units. A unit consists of a more related and more homogenous body of knowledge and skills that form the logical aspect of the section. The teacher is expected to consider the total number of sections

and associated number of units prescribed for the year and plan his/her lessons for each term such that the work in all the sections and units for each particular class will be adequately completed by the end of the school year.

Each section of the syllabus is structured in five columns: units, specific objectives, content, teaching and learning activities and evaluation. A description of the contents of each column is as follows:

Column 1 – Units: The units in column 1 are divisions of the major topics of the section. The teacher is expected to follow the unit topics according to the sequential order in which they have been presented. However, if the teacher finds at some point that teaching and learning in his/her class will be more effective if he/she branched to another unit before coming to the unit in the sequence he/she is encouraged to do so.

Column 2 – Specific Objectives: Column 2 shows the specific objectives for each unit. The specific objectives begin with numbers such as 1.2.2 or 2.2.1. These numbers are referred to as “syllabus reference numbers”. The first digit in the syllabus reference number refers to the section; the second digit refers to the unit, while the third digit refers to the sequence order of the specific objectives. For instance, 1.2.2 means section 1, unit 2 (of section 1) and specific objective 2. In other words, 1.2.2 refers to specific objective 2 of unit 2 of section 1. Similarly, the syllabus reference number 2.2.1 simply means specific objective number 1, of unit 2 of section 2. Using syllabus reference numbers provides an easy way for communication among teachers and other educators. It further provides an easy way for selecting objectives for test construction. For instance, if unit 2 of section 2 has five specific objectives: 2.2.1 – 2.2.5, a teacher may want to base his/her test items/questions on objectives 2.2.3 and 2.2.4 and not use the other three objectives. In this way a teacher would sample the objectives within units and within sections to be able to develop a test that accurately reflects the importance of all the various skills taught in class.

You will note also that specific objectives have been stated in terms of the students, that is, what the student will be able to do after instruction and learning in the unit. Each specific objective hence starts with the following “ the student will be able to”. This in effect means that the teacher has to address the learning problems of each individual student. It means that the teacher has to individualise his/her instruction as much as possible such that the majority of students will be able to master the objectives of each unit of the syllabus. Each specific objective contains an action verb that indicates the type of behaviour or dimension that teaching and learning should promote.

As has been said already, the order in which the unit topics appear should not necessarily be the teaching order. There should, however, be a linkage in the order in which the units and specific objectives are treated. The teacher will have to study the syllabus carefully and plan ahead the activities the students will carry out during a particular lesson. Knowing the requirements of a lesson, the teacher should assemble the teaching and learning materials required for the activities well in advance.

Column 3 – Content

The content in the third column of the syllabus presents a selected body of information that the teacher needs to use in teaching the particular unit. In some cases, the content presented is quite exhaustive. In some other cases the teacher could add more information to the content presented.

Column 4 – Teaching and Learning Activities

Teaching and learning activities that will ensure maximum participation by every student are presented in column 4. The teacher should do away with rote learning of concepts and drill oriented methods and rather emphasize participatory teaching and learning and also emphasize the cognitive, affective and psychomotor domains of knowledge in his/her instructional system wherever appropriate. The teacher is encouraged to reorder the suggested teaching and learning activities and also add to them where necessary in order to achieve optimum students’ learning.

The teacher should involve students in creating, performing, listening and talking about their own works. Developing skills of self-critiquing is critical to nurturing creativity in students.

Teachers should not limit themselves to the activities suggested in the syllabus. They should be innovative and add to the suggested activities. They are also encouraged to try out entirely new learning and teaching activities based on the specific objectives.

Column 5 – Evaluation

Suggestions and exercises for evaluating the lessons of each unit are indicated in column 5. Evaluation exercises can be in the form of oral questions, quizzes, class assignments, demonstrations, project work, etc. The teacher should try to ask questions and set tasks and assignments that will challenge his/her students to develop their creative skills in music. The suggested evaluation tasks are not exhaustive. The teacher is encouraged to develop other practical and creative evaluation tasks to ensure that students have mastered the instruction and behaviours implied in the specific objectives of each unit.

A list of books that may help expand the teacher’s knowledge in music has been provided in Appendix D. The list is not exhaustive and teachers must add to the collection any materials that they find relevant. In addition, teacher’s own personal knowledge of music should be utilised in class teaching.

The teacher should note that the syllabus should not be taken as a substitute for lesson plans. It is therefore, necessary that he/she develops a scheme of work and lesson plans for teaching the units of this syllabus.

NOTES TO THE TEACHER

Practical activities (skills) must be given 70 per cent of the teaching and learning time to emphasise the point that music is more toward the acquisition of practical skills in composition, performance and aural culture at the high school level. The remaining 30 per cent can be used for theoretical aspect of music such as the history and literature, and rudiments and theory.

Words involved in each of the dimensions and their explanation are as follows:

Knowledge and Understanding (KU)

Knowledge This is the ability to remember, recall, identify, define, describe, list, name, match, state principles, facts and concepts. Knowledge is, therefore, simply the ability to remember or recall material already learned and constitutes the lowest level of learning.

Understanding This is the ability to explain, summarise, translate, rewrite, paraphrase, give examples, generalise, estimate or predict consequences based upon trend. Understanding is generally the ability to grasp the meaning of some material that may be verbal, pictorial, or symbolic.

Application of knowledge (AK)

The ability to use or apply knowledge, as implied in this syllabus, has a number of learning/behaviour levels. These levels include application, analysis, innovation or creativity, and evaluation. These may be considered and taught separately, and you should reflect each of them equally in your teaching. The dimension "Use of Knowledge" is a summary dimension for all four learning levels. Details of each of the sub-levels are as follows:

Application This is the ability to apply rules, methods, principles, theories, etc. to concrete situations that are new and unfamiliar. It also involves the ability to produce, solve, operate, demonstrate, discover, etc.

Analysis This is the ability to break down materials into its component parts; to differentiate, compare, distinguish, outline, separate, identify significant points, recognize unstated assumptions and logical facilities, recognise inferences from facts etc.

Innovation/Creativity- The ability to put parts together to form a new whole. It involves the ability to synthesize, combine, compile, compose, devise, suggest a new idea or possible ways, plan, revise, design, organize, create, and generate new solutions. The ability to create or innovate is the highest form of learning. The world becomes more comfortable because some people, based on their learning, design and create new things, new ideas and new music.

Evaluation The ability to appraise, compare features of different things and make comments or judgments, contrast, criticize, justify, support, discuss, conclude, make recommendations etc. Evaluation refers to the ability to judge the worth or value of some materials, ideas etc., based on some criteria. Evaluation is a constant decision making activity. We generally compare, appraise and select throughout the day. Every decision we make involves evaluation. Evaluation is a high level ability just as application, analysis and innovation or creativity since it goes beyond simple knowledge acquisition and understanding.

DEFINITION OF PROFILE DIMENSIONS

- The word Profile means a description of the abilities of an individual.
- In teaching, we measure the behavioural change in learners. These changes are measured in terms of **what the learner can do after going through the teaching and learning process, or is able to do after instruction.**
- It is also a learning behaviour.
Learning should result in an observable change in behaviour. The behavioural changes can be exhibited as follows:-
- The acquisition of **knowledge** – The student is able to remember or recall, name, list, state principles and facts;
- **understanding** – explain, summarise, translate, rewrite, give examples etc
- Ability to use the knowledge acquired-**Application**. The pupil is able to apply rules, principles and theories, ability to produce, solve, plan, demonstrate and discover, etc.
- The ability to break down material into its component parts- **Analysis**
The pupil will be able to differentiate, compare, distinguish, outline, give reasons, recognise unstated assumptions and make inferences from facts, etc.
- The ability to synthesize or put ideas, techniques etc together to form a new thing, a new piece of music etc – **Innovation/Creativity**
The pupil will be able to combine, compile, compose, plan, generate new ideas, devise, design, organise, create, etc.
- **Evaluation** The pupil will be able to appraise, compare features of different things and make decisions, make comments and judgments, criticise, justify, support, discuss, make recommendations, etc.

Any of these behaviours is referred to as a **Dimension**. A dimension is, therefore, a psychological unit for describing a particular learning behaviour. Two or more of these dimensions is referred to as the **Profile of dimensions**. For example, a combination of knowledge and comprehension (understanding).

Profile dimensions are categorized into two

1. Lower Level Dimensions or Behaviours
2. Higher Level Dimensions or Behaviours

1. Lower Level Dimensions or Behaviours:

- Knowledge and understanding are classified as Lower Level Dimensions.
- Knowledge involves pure recall of information, data and principles learnt in school.

2. Higher Level Dimensions or Behaviours

- These involve the use of knowledge such as application, analysis, innovation or creativity and evaluation.

Weighting the Dimensions

In teaching, learning, and assessment, each dimension has been given a percentage weight. The weight shows the emphasis placed on each dimension, e.g. In Music, the three profile dimensions specified for teaching, learning and assessment are as follows:

1. Creativity: Creativity is the ability to produce novel work that is accepted as tenable, useful or satisfying by a group at some point in time. Creativity includes novel composition, improvisation, originality, recreation and interpretation of existing works in different ways.
2. Aesthetic: Sensitivity: Aesthetic sensitivity concerns the individual's response to the expressive qualities of music. It involves the development of an attitude which promotes initiative and the desire to continue to participate in and value music. Aesthetic sensitivity is an "affective quality" which consists of a number of learning and behavioural levels such as receiving, responding, valuing and organising. The specific behaviours in each of the four levels are as follows:

Receiving: The ability to follow direction, listen to music, show awareness and sensitivity, accept, ask questions on music, give information on music, etc.

Responding: The ability to participate in music, assist, conform, enjoy music, present, and show interest, volunteer for duties connected with music.

Valuing: The ability to demonstrate attitudes, beliefs, one's worth, initiate, invite, propose, report, share, work, read music.

Organising: The ability to assimilate new and different values, and to form a new and consistent value system. It refers to the ability to accept, alter, defend, arrange, formulate, generalise, modify, and defend a piece of music or a presentation of music.

3. Perception: Perception is the knowledge and ability to identify and isolate the organisation of elements in an existing or a spontaneous creative work. It involves the ability to internalise concepts and break down a piece of material into its component parts, to differentiate, to compare, distinguish, outline, separate, identify significant points, etc.

Each of the dimensions has been given a percentage weight that should be considered in teaching, learning and assessment. The weights indicated in column 2 of Table 1 below show the relative emphasis that the teacher should give in the teaching, learning and assessment processes.

Table 1:

DIMENSION	PERCENTAGE WEIGHT
Creativity	40
Aesthetic sensitivity	30
Perception	30
TOTAL	100

Table 2 below shows details of the percentage weight of each of the three components or sections of the music syllabus. It also shows the weights of the profile dimensions for each of them.

Table 2

Dimension	Theory and Composition	Performance	Appreciation
Creativity	60	10	20
Aesthetic sensitivity	20	60	25
Perception	20	30	55
TOTAL	100	100	100

Mode of assessment

It is important to note that both instruction and assessment in music should be based on the profile dimensions of the subject. In developing assessment procedures, the teacher should select specific objectives in such a way that he or she will be able to assess a representative sample of the objectives of the syllabus. Each specific objective in the syllabus is considered a criterion to be achieved by the student. When the teacher develops a test that is made up of items that are based on a representative sample of the specific objectives taught, the test is referred to as "Criterion-Referenced Test". In many cases, the teacher may not be able to test all the objectives taught in a term, in a year, etc. The assessment procedure the teacher uses i.e. class tests, home work, projects, etc. must be developed in such a way that it will consist of a sample of the important objectives taught over a period.

An example of an examination will consist of three papers, Paper 1A, 1B and Paper 2A, 2B. Paper 1A will be an aural test consisting of melodic dictation, rhythmic dictation, identification of chords, cadences, modulations, themes from excerpts of music; Paper 1B will be a performance test based on principal instrument selected by the student. The items for this test will comprise technical exercises, sight reading, at least two music pieces chosen by the student; Paper 2A will consist of multiple objective tests based on rudiments and theory of music, history and literature of music, setting words to music, composition, analysis of a piece of music, and biographies of composers and their contributions to the growth and development of music. Paper 2B will be made up of a project in Composition which candidates will present for final assessment. That is each candidate will have to compose a piece of music in any category (Traditional, Highlife, Gospel, Art music, etc). The distribution of marks for the test items in the four papers should be in line with the weights of the profile dimensions already indicated.

In the sample assessment structure presented above, Paper 1A is marked 40 marks; Paper 1B is marked out of 60 marks; Paper 2 is 100 marks. The end of term marks (200) constitutes 70% of the final examination mark whilst School Based Assessment makes up the remaining 30%.

GUIDELINES FOR SCHOOL-BASED ASSESSMENT (SBA)

A new School Based Assessment system (SBA) will be introduced into the school system in 2011. The new SBA system is designed to provide schools with an internal assessment system that will help schools to achieve the following purposes:

- Standardize the practice of internal school-based assessment in all Senior High Schools in the country
- Provide reduced assessment tasks for subjects studied at SHS
- Provide teachers with guidelines for constructing assessment items/questions and other assessment tasks
- Introduce standards of achievement in each subject and in each SHS class
- Provide guidance in marking and grading of test items/questions and other assessment tasks
- Introduce a system of moderation that will ensure accuracy and reliability of teachers' marks
- Provide teachers with advice on how to conduct remedial instruction on difficult areas of the syllabus to improve class performance.

The arrangement for SBA may be grouped in categories as follows. Folio Preparation, Project designed to include folio preparation, Mid-Term test, Group Exercise and End of Term Examination.

Folio Preparation: Folio preparation may include the following: Investigative study and field visit reports

Project: This will consist of a selected topic to be carried out by groups of students for a year. Segments of the project will be carried out each term toward the final project completion at the end of the year,

Mid-Term Test: The mid-term test following a prescribed format will form part of the SBA

Group Exercise: This will consist of written assignments or practical work on a topic(s) considered important or complicated in the term's syllabus

End-of-Term Examination: The end-of-term test is a summative assessment system and should consist of the knowledge and skills students have acquired in the term. The end-of-term test for Term 3 for example, should be composed of items/questions based on the specific objectives studied over the three terms, using a different weighting system such as to reflect the importance of the work done in each term in appropriate proportions. For example, a teacher may build an End-of-Term 3 test in such a way that it would consist of the 20% of the objectives studied in Term 1, 20% of objectives studied in Term 2 and 60% of the objectives studied in Term 3.

GRADING PROCEDURE

To improve assessment and grading and also introduce uniformity in schools, it is recommended that schools adopt the following WASSCE grade structure for assigning grades on students' test results. The WASSCE structure is as follows:

Grade A1:	80 - 100%	-	Excellent
Grade B2:	70 - 79%	-	Very Good
Grade B3:	60 - 69%	-	Good
Grade C4:	55 - 59%	-	Credit
Grade C5:	50 - 54%	-	Credit
Grade C6:	45 - 49%	-	Credit
Grade D7:	40 - 44%	-	Pass
Grade D8:	35 - 39%	-	Pass
Grade F9:	34% and below	-	Fail

In assigning grades to students' test results, you are encouraged to apply the above grade boundaries and the descriptors which indicate the meaning of each grade. The grade boundaries i.e., 60-69%, 50-54% etc., are the grade cut-off scores. For instance, the grade cut-off score for B2 grade is 70-79% in the example. When you adopt a fixed cut-off score grading system as in this example, you are using the criterion-referenced grading system. By this system a student must make a specified score to be awarded the requisite grade. This system of grading challenges students to study harder to earn better grades. It is hence a very useful system for grading achievement tests.

Always remember to develop and use a marking scheme for marking your class examination scripts. A marking scheme consists of the points for the best answer you expect for each question, and the marks allocated for each point raised by the student as well as the total marks for the question. For instance, if a question carries 20 marks and you expect 6 points in the best answer, you could allocate 3 marks or part of it (depending upon the quality of the points raised by the student) to each point, hence totaling 18 marks, and then give the remaining 2 marks or part of it for organization of answer. For objective test papers you may develop an answer key to speed up the marking.

SENIOR HIGH SCHOOL - YEAR 1 - TERM 1

SECTION 1

THEORY OF MUSIC AND COMPOSITION

General Objectives: The student will:

1. explore basic elements of music through reading, writing, listening, aural recognition, improvisation and composition.
2. acquire skills in self expression through music composition.
3. develop skills in critical, independent thinking, reasoning and imagination.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 RUDIMENTS AND THEORY OF MUSIC	<p>The student will be able to:</p> <p>1.1.1 name, define, and identify the symbol for rhythmic elements of music.</p> <p>1.1.2 describe the concept of metering music and identify notation necessary to show proper meter.</p> <p>1.1.3 name, define, and identify the symbols for pitch elements of music.</p>	<p>Rhythmic Elements: Beat, Rhythm, Whole note and rest, half note and rest, dotted half note, quarter note and rest, eighth note and rest and dotted quarter note.</p> <p><u>Meter</u> Simple Time: duple, triple and quadruple.</p> <p>Tonic Solfa notes, Movable doh The Staff, The Grand Staff Treble and Bass Clefs Pitch - Absolute Note Names on Treble and Bass Staves</p>	<p>Students to:</p> <ul style="list-style-type: none"> - name, define and identify the durational symbols and their rests. - write notation symbols with accuracy, clarity and proper spacing. - clap/tap rhythmic patterns of songs they know. - describe the concept of metering music and identify notation necessary to show proper meter. - notate the rhythms of songs they know in the appropriate time signatures. - play rhythmic patterns they have created. - bar rhythmic phrases given to them by teacher and add phrase marks. - name and define the concept of pitch in music. - sing the tonic solfa scale. - aurally identify high, low and middle pitches from examples given. - aurally identify directionality in music from examples given. - sing and write melodies using the movable doh system. - identify and define absolute note names on the treble and bass staves. 	<p>Is the student able to:</p> <ul style="list-style-type: none"> - name, define and identify the symbols for rhythmic elements of music? - explain the concept of meter? - Is the student able to notate and bar the rhythms of songs in the appropriate time signatures? <p><u>Assignment</u> Students write the clefs and name the lines and spaces of the respective staves.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT1 (CONT'D) RUDIMENTS AND THEORY OF MUSIC	<p>The student will be able to:</p> <p>1.1.4. identify the pattern of intervals as the means of constructing the major scale on any given pitch.</p> <p>1.1.5 identify the sharp and flat as the means by which pitches are altered during major scale construction.</p> <p>1.1.6 the student will identify the key signature as the means of showing tonality in music.</p>	<p>Construction of major scales: C</p> <p>Construction of major scales: G and F</p> <p>Key Signature</p>	<ul style="list-style-type: none"> - Students to identify and define ledger lines on the treble and bass staves. - Students to write absolute pitches on the bass and treble staves (including ledger lines) with proper notation. - Students to identify the major scales in solfege syllables from the letter ladder and felt staff and sing the selected major scales and patterns in solfege from the letter ladder and staff with proper intonation and accuracy in keys C, G, and F. - Teacher introduces the accidentals to students and leads them to discuss their uses. - Students identify the key of C major as having no sharps and flats, typifying the major scale pattern of W-W-H-W-W-W-H - Write the key signatures of G major and F major 	<p>Is the student able to:</p> <ul style="list-style-type: none"> - construct the major scale in the given keys? - mention the notes of the G and F major scales? - Sing melodies in C, F and G major scales? <p><u>Assignments</u> Students construct the C, G and F major scales.</p>

SENIOR HIGH SCHOOL - YEAR 1 - TERM 1

SECTION 3

APPRECIATION (LISTENING)

General Objectives: The student will:

1. develop the skills of discriminatory listening and observing.
2. perceive the expressive qualities of music.
3. develop sensitivity to the expressive qualities of music.
4. appreciate the relationships among the organisation of elements in a piece of music.
5. appreciate the factors that have influenced composers, and their contributions to the development of music in Ghana and the rest of the world.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 AURAL CULTURE	The student will be able to: 3.1.1 identify different types of music heard.	Listening to different types of music. (Ghanaian traditional music). Refer to Appendix D for the music and type.	Students to: - listen to different types of selected traditional pieces.	Is the student able to name the different types of traditional music they listen to?
UNIT 2 HISTORY AND LITERATURE OF MUSIC	3.2.1 name some exponents of different types of music and some specific examples.	<ul style="list-style-type: none"> • Ghanaian traditional, popular and art music composers. • Western art music composers. • African music in the Diaspora. Refer to Appendix A for composers for this year group.	- brainstorm on some exponents of different types of music i.e. traditional, popular and art music. - listen to different types of music in class as well as music broadcast on radio and television or live performance.	<u>Assignment</u> Students to write on the biography and contributions of composers studied within the year.
UNIT 3 FORM AND ANALYSIS	3.3.1 mention and describe styles and forms used by composers.	Melodic analysis: phrase, section, unit figure etc.	- Guide students to identify and describe the unifying elements in each piece heard, e.g. syncopation, repetition, ostinato etc. - Mention and describe the various styles and forms utilised by some known composers e.g. theme and variation, ternary form etc.	Is the student able to describe the various elements they hear in the music?

SENIOR HIGH SCHOOL - YEAR 1 - TERM 2

SECTION 1 THEORY OF MUSIC AND COMPOSITION

General Objectives: The student will:

1. explore basic elements of music through reading, writing, listening, aural recognition, improvisation and composition
2. acquire skills in self expression through music composition
3. develop skills in critical, independent thinking, reasoning and imagination

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 RUDIMENTS AND THEORY OF MUSIC	<p>The student will be able to:</p> <p>1.1.1 describe the concept of metering music and identify notation necessary to show proper meter</p> <p>1.1.2 notate music using the Alto and Tenor staves</p> <p>1.1.3 construct the D, A, E, Bβ, Eβ, Aβ major scales</p> <p>1.1.4 write the key signatures of D, A, E, Bβ, Eβ, Aβ, major scales</p>	<p>Meter Compound Time: duple, triple and quadruple.</p> <p>Alto and Tenor clefs</p> <p>The major scale: D, A and E, Bβ, Eβ, Aβ major scales</p> <p>Key signature</p>	<p>Students to:</p> <ul style="list-style-type: none"> - state the importance of metering music and apply notation necessary to show compound meter. - notate the rhythms of songs they know in the appropriate time signature. - play rhythmic patterns they have created. - bar rhythmic phrases in compound meter given to them by teacher and add phrase marks. <p>Students to:</p> <ul style="list-style-type: none"> - Notate music on Alto and Tenor staves - Use the movable doh to Interpret music written on the Alto and Tenor staves <p>Students to:</p> <ul style="list-style-type: none"> - construct D, A and E, Bβ, Eβ, Aβ major scales - sing major scales patterns in solfege in D, A, E, Bβ, Eβ, Aβ major scales. - find the position of the tonic in the given keys. - construct D, A and E, Bβ, Eβ, Aβ major scales with and without key signature 	<p>Is the student able to:</p> <ul style="list-style-type: none"> - give the time signature of a piece of music? - notate the rhythm of songs in the given time signatures? - write melodies in the given staves? - construct the given major scales? - give the key signatures of the given keys?

SENIOR HIGH SCHOOL - YEAR 1 - TERM 2

SECTION 2 PERFORMANCE

General Objectives: The student will:

1. experience the joy in performing music
2. develop skills and artistic confidence in the presentation of music
3. display artistic skills and aesthetic awareness through solo and ensemble performances
4. appreciate the benefits of healthy living.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 MUSICIANSHIP	The student will be able to: 2.1.1 write melodic phrases in compound time.	Rhythmic Dictation	- Teacher plays rhythmic patterns in compound time for students to write on monotone.	<u>Assignment</u> Students write down and perform the rhythmic patterns of ten songs they have studied.
	2.1.2 integrate his/her acquired skills into classroom, performance, or competitive settings.		- Students read and perform rhythmic elements being studied with fluency and accuracy.	
	2.1.3 use his/her knowledge to develop individual artistic style.		- Students re-notate given simple rhythmic patterns using their own artistic styles.	
	2.1.4 sing simple melodic patterns at sight.	Sight Singing	- Students sight-sing broken chords from staff notation in the keys of D, A and B β major.	
UNIT 2 SOLO AND ENSEMBLE WORK.	2.2.1 acquire skills to enable him or her to perform reasonably well, on an instrument of his/her choice, as solo and in an ensemble but with an increasing levels of difficulty.	Solo work Ensemble Work	- Put students into groups of their choice for ensemble work. a) Traditional drumming and dancing. b) Orchestra/Chamber groups. c) Choral groups etc.	<u>Assignment</u> Students rehearse in their groups and put up group performances. Students list ways of caring for the voice. Students find which fruits and vegetables are good for their voices.
	2.2.2 suggest ways of caring for the voice as a music instrument.	Care of the voice Benefits of eating fruits and vegetables	Teacher leads students to discuss ways of caring for the voice, and the benefits of eating fruits and vegetables to the voice and the body in general.	

SENIOR HIGH SCHOOL - YEAR 1 - TERM 2

SECTION 3

APPRECIATION (LISTENING)

General Objectives: The student will:

1. develop the skills of discriminatory listening and observing.
2. perceive the expressive qualities of music.
3. develop sensitivity to the expressive qualities of music.
4. appreciate the relationships among the organisation of elements in a piece of music.
5. appreciate the factors that have influenced composers, and their contributions to the development of music in Ghana and the rest of the world.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 AURAL CULTURE UNIT 2 HISTORY AND LITERATURE OF MUSIC: UNIT 3: FORM AND ANALYSIS	The student will be able to: 3.1.1 mention two characteristics of different types of music heard 3.2.2 name some exponents of different types of music and give specific examples of their works 3.3.3 identify and describe the principal instruments and the form of the piece heard	Listening to different types of music. (Western art music – Baroque, classical and romantic periods). <ul style="list-style-type: none"> • Ghanaian traditional, popular and art music composers. • Western art music composers. (Discuss the periods and forms of music associated with them). • African music in the Diaspora and the forms of music associated with its composers. Refer to Appendix A for composers for this year group. Analyzing music pieces	<ul style="list-style-type: none"> - Students listen to different types of music with emphasis on the stylistic features of the pieces played. - Students brainstorm on some exponents of Western art music. - Students listen to works of such composers, broadcast on radio, TV and on tapes/CD. - Students attend concerts and recitals where music by such composers is performed. - Guide students to identify the unifying elements in each piece heard, e.g. coloratura passages, recitatives, duets, trios, call and response etc - Guide students to identify the various singing/vocal styles and forms utilized by some known composers e.g. voice masking, ululation, nasalization etc. - Teacher plays short pieces for students to listen, identify, describe and analyze (start with music practiced within the locality). 	Is the student able to: - mention two characteristics of the music they listen to? Give some examples of the works of composers they have studied?

SENIOR HIGH SCHOOL - YEAR 1 TERM 3

SECTION ONE

THEORY OF MUSIC AND COMPOSITION

General Objectives: The student will:

1. explore basic elements of music through reading, writing, listening, aural recognition, improvisation and composition.
2. acquire skills in self expression through music composition.
3. develop skills in critical, independent thinking, reasoning and imagination.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 RUDIMENTS AND THEORY OF MUSIC	The student will be able to: 1.1.1 aurally and visually differentiate between the augmented interval and the diminished interval 1.1.2 write and perform augmented and diminished intervals 1.1.3 transpose given melodies into other keys 1.1.4 transpose melodies at given intervals 1.1.5 perform A, C, G and D minor scales with accuracy on an instrument 1.1.6 write minor scales in different keys with and without key signature	Intervals: Augmented and Diminished intervals and their inversions Transposition Minor Scales: (minor and harmonic) Use of natural and other accidentals	Students to: - Identify and define augmented and diminished intervals - tell whether an interval played to them is augmented or diminished - analyze intervals from music scores - Teacher plays a piece of music in the minor scale to students and discusses the intervallic structure with them. - Students perform minor scales in different keys with accuracy, both vocally in solfege and absolute note names, and instrumentally. - Students write minor scales in different keys with correct notation, accidentals, penmanship, and spacing. - Students write minor scale with key signatures with correct notation, penmanship and spacing.	Is the student able to: perform minor scales? write minor scales in the given keys?

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 (CONT'D) RUDIMENTS AND THEORY OF MUSIC	1.1.7 write modes on any given pitch	Modes: pentatonic, hexatonic, heptatonic, Aeolian, Ionian, Lydian, Phrygian, Dorian, Mixolydian and Locrian.	<ul style="list-style-type: none"> - Students read and perform patterns in various minor keys with accuracy and intonation. Performance mediums used will be vocal (solfege and absolute note names) and instruments common to the students. - Teacher performs music in various modes and discusses the music with students. - Students sing songs in various modes. - Students write modes on given pitches. - 	Is the student able to: - write modes on given pitches?

SENIOR HIGH SCHOOL - YEAR 1 - TERM 3

SECTION 2

PERFORMANCE

General Objectives: The student will:

1. experience the joy in performing music
2. develop skills and artistic confidence in the presentation of music
3. display artistic skills and aesthetic awareness through solo and ensemble performances
4. appreciate the benefits of healthy living.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION	
UNIT 1 MUSICIANSHIP	2.1.1 write short melodic phrases from dictation	Melody Writing	<ul style="list-style-type: none"> - Teacher plays or sings short melodic patterns for students to notate in a given key signature. - Students write the lower part of a two-part phrase in a major minor key. <p>NOTE: Emphasize that students should write both the upper and lower parts. Students re-write known melodies in their own styles.</p>	<p>Is the student able to:</p> <ul style="list-style-type: none"> - notate melodic patterns they hear? 	
	2.1.2 use his/her knowledge to develop individual artistic style			<ul style="list-style-type: none"> - Students read and perform rhythmic elements being studied with fluency and accuracy. 	<ul style="list-style-type: none"> - clap rhythmic patterns given to them?
	2.1.3 sing/clap simple melodic/rhythmic patterns at sight		Sight Singing	<ul style="list-style-type: none"> - Students sing/clap simple melodic/rhythmic patterns to improve upon their reading and singing skills. - Students sight-sing broken chords from staff notation in the keys of D, A and B flat major. 	
UNIT 2 SOLO AND ENSEMBLE WORK.	2.2.1 perform skillfully on his or her principal instrument	Solo Work Ensemble Work	<ul style="list-style-type: none"> - Students continue to study their selected instruments. - Put students into groups of their choice for ensemble work. <ul style="list-style-type: none"> a) Traditional drumming and dancing. b) Orchestra/Chamber groups. c) Choral groups etc. - Students list the exercises they can take part in. 	<ul style="list-style-type: none"> - perform on his/her selected music instruments as solo and in an ensemble? 	
	2.2.2 participate in aerobics as a way of life.	Benefits of Exercise	<ul style="list-style-type: none"> - Students engage in some of the listed exercises. 	<ul style="list-style-type: none"> - Engage in selected exercises? 	

SENIOR HIGH SCHOOL - YEAR 1 - TERM 3

SECTION 3 APPRECIATION (LISTENING)

General Objectives: The student will:

1. develop the skills of discriminatory listening and observing.
2. perceive the expressive qualities of music.
3. develop sensitivity to the expressive qualities of music.
4. appreciate the relationships among the organisation of elements in a piece of music.
5. appreciate the factors that have influenced composers and their contributions to the development of music in Ghana and the rest of the world.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 AURAL CULTURE	The student will be able to: 3.1.1 mention two characteristics of different types of music heard	Listening to examples of African music in the Diaspora.	Students to: - listen to different types of music with emphasis on the stylistic features of each piece.	<u>Assignment</u> Students make a list of types of music in the Diaspora.
UNIT 2 HISTORY AND LITERATURE OF MUSIC:	3.2.1 name some exponents of different types of music and give specific examples of their works	Composers and their works: <ul style="list-style-type: none"> • Ghanaian traditional, popular and art music composers. • Western art music composers. (Discuss the periods and forms of music associated with them). • African music in the Diaspora and the forms of music associated with its composers. Refer to Appendix A for the composers for this year group.	- brainstorm on some exponents of different types of music i.e. traditional, popular and art music. - listen to works of such composers, broadcast on radio, TV and on tapes/CD. - attend concerts and recitals where music by such composers is performed.	Students in groups debate on the contributions of named musicians to the music industry.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3: FORM AND ANALYSIS	<p>The student will be able to:</p> <p>3.3.1 identify and describe the principal instruments and the form of the piece heard</p> <p>3.3.2 identify different types of cadences</p>	<p>Analysing pieces of music – coloratura, recitatives, duets, trios, call and response</p> <p>Perfect, imperfect, interrupted and plagal cadences</p>	<ul style="list-style-type: none"> - Guide students to identify the unifying elements in each piece heard, e.g. coloratura passages, recitatives, duets, trios, call and response etc - Students to identify and describe the various singing/vocal styles and forms utilized by some known composers e.g. voice masking, ululation, nasalization etc. - Teacher plays short pieces for students to listen and analyze (start with music practiced within the locality). - Teacher plays cadences in musical examples for students to identify. - Students listen to recorded pieces of music and name the cadences heard. 	<p>Is the student able to:</p> <p>identify and describe the various singing and vocal styles of composers?</p> <p>identify cadences played to them by teacher?</p>

SENIOR HIGH SCHOOL - YEAR 2 - TERM 1

SECTION 1

THEORY OF MUSIC AND COMPOSITION

General Objectives: The student will:

1. explore basic elements of music through reading, writing, listening, aural recognition, improvisation and composition.
2. acquire skills in self expression through music composition.
3. develop skills in critical, independent thinking, reasoning and imagination.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 COMPOSITIONAL TECHNIQUES	The student will be able to: 1.1.1 write the primary triads – root position – in all keys 1.1.2 identify and write triads in the first and second inversions 1.1.3 identify and construct primary chords in root position	Triads and Inversions	Students to: - Students read and perform triads on an instrument in all major and minor keys using scale degrees, solfege and absolute note names. - Students write triads in block and broken positions in all major keys. - Students aurally identify triads in block or broken position from examples. - Students construct simple melodies using the primary triads. - Student will listen to examples of harmonic progressions using primary triads. - identify triads in first and second inversions in major and minor keys. - write triads and their inversions in major and minor keys. - perform triads in their inversions in major and minor keys.	Is the student able to - write and perform triads? <u>Assignment</u> Students learn to play triads on the piano.
	1.1.4 identify different types of cadences	Chord progression Perfect, imperfect, interrupted and plagal cadences	- analyze and identify chords in known and unknown hymns. - Teacher plays cadences in musical examples for students to identify, e.g. V-1, V ⁷ -1, IV-1, I-V etc. - Students harmonize cadences - study chord progressions in root position.	Is the student able to: - identify cadences? Play back improvisation for appraisal.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 2. COMPUTER APPLICATIONS TO MUSIC	<p>1.1.5. create and notate melodic patterns in music accurately</p> <p>The student will be able to: 1.2.1 improvise simple melodic and rhythmic patterns using music software</p>	<p>Melodic phrases</p> <p>Introduction to Finale/Encore/Cubase etc.</p>	<p>Students to:</p> <ul style="list-style-type: none"> - Students construct simple melodies using the primary triads. - notate two-bar and four-bar melodic phrases in major and minor keys. - Analyze melodic phrases of known and unknown songs. - Guide students through the setup wizard and the basic navigating functions of the music soft ware. - Students use the music soft ware to improvise simple melodic and rhythmic patterns. 	<p>Is the student able to</p> <p>Is the student able to:</p> <ul style="list-style-type: none"> - notate melodic and rhythmic patterns on the computer. <p>Play back improvisation for appraisal.</p> <p><u>Assignment</u> Compose simple melodic and rhythmic patterns using music software. Make use of devices like sequences, etc.</p>

SENIOR HIGH SCHOOL - YEAR 2 - TERM 1

SECTION 2

PERFORMANCE

General Objectives: The student will:

1. experience the joy in performing music.
2. develop skills and artistic confidence in the presentation of music.
3. display artistic skills and aesthetic awareness through solo and ensemble performances.
4. appreciate the benefits of healthy living.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 MUSICIANSHIP	The student will be able to: 2.1.1 give the technical description of chords	Chord progression	<ul style="list-style-type: none"> - Teacher plays passages containing chords not exceeding eight in succession and their inversions for students to give their technical description. - Students write chords heard into their music manuscript books. 	<u>Assignment</u> Students write chords heard into their music manuscript books.
	2.1.2 sing/clap simple melodic/rhythmic patterns at sight	Sight Singing	<ul style="list-style-type: none"> - Students read and perform melodic/rhythmic elements being studied with fluency and accuracy. - Students sing/clap simple melodic/rhythmic patterns to improve upon their reading and singing skills - Students sight-sing broken chords from staff notation in the keys of D, A and B flat major. 	Is the student able to: - sing/clap simple melodic and rhythmic patterns at sight?
	2.2.1 perform skillfully on his or her principal instrument	Solo work Ensemble work (practicing on instruments selected by students)	<ul style="list-style-type: none"> - Students continue to study simple pieces on their major instruments - Put students into groups of their choice for ensemble work. <ol style="list-style-type: none"> a) Traditional drumming and dancing. b) Orchestra/Chamber groups. c) Choral groups etc. 	- perform on his/her selected instrument in solo and ensemble performances?
UNIT 2 SOLO AND ENSEMBLE WORK.	2.2.2 mention the effects of sound on the body	Effects of Sound on the Body	Teacher leads students to discuss the effects of sound on the body. Students come out with strategies to reduce the level of sound in their environment.	<ul style="list-style-type: none"> - mention the effects of sound on the body? - list ways for minimizing the level of sound in their environment.

SENIOR HIGH SCHOOL - YEAR 2 - TERM 1

SECTION 3

APPRECIATION (LISTENING)

General Objectives: The student will:

1. develop the skills of discriminatory listening and observing.
2. perceive the expressive qualities of music.
3. develop sensitivity to the expressive qualities of music.
4. appreciate the relationships among the organization of elements in a piece of music.
5. appreciate the factors that have influenced composers and their contributions to the development of music in Ghana and the rest of the world.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 AURAL CULTURE	The student will be able to: 3.1.1 mention two stylistic features of different types of music heard	listening to different types of music: <ul style="list-style-type: none"> • Ghanaian – traditional (Go to Appendix D) • popular and art music. • Western forms of music. • African music in the Diaspora. 	Students to: <ul style="list-style-type: none"> - listen to different types of music with emphasis on the stylistic features of each piece. 	Is the student able to mention two stylistic features of the music they studied?
UNIT 2 HISTORY AND LITERATURE OF MUSIC:	3.2.1 name some exponents of different types of music and give specific examples of his/her works	Composers and their works: <ul style="list-style-type: none"> • Ghanaian traditional, popular and art music composers. • Western art music composers (Discuss the periods and forms of music associated with them). • African music in the Diaspora and the forms of music associated with its composers. <p>Refer to Appendix B for the composers for this year group.</p>	<ul style="list-style-type: none"> - brainstorm on some exponents of different types of music i.e. traditional, popular and art music. - listen to works of such composers, broadcast on radio, TV and on tapes/CD. - attend concerts and recitals where music by such composers is performed. 	describe some distinguishing features of the music of each of the composers they have studied?

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 FORM AND ANALYSIS	The student will be able to: 3.3.1 identify and describe the principal instruments and the form of the piece heard	Principal instruments, form	<ul style="list-style-type: none"> - Guide students to identify the principal instruments playing in a piece of music and the form of the music. - Students group instruments according to Western orchestral grouping (strings, woodwinds, brass, percussion), and according to African instruments grouping (aerophones, chordophones, idiophones, membranophones). - Teacher plays short pieces for students to listen and identify the form of the music (start with music practiced within the locality). 	<u>Assignment</u> Students categorize the instruments in the music they listen to.

SENIOR HIGH SCHOOL - YEAR 2 - TERM 2

SECTION 1

THEORY OF MUSIC AND COMPOSITION

General Objectives: The student will:

1. explore basic elements of music through reading, writing, listening, aural recognition, improvisation and composition.
2. acquire skills in self expression through music composition.
3. develop skills in critical, independent thinking, reasoning and imagination.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 COMPOSITIONAL TECHNIQUES	The student will be able to: 1.1.1 harmonize melodic fragments in major keys 1.1.2 create and write melodic patterns of music accurately 1.1.3 add a melody to a given part for an instrument up to four bars	Harmonizing melodies Writing of melodies Two-part writing	<ul style="list-style-type: none"> - Students harmonize fragments of melodies using primary chords (I, IV, V) - Students write melodies using available melodic devices e.g. sequences, stepwise movement, skips, interlocking thirds. - Guide students to listen to pieces written in two-parts, e.g. Bach's Two-part Inventions, Kafui's Six Easy African Piano pieces, Minuet by Mozart. - Students add a melody to a given part in major and minor keys. 	<u>Assignment</u> Students harmonize fragments of melodies in their manuscript books and play them on the piano.
UNIT 2 COMPUTER APPLICATIONS TO MUSIC	1.2.1 improvise melodic and rhythmic patterns to develop a popular music idiom using music software.	Introduction to Finale/Encore/Cubase etc.	<ul style="list-style-type: none"> - Students use computer music software to add a part to a given melody. - Students use the music software to improvise popular music in group projects. 	Is the student able to: - add a part to a given melody using computer software? - play back innovations in class for appraisal?

SENIOR HIGH SCHOOL - YEAR 2 – TERM 2

SECTION 2

PERFORMANCE

General Objectives: The student will:

1. experience the joy in performing music.
2. develop skills and artistic confidence in the presentation of music.
3. display artistic skills and aesthetic awareness through solo and ensemble performances.
4. appreciate the benefits of healthy living.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 MUSICIANSHIP	The student will be able to: 2.1.1 recognize and name cadences as perfect, imperfect, interrupted, plagal	Cadences	- Teacher plays musical examples in a major key for students to identify and name them as: 1. perfect authentic cadence 2. imperfect authentic cadence 3. half cadence 4. plagal cadence 5. interrupted or deceptive cadence.	Is the student able to: - identify cadences?
	2.1.2 sing/clap simple melodic/rhythmic patterns at sight	Sight Singing	- Students sing/clap simple melodic/rhythmic patterns to improve upon their reading and singing skills.	- sing/clap simple melodic/rhythmic patterns at sight?
UNIT 2 SOLO AND ENSEMBLE WORK.	2.2.1 perform skillfully on his or her principal instrument and play with others in an ensemble	Solo Work Ensemble Work	- Students study advanced pieces of music on their selected instruments - Put students into groups of their choice for ensemble work. a) Traditional drumming and dancing. b) Orchestra/Chamber groups. c) Choral works	- perform as a soloist, and with others in an ensemble?
	2.2.2 adopt correct breathing techniques when performing	Breathing Techniques	- Teacher introduces correct breathing techniques to students - Students practice using the correct breathing techniques. - Students discuss the advantages of correct breathing techniques on their health.	- use the correct breathing techniques during performances?

SENIOR HIGH SCHOOL - YEAR 2 - TERM 2

SECTION 3

APPRECIATION (LISTENING)

General Objectives: The student will:

1. develop the skills of discriminatory listening and observing.
2. perceive the expressive qualities of music.
3. develop sensitivity to the expressive qualities of music.
4. appreciate the relationships among the organisation of elements in a piece of music.
5. appreciate the factors that have influenced composers and their contributions to the development of music in Ghana and the rest of the world.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 AURAL CULTURE	The student will be able to: 3.1.1 mention two characteristics of different types of music heard	listening to different types of music: <ul style="list-style-type: none"> • Ghanaian – traditional (Go to Appendix D) • popular and art music. • Western forms of music. • African music in the Diaspora. 	<ul style="list-style-type: none"> - Students listen to different types of music with emphasis on the stylistic features of each piece. 	Is the student able to: mention two stylistic features of the music they studied?
UNIT 2 HISTORY AND LITERATURE OF MUSIC:	3.2.1 name some exponents of different types of music and give specific examples of their works	Composers and their music <ul style="list-style-type: none"> • Ghanaian traditional, popular and art music composers. • Western art music composers. (Discuss the periods and forms of music associated with them). • African music in the Diaspora and the forms of music associated with its composers. Refer to Appendix B for the composers for this year group.	<ul style="list-style-type: none"> - Students brainstorm on some exponents of different types of music i.e. traditional, popular and art music. - Students listen to works of such composers, broadcast on radio, TV and on tapes/CD. - Attend concerts and recitals where music by such composers are performed. 	describe some distinguishing features of the music of each of the composers they have studied?
UNIT 3 FORM AND ANALYSIS	3.3.1 identify and describe the phrasal structure of the music they listen to	Phrase structure	<ul style="list-style-type: none"> - Guide students to identify and describe the phrases of the music played to them. - Students discuss the phrasal structure of the music they listen to. 	<u>Assignment</u> Students categorize the instruments in the music they listen to.

SENIOR HIGH SCHOOL - YEAR 2 - TERM 3

SECTION 1 THEORY OF MUSIC AND COMPOSITION

General Objectives: The student will:

1. explore basic elements of music through reading, writing, listening, aural recognition, improvisation and composition
2. acquire skills in self expression through music composition.
3. develop skills in critical, independent thinking, reasoning and imagination.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 COMPOSITIONAL TECHNIQUES	The student will be able to:			
	1.1.1 write eight to twelve bar melodies with modulation to at least one related key.	Melody writing	<ul style="list-style-type: none"> - Students study musical examples based on eight to twelve bar melodies. - Students write melodies of eight to twelve bars with modulation to at least one related key. 	Is the student able to: write eight to twelve bar melodies?
	1.1.2 set words to given melodies.	Setting words to music	<ul style="list-style-type: none"> - Teacher explains to students how to set words to music. (Teacher should take into consideration the rhythm, meter and accents of the text). - Students study examples by musicians paying attention to relationship between text and music - Students set words to music in English and Ghanaian languages. 	set words to given melodies? <u>Assignment</u> Students write a melody in counterpoint to a given melody for an instrument.
	1.1.3 add a melody to a given part for voice or instrument up to eight bars.	Two-part writing	<ul style="list-style-type: none"> - Students add a melody either below or above a given melody in counterpoint for voice or an instrument. 	Students harmonize a hymn tune in four parts with primary chords.
UNIT 2 COMPUTER APPLICATIONS TO MUSIC	1.1.4 write primary chords and their inversions and use them to harmonize simple melodies in four parts.	Chords	<ul style="list-style-type: none"> - Students listen to and study several musical examples of homophonic nature. - Students harmonize simple tunes in hymn style using primary chords and their inversions. 	
	1.2.1 harmonize given melodies using music software.	Finale/Encore/Cubase etc.	<ul style="list-style-type: none"> - Students use the music soft ware to notate and harmonize simple melodic patterns. 	Is the student able to use the music software to harmonize simple melodies?

SENIOR HIGH SCHOOL - YEAR 2 - TERM 3

SECTION 2

PERFORMANCE

General Objectives: The student will:

1. experience the joy in performing music.
2. develop skills and artistic confidence in the presentation of music.
3. display artistic skills and aesthetic awareness through solo and ensemble performances.
4. appreciate the benefits of healthy living.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 MUSICIANSHIP	The student will be able to: 2.1.1 recognize and name simple changes of key. 2.1.2 sing/clap simple melodic/rhythmic patterns at sight.	Modulations Sight Singing	<ul style="list-style-type: none"> - Teacher plays passages containing simple changes of key to the dominant, subdominant, and relative major or minor key. Students identify the modulations. - Students read and perform melodic/rhythmic elements being studied with fluency and accuracy. - Students sing/clap simple melodic/rhythmic patterns to improve upon their reading and singing skills. - Students sight-sing broken chords from staff notation in the keys of D, A and B flat major. - Students practice on their principal instruments. 	Is the student able to: - recognize modulations in music? - sight read melodic/rhythmic patterns?
	2.2.1 perform skillfully on his or her principal instruments and perform with others in an ensemble. 2.2.2 identify and use the appropriate costume and props during performance	Ensemble/solo work (practicing on instruments selected by students) Costume and Health	<ul style="list-style-type: none"> - Put students into groups of their choice for ensemble work. a) Traditional drumming and dancing. b) Orchestra/Chamber groups. c) Choral groups d) Solo works. Teacher leads students to discuss the effects of costume on their health and the need to use appropriate costume during performance.	- Play on his/her principal instrument and perform with others?

SENIOR HIGH SCHOOL - YEAR 2 - TERM 3

SECTION 3

APPRECIATION (LISTENING)

General Objectives: The student will:

1. develop the skills of discriminatory listening and observing.
2. perceive the expressive qualities of music.
3. develop sensitivity to the expressive qualities of music.
4. appreciate the relationships among the organization of elements in a piece of music.
5. appreciate the factors that have influenced composers and their contributions to the development of music in Ghana and the rest of the world.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 AURAL CULTURE	The student will be able to: 3.1.1 mention two characteristics of different types of music heard.	listening to different types of music: <ul style="list-style-type: none"> • Ghanaian - traditional, popular and art music. • Western forms of music. • African music in the Diaspora. 	Students to: <ul style="list-style-type: none"> - listen to different types of music with emphasis on the stylistic features of each piece 	Is the student able to: mention two stylistic features of the music they studied?
UNIT 2 HISTORY AND LITERATURE OF MUSIC:	3.2.1 name some exponents of different types of music and give specific examples of their works.	Composers and their music <ul style="list-style-type: none"> • Ghanaian traditional, popular and art music composers. • Western art music composers. (Discuss the periods and forms of music associated with them). • African music in the Diaspora and the forms of music associated with its composers. 	<ul style="list-style-type: none"> - brainstorm on some exponents of different types of music i.e. traditional, popular and art music - listen to works of such composers, broadcast on radio, TV and on tapes/CD - attend concerts and recitals where music by such composers is performed 	describe some distinguishing features of the music of each of the composers they have studied?
UNIT 3 FORM AND ANALYSIS	3.3.1 identify and describe the structure of traditional vocal and instrumental music.	Refer to Appendix B for the composers for this year group. Musical form	<ul style="list-style-type: none"> - study examples of traditional Ghanaian music and discuss the form of the music – Call and Response, Cantor and Chorus, repetition, etc. - analyze pieces of music to find the form – binary, ternary, rondo, one-part, etc. 	identify and describe the structure of traditional music?

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 (CONT'D) COMPOSITIONAL TECHNIQUES	The student will be able to: 1.1.8 use secondary chords especially II and VI and other chords such as III and VII and their inversions. 1.1.9 identify and notate Cadences. 1.1.10 modulate to closely related keys.	Chord progression Cadences Modulations	<ul style="list-style-type: none"> - Students use secondary chords especially II and VI and other chords such as III and VII and their inversions to harmonize simple melodies in four parts. - Notate, hear and identify authentic, plagal, half, and deceptive cadences in major and minor keys. - Modulation – Tonic-Dominant, Tonic-Subdominant, Tonic to relative major/minor 	Students use chords they have studied to harmonize their compositions
UNIT 2 COMPUTER APPLICATIONS TO MUSIC	1.2 1 improvise melodic and rhythmic patterns to develop own popular music works.	Finale/Encore/Cubase etc.	<ul style="list-style-type: none"> - Students compose and arrange pieces of music using music software. - Students use music software to create own popular music works individually. 	Students play back works in class and take their colleagues through the compositional processes.

SENIOR HIGH SCHOOL - YEAR 3 - TERM 1

SECTION 2 PERFORMANCE

General Objectives: The student will:

1. experience the joy in performing music.
2. develop skills and artistic confidence in the presentation of music.
3. display artistic skills and aesthetic awareness through solo and ensemble performances.
4. appreciate the benefits of healthy living.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 MUSICIANSHIP	The student will be able to: 2.1.1 recognise and name simple changes of key.	Modulations	- Teacher plays passages containing simple changes of key to the dominant, subdominant, and relative major or minor key.	Is the student able to: - recognize modulations in music?
	2.1.2 sing/clap simple melodic/rhythmic patterns at sight.	Sight Singing	- Students read and perform melodic/rhythmic elements being studied with fluency and accuracy. - Students sing/clap simple melodic/rhythmic patterns to improve upon their reading and singing skills - Students sight-sing broken chords and melodies from staff notation in the major, minor and modal keys.	- sight read melodic and rhythmic patterns?
UNIT 2 SOLO AND ENSEMBLE WORK.	2.2.1 perform skillfully on his or her principal instrument and play with others in an ensemble.	Ensemble/solo work (practicing on instruments selected by students)	- Students practice on their principal instruments. - Teacher puts students into groups of their choice for ensemble work. a) Traditional drumming and dancing groups. b) Orchestra/Chamber groups. c) Choral groups d) Solo works. - Students put up performances in their various groups.	- play on his/her principal instrument and perform with others?
	2.2.2 give reasons for the need to rest and come out with strategies for relaxation	Maintenance of Health through Rest and Relaxation	- Students discuss the need for rest. - Students find positive ways of relaxing the body.	- mention strategies for relaxing the body

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 INTRODUCTION TO THE JOB MARKET AND FURTHER TRAINING.	<p>The student will be able to:</p> <p>2.3.1 identify career opportunities in the area of music.</p> <p>2.3.2 explore possibilities for developing other types of work in the area of music.</p> <p>2.3.3 identify avenues available for further training in music.</p>	<p>Teaching, Music troupes, producers, composing, solo performance, broadcasting companies, Arts Councils, recording studios, music therapy.</p> <p>Attachment to performing groups</p>	<ul style="list-style-type: none"> - Teacher guides students to identify career opportunities in music. - Students discuss the social and economic rewards available in the work areas identified. - Students discuss possibilities for forming one's own performing troupe and the steps to be taken, e.g. planning, organizing, implementing and advertising. - Students discuss the need to form the habit of reading the major newspapers for information on job vacancies and the need to be in constant touch with known performing groups. 	<p><u>Project work</u> Students in groups write a paper with illustrations to show the sequence and activities involved in the formation of a music group.</p> <p>Students make a list of higher institutions in Ghana involved in the teaching of music</p>

SENIOR HIGH SCHOOL - YEAR 3 - TERM 1

SECTION 3

APPRECIATION (LISTENING)

General Objectives: The student will:

1. develop the skills of discriminatory listening and observing.
2. perceive the expressive qualities of music.
3. develop sensitivity to the expressive qualities of music.
4. appreciate the relationships among the organisation of elements in a piece of music.
5. appreciate the factors that have influenced composers and their contributions to the development of music in Ghana and the rest of the world.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 AURAL CULTURE	The student will be able to: 3.1.1 mention two characteristics of different types of music heard.	Listening to different types of music: <ul style="list-style-type: none"> • Ghanaian – traditional (Go to Appendix D) • popular and art music. • Western vocal and instrumental genres of music. • African music in the Diaspora – blues, spirituals, boogie-woogie, jazz, rock, reggae, etc. 	Students to: <ul style="list-style-type: none"> - listen to different types of music with emphasis on the stylistic features of each piece. 	Is the student able to: mention two stylistic features of the music they studied?
UNIT 2 HISTORY AND LITERATURE OF MUSIC:	3.2.1 name some exponents of different types of music and give specific examples of their works.	Composers and their music <ul style="list-style-type: none"> • Ghanaian traditional, popular and art music composers. • Western art music composers - the periods and forms of music associated with them. • African music in the Diaspora and the forms of music associated with its composers. Refer to Appendix C for the composers for this year group.	<ul style="list-style-type: none"> - brainstorm on some exponents of different types of music i.e. traditional, popular and art music. - listen to works of composers listed in the Appendix played on radio, TV, cassette tapes, CDs, etc. - attend concerts and recitals where music by such composers are performed. - discuss the Western music periods and forms of music associated with them. 	name some composers and give examples of their works?
UNIT 3 FORM AND ANALYSIS	3.3.1 identify and describe the structure of vocal and instrumental compositions by Ghanaian composers.	Contemporary Ghanaian art music	<ul style="list-style-type: none"> - study the compositions of Ghanaian art music composers and discuss the compositional techniques of each composer – use of melody, rhythm, harmony, instrumentation, etc. 	identify and describe the structure of Ghanaian art music?

SENIOR HIGH SCHOOL - YEAR 3 - TERM 2

SECTION 1

THEORY OF MUSIC AND COMPOSITION

General Objectives: The student will:

1. explore basic elements of music through reading, writing, listening, aural recognition, improvisation and composition.
2. acquire skills in self expression through music composition.
3. develop skills in critical, independent thinking, reasoning and imagination.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 COMPOSITIONAL TECHNIQUES	<p>Students will be able to:</p> <p>1.1.1 identify accented and unaccented notes and use them in their compositions and harmonic exercises.</p> <p>1.1.2 extend given melodies</p> <p>1.1.3 write simple melodies up to eight bars in various scales e.g. major, minor, tritonic, heptatonic, pentatonic.</p> <p>1.1.4 write simple four to eight bar melodies in the style of a hymn, highlife or march.</p> <p>1.1.5 add a melody to a given melody.</p> <p>1.1.6 add a part to a given part up to sixteen bars with about two modulations.</p>	<p>Accented and unaccented notes, Passing notes, auxiliary or neighbouring notes, suspensions</p> <p>Melody writing</p> <p>Two-part writing,</p>	<ul style="list-style-type: none"> - Teacher introduces and discusses accented and unaccented notes with students. - Students use accented and unaccented notes in their compositions and exercises. - Notate and analyze simple two-bar counterpoint in sixteenth and/or eighteenth century styles. - Transpose a melodic line to or from concert pitch for any common band or orchestral instrument. - Write melodies up to sixteen bars with modulation to two related keys, including the use of expression marks. - Students add a melody below or above a given melody note against note and in contrapuntal style. 	<p><u>Assignment</u> Students compose melodies incorporating essential and unessential notes.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 (CONT'D) COMPOSITIONAL TECHNIQUES	Students will be able to: 1.1.7 use major and secondary chords and their inversions to harmonize their compositions. 1.1.8 modulate to closely related keys.	Chord progression Cadences Modulations: Tonic-Dominant, Tonic-Subdominant, Tonic to relative major/minor	<ul style="list-style-type: none"> - Notate, listen and identify authentic, plagal, half, and deceptive cadences in major and minor keys. - Students compose their own music with modulations to related keys. 	Students harmonize their compositions using primary and secondary chords and their inversions and include modulations to related keys.
UNIT 2 COMPUTER APPLICATIONS TO MUSIC	1.2.1 improvise melodic and rhythmic patterns to develop own popular music works.	Finale/Encore/Cubase etc.	<ul style="list-style-type: none"> - Students compose and arrange pieces of music using music software. - Students use music software to create own popular music works individually. 	Students play back works in class and take their colleagues through the compositional processes.

SENIOR HIGH SCHOOL - YEAR 3 - TERM 2

SECTION 2

PERFORMANCE

General Objectives: The student will:

1. experience the joy in performing music.
2. develop skills and artistic confidence in the presentation of music.
3. display artistic skills and aesthetic awareness through solo and ensemble performances.
4. appreciate the benefits of healthy living.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 MUSICIANSHIP	The student will be able to:			
	2.1.1 recognize and name simple changes of key.	Modulations	<ul style="list-style-type: none"> - Teacher plays passages containing simple changes of key to the dominant, subdominant, and relative major or minor of the tonic key. - Students identify the type of modulation played by the teacher. 	<u>Assignment</u> Students identify and name modulations in music played to them.
	2.1.2 sing/clap simple melodic/rhythmic patterns at sight.	Sight Singing	<ul style="list-style-type: none"> - Students read and perform melodic and rhythmic elements being studied with fluency and accuracy. - Students continue to sing/clap simple melodic and rhythmic patterns to improve upon their reading and singing skills. - Students sight-sing broken chords and melodies from staff notation in the major, minor and modal keys. 	Students sight-read melodies given to them.
UNIT 2 SOLO WORK.	2.2.1 perform skillfully on his or her principal instrument.	Rehearsal (practicing on instruments selected by students)	<ul style="list-style-type: none"> - Students rehearse their selected pieces on their selected instruments and put up public performances at the school level. 	Students give recitals on their principal instruments.
	2.2.2 realize the need for positive thinking	Positive Thinking and Health	<ul style="list-style-type: none"> - Teacher leads students to discuss the effects of thinking on their health . - Students discuss the benefits of positive thinking. - Students discuss strategies for positive thinking. 	Students list strategies for positive thinking

SENIOR HIGH SCHOOL - YEAR 3 - TERM 2

SECTION 3

APPRECIATION (LISTENING)

General Objectives: The student will:

1. develop the skills of discriminatory listening and observing.
2. perceive the expressive qualities of music.
3. develop sensitivity to the expressive qualities of music.
4. appreciate the relationships among the organisation of elements in a piece of music.
5. appreciate the factors that have influenced composers and their contributions to the development of music in Ghana and the rest of the world.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 AURAL CULTURE	The student will be able to: 3.1.1 mention two characteristics of different types of music heard.	Music Appreciation: listening to different types of music: <ul style="list-style-type: none"> • Ghanaian – traditional (Go to Appendix D) • popular and art music. • Western vocal and instrumental genres of music. • African music in the Diaspora – blues, spirituals, boogie-woogie, jazz, rock, reggae, etc. 	Students to: <ul style="list-style-type: none"> - listen to the compositions of selected composers (see Appendix) with emphasis on the stylistic features of each piece. 	
UNIT 2 HISTORY AND LITERATURE OF MUSIC:	3.2.1 write on the general background of African and Western composers. 3.2.2 name some exponents of different types of music and give specific examples of their works.	Composers and their music <ul style="list-style-type: none"> • Ghanaian traditional, popular and art music composers. • Western art music composers - the periods and forms of music associated with them. • African music in the Diaspora and the forms of music associated with its composers. Refer to Appendix C for the composers for this year group.	<ul style="list-style-type: none"> - study the general historical backgrounds of composers. - brainstorm on some exponents of different types of music i.e. traditional, popular and art music. - listen to works of composers listed in the appendix played on radio, TV, cassette tapes, CDs, etc. 	<u>Assignment</u> Students write on the biography and contributions of composers to the growth and development of music. Students listen to music and list the instruments used to play the music.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 3</p> <p>FORM AND ANALYSIS</p>	<p>The student will be able to:</p> <p>3.3.1 identify and describe the principal instruments and the form of the pieces they listen to.</p> <p>3.3.2 identify chords, cadences, themes and modulations in music.</p>	<p>Instrumentation, structure and form, chordal progression, compositional devices, modulations, etc.</p>	<p>Students to:</p> <ul style="list-style-type: none"> - listen to music and identify the form, principal instruments, the period of the composition, etc. - listen to music and identify chord progressions, cadences, themes and modulations, etc. contained in the music. 	<p>Students listen to music and list the instruments used to play the music</p>

APPENDIX A
LIST OF COMPOSERS TO BE STUDIED
SHS 1 TERMS 1-3 SECTION 3 APPRECIATION (LISTENING)

TYPE OF MUSIC	CATEGORY	MUSICIANS/COMPOSERS
GHANAIAAN MUSIC	Traditional Music	Vinoko Akpalu, Yaa Adusa, Afua Abasa,
	Highlife Music	E. T. Mensah, George Darko, A. B. Crentsil, Paapa Yankson, Asabea Cropper and Dinah Akiwumi.
	Art Music	Ephraim Amu, Otto Boateng, J. M. T. Dosoo, S G Boateng, Walter Blege.
WESTERN ART MUSIC	Baroque	J. S. Bach. G.F. Handel
	Classical	Franz Haydn
	Romantic	Franz Schubert, Felix Mendelssohn
AFRICAN MUSIC IN THE DIASPORA		Louis Armstrong, James Brown and Diana Ross.

APPENDIX B
LIST OF COMPOSERS TO BE STUDIED
SHS 2 TERMS 1-3 SECTION 3 APPRECIATION (LISTENING)

TYPE OF MUSIC	CATEGORY	MUSICIANS/COMPOSERS
GHANAIAAN MUSIC	Traditional Music	Kakraba Lobi, Gilbert Berese (Xylophonist)
	Highlife Music	Kwaa Mensah, M. K. Oppong (Kakaiku), Jerry Hanson, Kwame Gyasi, Nana Kwame Ampadu, Awurama Badu and Mary Ghansah.
	Art Music	J. H. K. Nketia, Alfred Enstua-Mensah, A. Adu-Safo. J. A. Yankey, Ken Avotri Kafui.
WESTERN ART MUSIC	Baroque	Henry Purcel
	Classical	W. A. Mozart
	Romantic	Johannes Brahms, Robert Schumann, Richard Wagner
AFRICAN MUSIC IN THE DIASPORA		Duke Ellington, Aretha Franklin and Mighty Sparrow.

APPENDIX C
LIST OF COMPOSERS TO BE STUDIED
SHS 3 TERMS 1-2 SECTION 3 APPRECIATION (LISTENING)

TYPE OF MUSIC	CATEGORY	MUSICIANS/COMPOSERS
GHANAIAN MUSIC	Traditional Music	Kodjo Nuatro, Kwamina Pra.
	Highlife Music	E.K. Nyame, Kwabena Onyina, Gyedu Blay Amboulley, C. K. Mann, Akwasi Ampofo, Agyei Akosua Agyapong, Stella Seal (Doughan) and Reggie Rockstone
	Art Music	E. Pappoe Thompson, Ata Annan-Mensah, N. Z Nayo, R.G.K Nd], M. K. Amissah, G.W.K. Dor, Sam Asare Bediako, Gyima-Larbi
WESTERN ART MUSIC	Baroque	Vivaldi
	Classical	Ludwig von Beethoven
	Romantic	P. I. Tchaikovsky, Frederic Chopin.
AFRICAN MUSIC IN THE DIASPORA		Bob Marley, Jimmy Cliff, Michael Jackson and Roberta Flack.

APPENDIX D
LIST OF TRADITIONAL MUSIC AND DANCE TO BE STUDIED
SHS 1 –2 TERMS 1-3 SHS 3 TERM 1 – 2 SECTION 3 APPRECIATIONS (LISTENING)

YEAR GROUP	TRADITIONAL MUSICAL TYPE
SHS 1	Adowa, Gumbe, Agbadza, Kpanlogo, Atsiagbek] and Kundum.
SHS 2	Ak]m, Takai, B]b]]b], f]nt]mfr]m, Gahu, Kpatsa, Toke and Gome.
SHS 3	Apatampa, Nangila, Kolomashie, Kete and Bamaya.

APPENDIX E

Recommended musical instruments and equipment to be procured by the school

1. Keyboard (preferably Piano, Organ, etc.)
2. Guitar
3. Western Orchestral Instruments (Strings, Brass, Wind, Percussion, etc.)
4. African Musical Instruments (Idiophones, Membranophones, Aerophones, Chordophones).
5. Computers, music software, CD players, Video deck and monitor, turn tables, etc.

APPENDIX F

SUGESSTED REFERENCES/RECOMMENDED TEXTBOOKS

- Adum-Attah, K. et al *Music and Dance for Colleges of Education*. KRAMAD Ltd. 2001.
- Aduonum, Akwasi: *Attenteben Tunes for the Bamboo Flute*.
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- Kamien Roger: *Music – An Appreciation*, New York, McGraw Hill Book Company, 1976.
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- The Music of Africa*, W.W. Norton, New York, 1975.
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 Warburton, Annie: *Analysis of Musical Classics*, Longman, 1967.
- Harmony* – Longman.
- Melody Writing and Analysis* – Longman.
- Score Reading, Form and History* – Longman.
- Ware, Clifton *Adventures in Singing*. University of Minnesota, Mcgraw Hill
- American Music Therapy Website *What is Music Therapy?* [http://www. Musictherapy.org](http://www.Musictherapy.org)