

**YEAR 2**

**SEMESTER 1**

# Four-Year B.Ed. Course Manual

## MUSIC COMPOSITION





The Government of Ghana



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# FOREWORD

These Initial Teacher Education course manuals were developed by a team consisting of members from Colleges of Education and four universities namely the University of Ghana, Kwame Nkrumah University of Science and Technology, University of Education, Winneba, and University for Development Studies. This team was originally constituted by the National Council for Tertiary Education (now the Ghana Tertiary Education Commission) in 2019 to support the delivery of the new B.Ed. curriculum with assistance from T-TEL and UK Aid. The revision, finalization and printing of these manuals took place in 2021 with support from T-TEL and Mastercard Foundation.

The course manuals have been produced for use as general guides for the delivery of the new four-year B.Ed. curriculum in Colleges of Education in collaboration with their affiliated universities. They are designed to support student teachers, tutors and lecturers in delivering a complete B.Ed. course for training student teachers which meet the requirements of the National Teachers' Standards, enabling them to teach effectively in basic schools.

The first section of the manuals is focused on the course information and vision for the B.Ed. curriculum. The second section presents the course details, goal for the subject or learning area, course description, key contextual factors as well as core and transferable skills and cross-cutting issues, including equity and inclusion. The third section is a list of course learning outcomes and their related learning indicators. The fourth section presents the course content which is broken down into units for each week, the topic and sub-strands and their related teaching and learning activities to achieve the learning outcomes and the teaching and learning strategies. This is followed by course assessment components in section five. Each manual contains a list of required reading and references as well as teaching and learning resources. The final section presents course related professional development for tutors and lecturers to be able to use each section of the manual.

Field instructions to guide Supported Teaching in School are integrated into the course manuals to provide the student teacher with guidance in developing teaching throughout the entire period of study to be able to meet the requirements of the National Teachers' Standards (NTS) and the National Teacher Education Curriculum Framework (NTECF). To ensure maximum benefit the course manuals should be used in addition to other resources such as the NTS, NTECF, National Teacher Education & Assessment Policy and the National Teacher Education Gender Equality and Social Inclusion (GESI) Strategy and Action Plan. This will help to ensure that student teachers learning is integrated within the wider teacher education policy framework.

Professor Mohammed Salifu Director General, Ghana Tertiary Education Commission

# ACKNOWLEDGEMENTS

The course manuals were developed through the collaborative efforts of a team of individuals from Colleges of Education, University of Ghana, Kwame Nkrumah University of Science and Technology, University of Education, Winneba and University for Development Studies. They were produced in association with the Ghana Tertiary Education Commission of the Ministry of Education, Ghana.

A participatory team approach was used to produce these sets of resources for tutors/lecturers, mentors and student teachers. We are grateful to the specialists who contributed their knowledge and expertise.

Special thanks to Professor Jophus Anamuah-Mensah - T-TEL Key Advisor, Dr. Eric Daniel Ananga T-TEL Key Advisor for Curriculum reform and Beatrice Noble-Rogers who provided key editorial, review and content input and facilitated the process of drafting and finalising the course manual.

Patricia Appiah-Boateng and Gameli Samuel Hahomene, served as typesetting and formatting coordinators and designed and produced the illustrations, tables and other graphics which appear in the pages. They spent time and effort designing and redesigning the graphic layout and producing the camera-ready copies resulting in a set of materials that are easy to use, read and reference.

Thanks also goes to all T-Tel staff members who worked to support production of these course manuals, particularly Beryl Opong-Agyei and Gideon Okai. Their frankness and co-operative attitude complimented the team is approach used to produce these manual.

We are indebted to the Ministry of Education and the Ghana Tertiary Education Commission (GTEC) for the general support and specific helpful advice provided during production of the course manuals. Recognition and thanks must go to Chief Technical Advisor for T-TEL and Policy Advisor to the National Education Reform Secretariat, Akwasi Addae-Boahene, Prof. Mohammed Salifu, the Director General of GTEC and Mr. Jerry Sarfo the coordinator for the colleges of education, who in diverse ways supported during the course manual writing workshops.

In addition to all the staff who participated visibly in the development of these materials we would like to acknowledge all those people from the many colleges of education and universities in which we have worked and who have directly or indirectly, shared their views on the curriculum with us.

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# INTRODUCTION TO COURSE MANUALS

Welcome to this B.Ed. Course manual.

Following the accreditation of the B.Ed. by the national accreditation Board with its recognition as a world class teacher education curriculum, the decision was taken to support effective implementation through the development of course manuals. The course manuals provide tutors and lecturers with the materials necessary to support teaching each of the B.Ed. courses. The manuals adhere directly to, and emphasise, the principles and standards set out in the NTS, NTECF and in the B.Ed. and will help ensure operationalising the Government's teacher education reform Policy.

The manuals serve the following purposes:

- they are the key educational agreements between the training institution and the student teachers. In this way student teachers know what the expectations are for them and for the training they will receive.
- they lay out the course outcomes, content, strategies, and assessment, thereby providing direction to and consistency in training and B.Ed. implementation among tutors across the country.
- they are explicit documents that provide other institutions with information on which to base transfer/ articulation decisions.

Specifically, they also:

- support coherent lesson planning and teaching which will enable student teachers to achieve the NTS and become good teachers who ensure all pupils' learning whilst offering tutors the flexibility for adaptation for local needs and contexts.
- Provide a lesson by lesson overview of the course, building on and developing the material in the course specifications.
- Inform tutors, student teachers and others working with student teachers about:
  1. What is to be taught and why.
  2. how it can be taught.
  3. how it should be assessed.
- Provide opportunities for student teachers to develop and apply knowledge during supported teaching in school, creating a strong bond between learning in school and in the training institution.
- Reflect the stage of student teacher development, set out in the model for progress across the four years of the B.Ed.
- Can be used as self-study tools by student teachers.
- Ensure that all information necessary to inform teacher training is in one place (serves as reference document).
- The manuals are the basis of the codes and university professional development sessions to ensure Principals, tutors, lecturers and heads of department are fully familiar with the details of: courses, outcomes, content, approaches, assessments and lessons.

Who are course manuals for:

- College of Education Tutors
- Teacher Education University Lecturers
- Student Teachers
- Mentors and Lead Mentors
- All Those with An Interested In Teacher Education.

## USING THIS MANUAL

Writers of the manuals engaged widely with colleagues in each subject area at each stage of development. Besides, writers envisaged themselves in varied contexts as they wrote, to suggest methodologies and strategies for teaching the strands which would ensure student teachers are enabled to achieve the learning outcomes. In view of our commitment to creativity, problem solving, collaboration and to lifelong learning, we expect that individual tutors will “own” their manuals and become user-developers. Lessons in the manuals will be strands for weekly Pd meetings where tutors/lecturers will situate the lessons in the contexts of their colleges and their student teachers, to maximize the benefits.

It is also expected that tutors will model the best pedagogic practices for student teachers. Key among such practices is the communication of the importance of having a personal teaching philosophy. We expect that tutors and lecturers will explicitly communicate their personal teaching philosophies to their student teachers during the first meeting of every course. In preparation for this, we suggest you set out your personal teaching philosophy and how it will be demonstrated in your teaching using, or adapting, the sample sentence introductions below.

My teaching philosophy is .....

In view of this philosophy, I will facilitate this course by/through .....

# Extended Lesson Planner

## A. Course Information

### Title Page

#### i. The vision for the New Four-Year B.Ed. Curriculum

To transform initial teacher education and train highly qualified, motivated new teachers who are effective, engaging and fully prepared to teach the basic school curriculum and so improve the learning outcomes and life chances of all learners they teach as set out in the National Teachers' Standards. In doing this to instil in new teachers the Nation's core values of honesty, integrity, creativity and responsible citizenship and to achieve inclusive, equitable, high quality education for all learners

Upon completion of the beginning year in the New B.Ed. programme, the student teacher will be able to;

- EXP1. Work collaboratively, and under the guidance of their mentor, plan for and work with a small groups or individuals, showing some ability to consider children's backgrounds/experience (diversity?)
- EXP2. Discuss key features of the school curriculum, specifically focussing on English (literacy) and Mathematics.
- EXP3. Undertake child studies focussed on children's learning and progress

Begin to develop their ability to work as a professional teacher in school and to identify their own professional needs in terms of professional practice, knowledge, values and attitudes - through this experience student teachers will be working towards meeting the NTS

#### ii. Course Details

Course name	<i>Principles and Techniques in Music Composition</i>		
Pre-requisite			
Course Level	200	Course Code	Credit Value
			3

#### Table of contents

#### 1. The Goal for this Course

The goal of this course is to enhance students' adequate acquisition of knowledge and skills in music theory that will enable them to write simple melodies and harmonise them into hymns.

#### 2. Course Description

The course will offer hymn composition writing skills to student teachers. The course will also provide an opportunity for the student teachers to compose hymns as a springboard for cultivating their own unique hymn compositional styles. It will be structured in three strands: melodic line development, setting words to music, and building harmonic progression to developed melodic lines. In addition, the course will equip student teachers with how to extend compositional ideas, and to explore other compositional devices. They will also be required to display cross-disciplinary connections by discussing and describing how Hymn Composition communicates social, personal, cultural, or abstract themes. They will be encouraged to use language arts skills in both Ghanaian Language and English Language. Furthermore, student teachers will be taken through comprehensive experiences on pedagogical knowledge (PK), pedagogical content knowledge (PCK) on one hand and developing positive professional attitudes and values with regards to the teaching of Music and Dance including inclusion, cross-cutting issues as well as the core values of the NTECF: honesty, perseverance and grit, teamwork, creativity, innovation and citizenry. The specific strategies for delivery will include analysis of hymn video documentaries orally and by written report; group presentations orally and by written musical scores; hymn composition project; portfolio building and performing their compositions in class. The strategies will ensure that all activities are respectful of every child's right to education as well as ensure that all children can learn and benefit from education. Modes of assessment will include summative, formative and practical work and portfolio building. The course will finally focus on the teacher as a mediator and looking at students' characteristics as potential barrier to learning.

**(NTS 2c & 2d, NTECF p16.), NTS 2c & 2d, NTECF p16, (NTS 2e & 2f, NTECF p16, (NTS 2e, NTECF p.20).**

#### 3. Key contextual factors

The *Principles and Techniques in Music Composition* course will be taught in a one-three-hour session in each week. Each Unit below will be taught for three weeks. Every 3-hour session in a week should be team-taught to promote the inter-disciplinary connections being proposed (especially with Language Lecturers).

The course is organised in an integrative instructional manner that prepares student teachers to achieve all the six CLOs. It includes:

1. Explaining basic concepts of Hymn Composition through watching of YouTube and video documentaries.

2. Using inductive-deductive approach to teaching.
3. Enabling students to solve application level problems in Rudiments of Music.
4. Facilitating students’ learning to demonstrate basic knowledge and skills in Hymn composition and singing
5. Focusing on the teacher as a mediator and looking at students’ characteristics as potential barrier to learning.
6. Ensuring that all activities are respectful of every child’s right to education as well as ensure that all children can learn and benefit from education.

**4. Core and transferable skills and cross cutting issues, including equity and inclusion**

Student teachers will be taken through comprehensive experiences to develop positive professional attitudes and values, cross-cutting skills with regards to the teaching of Music and Dance including:

- Background of learners—self-awareness
- Cultural issues
- Gender issues in music, dance
- Equity and Inclusivity—including Gender and SEN/Disability—
- Professional values and attitudes—
- Cross-cutting—problem solving, financial literacy, digital literacy, open-mindedness.
- Core Values—honesty, integrity, cooperation, perseverance and grit, teamwork responsible citizenry, respect for others, etc.

**5. Course Learning Outcomes**

O 1 Demonstrate comprehensive content knowledge in how Hymn Composition is done and the ability to accurately and appropriately set words to melodies developed (NTS 2c & 2d, NTECF p16.)

NaCCA B4.2.1.1.1, B4.2.1.1.2, B4.2.1.1.3, B4.2.2.2.1-3, B4.2.2.3.1-3; B4.2.3.4.1-3; B4.2.3.5.1-3; B4.2.4.6.1-3, B4.2.4.7.1-3

CLO 2 Use audio-visual materials and other TLMs including ICT in a variety of ways to instil the ability to develop good melody construction ideas for hymn composition. NTS 2c & 2d, NTECF p16.

CLO3 Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16, NTS 3e, 3f, 3g, 3k, 3l, 3m, 3n, 3o, 3p NTECF pillar 4)

CLO 4 Understand how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).

**6. Learning Indicators**

- 1.1 Mention at least two (2) ideas to consider when writing good melodies for hymns.
- 1.2 State at least 2 ways melodies can appropriately be set to words.
- 1.3 Demonstrate the skill of providing parts to the melodies developed and state at least 3 factors to observe in proving parts (SATB) to melodies.
- 2.1 Select the most appropriate method(s) for hymn composition (e.g., watching documentaries with ICT resources, group presentations, demonstrations on keyboard, etc.).
- 3.1 State at least 3 professional values and attitudes of the music and dance teacher in the basic schools.
- 3.2 Describe two activities you will put in place to inculcate the core values of honesty, integrity and citizenry,
- 3.3 Describe two strategies you will employ to eradicate misconceptions about the music and dance discipline..
- 4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.

**7. Course Content**

Unit	Topic	Sub-topic (if any)	Teaching and learning activity to achieve the learning outcomes
1.	Rudiments of Music	- Pitch - Great Staff - Lines and Spaces - Major Scale Construction	<b>Recognition of Notes and Values</b> Class discusses differences in note shapes and their values. Recognition of low and high notes.
2.	Meter System	- Note/Symbols - Durational Values - Simple Duple - Simple Triple	Class discusses and identifies high and low pitches by location on the

		- Simple Quadruple	staff.
3.	Form in Music	-Phrasing (two vrs three) - Repetition, Contrast, Exposition, Development, Restatement, Recapitulation - Unitary, Binary, Ternary, Rondo	<b>Melodic Analysis</b> Students will listen or watch or observe documentaries on (i-Box, ICT resources and YouTube) and discuss melodic elements and how they connect to melody writing, identifying phrases, contrast, form and cadences.
4.	Melody Writing	- Characteristics of a Melody - Melodic Extension Devices - Wording Setting (English) - Word Setting Vernacular	<b>Class Presentation:</b> Students will always go into groups and create something for class presentation and performance. <b>Class Demonstration:</b> Tutor will also demonstrate new concepts for students to imitate or echo back to facilitate their understanding.  <b>Small GroupWork:</b> Student teachers will work in small groups and develop skills of providing harmony on electronic keyboard or ICT devices.  <b>Singing-along ICT Tools:</b> Watching documentaries from i-Box and YouTube and singing along or singing with a Tutor.  <b>Melodic Analysis</b> Students will listen or watch or observe documentaries on (i-Box, ICT resources and YouTube) and discuss melodic elements and how they connect to melody writing, identifying phrases, contrast, form and cadences.  <b>Hymn Analysis:</b> Student teachers will present a brief analysis of a hymn including key, meter, form, cadences, etc.

			<b>Class Discussions:</b> Tutor will have whole class discussion sessions to explain new concepts and give demonstrations for illustrations in that regard.
5.	Harmony	- Triads - First Inversion Triads - The Dominant Seventh Chord - Cadences - Hymn Composition	

### 8. Teaching and Learning Strategies

- Lecturers/Tutors/Student-peers who play the Keyboard should always come together and co-plan and co-teach.
- Basic Keyboard instrument (piano, electronic organ) and playback recording gadgets should be made available for playback purposes.

### 9. Course Assessment Components (of, for, and as learning)

#### Component 1 [CONTINUOUS ASSESSMENT]: 40%

Hymn Composition Video Analysis: Groups report orally and in writing addressing elements of hymn writing. = 25%. [To be taken 5<sup>th</sup> or 6<sup>th</sup> Week]

Hymn Composition Performance = 15%. [To be taken 11<sup>th</sup> or 12<sup>th</sup> Week]

CLOs 1, 2 & 3 (NTS 1a, 1b, 1c, 1d, 2c, d, e & f; NTECF 16,20,21,23,32,38,38 & 41)

NaCCAB4.2.3.4.1-3; B4.2.3.5.1-3; B4.2.4.6.1-3, B4.2.4.7.1-3

- NTS 1a Critically and collectively reflects to improve teaching and learning.
- NTS 1b Is guided by legal and ethical teacher codes of conduct in his or her development as a professional teacher.
- NTS 2c Has secure content knowledge, pedagogical knowledge and pedagogical content knowledge for the school and grade they teach in.
- NTS 2d At pre-primary and primary the teacher knows the curriculum for the years appropriate to multigrade classes; has good knowledge of how to teach beginning reading and numeracy and speaking, listening, reading and writing, and to use at least one Ghanaian language as a medium of instruction.
- NTS 2e Understands how children develop and learn in diverse contexts and applies this in his or her teaching.
- NTS 2f Takes accounts of and respects learners' cultural, linguistic, socio-economic and educational backgrounds in planning and teaching.

#### Component 2 [EXAMINATION]: 40%

CLOs 1, 2 & 3 (NTS 1a, 1d, 1d, 2c, d, e & f; NTECF 16,20,21,23,32,38,38 & 41)

- NTS 3a Plans and delivers varied and challenging lessons, showing a clear grasp of the intended outcomes of their teaching.
- NTS 3b Carries out small-scale action research to improve practice.
- NTS 3c Creates a safe, encouraging learning environment.
- NTS 3d Manages behaviour and learning with small and large classes.
- NTS 3e Employs a variety of instructional strategies that encourages student participation and critical thinking.
- NTS 3f Pays attention to all learners, especially girls and students with Special Educational Needs, ensuring their progress.
- NTS 3g Employs instructional strategies appropriate for mixed ability, multilingual and multi-age classes.
- NTS 3h Sets meaningful tasks that encourages learner collaboration and leads to purposeful learning.
- NTS 3i Explains concepts clearly using examples familiar to students.
- NTS 3j Produces and uses a variety of teaching and learning resources including ICT, to enhance learning.
- NTS 3k Integrates a variety of assessment modes into teaching to support learning.
- NTS 3l Listens to learners and gives constructive feedback.
- NTS 3m Identifies and remediates learners' difficulties or misconceptions, referring learners whose needs

	lie outside the competency of the teacher.
NTS 3n	Keeps meaningful records of every learner and communicates progress clearly to parents and learners.
NTS 3o	Demonstrates awareness of national and school learning outcomes of learners.
NTS 3p	Uses objective criterion referencing to assess learners.

**Component 3 [CONTINUOUS ASSESSMENT]: 20%**

Portfolio Building: Learning Journals, Scores, Stage Performance Notes.

CLOs 2 & 3 (NTS 2c , d, e & f ; NTECF 16,21, 23,39)

**10. Required Reading and Reference List**

**Music Theory**

Carter, N. (2018). *Music theory: From absolute beginner to expert*. New York: Amazon

Fleser, J. (2000). *The chord wheel: The ultimate tool for all musicians*. New York: Amazon

Miller, M. (2005). *The complete idiot's guide to music theory*. 2<sup>nd</sup> ed. New York, NY: Penguin Group Inc.

Bekoe, S. O., Eshun, I. & Bordoh, A. (2013). Formative assessment techniques tutors use to assess teacher-trainees' learning in Social Studies in Colleges of Education in Ghana. *Research on Humanities and Social Sciences*, 3(4), 20-30.

De Rijdt, C., Tiquet, E., Dochy, F. & Devolder, M. (2006). Teaching portfolios in higher education and their effects: An explorative study. *Teaching and Teacher Education*, 22(8), 1084-1093.

Mereku, C.W.K., Ohene-Okantah, M. and Addo G.W. (2005) *Teaching music and dance in junior secondary schools: a handbook for JSS 1, 2 & 3 teachers*. Accra: Adwinsa Publications.

Ministry of Education (2019). *Creative Arts Curriculum for Primary Schools: Basic 1-6*. Accra: National Council for Curriculum and Assessment (NaCCA). [www.nacca.gov.gh](http://www.nacca.gov.gh)

T-TEL Professional Development Programme (2018). *Theme 5: Supported Teaching in School (Handbook for Student Teachers)*. Accra: Ministry of Education Website: <http://oer.t-tel.org>

T-TEL Professional Development Programme (2016). *Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)*. Accra: Ministry of Education Website: <http://oer.t-tel.org>.

**11. Teaching and Learning resources**

A modest recording and playback gadgets in the classroom or music room.

1. Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)
2. Electronic keyboard with synthesizer
3. Computers (Laptops or PCs) for playing back MP3 and MP4 files.
4. Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)

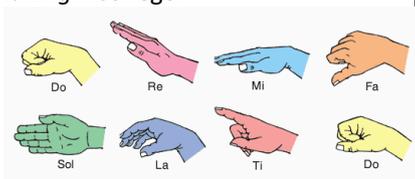
**12. CPD Needs**

1. Video Documentary Analysis
2. Analysis of Melodic Elements
3. Hymn Composition Project
4. Organising Class Hymn Composition Performance
5. Manipulating of i-Box, T-TEL resources and YouTube
6. Organising Class Discussions (Panel, Symposia, Debate, etc.,)
7. Portfolio Building in *PE-Music and Dance*
8. Adaptations for learners with SEN

# Lesson 1

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
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<b>Title of Lesson</b>	Rudiments of Music: Understanding the Concept of Pitch; Lines and Spaces on the Great Staff				<b>Lesson Duration</b>	<b>3 hours</b>	
<b>Lesson description</b>	<ul style="list-style-type: none"> <li>Introduction to the JHS specialism, the course manual for the semester, and the general expectations for student teachers on the course.</li> <li>Internalising pitch locations in solfege; designation of the seven Greek alphabets; identification of lines and spaces on the Great Staff.</li> </ul>						
<b>Previous student teacher knowledge, prior learning (assumed)</b>	Students have been singing at home, in school and in their churches and know how the piano keyboard looks like.						
<b>Possible barriers to learning in the lesson</b>	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size, Lack of keyboard instrument, Students with SEN						
<b>Lesson Delivery – chosen to support students in achieving the outcomes</b>	<b>Face-to-face</b> <input checked="" type="checkbox"/>	<b>Practical Activity</b> <input checked="" type="checkbox"/>	<b>Work-Based Learning</b>	<b>Seminars</b>	<b>Independent Study</b> <input checked="" type="checkbox"/>	<b>e-learning opportunities</b>	<b>Practicum</b>
<b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>	a) Class Discussion b) Demonstration c) Group Work d) Class Presentations						
<ul style="list-style-type: none"> <li><b>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</b></li> <li><b>Write in full aspects of the NTS addressed</b></li> </ul>	1. Identification of various pitches and their locations in solfege, 2. Discovering how the lines and spaces are designated, 3. Identifying lines and spaces on the treble clef. 4. Identifying lines and spaces on the bass clef.						
<ul style="list-style-type: none"> <li><b>Learning Outcome for the lesson, picked and developed from the course specification</b></li> <li><b>Learning indicators for each learning outcome</b></li> </ul>	<b>Learning Outcomes</b>	<b>Learning Indicators</b>			<b>Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.</b>		
	CLO1: Demonstrate content knowledge on musical pitches/notes by identifying and locating them appropriately on both the great stave and keyboard.  CLO2: Demonstrate comprehensive content knowledge in the construction of major scales. <b>NaCCA-PA CS 2, 3, 4 &amp; 5.</b>	1.1 Identify musical notes placed on line and spaces on the treble and bass staves. 1.2 Locate notes placed on the treble and bass staves on the keyboard.  2.1 Describe how major scales are constructed. 2.2 Construct the major scales of C, G, D, and F on the treble and bass staves	<ul style="list-style-type: none"> <li>Assessment skills, social skills, communication skills, reflection and honesty.</li> <li>Critical thinking and problem solving,</li> <li>innovation and collaboration,</li> <li>Gender issues,</li> <li>adaptations for children with SEN</li> <li>Diversity and inclusivity in Music</li> <li>Information literacy,</li> <li>Ethical issues on</li> </ul>				

			stereotyping in music	
•	CLO 3: Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)	3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.		
	CLO 4: Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).	4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.		
<b>Topic</b> Rudiments of Music: Pitch; Lines and Spaces on the Great Staff	<b>Sub-topic</b>	<b>Stage /Time</b>	<b>Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher led, collaborative group work or independent study</b>	
			<b>Teacher Activity</b>	<b>Student Activity</b>
	Understanding the Concept of Pitch	Stage 1 - 20 min	Set Induction: (Breaking the ice, setting rules and routines).  Introduce the course manual for the semester, the general expectations for student teachers on the course as well as the JHS specialism.  Play a hymn for students to appreciate. Ask them questions to appraise the hymn on say lyrics, season, tempo, etc.	Engage students in setting rules and routines.  Students will be introduced to the topics, subtopics and the lesson sequence and the closing (i.e., reflection– connection- application and closure)  Students listen to the hymn and participate in the discussion that ensues. Let students sing another popular tune of their choice.
	Major Scale Construction	Stage 2 - 30 min	<b>Demonstration:</b> Use the John Curwen’s <i>Hand Sign Solfege Game</i> and let the students sing to the pitches corresponding to the hand sign in solfege. After this play the keyboard for them to imitate the scale by <i>lahingin</i> solfege. Use keys that are manageable by both male and female voices.	Students watch Tutor’s hands and sing the solfege name to pitch.  Students imitate the scale by <i>lahingin</i> solfege. 
		Stage 1 - 30 min	<b>Class Discussion:</b> Discuss how music is notated by employing the first seven Greek alphabets [A, B, C, D, E, F & G]. Draw the great staff.	Students participate interactively by supplying the first seven Greek alphabets [A, B, C, D, E, F & G].  Students answer question on whether an alphabet is on line or in

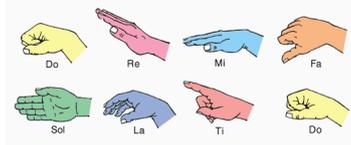
			Illustrate how the alphabets were aligned and ask students identify their locations (i.e., on line or in space).	space.
		Stage 3 - 30 min	<p><b>Group Work:</b> Tutor gives out a blank <i>Manuscript sheet</i> for students to work in small groups filling in alphabets to solve problems as a game.</p> <p>Ask Students to creatively come out with their own words using the seven alphabets by putting semibreves on the staff.</p>	<p>Students solve the staff problems in their groups as they play the game.</p> <p>Students creatively come out with their own words using the seven alphabets by putting semibreves on the staff.</p>
		Stage 4 - 30 min	<p><b>Class Presentation:</b> Students are asked to present their solved puzzles as well as the words created to the class. Tutor then plays the pitches (or asks a student with good keyboard skills) to play the pitches out to their colleagues' hearing.</p>	Students present their solved puzzles as well as the words created to their colleagues. Tutor then plays the pitches (or asks a student with good keyboard skills) to play the pitches out to their colleagues' hearing.
		Stage 1 - 20 min	<p><b>Practical Activity:</b> Call students to the front of the class to point to two or three identical keys on the keyboard represented by an alphabet.</p>	Students go forward to point to two or three identical keys on the keyboard represented by an alphabet.
		Stage 5 - 20 min	<p><b>Reflection and Closure.</b></p> <ul style="list-style-type: none"> <li>Let students express what they learned and match their responses to the purpose of the lesson</li> <li>summarize the purpose of the lecture and assess the summaries of student teachers</li> <li>The next lecture will focus on Major Scale Construction</li> <li>Provide more lines and spaces writing assignment for the next lecture.</li> </ul>	<p>Students reflect on the characteristics of the elements discussed.</p> <p>Tutor gives more lines and spaces writing assignment as puzzles and games for the next lecture.</p>
<b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</b>	<ul style="list-style-type: none"> <li>1 Peer assessment of the concept of lines and spaces.</li> <li>2 Reflection by student teachers.</li> <li>3 Small Group Assignment on lines and spaces on the great staff.</li> <li>4 Describe how the clefs modify the position of the notes.</li> </ul>			
<b>Teaching Learning Resources</b>	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> <li>Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>Electronic keyboard with synthesizer</li> <li>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> </ul>			

	<ul style="list-style-type: none"> <li>• Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</li> </ul>
<b>Required Text (core)</b>	<p>Amuah, J. A. (2008). <i>Theory of music, the simplest approach</i>. Accra: Hagan Press.</p> <p>Taylor, E. (1999). <i>First steps in music theory</i>. London: Associated Board of the Royal Schools of Music Ltd.</p>
<b>Additional Reading List</b>	<p>Acquah, E.O., Annan, J.F. &amp; Anderson, H.K. (2016). <i>Basic approaches to rudiments and theory of music with fundamentals of harmony</i>. Winneba: GWCBC.</p> <p>Clendinning, J.P &amp; Marvin E.W (2010). <i>The musicians guide to theory and analysis</i>. New York: W.W. Norton &amp; Company.</p> <p>Freedman, B. (2013). <i>Teaching Music Through Composition: A Curriculum Using Technology (1st Edition)</i>. Oxford: Oxford University Press.</p> <p>Harder, P. O. (1998). <i>Basic Materials in Music Theory</i>. New York, NY: Allyn and Bacon, Inc.</p> <p>Laitz, S.G (2011). <i>The complete musician</i>. New York: Oxford University Press.</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Ottman, R.W. &amp; Mainnous, F.D. (2004). <i>Rudiments of Music (2<sup>nd</sup> ed.)</i>. Englewood Cliffs, NJ: PrenticeHall.</p> <p>T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a>.</p> <p><a href="https://www.musictheorytutor.org/2013/03/25/solfège-hand-signs/">https://www.musictheorytutor.org/2013/03/25/solfège-hand-signs/</a></p>
<b>CPD Needs</b>	<ol style="list-style-type: none"> <li>Documentary Analysis</li> <li>Developing <i>Lines and Spaces</i> Games and Puzzles</li> <li>The <i>solfège hand signs</i> (also called the <i>Kodaly hand signs</i> or the <i>Curwen hand signs</i>)</li> <li>Manipulating of i-Box, T-TEL resources and YouTube</li> <li>Organising Class Discussions (Panel, Symposia, Debate, etc.,)</li> <li>Manipulating Sing-along ICT Tools</li> </ol>

# Lesson 2

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
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Title of Lesson	Rudiments of Music: Major Scale Construction			Lesson Duration	3 hours		
Lesson description	Discovering the principle of major scale construction on lines and spaces on the Great Staff.						
Previous student teacher knowledge, prior learning (assumed)	Students have been singing at home, in school and in their churches and know how the piano keyboard looks like.						
Possible barriers to learning in the lesson	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size, Lack of keyboard instrument, Students with SEN						
Lesson Delivery – chosen to support students in achieving the outcomes	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ul style="list-style-type: none"> <li>a) Class Discussion</li> <li>b) Demonstration</li> <li>c) Group Work</li> <li>d) Class Presentations</li> </ul>						
<ul style="list-style-type: none"> <li>• Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</li> <li>• Write in full aspects of the NTS addressed</li> </ul>	<ul style="list-style-type: none"> <li>• Identification of designations of notes by the seven Greek alphabets on the great clef.</li> <li>• Discovering the distance between the lines and spaces on the staff (i.e., tones and semitones).</li> <li>• Discovering the pattern that established the major scale.</li> <li>• Construct major scales in C, G, D, F and B flat.</li> </ul>						
<ul style="list-style-type: none"> <li>• Learning Outcome for the lesson, picked and developed from the course specification</li> <li>• Learning indicators for each learning outcome</li> </ul>	<b>Learning Outcomes</b>	<b>Learning Indicators</b>		<b>Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.</b>			
	CLO1: Demonstrate content knowledge on musical pitches/notes by identifying and locating them appropriately on both the great stave and keyboard.  CLO2: Demonstrate comprehensive content knowledge in the construction of major scales. <b>NaCCA-PA CS 2, 3, 4 &amp; 5.</b>	1.1 Identify musical notes placed on line and spaces on the treble and bass staves. 1.2 Locate notes placed on the treble and bass staves on the keyboard.  2.1 Describe how major scales are constructed. 2.2 Construct the major scales of C, G, D, and F on the treble and bass staves		<ul style="list-style-type: none"> <li>• Assessment skills, social skills, communication skills, reflection and honesty.</li> <li>• Critical thinking and problem solving,</li> <li>• innovation and collaboration,</li> <li>• Gender issues,</li> <li>• adaptations for children with SEN</li> <li>• Diversity and inclusivity in PEMD</li> <li>• Information literacy,</li> <li>• Ethical issues on stereotyping in music</li> </ul>			
	CLO 3: Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. <b>(NTS 2e &amp; 2f, NTECF p16)</b>	3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools.					

			<p>3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry,</p> <p>3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.</p>	
	CLO 4 Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).		4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.	
Topic Rudiments of Music	Sub-topic	Stage/Time	Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher led, collaborative group work or independent study	
			Teacher Activity	Student Activity
	Understanding the Concept of Pitch	Stage 1 - 20 min	<p><b>Set Induction:</b> Use the John Curwen's <i>Hand Sign Solfege Game</i> and let the students sing to the pitches corresponding to the hand sign in solfege. After this, Tutor plays the keyboard for them to imitate the scale by <i>lahing</i> in solfege. Use keys that are manageable by both male and female voices.</p>	<p>Students watch Tutor's hands and sing the solfege name to pitch.</p> <p>Students imitate the scale by <i>lahing</i> in solfege.</p> 
Major Scale Construction	Stage 2 - 20 min	<p><b>Demonstration:</b> Demonstrate how the <i>treble clefs</i> professionally written on the five lines starting from the <i>G line</i> and cutting through that <i>G line</i> at two other points.</p> <p>Demonstrate how the <i>bass clef</i> after they have practiced the first.</p> <p>Demonstrate how semibreves are professionally written</p>	<p>Students practice the writing of the <i>treble clef</i> individually on manuscript sheets in their tables in their seats. Tutor goes round to assist students in difficulty.</p> <p>Students practice the writing of the <i>bass clef</i> individually on manuscript sheets in their tables in their seats. Tutor goes round to assist students in difficulty.</p>	

			on the staff for student to see.	
		Stage 3 - 30 min	<p><b>Practical Activity:</b> Ask students to write the following notes on the <i>treble staff</i>: B, F, E, G and D; then F, E, C and A.</p> <p>Ask students to write the following notes also on the <i>bass staff</i>: B, F, A, G and D; then G, A, E and C.</p>	<p>Students write the following notes on the <i>treble staff</i>: B, F, E, G and D; then F, E, C and A.</p> <p>Students continue with writing notes also on the <i>bass staff</i>: B, F, A, G and D; then G, A, E and C</p>
		Stage 1 - 20 min	<p><b>Group Work:</b> Discuss what a <i>semitone</i> is with students and then put them into small groups and give them dummy keyboards to go and explore the distance between the notes (by semitones) A, B, C, D, E, F &amp; G.</p>	<p>Students answer questions on the semitone and go into their groups to explore the distance between the notes (by semitones) A, B, C, D, E, F &amp; G.</p>
		Stage 3 - 50 min	<p><b>Demonstration &amp; Group Work:</b> Let students watch and listen while you play the scale of C major on the keyboard. They internalise if it corresponds to the solfege sound they sang in the set induction. Play on with other notes for their hearing and judging. Ask them to tell you when the sequence in the pitches is missed. Correct wrong notes to make them sound aurally right (major scale).</p> <p>Establish the T, T, ½T, T, T, T, ½T pattern with students. Ask student to go into their groups and write down the notes from <i>Middle C</i> to the next C that makes the scale. Ask them to explore other scales starting from G and from F.</p>	<p>Students watch while you play the scale of C major and internalise if it correspond to the solfege sound they sang in the set induction. Students listen attentively to identify wrong notes in the sequence.</p> <p>Interactively, students discover the pattern with the Tutor. Students use the established pattern (T, T, ½T, T, T, T, ½T) to construct the scales of C, G and F.</p>

			Tutor goes round to offer help to students in difficulty.	
		Stage 4 - 20 min	<b>Class Presentation:</b> Students are asked to present the scales constructed to the class. Tutor then plays the pitches (or asks a student with good keyboard skills) to play the pitches out to their colleagues' hearing.	Students present their scales to their colleagues. Tutor then plays the pitches (or asks a student with good keyboard skills) to play the pitches out to their colleagues' hearing.
		Stage 5 - 20 min	<b>Reflection and Closure.</b> <ul style="list-style-type: none"> <li>Let students express what they learned and match their responses to the purpose of the lesson</li> <li>summarize the purpose of the lecture and assess the summaries of student teachers</li> <li>The next lecture will focus on Major Scale Construction</li> <li>Provide more lines and spaces writing assignment for the next lecture.</li> </ul>	Students reflect on the characteristics of the elements discussed.  Tutor gives more Assignment on scale construction—D, A, B flat and E flat for the next lecture.
<b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</b>			<ul style="list-style-type: none"> <li>Peer assessment of the conceptual understanding of the T, T, ½T, T, T, T, ½T pattern.</li> <li>Reflection by student teachers.</li> <li>Small Group Assignment on scale construction—D, A, B flat and E flat.</li> <li>Describe how accidentals work in scale construction.</li> </ul>	
<b>Teaching Learning Resources</b>			<i>A modest recording and playback gadget in the classroom or music room.</i> <ul style="list-style-type: none"> <li>Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>Electronic keyboard with synthesizer</li> <li>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</li> </ul>	
<b>Required Text (core)</b>			Amuah, J. A. (2008). <i>Theory of music, the simplest approach</i> . Accra: Hagan Press. Taylor, E. (1999). <i>First steps in music theory</i> . London: Associated Board of the Royal Schools of Music Ltd.	
<b>Additional Reading List</b>			Acquah, E.O., Annan, J.F. & Anderson, H.K. (2016). <i>Basic approaches to rudiments and theory of music with fundamentals of harmony</i> . Winneba: GWCBC. Clendinning, J.P & Marvin E.W (2010). <i>The musicians guide to theory and analysis</i> . New York: W.W. Norton & Company. Freedman, B. (2013). <i>Teaching Music Through Composition: A Curriculum Using Technology (1st Edition)</i> . Oxford: Oxford University Press. Harder, P. O. (1998). <i>Basic Materials in Music Theory</i> . New York, NY: Allyn and Bacon, Inc. Laitz, S.G (2011). <i>The complete musician</i> . New York: Oxford University Press. Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i> .	

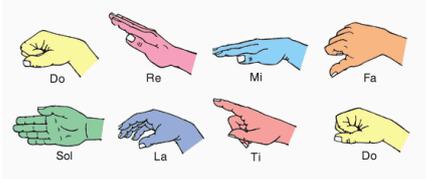
	<p>Sunyani: Kuapaye Ent. Ltd.</p> <p>Ottman, R.W. &amp; Mainnous, F.D. (2004). <i>Rudiments of Music</i> (2<sup>nd</sup> ed.). Englewood Cliffs, NJ: PrenticeHall.</p> <p>T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education</p> <p>Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a>.</p> <p><a href="https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/">https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/</a></p>
<b>CPD Needs</b>	<ul style="list-style-type: none"> <li>• Documentary Analysis</li> <li>• Developing <i>Lines and Spaces</i> Games and Puzzles</li> <li>• The <i>solfege hand signs</i> (also called the <i>Kodaly hand signs</i> or the <i>Curwen hand signs</i>)</li> <li>• Use of <i>Dummy Keyboards</i> in the Construction of major scale</li> <li>• Manipulating of i-Box, T-TEL resources and YouTube</li> <li>• Manipulating Sing-along ICT Tools</li> </ul>

# Lesson 3

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 <b>3</b> 4 5 6 7 8 9 10 11 12
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<b>Title of Lesson</b>	Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple)				<b>Lesson Duration</b>	<b>3 hours</b>	
<b>Lesson description</b>	To realize that the durations of musical sounds/notes are “measured” and represented by symbols, which, by their relationship with one another are expressed through the system of time signatures or meter.						
<b>Previous student teacher knowledge, prior learning (assumed)</b>	Students have been singing or playing other musical instruments on their own.						
<b>Possible barriers to learning in the lesson</b>	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size, Lack of keyboard instrument, Students with SEN						
<b>Lesson Delivery – chosen to support students in achieving the outcomes</b>	<b>Face-to-face</b> <input checked="" type="checkbox"/>	<b>Practical Activity</b> <input checked="" type="checkbox"/>	<b>Work-Based Learning</b>	<b>Seminars</b>	<b>Independent Study</b> <input checked="" type="checkbox"/>	<b>e-learning opportunities</b> <input checked="" type="checkbox"/>	<b>Practicum</b>
<b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>	<ul style="list-style-type: none"> <li>a) Group Presentation musical genres.</li> <li>b) Class Discussion</li> <li>c) Watching Documentaries: You-Tube and Video resources</li> <li>d) Answering oral or written questions on the topic</li> </ul>						
<b>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</b>	<ul style="list-style-type: none"> <li>a) To identify the various durational symbols</li> <li>b) To realize the relationship between one durational symbol and another</li> <li>c) To interpret simple duple, triple, and quadruple time signatures effectively</li> </ul>						
<ul style="list-style-type: none"> <li>• Write in full aspects of the NTS addressed</li> </ul>	<b>Learning Outcomes</b>		<b>Learning Indicators</b>			<b>Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.</b>	
<ul style="list-style-type: none"> <li>• Learning Outcome for the lesson, picked and developed from the course specification</li> <li>• Learning indicators for each learning outcome</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2 Demonstrate understanding of the interpretation of simple—duple, triple and quadruple—time signatures. <b>NaCCA-PA CS 2, 3, 4 &amp; 5.</b>		1.1 Associate the names with durational symbols. 1.2 Perform durational symbols with a given pulse.  2.1 Interpret simple—duple, triple and quadruple—time signatures by conduct basic beat patterns. 2.2 Interpret grouping of rhythms in simple—duple, triple and quadruple—time signatures.			<ul style="list-style-type: none"> <li>• Assessment skills, social skills, communication skills, reflection and honesty.</li> <li>• Critical thinking and problem solving,</li> <li>• Innovation and collaboration,</li> <li>• Gender issues, adaptations for children with SEN</li> <li>• Diversity and inclusivity in Music</li> <li>• Information literacy,</li> <li>• Ethical issues on stereotyping in Music</li> </ul>	
<ul style="list-style-type: none"> <li>•</li> </ul>	CLO 3 Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF.		3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools.				

	(NTS 2e & 2f, NTECF p16)	3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.	
•	CLO 4 Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).	4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.	

Topic:	Sub-topic	Stage/Time	Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher led, collaborative group work or independent study	
			Teacher Activity	Student Activity
Rudiments of Music: Major Scale Construction	Understanding the Concept of Durations of Notes  Time Signatures: simple—duple, triple and quadruple.	Stage 1 - 20 min	Set Induction: Use the John Curwen's <i>Hand Sign Solfege Game</i> and let the students sing to the pitches corresponding to the hand sign in solfege. After this, Tutor plays the keyboard for them to imitate the scale by <i>lahing</i> in solfege. Use keys that are manageable by both male and female voices.	Students watch Tutor's hands and sing the solfege name to pitch.  Students imitate the scale by <i>lahing</i> in solfege. 
		Stage 2 - 60 min	<b>Practical Activity:</b> Let students now sing the song <i>Daa Na 'se, Da 'na ase, da Onyame ase</i> . Ask students to clap the four beats in a bar as they sing. <b>Mereku (2013, pg. 162)</b>  Demonstrate how the durational symbols are professionally written on the staff for student to see on the whiteboard—crotchet, minim, quaver and semibreve.  Project the score of the music on the LCD screen and draw students' attention to the notes as Tutor sings the song.	Student sing <i>Daa Na 'se, Da 'na ase, da Onyame ase</i> as they clap 1, 2, 3 & 4. Students to clap the four beats in a bar as they sing. <b>Mereku (2013, pg. 162)</b>  Students practice the drawing of the symbols individually on manuscript sheets on their tables in their seats. Tutor goes round to assist students in difficulty.  Students watch as they listen attentively and identify these symbols.  Students demonstrate the note values with respect to the pulse—crotchet, minim, quaver and semibreve.

			Tutor then asks students demonstrate the notes against the four counts.	
		Stage 3 - 50 min	<p><b>Demonstration &amp; Group Work:</b> Discuss the arithmetic or numeral value of the notes against the crochet beat through high order questioning.</p> <p>Let students watch and listen while you sing and clap the song again. Let them internalise, counting in their heads the beats as you sing along.</p> <p>Give out two-bar phrase tasks and break students to go and practice in their small groups whilst Tutor goes round to offer help to students in difficulty.</p>	<p>Students respond to questions to deduce the following:  Crotchet = 1 beat,  Minim = 2 beats,  Quaver = ½ beat and  Semibreve = 4 beats.</p> <p>Students watch the notes attentively and count in their heads as Tutor sings along.</p> <p>Students go into their groups to practice the two-bar phrase tasks.</p> 
		Stage 4 - 30 min	<p><b>Class Presentation:</b>  Groups are asked to come and perform their task to the class as Tutor provide the pulse—1, 2, 3, 4.  Tutor asks other groups to listen attentively and assess the performance.</p>	<p>Student Groups perform their tasks to their colleagues whilst Tutor gives the pulse. Other groups do peer assessment of their colleagues' performance.</p>
		Stage 5 - 20 min	<p><b>Reflection and Closure.</b></p> <ul style="list-style-type: none"> <li>- Let students express what they learned and match their responses to the purpose of the lesson</li> <li>- summarize the purpose of the lecture and assess the summaries of student teachers</li> <li>- The next lecture will focus on Time Signatures: simple—duple, triple and quadruple.</li> <li>- Provide more lines and spaces writing assignment for the next lecture.</li> </ul>	<p>Students reflect on the characteristics of the elements discussed.</p> <p>Tutor gives more Assignment on scale construction— duration of notes for the next lecture.</p>

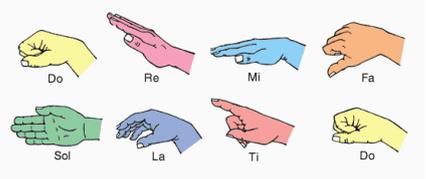
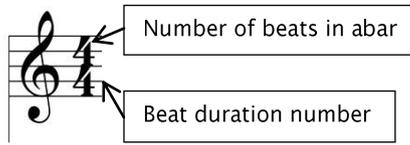
<b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</b>	<ul style="list-style-type: none"> <li>• 1 Peer assessment of the duration of – crotchet, minim, quaver and semibreve.</li> <li>• 2 Reflection by student teachers.</li> <li>• 3 Small Group Assignment on scale construction—crotchet, minim, quaver and semibreve.</li> <li>• 4 Describe the numerical values of the durational symbols in relation to the crotchet beat.</li> </ul>
<b>Teaching Learning Resources</b>	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> <li>• Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>• Electronic keyboard with synthesizer</li> <li>• Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>• Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</li> </ul>
<b>Required Text (core)</b>	<p>Amuah, J. A. (2008). <i>Theory of music, the simplest approach</i>. Accra: Hagan Press.  Taylor, E. (1999). <i>First steps in music theory</i>. London: Associated Board of the Royal Schools of Music Ltd.</p>
<b>Additional Reading List</b>	<p>Acquah, E.O., Annan, J.F. &amp; Anderson, H.K. (2016). Basic approaches to rudiments and theory of music with fundamentals of harmony. Winneba: GWCBC.  Clendinning, J.P &amp; Marvin E.W (2010). The musicians guide to theory and analysis. New York: W.W. Norton &amp; Company.  Freedman, B. (2013). Teaching Music Through Composition: A Curriculum Using Technology (1st Edition). Oxford: Oxford University Press.  Harder, P. O. (1998). Basic Materials in Music Theory. New York, NY: Allyn and Bacon, Inc.  Laitz, S.G (2011). The complete musician. New York: Oxford University Press.  Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.  Ottman, R.W. &amp; Mainnous, F.D. (2004). Rudiments of Music (2<sup>nd</sup> ed.). Englewood Cliffs, NJ: PrenticeHall.  T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: <a href="http://oer.tel.org">http://oer.tel.org</a>.  <a href="https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/">https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/</a></p>
<b>CPD Needs</b>	<ol style="list-style-type: none"> <li>a. Documentary Analysis</li> <li>b. Developing <i>Durational Notes and Rhythmic</i> Tasks.</li> <li>c. The <i>solfege hand signs</i> (also called the <i>Kodaly hand signs</i> or the <i>Curwen hand signs</i>)</li> <li>d. Manipulating of i-Box, T-TEL resources and YouTube</li> <li>e. Manipulating Sing-along ICT Tools</li> </ol>

# Lesson 4

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 <b>4</b> 5 6 7 8 9 10 11 12
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<b>Title of Lesson</b>	Rudiments of Music: Time Signatures(Simple Duple, Simple Triple, and Simple Quadruple)				<b>Lesson Duration</b>	<b>3 hours</b>	
<b>Lesson description</b>	To realize that the durations of musical sounds/notes are “measured” and represented by symbols, which, by their relationship with one another are expressed through the system of time signatures or meter.						
<b>Previous student teacher knowledge, prior learning (assumed)</b>	Students have studied about pitch, scale construction, durational symbols and their values and have clapped some simple rhythmic tasks.						
<b>Possible barriers to learning in the lesson</b>	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size, Lack of keyboard instrument, Students with SEN						
<b>Lesson Delivery – chosen to support students in achieving the outcomes</b>	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
<b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>	<ul style="list-style-type: none"> <li>Group Presentation musical genres.</li> <li>Think-Pair-Share</li> <li>Class Discussion</li> <li>Watching Documentaries: You-Tube and Video resources</li> <li>Small Group Work</li> </ul>						
<b>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</b>	<ul style="list-style-type: none"> <li>To identify the various durational symbols</li> <li>To realize the relationship between the time signature symbol</li> <li>To group notes simple—duple, triple, and quadruple—time signatures effectively</li> <li>Clap simple rhythmic patterns in simple—duple, triple, and quadruple—time signatures.</li> </ul>						
<ul style="list-style-type: none"> <li>Write in full aspects of the NTS addressed</li> </ul>							
<ul style="list-style-type: none"> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning outcome</li> </ul>	<b>Learning Outcomes</b>	<b>Learning Indicators</b>		<b>Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.</b>			
	CLO1: Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2: Demonstrate understanding of the interpretation of simple—duple, triple and quadruple—time signatures. <b>NaCCA-PA CS 2, 3, 4 &amp; 5.</b>	1.1 Associate the names with durational symbols. 1.2 Perform durational symbols with a given pulse.  2.1 Interpret grouping of rhythms in simple—duple, triple and quadruple—time signatures. 2.2 Perform rhythms in simple—duple, triple and quadruple—time signatures by clapping.	<ul style="list-style-type: none"> <li>Assessment skills, social skills, communication skills, reflection and honesty.</li> <li>Critical thinking and problem solving,</li> <li>Innovation and collaboration,</li> <li>Gender issues, adaptations for children with SEN</li> <li>Diversity and inclusivity in Music</li> <li>Information literacy,</li> <li>Ethical issues on stereotyping in Music</li> </ul>				
	CLO 3: Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy	3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the					

	documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)	basic schools. 3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.	
•	CLO 4 Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).	4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.	

Topic: Rudiments of Music	Sub-topic	Stage/Time	Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher led, collaborative group work or independent study	
			Teacher Activity	Student Activity
Time Signatures: simple—duple, triple and quadruple.	Understanding the Concept of Durations of Notes	Stage 1 - 20 min	Set Induction: Use the John Curwen's <i>Hand Sign Solfege Game</i> and let the students sing to the pitches corresponding to the hand sign in solfege. After this, Tutor plays the keyboard for them to imitate the scale by <i>lahing</i> in solfege. Use keys that are manageable by both male and female voices.	Students watch Tutor's hands and sing the solfege name to pitch.  Students imitate the scale by <i>lahing</i> in solfege. 
		Stage 2 - 30 min	<b>Documentary Analysis:</b> Show students a score of music in simple—duple, triple and quadruple time signatures. Discuss the location of time signatures on the score. Explain the top figure and the lower figure. Draw attention to the fact that it is not a fraction as in Mathematics (numerator and denominator).	Students look for the time signature on the score and explain the meaning of the symbol. 
		Stage 3 - 30 min	<b>Group Work 1:</b> Give out time signature tasks and break students to go into their small groups to discuss and explain their meaning. Tutor goes round to offer help to students in difficulty.	Students go into their groups to explain the time signature tasks on simple—duple, triple and quadruple time signatures.

		Stage 4 - 30 min	<p><b>Group Work 2:</b> Discuss the rules of joining the beams within the bar for the various time signatures: simple—duple, triple and quadruple.</p> <p>Students go into Groups again and perform new tasks on various time signatures: simple—duple, triple and quadruple.</p> <p>Tutor goes round to assist students in difficulty.</p>	<p>Students listen attentively and ask questions.</p> <p>Students go into their Groups to perform the tasks given. Tutor goes round to assist students in difficulty.</p>
		Stage 5 - 50 min	<p><b>Class Presentation:</b> Groups are asked to come and present their tasks to the class for reflection and assessment.</p> <p>Tutor explains errors how they could be fixed.</p>	<p>Students present their Group tasks to their colleagues whilst the reflection and assessment go on.</p>
		Stage 5 - 20 min	<p><b>Reflection and Closure.</b></p> <ul style="list-style-type: none"> <li>- Let students express what they learned and match their responses to the purpose of the lesson</li> <li>- summarize the purpose of the lecture and assess the summaries of student teachers</li> <li>- The next lecture will focus the Concept of Form in Music (Unitary, Binary and Ternary)</li> <li>- Provide more time signature tasks: simple—duple, triple and quadruple. for the next lecture.</li> </ul>	<p>Students reflect on the characteristics of the elements discussed.</p> <p>Tutor gives more time signature tasks: simple—duple, triple and quadruple. for the next lecture.</p>
<b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</b>	<ul style="list-style-type: none"> <li>• 1 Peer assessment of the time signature tasks: simple—duple, triple and quadruple.</li> <li>• 2 Reflection by student teachers.</li> <li>• 3 Small Group Assignment on time signature tasks: simple—duple, triple and quadruple.</li> <li>• 4 Describe the numerical values in the time signature.</li> </ul>			
<b>Teaching Learning Resources</b>	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> <li>• Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>• Electronic keyboard with synthesizer</li> <li>• Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>• Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</li> </ul>			
<b>Required Text (core)</b>	<p>Amuah, J. A. (2008). <i>Theory of music, the simplest approach</i>. Accra: Hagan Press.</p> <p>Taylor, E. (1999). <i>First steps in music theory</i>. London: Associated Board of the Royal Schools of Music Ltd.</p>			
<b>Additional Reading List</b>	<p>Acquah, E.O., Annan, J.F. &amp; Anderson, H.K. (2016). Basic approaches to rudiments and theory of music with fundamentals of harmony. Winneba: GWCBC.</p> <p>Clendinning, J.P &amp; Marvin E.W (2010). The musicians guide to theory and analysis. New York: W.W. Norton &amp; Company.</p> <p>Freedman, B. (2013). Teaching Music Through Composition: A Curriculum Using Technology (1st</p>			

	<p>Edition). Oxford: Oxford University Press.</p> <p>Harder, P. O. (1998). <i>Basic Materials in Music Theory</i>. New York, NY: Allyn and Bacon, Inc.</p> <p>Laitz, S.G (2011). <i>The complete musician</i>. New York: Oxford University Press.</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Ottman, R.W. &amp; Mainnous, F.D. (2004). <i>Rudiments of Music</i> (2<sup>nd</sup> ed.). Englewood Cliffs, NJ: PrenticeHall.</p> <p>T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a>.  <a href="https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/">https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/</a></p>
<p><b>CPD Needs</b></p>	<ul style="list-style-type: none"> <li>• Documentary Analysis</li> <li>• Developing <i>Durational Notes and Rhythmic</i> Tasks.</li> <li>• The <i>solfege hand signs</i> (also called the <i>Kodaly hand signs</i> or the <i>Curwen hand signs</i>)</li> <li>• Manipulating of i-Box, T-TEL resources and YouTube</li> <li>• Manipulating Sing-along ICT Tools</li> </ul>

# Lesson 5

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 <b>5</b> 6 7 8 9 10 11 12
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<b>Title of Lesson</b>	Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary)				<b>Lesson Duration</b>	<b>3 hours</b>	
<b>Lesson description</b>	Introduce student teachers to form in music, looking at concepts such as repetition, contrast, exposition, development, restatement, recapitulation.						
<b>Previous student teacher knowledge, prior learning (assumed)</b>	Students have studied about pitch, durational symbols, keys, time signatures, and can perform simple rhythmic patterns. Students sing hymns in binary and ternary form.						
<b>Possible barriers to learning in the lesson</b>	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size, Lack of keyboard instrument, Students with SEN						
<b>Lesson Delivery – chosen to support students in achieving the outcomes</b>	<b>Face-to-face</b> <input checked="" type="checkbox"/>	<b>Practical Activity</b> <input checked="" type="checkbox"/>	<b>Work-Based Learning</b>	<b>Seminars</b>	<b>Independent Study</b>	<b>e-learning opportunities</b> <input checked="" type="checkbox"/>	<b>Practicum</b>
<b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>	<ul style="list-style-type: none"> <li>Listening to varieties of music to illustrate the musical form.</li> <li>Class discussion on concepts in forms.</li> <li>Analysis of music through aurally discrimination.</li> <li>Identification of symbolic representation of forms – binary, ternary, rondo,</li> </ul>						
<ul style="list-style-type: none"> <li><b>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</b></li> <li><b>Write in full aspects of the NTS addressed</b></li> </ul>	<ul style="list-style-type: none"> <li>Identify the various sections of a piece of music</li> <li>Describe key components of the sections</li> <li>Analyse the sections in the appropriate forms of the music</li> </ul>						
<ul style="list-style-type: none"> <li><b>Learning Outcome for the lesson, picked and developed from the course specification</b></li> <li><b>Learning indicators for each learning outcome</b></li> </ul>	<b>Learning Outcomes</b>	<b>Learning Indicators</b>			<b>Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.</b>		
	CLO1: Demonstrate understanding of the key concepts in musical form.  CLO2: Demonstrate understanding of the key sections of a piece of music such as cadences, key change, repetition, contrast, development, etc.  CLO3: Demonstrate competency in the identification of symbolic representation of forms – e.g., binary, ternary, rondo.  NTS 2e & 2f, NTECF p 23,29 NaCCA-PA CS 2, 3, 4 & 5.	1.1 Students listen to a piece of music identify key concepts—repetition, contrast, exposition, development, etc.  2.1 Students listen to a piece of music identify key features— cadences, key change, repetition, instrumentation, rhythm, melodies, harmony, etc.  3.1 Analyse a piece of music heard aurally and identify the form – e.g., binary, ternary, etc.			<ul style="list-style-type: none"> <li>Assessment skills, social skills, communication skills, reflection and honesty.</li> <li>Critical thinking and problem solving,</li> <li>Innovation and collaboration,</li> <li>Gender issues, adaptations for children with SEN</li> <li>Diversity and inclusivity in Music</li> <li>Information literacy,</li> <li>Ethical issues on stereotyping in Music</li> </ul>		

	CLO 3 Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)		3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.	
	CLO 4 Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).		4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.	
Topic Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple)	Sub-topic	Stage/Time	Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher led, collaborative group work or independent study	
			Teacher Activity	Student Activity
	Understanding the Concept of Contrast and Form in Music (Binary, Ternary)	Stage 1 - 15 min	<b>Set Induction:</b> Review the last lesson after playing the John Curwen <i>solfege hand sign game</i> . Tutor collects assignment brought to class for subsequent marking.	Students review the previous lesson after singing the major scale using the John Curwen <i>solfege hand sign game</i> . Students submit the assignment given last week.
		Stage 2 - 30 min	<b>Aural Discriminatory Activity:</b> Tutor plays a piece of music in binary form and guides students to identify the characteristic features.	Students listen attentively and respond by identifying the characteristic features of music—time signature, melodies, cadences, texture, etc.
Stage 3 - 60 min		<b>Class Discussion:</b> Discuss <i>key features</i> such as — cadences, key change, repetition, instrumentation, rhythm, melodies, harmony, etc. using the musical piece played and through demonstration on the keyboard.  Discuss <i>key concepts</i> —repetition, contrast, exposition, development, etc., using the musical piece played and through demonstration on the keyboard.		

			Discuss the <i>symbolic representation</i> of following forms: binary, ternary and rondo using the musical piece played and through demonstration.	
		Stage 4 - 30 min	<b>Group Work:</b> Get students into groups to analyse a hymn selected from a list to be provided by the Tutor. Student in their groups will look at <i>key features, key concepts</i> and <i>symbolic representation</i> they can ascribe to the music.	Students listen attentively in their groups and identify <i>key features, key concepts</i> and <i>symbolic representation</i> they can ascribe to the music. Groups note down their discoveries for class presentation.
		Stage 5 - 25 min	<b>Class Presentation:</b> Groups are asked to come and present their discoveries on the music listened to. The class is asked to reflect on it and make their comments. Tutor explains to reinforce <i>key features, key concepts</i> and <i>symbolic representation</i> they have ascribed to their music.	Groups come and present their discoveries on the music listened to for the class to reflect on, and make their comments. Presentation follows: <ul style="list-style-type: none"> <li>• <i>key features,</i></li> <li>• <i>key concepts</i> and</li> <li>• <i>symbolic representation</i></li> </ul>
		Stage 6 - 20 min	<b>Reflection and Closure.</b> <ul style="list-style-type: none"> <li>• Let students express what they learned and match their responses to the purpose of the lesson</li> <li>• summarize the purpose of the lesson and assess the summaries of student teachers</li> <li>• The next lecture will focus on Understanding the Principles of Melody Writing and taking a look at Ranges of Voices as performing instrument.</li> <li>• Provide reading assignment for the next lesson.</li> </ul>	Students reflect on form in music regarding the three areas identified: <ul style="list-style-type: none"> <li>• <i>key features,</i></li> <li>• <i>key concepts</i> and</li> <li>• <i>symbolic representation</i></li> </ul> <b>Independent Study Assignment:</b> Students are asked to go and look at what Melodies are and Ranges of Voices  A student sings the “Thank You’ song selecting any <i>three</i> of the 17 languages and repeats in that.
	<b>Ref. WS&amp;L, Mereku, C.W.K. (2013) pg. 59.</b>			
<b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</b>			<ul style="list-style-type: none"> <li>• Peer assessment of the form in music tasks — binary, ternary and rondo.</li> <li>• Reflection by student teachers.</li> <li>• Small Group Assignment on definition of melody and voice ranges in music.</li> <li>• Describe the symbolic representations in musical forms.</li> </ul>	
<b>Teaching Learning Resources</b>			<i>A modest recording and playback gadget in the classroom or music room.</i> <ul style="list-style-type: none"> <li>• Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>• Electronic keyboard with synthesizer</li> <li>• Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>• Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</li> </ul>	
<b>Required Text (core)</b>			Amuah, J. A. (2008). <i>Theory of music, the simplest approach</i> . Accra: Hagan Press. Taylor, E. (1999). <i>First steps in music theory</i> . London: Associated Board of the Royal Schools of Music Ltd.	

<b>Additional Reading List</b>	<p>Acquah, E.O., Annan, J.F. &amp; Anderson, H.K. (2016). Basic approaches to rudiments and theory of music with fundamentals of harmony. Winneba: GWCBC.</p> <p>Clendinning, J.P &amp; Marvin E.W (2010). The musicians guide to theory and analysis. New York: W.W. Norton &amp; Company.</p> <p>Freedman, B. (2013). Teaching Music Through Composition: A Curriculum Using Technology (1st Edition). Oxford: Oxford University Press.</p> <p>Harder, P. O. (1998). Basic Materials in Music Theory. New York, NY: Allyn and Bacon, Inc.</p> <p>Laitz, S.G (2011). The complete musician. New York: Oxford University Press.</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Ottman, R.W. &amp; Mainnous, F.D. (2004). Rudiments of Music (2<sup>nd</sup> ed.). Englewood Cliffs, NJ: PrenticeHall.</p> <p>T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: <a href="http://oer.tel.org">http://oer.tel.org</a>.</p> <p><a href="https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/">https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/</a></p>
<b>CPD Needs</b>	<ol style="list-style-type: none"> <li>a. Documentary Analysis</li> <li>b. Analysing a Musical piece.</li> <li>c. The <i>solfege hand signs</i> (also called the <i>Kodaly hand signs</i> or the <i>Curwen hand signs</i>)</li> </ol>

# Lesson 6

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 <b>6</b> 7 8 9 10 11 12
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<b>Title of Lesson</b>	Melodic Writing: Basic Melody Writing Skills			<b>Lesson Duration</b>	3 hours		
<b>Lesson description</b>	The purpose of this lesson is to introduce student teachers to the basics of melody. It will discuss with students with a examples features like melodic curve or contour, range, pitch location, melodic movements, motivic structure, the phrase length, melodic rhythm, distribution of rhythmic activity and harmonic basis. Students will also create simple melodies of their own.						
<b>Previous student teacher knowledge, prior learning (assumed)</b>	Students have studied about notes, their values, key and time signatures, analysis of music to establish the form. Students have been singing melodies.						
<b>Possible barriers to learning in the lesson</b>	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size, Lack of keyboard instrument, Students with SEN						
<b>Lesson Delivery – chosen to support students in achieving the outcomes</b>	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning <input checked="" type="checkbox"/>	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
<b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>	<ul style="list-style-type: none"> <li>Class Discussion</li> <li>Video Documentary Analysis</li> <li>Practical Activity</li> <li>Composing Melodies Orally</li> <li>Recording Melodies Electronically and Printing Lead Sheets</li> </ul>						
<ul style="list-style-type: none"> <li><b>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</b></li> <li><b>Write in full aspects of the NTS addressed</b></li> </ul>	<ul style="list-style-type: none"> <li>Listen to different types of melodies—classical, popular music and traditional (indigenous)</li> <li>The discuss the characteristics of melody</li> <li>Make a plan to compose a short melody (instrumental or with lyrics).</li> <li>Compose and short melody and record it for playing back in class.</li> <li>Print the staff notation of your melody for assessment.</li> </ul>						
<ul style="list-style-type: none"> <li><b>Learning Outcome for the lesson, picked and developed from the course specification</b></li> <li><b>Learning indicators for each learning outcome</b></li> </ul>	<b>Learning Outcomes</b>	<b>Learning Indicators</b>			<b>Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.</b>		
	CLO1 Demonstrate comprehensive knowledge in the characteristics of a good melody.  CLO2 Demonstrate comprehensive skills in creating simple melodies orally. <b>NTS 2e &amp; 2f, NTECF p 23,29</b> <b>NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3, NaCCA B4.2.3.4.1-3; B4.2.3.5.1-3; NaCCA B4.2.4.6.1-3, B4.2.4.7.1-3</b>	1.1 Identify three (3) characteristics of a good melody. 1.2 Explain what is <i>melodic range</i>  2.1 Compose a short melody within given parameters orally (with or without lyrics). 2.2 Make a recording of the composition with your phone for play back.	<ul style="list-style-type: none"> <li>Assessment skills, social skills, communication skills, reflection and honesty.</li> <li>Critical thinking and problem solving,</li> <li>Innovation and collaboration,</li> <li>Gender issues,</li> <li>adaptations for children with SEN</li> <li>Diversity and inclusivity in Music</li> <li>Information literacy,</li> <li>Ethical issues on stereotyping in Music</li> </ul>				

	CLO 3 Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)	3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.		
	CLO 4 Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).	4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.		
Topic Melodic Writing:Basic Melody Writing Skills	Sub-topic	Stage/Time	<b>Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher-led, collaborative group work or independent study</b>	
			<b>Teacher Activity</b>	<b>Student Activity</b>
	Understanding the Characteristics of a good melody.	Stage 1 - 20 min	<b>Set Induction:</b> Tutor reviews the previous lesson on <i>form in music</i> through questions after playing a short musical piece preferably a hymn.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]).Tutor asks questions to find out what the music does for them.	<b>Set Induction:</b> Students participate actively in the lesson review by answering questions and demonstrating some of the concepts asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.
		Stage 2 - 40 min	<b>Class Discussion:</b> Explain with practical examples the characteristics of a melody— viz., melodic curve or contour, range, pitch location, melodic movements, motivic structure, the phrase length, melodic rhythm, distribution of rhythmic activity and harmonic basis	Students participate interactively with the Tutor giving and demonstrating some of the features under discussion. Students also identify some of these characteristics as Tutor plays a recording to their hearing.
Stage 3 - 20 min		<b>Group Work:</b> Tutor puts students into groups. Ask groups to select a favourite song one can sing well. Task them to identify or do the following with the song: a. Draw the contour, b. Plot the pitch location c. Tell melodic movements d. Tell if duple or triple phrase e. Clapping the rhythm	<b>Group Work:</b> Students in groups, listen, analyse and identify the task: a. Draw the contour, b. Plot the pitch location c. Tell melodic movements d. Tell if duple or triple phrase e. Clapping the rhythm	

		Stage 4 - 40 min	<p><b>Class Presentation 1:</b> Groups are asked to come and present their discoveries on the music listened to. The class is asked to reflect on it and make their comments and assess.</p> <p>Tutor explains further to reinforce characteristics.</p>	<p><b>Class Presentation 2:</b> Groups come and present their discoveries on the music listened to for the class to reflect on, and make their comments and assessment.</p>
		Stage 5 - 15 min	<p><b>Group Work 2:</b> Tutor asks students to go to their groups and draw a plan to compose a melody.</p> <p>Students use their plan to create a melody and record it on a group member's phone.</p>	<p><b>Group Work 2:</b> Students go into their groups and draw a plan to compose a melody.</p> <p>Students use their plan to create a melody and record it on a group member's phone.</p>
		Stage 6 - 25 min	<p><b>Class Presentation 2:</b> Groups are asked to come and present their compositions to the class. The class is asked to reflect on it and make their comments and assess.</p>	<p><b>Class Presentation 2:</b> Groups present their compositions to the class. Students reflect on their colleagues' works and make comments and also assess.</p>
		Stage 7 - 20 min	<p><b>Reflection and Closure.</b> - Let students express what they learned and match their responses to the purpose of the lesson -summarize the purpose of the lesson and assess the summaries of student teachers -The next lecture will focus on <i>Melodic Extension Devices</i>. -Provide reading assignment for the next lesson.</p> <p><b>Ref. WS&amp;L, Mereku, C.W.K. (2013) pg. 59.</b></p>	<p>Students reflect on characteristic of melodies regarding:</p> <ol style="list-style-type: none"> <li>Contour,</li> <li>Pitch Location</li> <li>Melodic Movements</li> <li>Whether in duple or triple rhythm</li> <li>Rhythmic Movement</li> </ol> <p><b>Independent Study Assignment:</b> Students are asked to go and look at what more Melodies.</p> <p>A student sings the "Thank You" song selecting any three of the 17 languages and repeats in that.</p>
<b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</b>	<ol style="list-style-type: none"> <li>Review of individual exercises done in the class.</li> <li>Reflection by student teachers.</li> <li>Attempts to engage in further exercises</li> </ol>			
<b>Teaching Learning Resources</b>	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ol style="list-style-type: none"> <li>Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>LCD Projector and Screen</li> <li>Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</li> </ol>			

<b>Required Text (core)</b>	<p>Frederick, R. (2016). <i>Song Starters: 365 Lyric, Melody, Chord Ideas to Kickstart Your Songwriting</i></p> <p>Green, S. (2018). <i>How to Write a Song in 24 hours for Songwriting beginners</i> (Songwriting, Writing Better Lyrics, Writing Melodies)</p> <p>House, S. (2018). <i>The ultimate melody guide: how to make awesome melodies without knowing music theory</i> (notes, scales, chords, melodies)</p> <p>Perricone, J. (2000). <i>Melody in songwriting: tools and techniques for writing hit songs</i> (Berklee Guide)</p> <p>Stolpe, A. &amp; Stolpe, J. (2015). <i>beginning songwriting: writing your own lyrics, melodies, and chords</i></p> <p>Wright, P. (2018). <i>The songwriting magic formula: Instantly compose vocal melodies with the backing chords at the same time</i></p> <p><a href="https://www.amazon.com/melody-writing-Books/s?k=melody+writing">https://www.amazon.com/melody-writing-Books/s?k=melody+writing</a></p>
<b>Additional Reading List</b>	<p><b>Music and Dance</b></p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Nayo, N. Z. (Ed.) (1980). <i>Songs for Ghanaian schools: A collection of 50 art songs</i>. Winneba: National Academy of Music.</p> <p>T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: <a href="http://oer.tel.org">http://oer.tel.org</a>.</p>
<b>CPD Needs</b>	<ol style="list-style-type: none"> <li>a) Documentary Analysis</li> <li>b) Analysis of Movement Patterns</li> <li>c) Discussion on Characteristics of Melody</li> <li>d) Melody Composition Project</li> </ol>

# Lesson 7

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 <b>7</b> 8 9 10 11 12
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<b>Title of Lesson</b>	Melodic Development: Using Melodic Extension Devices		<b>Lesson Duration</b>	3 hours			
<b>Lesson description</b>	To expose student-teachers to melodic extension devices in order to enhance their melody writing skills.						
<b>Previous student teacher knowledge, prior learning (assumed)</b>	Students have studied about notes, their values, key and time signatures, analysis of music to establish the form. Students have been singing melodies and discussed melodies last week.						
<b>Possible barriers to learning in the lesson</b>	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size, Lack of keyboard instrument, Students with SEN						
<b>Lesson Delivery – chosen to support students in achieving the outcomes</b>	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning <input checked="" type="checkbox"/>	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
<b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>	<ol style="list-style-type: none"> <li>Class Discussion</li> <li>Video Documentary Analysis</li> <li>Practical Activity</li> <li>Composing Melodies Orally</li> <li>Recording Melodies Electronically and Printing Lead Sheets</li> </ol>						
<ul style="list-style-type: none"> <li><b>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</b></li> <li><b>Write in full aspects of the NTS addressed</b></li> </ul>	<ol style="list-style-type: none"> <li>Listen to different types of melodic extension devices—repetition, inversion, retrograde, paraphrase, variation</li> <li>The discuss the characteristics of melodic extension devices</li> <li>Make a plan to compose a short melody using melodic extension devices (instrumental or with lyrics).</li> <li>Compose and short melody and record it for playing back in class.</li> <li>Print the staff notation of your melody for assessment.</li> </ol>						
<ul style="list-style-type: none"> <li><b>Learning Outcome for the lesson, picked and developed from the course specification</b></li> <li><b>Learning indicators for each learning outcome</b></li> </ul>	<b>Learning Outcomes</b>	<b>Learning Indicators</b>			<b>Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.</b>		
	<p>CLO1 Demonstrate comprehensive knowledge in understanding melodic extension devices.</p> <p>CLO2 Demonstrate comprehensive skills in creating melodic extension devices orally.</p> <p>NTS 2e &amp; 2f, NTECF p 23,29</p> <p>NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3, NaCCA B4.2.3.4.1-3; B4.2.3.5.1-3; NaCCA B4.2.4.6.1-3, B4.2.4.7.1-3</p>	<ol style="list-style-type: none"> <li>Identify two (2) characteristics of melodic extension devices.</li> <li>Explain <i>retrograde, inversion and sequence</i>.</li> <li>Compose a short melodic phrase using repetition of motives.</li> <li>Make a recording of your composition with your phone for play back.</li> </ol>			<ul style="list-style-type: none"> <li>Assessment skills, social skills, communication skills, reflection and honesty.</li> <li>Critical thinking and problem solving,</li> <li>Innovation and collaboration,</li> <li>Gender issues,</li> <li>adaptations for children with SEN</li> <li>Diversity and inclusivity in Music</li> <li>Information literacy,</li> <li>Ethical issues on stereotyping in Music</li> </ul>		

	CLO 3 Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)	3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.		
	CLO 4 Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).	4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.		
<b>Topic</b> Melodic Writing:Basic Melody Writing Skills	<b>Sub-topic</b>	<b>Stage/Time</b>	<b>Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher-led, collaborative group work or independent study</b>	
			<b>Teacher Activity</b>	<b>Student Activity</b>
	Definition of Melodic devices	Stage 1 - 20 min	<b>Set Induction:</b> Tutor reviews the previous lesson on <i>characteristics of melody</i> through questions after playing a short musical piece preferably an anthem (e.g., <i>Halleluiah Chorus</i> by Handel).  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.	<b>Set Induction:</b> Students participate actively in the lesson review by answering questions and explaining some of the characteristics asked.  Selected students sing or play their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.
		Stage 2 - 40 min	<b>Class Discussion:</b> Explain with practical examples what melodic devices are—viz.,repetition, inversion, retrograde, paraphrase, variation.	Students participate interactively with the Tutor giving and demonstrating some of the features under discussion. Students also identify some of these characteristics as Tutor plays a recording to their hearing.
Stage 3 - 20 min		<b>Group Work:</b> Tutor puts students into groups. Ask groups to select a favourite song one can sing well. Task them to identify any of the melodic devices.	<b>Group Work:</b> Students in groups, listen, analyse and identify if there are any <i>repetition, inversion, retrograde, paraphrase or variation</i> .	

		Stage 4 - 40 min	<p><b>Class Presentation 1:</b> Groups are asked to come and present their discoveries on the music listened to. The class is asked to reflect on it and make their comments and assess.</p> <p>Tutor explains further to reinforce characteristics.</p>	<p><b>Class Presentation 2:</b> Groups come and present their discoveries on the music listened to for the class to reflect on, and make their comments and assessment.</p>
		Stage 5 - 15 min	<p><b>Group Work 2:</b> Tutor asks students to go to their groups and draw a plan to compose a melody using the extension devices.</p> <p>Students use their plan to create a melody and record it on a group member's phone.</p>	<p><b>Group Work 2:</b> Students go into their groups and draw a plan to compose a melody using the extension devices.</p> <p>Students use their plan to create a melody and record it on a group member's phone.</p>
		Stage 6 - 25 min	<p><b>Class Presentation 2:</b> Groups are asked to come and present their compositions to the class. The class is asked to reflect on it and make their comments and assess.</p>	<p><b>Class Presentation 2:</b> Groups present their compositions to the class. Students reflect on their colleagues' works and make comments and also assess.</p>
		Stage 7 - 20 min	<p><b>Reflection and Closure.</b></p> <ul style="list-style-type: none"> <li>- Let students express what they learned and match their responses to the purpose of the lesson</li> <li>-summarize the purpose of the lesson and assess the summaries of student teachers</li> <li>-The next lecture will focus on <i>Setting Words to Music</i>.</li> <li>-Provide reading assignment for the next lesson.</li> </ul> <p><b>Ref. WS&amp;L, Mereku, C.W.K. (2013) pg. 59.</b></p>	<p>Students reflect on characteristic of melodies regarding: <i>repetition, inversion, retrograde, paraphrase and variation.</i></p> <p><b>Independent Study Assignment:</b> Students are asked to go and look more melodic devices.</p> <p>A student sings the "Thank You" song selecting any three of the 17 languages and repeats in that.</p>
<b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</b>	<p>1 Peer assessment of the duration of —Setting Words to Music. 2 Reflection by student teachers. 3 Small Group Assignment to look for more melodic devices. 4 Defining repetition, inversion, retrograde, paraphrase, variation in music.</p>			
<b>Teaching Learning Resources</b>	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ol style="list-style-type: none"> <li>1. Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>2. Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>3. LCD Projector and Screen</li> <li>4. Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</li> </ol>			
<b>Required Text (core)</b>	<p>Frederick, R. (2016). <i>Song Starters: 365 Lyric, Melody, Chord Ideas to Kickstart Your Songwriting</i> Green, S. (2018). <i>How to Write a Song in 24 hours for Songwriting beginners (Songwriting, Writing Better Lyrics, Writing Melodies)</i> House, S. (2018). <i>The ultimate melody guide: how to make awesome melodies without knowing music theory (notes, scales, chords, melodies)</i> Perricone, J. (2000). <i>Melody in songwriting: tools and techniques for writing hit songs (Berklee Guide)</i> Stolpe, A. &amp; Stolpe, J. (2015). <i>beginning songwriting: writing your own lyrics, melodies, and chords</i></p>			

	<p>Wright, P. (2018). The songwriting magic formula: Instantly compose vocal melodies with the backing chords at the same time</p> <p><a href="https://www.amazon.com/melody-writing-Books/s?k=melody+writing">https://www.amazon.com/melody-writing-Books/s?k=melody+writing</a></p>
<b>Additional Reading List</b>	<p><b>Music and Dance</b></p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Nayo, N. Z. (Ed.) (1980). <i>Songs for Ghanaian schools: A collection of 50 art songs</i>. Winneba: National Academy of Music.</p> <p>T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: <a href="http://oer.tel.org">http://oer.tel.org</a>.</p>
<b>CPD Needs</b>	<ol style="list-style-type: none"> <li>1. Documentary Analysis</li> <li>2. Analysis of Movement Patterns</li> <li>3. Discussion on Characteristics of Melody</li> <li>4. Melody Composition Project</li> </ol>

# Lesson 8

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 <b>8</b> 9 10 11 12
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<b>Title of Lesson</b>	Melody Writing: Setting Words to Music				<b>Lesson Duration</b>	<b>3 hours</b>	
<b>Lesson description</b>	To expose student-teachers to how words are set to music by breaking text down into syllables, creating rhythms that match particular time signatures and using these rhythms to compose a simple melody.						
<b>Previous student teacher knowledge, prior learning (assumed)</b>	Students have studied about notes, their values, key and time signatures, analysis of music to establish the form. Students were introduced to melodic writing devices last week.						
<b>Possible barriers to learning in the lesson</b>	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size, Lack of keyboard instrument, Students with SEN						
<b>Lesson Delivery – chosen to support students in achieving the outcomes</b>	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning <input checked="" type="checkbox"/>	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
<b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>	<ol style="list-style-type: none"> <li>Class Discussion</li> <li>Video Documentary Analysis</li> <li>Practical Activity</li> <li>Creating Melodies</li> <li>Recording Melodies Electronically</li> </ol>						
<ul style="list-style-type: none"> <li><b>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</b></li> <li><b>Write in full aspects of the NTS addressed</b></li> </ul>	<ol style="list-style-type: none"> <li>Listen to different types of poems or hymn text—iambic, trimeter, dactylic</li> <li>Discuss the rules for breaking words into syllables</li> <li>Transforming syllables into rhythm</li> <li>Creating melodies with the broken down syllables</li> <li>Performing the melody created for recording and playing back in class for assessment.</li> </ol>						
<ul style="list-style-type: none"> <li><b>Learning Outcome for the lesson, picked and developed from the course specification</b></li> <li><b>Learning indicators for each learning outcome</b></li> </ul>	<b>Learning Outcomes</b>	<b>Learning Indicators</b>			<b>Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.</b>		
	<p>CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.</p> <p>CLO2 Demonstrate comprehensive skills in creating melody from broken down text into syllables.  <b>NTS 2e &amp; 2f, NTECF p 23,29</b>  <b>NaCCA B4.2.2.2.1-3,</b>  <b>B4.2.2.3.1-3,</b>  <b>NaCCA B4.2.3.4.1-3;</b>  <b>B4.2.3.5.1-3;</b>  <b>NaCCA B4.2.4.6.1-3,</b>  <b>B4.2.4.7.1-3</b></p>	<ol style="list-style-type: none"> <li>1.1 Identify two (2) rules taken into consideration in breaking down syllables.</li> <li>1.2 Explain <i>iambic, trimeter</i> and <i>dactylic</i> meters in poetry.</li> <li>2.1 Create three (3) different rhythmic patterns from a given phrase (text).</li> <li>2.2 Improvise two (2) different melodies with a given text and make a recording with your phone for play back.</li> </ol>			<ul style="list-style-type: none"> <li>Assessment skills, social skills, communication skills, reflection and honesty.</li> <li>Critical thinking and problem solving,</li> <li>Innovation and collaboration,</li> <li>Gender issues, adaptations for children with SEN</li> <li>Diversity and inclusivity in Music</li> <li>Information literacy,</li> <li>Ethical issues on stereotyping in Music</li> </ul>		

•	CLO 3 Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)	3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.		
	CLO 4 Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).	4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.		
<b>Topic</b> Melodic Writing:Basic Melody Writing Skills	<b>Sub-topic</b>	<b>Stage/Time</b>	<b>Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher-led, collaborative group work or independent study</b>	
			<b>Teacher Activity</b>	<b>Student Activity</b>
	Definition of Melodic devices	Stage 1 - 20 min	<b>Set Induction:</b> Tutor reviews the previous lesson on <i>characteristics of melody</i> through questions after playing a short musical piece preferably a hymn (e.g., <i>Spirit Divine, attend our prayers</i> ). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.	<b>Set Induction:</b> Students google lyrics of ' <i>Spirit Divine, attend our prayers</i> ' online from their phones.  Students participate actively in the lesson review by answering questions and explaining some of the characteristics asked.  Selected students sing or play their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.
		Stage 2 - 40 min	<b>Class Discussion:</b> Tutor asks students to sing a simple hymn tune like: <i>Just as I am, without one plea</i> <i>But that Thy blood was shed for me</i> <i>And that Thou bid'st me come to Thee</i> <i>O Lamb of God, I come! I come.</i>	Students sing the tune noting the following: <ul style="list-style-type: none"> <li>• Prayer</li> <li>• Meter</li> <li>• Rhyme</li> <li>• Rhythm, etc.</li> </ul> Students discuss these features. Students identify the type of meters that can fit the text (duple or triple). Students clap the rhythms .

			Ask students to explore the poetic features of the text. Ask questions to bring out the poetic ingredients in the lyrics.	
		Stage 3 - 20 min	<b>Group Work:</b> Tutor puts students into groups. Ask groups to improvise rhythmic patterns that will match the nursery rhyme: <i>Rain, rain, go away</i> <i>Go and come another day</i> <i>Little Kofi wants to play</i> <i>Rain, rain go away</i>	<b>Group Work:</b> Students in groups improvise their rhythms to the rhyme: <i>Rain, rain, go away</i> <i>Go and come another day</i> <i>Little Kofi wants to play</i> <i>Rain, rain go away</i>
		Stage 4 - 40 min	<b>Class Presentation 1:</b> Groups are asked to come and present their improvised rhythmic patterns. The class is asked to reflect on it and make their comments and assess.  Tutor explains further to reinforce characteristics.	<b>Class Presentation 2:</b> Groups come and present their improvised rhythmic patterns for the class to reflect on, and make their comments and assessment.
		Stage 5 - 15 min	<b>Group Work 2:</b> Tutor asks students to go to their groups and now improvise melodies with their rhythmic patterns.  Tutor asks students to create their song, sing out the melody with the lyrics and record it on a group member's phone.	<b>Group Work 2:</b> Students go into their groups and draw a plan to compose a melody using the extension devices.  Students create their song, sing out the melody with the text and record it on a group member's phone.
		Stage 6 - 25 min	<b>Class Presentation 2:</b> Groups are asked to come and present their melody compositions to the class. The class is asked to reflect on it and make their comments and assess.	<b>Class Presentation 2:</b> Groups present their melody compositions to the class. Students reflect on their colleagues' works and make comments and also assess.
		Stage 7 - 20 min	<b>Reflection and Closure.</b> - Let students express what they learned and match their responses to the purpose of the lesson - summarize the purpose of the lesson and assess the summaries of student teachers - The next lecture will focus on <i>Setting Words to Music</i> . - Provide reading	Students reflect on characteristic of melodies regarding: <i>repetition, inversion, retrograde, paraphrase and variation.</i>  <b>Independent Study Assignment:</b> Students are asked to go and compose a short poem that can be set to duple or triple meters in their local language.
			<b>Ref. WS&amp;L,</b> Mereku, C.W.K. (2013) pg. 59.	

			assignment for the next lesson.	A student sings the “Thank You’ song selecting any three of the 17 languages and repeats in that.
<b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</b>	1 Peer assessment of the duration of —Setting Words to Music. 2 Reflection by student teachers. 3 Small Group Assignment to compose a short poem that can be set to duple or triple meters in their local language. 4 Describe the processes involved in setting text to music.			
<b>Teaching Learning Resources</b>	<i>A modest recording and playback gadget in the classroom or music room.</i> <ol style="list-style-type: none"> <li>1. Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>2. Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>3. LCD Projector and Screen</li> <li>4. Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</li> </ol>			
<b>Required Text (core)</b>	Frederick, R. (2016). <i>Song Starters: 365 Lyric, Melody, Chord Ideas to Kickstart Your Songwriting</i> Green, S. (2018). <i>How to Write a Song in 24 hours for Songwriting beginners (Songwriting, Writing Better Lyrics, Writing Melodies)</i> House, S. (2018). <i>The ultimate melody guide: how to make awesome melodies without knowing music theory (notes, scales, chords, melodies)</i> Perricone, J. (2000). <i>Melody in songwriting: tools and techniques for writing hit songs (Berklee Guide)</i> Stolpe, A. & Stolpe, J. (2015). <i>Beginning songwriting: writing your own lyrics, melodies, and chords</i> Wright, P. (2018). <i>The songwriting magic formula: Instantly compose vocal melodies with the backing chords at the same time</i> <a href="https://www.amazon.com/melody-writing-Books/s?k=melody+writing">https://www.amazon.com/melody-writing-Books/s?k=melody+writing</a>			
<b>Additional Reading List</b>	<b>Music and Dance</b> Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i> . Sunyani: Kuapaye Ent. Ltd. Nayo, N. Z. (Ed.) (1980). <i>Songs for Ghanaian schools: A collection of 50 art songs</i> . Winneba: National Academy of Music. T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i> . Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a> .			
<b>CPD Needs</b>	<ol style="list-style-type: none"> <li>a. Documentary Analysis</li> <li>b. Analysis of Movement Patterns</li> <li>c. Discussion on Characteristics of Melody</li> <li>d. Melody Composition Project</li> </ol>			

# Lesson 9

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 <b>9</b> 10 11 12
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<b>Title of Lesson</b>	Melody Writing: Setting Vernacular Lyrics to Music				<b>Lesson Duration</b>	<b>3 hours</b>	
<b>Lesson description</b>	To expose student-teachers to how vernacular lyrics are set to music by breaking text down into syllables, creating rhythms that match particular time signatures and using these rhythms to compose a simple melody.						
<b>Previous student teacher knowledge, prior learning (assumed)</b>	Students have studied notes, their durational values, key and time signatures, analysis of music to establish the form. Students were introduced to melody writing principles last week.						
<b>Possible barriers to learning in the lesson</b>	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size, Lack of keyboard instrument, Students with SEN						
<b>Lesson Delivery – chosen to support students in achieving the outcomes</b>	<b>Face-to-face</b> <input checked="" type="checkbox"/>	<b>Practical Activity</b> <input checked="" type="checkbox"/>	<b>Work-Based Learning</b> <input checked="" type="checkbox"/>	<b>Seminars</b>	<b>Independent Study</b> <input checked="" type="checkbox"/>	<b>e-learning opportunities</b> <input checked="" type="checkbox"/>	<b>Practicum</b>
<b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>	<ol style="list-style-type: none"> <li>Class Discussion</li> <li>Video Documentary Analysis</li> <li>Practical Activity</li> <li>Creating Melodies</li> <li>Recording Melodies Electronically</li> </ol>						
<ul style="list-style-type: none"> <li><b>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</b></li> <li><b>Write in full aspects of the NTS addressed</b></li> </ul>	<ol style="list-style-type: none"> <li>Listen to different types of poems or hymn text—iambic, trimeter, dactylic</li> <li>Discuss the rules for breaking words into syllables</li> <li>Transforming syllables into rhythm</li> <li>Creating melodies with the broken down syllables</li> <li>Performing the melody created for recording and playing back in class for assessment.</li> </ol>						
<ul style="list-style-type: none"> <li><b>Learning Outcome for the lesson, picked and developed from the course specification</b></li> <li><b>Learning indicators for each learning outcome</b></li> </ul>	<b>Learning Outcomes</b>	<b>Learning Indicators</b>		<b>Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.</b>			
	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.	<ol style="list-style-type: none"> <li>1.1 Identify two (2) rules taken into consideration in breaking down syllables.</li> <li>1.2 Explain <i>iambic</i>, <i>trimeter</i> and <i>dactylic</i> meters in poetry.</li> </ol>		<ul style="list-style-type: none"> <li>Assessment skills, social skills, communication skills, reflection and honesty.</li> <li>Critical thinking and problem solving,</li> <li>Innovation and collaboration,</li> <li>Gender issues,</li> <li>adaptations for children with SEN</li> <li>Diversity and inclusivity in Music</li> <li>Information literacy,</li> <li>Ethical issues on stereotyping in Music</li> </ul>			
	CLO2 Demonstrate comprehensive skills in creating melody from broken down text into syllables. <b>NTS</b> 2e & 2f, <b>NTECF</b> p 23,29 <b>NaCCA</b> B4.2.2.1-3, B4.2.2.3.1-3, <b>NaCCA</b> B4.2.3.4.1-3; B4.2.3.5.1-3; <b>NaCCA</b> B4.2.4.6.1-3, B4.2.4.7.1-3	<ol style="list-style-type: none"> <li>2.1 Create three (3) different rhythmic patterns from a given phrase (text).</li> <li>2.2 Improvise two (2) different melodies with a given text and make a recording with your phone for play back.</li> </ol>					

•	CLO 3 Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)		3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.	
•	CLO 4 Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).		4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.	
Topic Melodic Writing:Basic Melody Writing Skills	Sub-topic	Stage/Time	<b>Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher-led, collaborative group work or independent study</b>	
			Teacher Activity	Student Activity
	Definition of Melodic devices	Stage 1 - 20 min	<b>Set Induction:</b> Tutor calls one of the groups to perform their melody composed during the last lesson. Let them quickly teach the entire class to sing to arouse their interest.  Tutor asks students to sing ' <i>Yen ara asaase ni, eye aboɔdenne ma yen'</i> . <b>Ref. WS&amp;L, Mereku, C.W.K. (2013) pg. 127.</b> Tutor asks questions to find out what the music does for them.	<b>Set Induction:</b> Students participate actively in the lesson review by answering questions and explaining some of the characteristics asked.  Students sing ' <i>Yen ara asaase ni, eye aboɔdenne ma yen'</i> . <b>Ref. WS&amp;L, Mereku, C.W.K. (2013) pg. 127.</b> Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.
	Stage 2 - 20 min	<b>Class Discussion:</b> Tutor asks students to sing a simple children song tune like: <i>Kofi bra ma y'endzi agor,</i> <i>Na agor ye dew</i>	Students sing the tune noting the following: <ul style="list-style-type: none"> <li>• Play</li> <li>• Meter</li> <li>• Rhyme</li> <li>• Rhythm, etc.</li> </ul>	

		<p><i>Huruw b□ wonsa mu; Oh ya! Kofi bra na agor ye dɛw. Ye Dɛw!</i></p> <p><b>Ref. WS&amp;L, Mereku, C.W.K. (2013) pg. 18.</b> Ask students to explore the poetic features of the text. Ask questions to bring out the poetic ingredients in the lyrics.</p>	<p>Students discuss these features. Students identify the type of meters that can fit the text (duple or triple). Students clap the rhythms.</p>
	Stage 3 - 20 min	<p><b>Class Discussion:</b> Discuss and give demonstrations on the following terminologies:</p> <ul style="list-style-type: none"> <li>• Melodic contour</li> <li>• Speech contour</li> <li>• Intonation contour</li> <li>• Speech rhythm</li> </ul> <p>Use examples in two or three Ghanaian Languages: <b>Akan</b> <i>papa</i>—fan, father, good <b>Ewe</b> <i>afi</i>—name, mouse, comb <b>Gala</b>—blood, sing, fire, tie, dream, town name <b>Dagbani</b> <i>do</i>—man, stick, wood</p> <p>Tutor asks students to give more examples in the indigenous dialects.</p>	<p>Students listen attentively and join in with their local dialects as and when the Tutor needs an illustration in say Akan, Ewe, Ga, Dagbani or any other Ghanaian languages.</p> <p>The discussion must be interactive where students are called to demonstrate in their local dialects.</p> <p>Ask an Ewe student to read the “pineapple seller: example: <b>Atɔtɔtɔ tɔma flɛ atɔtɔ.</b></p>
	Stage 4 - 20 min	<p><b>Group Work:</b> Tutor puts students into groups. Ask groups to bring out the vernacular lyrics they were asked to compose last week. Ask the groups to agree on one person’s lyrics. As groups to analyse their lyrics looking for the following:</p> <ul style="list-style-type: none"> <li>• Melodic contour</li> <li>• Speech contour</li> <li>• Intonation</li> </ul>	<p><b>Group Work:</b> Students move into their groups and select a member’s lyrics in the vernacular. Groups analyse their lyrics looking for the following:</p> <ul style="list-style-type: none"> <li>• Melodic contour</li> <li>• Speech contour</li> <li>• Intonation contour</li> <li>• Speech rhythm</li> </ul> <p>Students use their findings to create the rhythm of their composition.</p>

			<p>contour</p> <ul style="list-style-type: none"> <li>• Speech rhythm</li> </ul> <p>Let students use their findings to create the rhythm of their composition.</p>	
		Stage 5 - 30 min	<p><b>Class Presentation 1:</b> Groups are asked to come and present their findings. The class is asked to reflect on it and make their comments and assess. Also let one student clap the rhythm created as a group member recites the lyrics poetically.</p> <p>Tutor explains further to reinforce characteristics.</p>	<p><b>Class Presentation1:</b> Groups come and present their findings for the class to reflect on, and make their comments and assessment. One student claps the rhythm created as a group member recites the lyrics poetically.</p>
		Stage - 20 min	<p><b>Group Work 2:</b> Tutor asks students to go to their groups and now improvise melodies with their rhythmic patterns.</p> <p>Tutor asks students to create their song, sing out the melody with the lyrics and record it on a group member's phone.</p>	<p><b>Group Work 2:</b> Students go into their groups and draw a plan to compose a melody using the extension devices.</p> <p>Students create their song, sing out the melody with the text and record it on a group member's phone.</p>
		Stage 6 - 30 min	<p><b>Class Presentation 2:</b> Groups are asked to come and present their melody compositions to the class. The class is asked to reflect on it and make their comments and assess.</p>	<p><b>Class Presentation 2:</b> Groups present their melody compositions to the class. Students reflect on their colleagues' works and make comments and also assess.</p>
		Stage 7 - 20 min	<p><b>Reflection and Closure.</b> - Let students express what they learned and match their responses to the purpose of the lesson -summarize the purpose of the lesson and assess the summaries of student teachers -The next lecture will focus on <i>Adding Harmony to your Music</i>.</p> <p><b>Ref. WS&amp;L, Mereku, C.W.K. (2013) pg. 59.</b></p>	<p>Students reflect on characteristic of melodies regarding: <i>melodic contour, speech contour, intonation contour and speech rhythm</i>.</p> <p><b>Independent Study Assignment:</b> Students are asked to go and compose a short poem that can be set to duple or triple meters in their local language and set it to music.</p> <p>A student sings the "Thank You" song selecting any three of the 17 languages and repeats in that.</p>

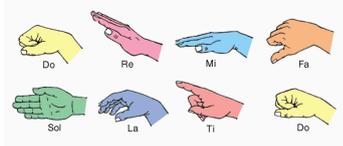
			-Provide reading assignment for the next lesson.	
<b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</b>	<p>1 Peer assessment of the duration of —Adding Harmony to your Music.</p> <p>2 Reflection by student teachers.</p> <p>3 Small Group Assignment to compose a short poem that can be set to duple or triple meters in their local language and set it to music.</p> <p>4 Describe the processes involved in setting text to music in the vernacular.</p>			
<b>Teaching Learning Resources</b>	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ol style="list-style-type: none"> <li>1. Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>2. Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>3. LCD Projector and Screen</li> <li>4. Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</li> </ol>			
<b>Required Text (core)</b>	<p>Frederick, R. (2016). <i>Song Starters: 365 Lyric, Melody, Chord Ideas to Kickstart Your Songwriting</i></p> <p>Green, S. (2018). <i>How to Write a Song in 24 hours for Songwriting beginners (Songwriting, Writing Better Lyrics, Writing Melodies)</i></p> <p>House, S. (2018). <i>The ultimate melody guide: how to make awesome melodies without knowing music theory (notes, scales, chords, melodies)</i></p> <p>Perricone, J. (2000). <i>Melody in songwriting: tools and techniques for writing hit songs (Berklee Guide)</i></p> <p>Stolpe, A. &amp; Stolpe, J. (2015). <i>beginning songwriting: writing your own lyrics, melodies, and chords</i></p> <p>Wright, P. (2018). <i>The songwriting magic formula: Instantly compose vocal melodies with the backing chords at the same time</i></p> <p><a href="https://www.amazon.com/melody-writing-Books/s?k=melody+writing">https://www.amazon.com/melody-writing-Books/s?k=melody+writing</a></p>			
<b>Additional Reading List</b>	<p><b>Music and Dance</b></p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Nayo, N. Z. (Ed.) (1980). <i>Songs for Ghanaian schools: A collection of 50 art songs</i>. Winneba: National Academy of Music.</p> <p>T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a>.</p>			
<b>CPD Needs</b>	<ol style="list-style-type: none"> <li>1. Documentary Analysis</li> <li>2. Analysis of Vernacular Lyrics</li> <li>3. Setting Vernacular Text to Melody</li> <li>4. Melody Composition Project</li> </ol>			

# Lesson 10

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 <b>10</b> 11 12
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Title of Lesson	Harmony: Building Triads				Lesson Duration	3 hours	
Lesson description	To expose student-teachers to triads—primary and secondary triads.						
Previous student teacher knowledge, prior learning (assumed)	Students have studied notes, their durational values, key and time signatures, analysis of music to establish the form. Students were introduced to melody writing principles last week.						
Possible barriers to learning in the lesson	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size, Lack of keyboard instrument, Students with SEN						
Lesson Delivery – chosen to support students in achieving the outcomes	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning <input checked="" type="checkbox"/>	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ol style="list-style-type: none"> <li>Class Discussion</li> <li>Video Documentary Analysis</li> <li>Practical Activity</li> <li>Singing Triads in Arpeggio</li> <li>Choreographing a Dance with Triads</li> </ol>						
<ul style="list-style-type: none"> <li>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</li> <li>Write in full aspects of the NTS addressed</li> </ul>	<ol style="list-style-type: none"> <li>Improvise a song based on primary triad bass line (I, IV, V, I)</li> <li>Discuss the rules for building triads</li> <li>Sing all the triads degrees in arpeggio in solfege (I, II, III, IV, V, VI &amp; VII)</li> <li>Perform the triads in parts</li> <li>Choreograph a Dance with Triads (like <i>Sound of Music</i> movie)</li> </ol>						
<ul style="list-style-type: none"> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning outcome</li> </ul>	Learning Outcomes	Learning Indicators			Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.		
	<p>CLO1 Demonstrate comprehensive knowledge in internalising and singing triads.</p> <p>CLO2 Demonstrate comprehensive skills in creating melodies and improvising movement activities with triads.</p> <p>NTS 2e &amp; 2f, NTECF p 23,29</p> <p>NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3, NaCCA B4.2.3.4.1-3; B4.2.3.5.1-3; NaCCA B4.2.4.6.1-3, B4.2.4.7.1-3</p>	<ol style="list-style-type: none"> <li>1.1 Sing major, minor and diminished triads in pitch.</li> <li>1.2 Give two (2) rules taken into consideration when building triads.</li> <li>2.1 Create three (3) different melodies using arpeggios.</li> <li>2.2 Improvise dance movements while singing with triads.</li> </ol>			<ul style="list-style-type: none"> <li>Assessment skills, social skills, communication skills, reflection and honesty.</li> <li>Critical thinking and problem solving,</li> <li>Innovation and collaboration,</li> <li>Gender issues,</li> <li>adaptations for children with SEN</li> <li>Diversity and inclusivity in Music</li> <li>Information literacy,</li> <li>Ethical issues on stereotyping in Music</li> </ul>		

	CLO 3 Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)	3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.	
	CLO 4 Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).	4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.	

Topic	Sub-topic	Stage/Time	Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher-led, collaborative group work or independent study	
			Teacher Activity	Student Activity
Melodic Writing: Basic Melody Writing Skills	Definition of Melodic devices	Stage 1 - 20 min	<p><b>Set Induction:</b> John Curwen's <i>Hand Sign Solfege Game</i> and let the students sing to the pitches corresponding to the hand sign in solfege.</p> <p>Tutor plays the keyboard for them to imitate the scale by <i>lahing</i> in solfege. Use keys that are manageable by both male and female voices.</p> <p>Tutor then plays the <i>Sound of Music</i> song titled <b>Do-Re-Me</b>. <a href="https://www.youtube.com/watch?v=pLm07s8fnzM">https://www.youtube.com/watch?v=pLm07s8fnzM</a> The score can be found in <b>Ref. WS&amp;L</b>, Mereku, C.W.K. (2013) pg. 62.</p>	<p><b>Set Induction:</b> Students watch Tutor's hands and sing the solfege name to pitch.</p> <p>Students imitate the scale by <i>lahing</i> in solfege.</p>  <p>Students listen for the correct pitches of the solfege notes and watch critically the choreography.</p>
		Stage 2 - 30 min	<p><b>Class Discussion 1:</b> Tutor discusses the rules on how triads are constructed on all the seven notes of the scale degree—I, II, III, IV, V, VI &amp; VII. Then sings through the triads as <i>technical exercise arpeggios</i>. Hold last notes at ends.</p> <p>←</p> <p>f s l t d' r' m f' m'</p> <p>r m f s l t d' r' →</p> <p>D t, d r m f s l T</p> <hr/> <p><b>Degree</b> I II III IV V VI VII</p> <p><b>e</b></p> <p>Tutor demonstrates and asks some bass voices to sing the ostinato [d: l: f: s ] on chords I, VI, IV and V in the score below.</p>	<p><b>Class Discussion 1:</b> Students listen and interact through questions.</p> <p>Students imitate Tutor as he/she sings through the seven scale degrees—I, II, III, IV, V, VI &amp; VII as arpeggios.</p> <p>Students perform the excerpt as one of them improvises against the background.</p>

		 <p>Tutor then gets a few high voices to sing the arpeggios on top in the rhythm given. When the background is established, Tutor will improvise an instrumental melody on top and then invite individual students to improvise their melody also the voices continue with the background.</p>	<p>Students with deeper voices are volunteered to take the ostinato. A few students also do the arpeggios on top. Individuals are also volunteered to improvise their solos.</p>																																
	<p>Stage 3 - 30 min</p>	<p><b>Class Discussion 2:</b> Now is time to hear the triads as chords. Let them watch the <i>Sound of Music</i> excerpt titled <b>Do-Re-Me (Wellington Railway Station)</b>. <a href="https://www.youtube.com/watch?v=s71GFfdbYfo">https://www.youtube.com/watch?v=s71GFfdbYfo</a></p> <p>After video clip, put students into multiple groups of three. Ask each group to sing a line in the notes assigned to their group in the table below as Tutor points to the degree name.</p> <table border="1" data-bbox="518 840 1045 1097"> <tr> <td><b>Group 3</b></td> <td>s</td> <td>l</td> <td>t</td> <td>d'</td> <td>r'</td> <td>m</td> <td>f'</td> </tr> <tr> <td><b>Group 2</b></td> <td>m</td> <td>f</td> <td>s</td> <td>L</td> <td>t</td> <td>d'</td> <td>r'</td> </tr> <tr> <td><b>Group 1</b></td> <td>d</td> <td>r</td> <td>m</td> <td>F</td> <td>s</td> <td>L</td> <td>T</td> </tr> <tr> <td><b>Degree</b></td> <td>I</td> <td>II</td> <td>III</td> <td>IV</td> <td>V</td> <td>VI</td> <td>VII</td> </tr> </table>	<b>Group 3</b>	s	l	t	d'	r'	m	f'	<b>Group 2</b>	m	f	s	L	t	d'	r'	<b>Group 1</b>	d	r	m	F	s	L	T	<b>Degree</b>	I	II	III	IV	V	VI	VII	<p><b>Class Discussion 2:</b> Students listen for the correct pitches of the solfege notes in the chords and watch critically the choreography being displayed.</p> <p>Video is discussed. The discussion must be interactive where students are called to demonstrate some of the solfege notes as well as the movement patterns exhibited that look African.</p> <p>Students sing notes assigned to their groups as in the table below as Tutor points to the degree names.</p>
<b>Group 3</b>	s	l	t	d'	r'	m	f'																												
<b>Group 2</b>	m	f	s	L	t	d'	r'																												
<b>Group 1</b>	d	r	m	F	s	L	T																												
<b>Degree</b>	I	II	III	IV	V	VI	VII																												
	<p>Stage 4 - 30 min</p>	<p><b>Group Work:</b> Ask students to go into their groups to do the following: (1) Rehearse an <i>Ostinato-arpeggio exercise</i>, improvising on top; and (2) Practice the <i>Triad singing exercise</i> to form chords on the various scale degrees. Ask students then to combine the two activities to plan a short choreography for class presentation.</p>	<p><b>Group Work:</b> Students move into their groups to (1) Rehearse an <i>Ostinato-arpeggio exercise</i>, improvising on top; and (2) Practice the <i>Triad singing exercise</i> to form chords on the various scale degrees. Students then combine the two activities to plan a short choreography for class presentation.</p>																																
	<p>Stage 5 - 50 min</p>	<p><b>Class Presentation:</b> Groups are asked to come and present their Choreography. The class is asked to reflect on it and make their comments and assess.</p> <p>Tutor further comments of the correct singing of the notes of the triad to reinforce knowledge of the scale degrees.</p>	<p><b>Class Presentation:</b> Groups come and present their Choreography for the class to reflect on, and make their comments and assessment.</p>																																
	<p>Stage 7 - 20 min</p>	<p><b>Reflection and Closure.</b> - Let students express what they learned and match their responses to the purpose of the lesson -summarize the purpose of the lesson and assess the summaries of student teachers -The next lecture will focus on <i>Cadences—Perfect, Imperfect, Interrupted and Plagal</i>. -Provide reading assignment for the next lesson.</p>	<p>Students reflect on triads regarding: the notes of the triads in the scale degrees; internalising the chords of the triad; and <i>Sound of Music</i> video clips.</p> <p><b>Independent Study Assignment:</b></p>																																

		<b>Ref.</b> <b>WS&amp;L,</b> Mereku, C.W.K. (2013) pg. 59.	Students are asked to go and look for the definitions of <i>Cadences—Perfect, Imperfect, Interrupted and Plagal</i> .  A student sings the “Thank You’ song selecting any three of the 17 languages and repeats in that.
<b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</b>	<p>1 Peer assessment of the duration of the notes of the triads in the scale degrees; internalising the chords of the triad.</p> <p>2 Reflection by student teachers.</p> <p>3 Small Group Assignment to look for the definitions of <i>Harmony—First Inversion Triads and the Dominant Seventh Chord (V<sup>7</sup>)</i>.</p> <p>4 Describe the processes involved in constructing <i>triads, their first inversion</i> and the <i>V<sup>7</sup> chord</i>.</p>		
<b>Teaching Learning Resources</b>	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ol style="list-style-type: none"> <li>1. Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>2. Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>3. LCD Projector and Screen</li> <li>4. Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</li> </ol>		
<b>Required Text (core)</b>	<p>Frederick, R. (2016). <i>Song Starters: 365 Lyric, Melody, Chord Ideas to Kickstart Your Songwriting</i></p> <p>Green, S. (2018). <i>How to Write a Song in 24 hours for Songwriting beginners</i> (Songwriting, Writing Better Lyrics, Writing Melodies)</p> <p>House, S. (2018). <i>The ultimate melody guide: how to make awesome melodies without knowing music theory</i> (notes, scales, chords, melodies)</p> <p>Perricone, J. (2000). <i>Melody in songwriting: tools and techniques for writing hit songs</i> (Berklee Guide)</p> <p>Stolpe, A. &amp; Stolpe, J. (2015). <i>Beginning songwriting: writing your own lyrics, melodies, and chords</i></p> <p>Wright, P. (2018). <i>The songwriting magic formula: Instantly compose vocal melodies with the backing chords at the same time</i></p> <p><a href="https://www.youtube.com/watch?v=pLm07s8fnzM">https://www.youtube.com/watch?v=pLm07s8fnzM</a></p> <p><a href="https://www.youtube.com/watch?v=s71GFfdbYfo">https://www.youtube.com/watch?v=s71GFfdbYfo</a></p>		
<b>Additional Reading List</b>	<p><b>Music and Dance</b></p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Nayo, N. Z. (Ed.) (1980). <i>Songs for Ghanaian schools: A collection of 50 art songs</i>. Winneba: National Academy of Music.</p> <p>T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a>.</p>		
<b>CPD Needs</b>	<ol style="list-style-type: none"> <li>1. Documentary Analysis</li> <li>2. Analysis of Movement Patterns</li> <li>3. Discussion on Characteristics of Melody</li> <li>4. Melody Composition Project</li> </ol>		

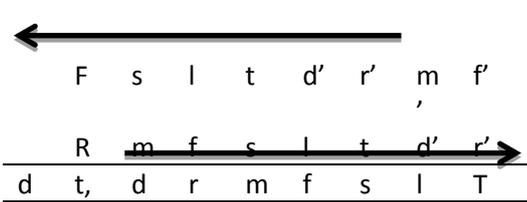
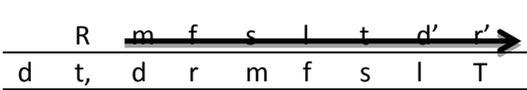
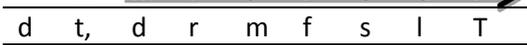
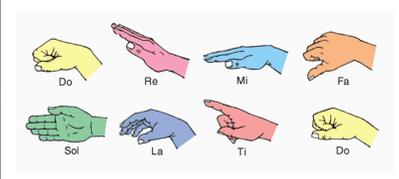
# Lesson 11

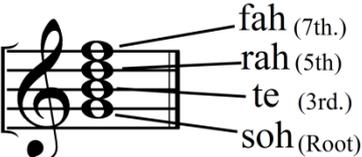
Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 <b>11</b> 12
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Title of Lesson	Harmony: Chords for Four Part Writing— <i>Soprano, Alto, Tenor and Bass</i>				Lesson Duration	3 hours	
Lesson description	To expose student-teachers to Chords for Four Part Writing— <i>Soprano, Alto, Tenor and Bass</i> . They will hear, internalise and identify notes of the chords of scale degrees in root position (SATB), i.e., arpeggio (horizontally) and in harmony (vertically) in solfege (I, II, III, IV, V, VI & VII) in addition to the $V^7$ .						
Previous student teacher knowledge, prior learning (assumed)	Students have studied notes, their durational values, key and time signatures, analysis of music to establish the form. Students have also studied triads last week.						
Possible barriers to learning in the lesson	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size, Lack of keyboard instrument, Students with SEN						
Lesson Delivery – chosen to support students in achieving the outcomes	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning <input checked="" type="checkbox"/>	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ol style="list-style-type: none"> <li>Class Discussion</li> <li>Video Documentary Analysis</li> <li>Practical Activity</li> <li>Singing Triads in Arpeggio and Chords</li> <li>Choreographing a Dance with Triads</li> </ol>						
<ul style="list-style-type: none"> <li>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</li> <li>Write in full aspects of the NTS addressed</li> </ul>	<ol style="list-style-type: none"> <li>Improvise a melody based on ostinato bass line (I, VI, IV, V).</li> <li>Discuss the rules for building chords in root position</li> <li>Discuss the rules for building the <i>dominant seventh</i> (<math>V^7</math>) chord in root position.</li> <li>Perform all the notes of the scale degrees in root position (SATB), i.e., arpeggio (horizontally) and in harmony (vertically) in solfege (I, II, III, IV, V, VI &amp; VII) in addition to the <math>V^7</math>.</li> <li>Choreograph a Dance with chords (like <i>Sound of Music</i> movie).</li> </ol>						
<ul style="list-style-type: none"> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning outcome</li> </ul>	Learning Outcomes	Learning Indicators			Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.		
	CLO1 Demonstrate comprehensive knowledge in internalising and singing chords.  CLO2 Demonstrate comprehensive skills in creating melodies and improvising movement activities with chords. <b>NTS</b> 2e & 2f, <b>NTECF</b> p 23,29 <b>NaCCA</b> B4.2.2.2.1-3, B4.2.2.3.1-3, <b>NaCCA</b> B4.2.3.4.1-3; B4.2.3.5.1-3; <b>NaCCA</b> B4.2.4.6.1-3, B4.2.4.7.1-3	<ol style="list-style-type: none"> <li>1.1 Sing major, minor and diminished triads in pitch.</li> <li>1.2 Give two (2) rules taken into consideration when building the <math>V^7</math> chord.</li> <li>1.3 Perform in solfege <i>first inversion</i> triads both melodically and harmonically.</li> <li>2.1 Create three (3) different melodies using the ostinato bass line (I, VI, IV, V).</li> <li>2.2 Perform the <i>dominant seventh to tonic</i> progression (<math>V^7 - I</math>) either by voices or on an instrument.</li> <li>2.3 Improvise dance movements while singing with chords.</li> </ol>			<ul style="list-style-type: none"> <li>Assessment skills, social skills, communication skills, reflection and honesty.</li> <li>Critical thinking and problem solving,</li> <li>Innovation and collaboration,</li> <li>Gender issues,</li> <li>adaptations for children with SEN</li> <li>Diversity and inclusivity in Music</li> <li>Information literacy,</li> <li>Ethical issues on stereotyping in Music</li> </ul>		

	CLO 3 Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)	3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.	
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	CLO 4 Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).	4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.	
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Topic Melodic Writing: Basic Melody Writing Skills	Sub-topic	Stage/Time	Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher-led, collaborative group work or independent study	
	Definition of Melodic devices	Stage 1 - 20 min	Teacher Activity	Student Activity
			<p><b>Set Induction:</b> Review the previous lesson on triads by using the John Curwen's <i>Hand Sign Solfege Game</i> and let the students sing the <i>triads technical exercise</i> corresponding to the hand sign in solfege in their groups.</p> <p style="text-align: center;">  </p> <p style="text-align: center;">  </p> <p style="text-align: center;">  </p> <p style="text-align: center;"> <b>Degree I II III IV V VI VII</b>  <b>e</b> </p> <p>Ask a group to come and perform their rehearsed ostinato [d: l: f: s ] improvisation based on chords I, VI, IV and V in the score below.</p> <p style="text-align: center;">  </p>	<p><b>Set Induction:</b> Students watch Tutor's hands and sing the triad being referred to in solfege.</p> <p style="text-align: center;">  </p> <p>Students perform the excerpt as one of them improvises against the background.</p>

	<p>Stage 2 - 20 min</p>	<p><b>Class Discussion&amp; Demonstration 1:</b> Tutor discusses the rules on how chords are constructed on all the seven notes of the scale degree—I, II, III, IV, V, VI &amp; VII. Add a fourth group to the existing three.</p> <p>Demonstrate and ask students to sing through the chords as arpeggios (horizontally) and in harmony (vertically) in solfege. Hold last notes at ends.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td><b>Group 4</b></td> <td>d'</td> <td>r'</td> <td>m'</td> <td>f'</td> <td>s'</td> <td>l'</td> <td>t'</td> </tr> <tr> <td><b>Group 3</b></td> <td>s</td> <td>l</td> <td>t</td> <td>d'</td> <td>r'</td> <td>m'</td> <td>f'</td> </tr> <tr> <td><b>Group 2</b></td> <td>m</td> <td>f</td> <td>s</td> <td>L</td> <td>t</td> <td>d'</td> <td>r'</td> </tr> <tr> <td><b>Group 1</b></td> <td>d</td> <td>r</td> <td>m</td> <td>F</td> <td>s</td> <td>l</td> <td>t</td> </tr> <tr> <td><b>Degree</b></td> <td>I</td> <td>II</td> <td>III</td> <td>IV</td> <td>V</td> <td>VI</td> <td>VII</td> </tr> </table> <p>Tutor needs to play the SATB chords to students' hearing before they echo back in parts.</p> <p>Note that the diminished nature of the <b>VII</b> chord does not allow the root to be easily doubled like all the others at the octave.</p> <p>Tutor can play the John Curwen's <i>Hand Sign Solfege Game</i> so students sing from any degree. E.g., <b>I, IV, II, V, VI, III, IV, V, I.</b></p>	<b>Group 4</b>	d'	r'	m'	f'	s'	l'	t'	<b>Group 3</b>	s	l	t	d'	r'	m'	f'	<b>Group 2</b>	m	f	s	L	t	d'	r'	<b>Group 1</b>	d	r	m	F	s	l	t	<b>Degree</b>	I	II	III	IV	V	VI	VII	<p><b>Class Discussion&amp; Demonstration 1:</b> Students listen and interact through questions.</p> <p>Students imitate Tutor as he/she sings through the seven scale degrees—I, II, III, IV, V, VI &amp; VII as arpeggios.</p> <p>Then also students alone perform the chords vertically in harmony as Tutor plays them on the keyboard.</p> <p>Students can be given the opportunity to try the diminished chord.</p> <p>Students watch Tutor's hands and sing the chord being referred to in solfege.</p>
<b>Group 4</b>	d'	r'	m'	f'	s'	l'	t'																																				
<b>Group 3</b>	s	l	t	d'	r'	m'	f'																																				
<b>Group 2</b>	m	f	s	L	t	d'	r'																																				
<b>Group 1</b>	d	r	m	F	s	l	t																																				
<b>Degree</b>	I	II	III	IV	V	VI	VII																																				
	<p>Stage 3 - 20 min</p>	<p><b>Class Discussion&amp; Demonstration 2:</b> Tutor discusses the rules on how triads metamorphose into <i>first inversion</i> on all the seven notes of the scale degree—<b>Ib, IIb, IIIb, IVb, Vb, VIb &amp; VIIb</b>. Let them discover what is happening to the <i>top</i> notes in the chord (i.e., <i>octave of the root</i>). Demonstrate how they sound in octave and let students imitate.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td><b>Group 1</b></td> <td>d'</td> <td>r'</td> <td>m'</td> <td>f'</td> <td>s'</td> <td>l'</td> <td>t'</td> </tr> <tr> <td><b>Group 3</b></td> <td>s</td> <td>l</td> <td>t</td> <td>d'</td> <td>r'</td> <td>m'</td> <td>f'</td> </tr> <tr> <td><b>Group 2</b></td> <td>m</td> <td>f</td> <td>s</td> <td>L</td> <td>t</td> <td>d'</td> <td>r'</td> </tr> <tr> <td><b>Degree</b></td> <td>Ib</td> <td>IIb</td> <td>IIIb</td> <td>IVb</td> <td>Vb</td> <td>VIb</td> <td>VIIb</td> </tr> </table>	<b>Group 1</b>	d'	r'	m'	f'	s'	l'	t'	<b>Group 3</b>	s	l	t	d'	r'	m'	f'	<b>Group 2</b>	m	f	s	L	t	d'	r'	<b>Degree</b>	Ib	IIb	IIIb	IVb	Vb	VIb	VIIb	<p><b>Class Discussion&amp; Demonstration 2:</b> Students imitate Tutor as he/she sings through the <i>first inversion</i> chords of all the seven scale degrees— <b>Ib, IIb, IIIb, IVb, Vb, VIb &amp; VIIb</b> as arpeggios.</p> <p>Students echo back octave interval singing.</p> <p>Now students alone perform the chords vertically in harmony in <i>first inversion</i> as Tutor plays them on the keyboard.</p>								
<b>Group 1</b>	d'	r'	m'	f'	s'	l'	t'																																				
<b>Group 3</b>	s	l	t	d'	r'	m'	f'																																				
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<b>Degree</b>	Ib	IIb	IIIb	IVb	Vb	VIb	VIIb																																				
	<p>Stage 4 - 20 min</p>	<p><b>Class Discussion&amp; Demonstration 3:</b> Tutor discusses the rules on how the dominant triad metamorphoses into <i>dominant seventh (V<sup>7</sup>)</i> chord. Tutor discusses the resolution of that chord to the <i>tonic (I)</i>.</p> 	<p><b>Class Discussion&amp; Demonstration 3:</b> Students echo back by imitating Tutor as he/she sings through the notes of the <b>V<sup>7</sup></b> chord as an arpeggio.</p> <p>Now students alone perform the <b>V<sup>7</sup></b> chord vertically in harmony as</p>																																								

			Tutor demonstrates how the $V^7$ chord is performed melodically and let students imitate. Then he/she plays it on the keyboard for them to sing in parts.	Tutor plays it on the keyboard.
		Stage 4 - 40 min	<p><b>Group Work:</b> Ask students to go into their groups to do the following: (1) Rehearse the <i>Bass Ostinato-arpeggio exercise</i>, improvising on top; and (2) Practice the <i>Root Triads, First Inversion Triads</i> and the the <math>V^7</math> chord.</p> <p>Ask students then to combine all these to compose a short piece in <i>solfege</i> and plan a short choreography for class presentation.</p>	<p><b>Group Work:</b> Students move into their groups to (1) Rehearse the <i>Bass Ostinato-arpeggio exercise</i>, improvising on top; and (2) Practice the <i>Root Triads, First Inversion Triads</i> and the the <math>V^7</math> chord.</p> <p>Students then combine all these to compose a short piece in <i>solfege</i> and plan a short choreography for class presentation.</p>
		Stage 5 - 40 min	<p><b>Class Presentation:</b> Groups are asked to come and present their Choreography and musical composition in <i>solfege</i>. The class is asked to reflect on it and make their comments and assess.</p> <p>Tutor further comments of the correct singing of the notes of the triads and <math>V^7</math> chord to reinforce knowledge of the chords.</p>	<p><b>Class Presentation:</b> Groups come and present their Choreography and musical composition in <i>solfege</i> for the class to reflect on, and make their comments and assessment.</p>
		Stage 7 - 20 min	<p><b>Reflection and Closure.</b></p> <ul style="list-style-type: none"> <li>- Let students express what they learned and match their responses to the purpose of the lesson</li> <li>-summarize the purpose of the lesson and assess the summaries of student teachers</li> <li>-The next lecture will focus on <i>Cadences—Perfect, Imperfect, Interrupted and Plagal</i>.</li> <li>-Provide reading assignment for the next lesson.</li> </ul>	<p>Students reflect on the <i>triads, their first inversions and <math>V^7</math> chord</i> regarding their correct pitches and internalising them.</p> <p><b>Independent Study Assignment:</b> Students are asked to go and look for the definitions of <i>Cadences—Perfect, Imperfect, Interrupted and Plagal</i>.</p> <p>A student sings the “Thank You’ song selecting any three of the 17 languages and repeats in that.</p>
		<b>Ref. WS&amp;L, Mereku, C.W.K. (2013) pg. 59.</b>		
<b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</b>	<p>1 Peer assessment of the duration of the notes of the triads in the scale degrees; internalising the chords of the triad.</p> <p>2 Reflection by student teachers.</p> <p>3 Small Group Assignment to look for the definitions of <i>Cadences—Perfect, Imperfect, Interrupted and Plagal</i>.</p> <p>4 Describe the processes involved in constructing <i>triads, their first inversions</i> and the <math>V^7</math> chord.</p>			
<b>Teaching Learning Resources</b>	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <p>1. Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached</p>			

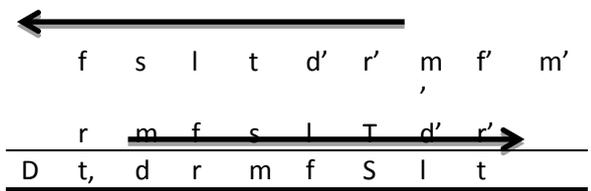
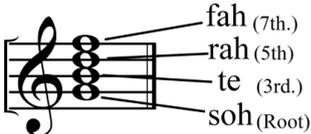
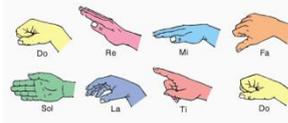
	<p>microphone)</p> <ol style="list-style-type: none"> <li>2. Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>3. LCD Projector and Screen</li> <li>4. Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</li> </ol>
<b>Required Text (core)</b>	<p>Frederick, R. (2016). <i>Song Starters: 365 Lyric, Melody, Chord Ideas to Kickstart Your Songwriting</i></p> <p>Green, S. (2018). <i>How to Write a Song in 24 hours for Songwriting beginners (Songwriting, Writing Better Lyrics, Writing Melodies)</i></p> <p>House, S. (2018). <i>The ultimate melody guide: how to make awesome melodies without knowing music theory (notes, scales, chords, melodies)</i></p> <p>Perricone, J. (2000). <i>Melody in songwriting: tools and techniques for writing hit songs (Berklee Guide)</i></p> <p>Stolpe, A. &amp; Stolpe, J. (2015). <i>Beginning songwriting: writing your own lyrics, melodies, and chords</i></p> <p>Wright, P. (2018). <i>The songwriting magic formula: Instantly compose vocal melodies with the backing chords at the same time</i></p> <p><a href="https://www.youtube.com/watch?v=pLm07s8fnzM">https://www.youtube.com/watch?v=pLm07s8fnzM</a></p> <p><a href="https://www.youtube.com/watch?v=s71GFfdbYfo">https://www.youtube.com/watch?v=s71GFfdbYfo</a></p>
<b>Additional Reading List</b>	<p><b>Music and Dance</b></p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Nayo, N. Z. (Ed.) (1980). <i>Songs for Ghanaian schools: A collection of 50 art songs</i>. Winneba: National Academy of Music.</p> <p>T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: <a href="http://oer.tel.org">http://oer.tel.org</a>.</p>
<b>CPD Needs</b>	<ol style="list-style-type: none"> <li>a) Documentary Analysis</li> <li>b) Analysis of Movement Patterns</li> <li>c) Singing of Triads, their First Inversion and the V<sup>7</sup> chord.</li> <li>d) Melody Composition Project</li> </ol>

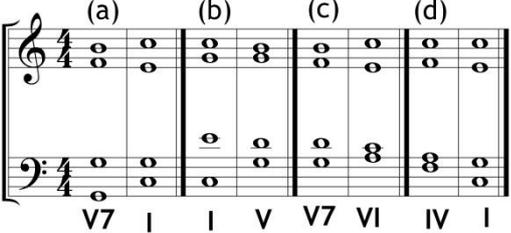
# Lesson 12

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
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Title of Lesson	Harmony: Cadences— <i>Perfect, Imperfect, Interrupted and Plagal</i>			Lesson Duration	3 hours		
Lesson description	To expose student-teachers to cadences as punctuation points in music. They will hear; internalise; and identify the four types of cadences, viz., <i>Perfect, Imperfect, Interrupted</i> and <i>Plagal</i> . They will be asked to improvise bass lines that depict these cadence points through singing or by playing on instruments as well as identify them aurally.						
Previous student teacher knowledge, prior learning (assumed)	Students have studied notes, their durational values, key and time signatures, analysed music to establish the form. Students have also studied triads, first inversion triads, chords for SATB and the $V^7$ chord last week.						
Possible barriers to learning in the lesson	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size, Lack of keyboard instrument, Students with SEN						
Lesson Delivery – chosen to support students in achieving the outcomes	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning <input checked="" type="checkbox"/>	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ol style="list-style-type: none"> <li>Class Discussion</li> <li>Video Documentary Analysis</li> <li>Practical Activity</li> <li>Singing Triads in Arpeggio and Chords</li> <li>Singing/Playing and aural identification of Cadences in Hymns</li> </ol>						
<ul style="list-style-type: none"> <li>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</li> <li>Write in full aspects of the NTS addressed</li> </ul>	<ol style="list-style-type: none"> <li>Improvise the bass lines (<math>V^7-I</math>; <math>V-VI</math>; <math>I-V</math>; <math>IV-I</math>).</li> <li>Discuss the rules for building the four cadences—<i>Perfect, Imperfect, Interrupted</i> and <i>Plagal</i>.</li> <li>Perform all the cadences (SATB), i.e., arpeggio (horizontally) and in harmony (vertically) in solfege (<math>V^7-I</math>; <math>V-VI</math>; <math>I-V</math>; <math>IV-I</math>).</li> <li>Compose a short hymn using M. K. Amissah's <i>Just As I am</i> as a model.</li> </ol>						
<ul style="list-style-type: none"> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning outcome</li> </ul>	Learning Outcomes	Learning Indicators			Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.		
	<p>CLO1 Demonstrate comprehensive knowledge in constructing cadences.</p> <p>CLO2 Demonstrate comprehensive skills in creating hymns that utilise the four conventional cadences.</p> <p>NTS 2e &amp; 2f, NTECF p 23,29</p> <p>NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3, NaCCA B4.2.3.4.1-3; B4.2.3.5.1-3; NaCCA B4.2.4.6.1-3, B4.2.4.7.1-3</p>	<p>1.1 Identify three (3) cadences when music is played in the major key.</p> <p>1.2 Give two (2) rules taken into consideration when constructing cadences.</p> <p>2.1 Create three (3) different cadences by improvising bass lines (e.g., <math>V^7-I</math>; <math>V-VI</math>; <math>I-V</math>; <math>IV-I</math>).</p> <p>2.2 Compose a short hymn using M. K. Amissah's <i>Just as I am</i> as a model.</p>	<ul style="list-style-type: none"> <li>Assessment skills, social skills, communication skills, reflection and honesty.</li> <li>Critical thinking and problem solving,</li> <li>Innovation and collaboration,</li> <li>Gender issues,</li> <li>adaptations for children with SEN</li> <li>Diversity and inclusivity in Music</li> <li>Information literacy,</li> <li>Ethical issues on stereotyping in Music</li> </ul>				

	<p>CLO 3 Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e &amp; 2f, NTECF p16)</p>	<p>3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.</p>	
	<p>CLO 4 Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).</p>	<p>4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.</p>	

Topic Melodic Writing: Basic Melody Writing Skills	Sub-topic	Stage/Ti me	Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher-led, collaborative group work or independent study	
			Teacher Activity	Student Activity
	Definition of Melodic devices	Stage 1 - 20 min	<p><b>Set Induction:</b> Review the previous lesson by asking students to use the John Curwen's <i>Hand Sign Solfege Game</i> to sing in solfege the <i>triadstechnical exercise</i> using arpeggiato the notes corresponding to the hand sign.</p>  <p>Degre I II III IV V VI VII e</p> <p>Tutor plays the keyboard as he/she sings for them to imitate. Use keys that are manageable by both male and female voices.</p>  <p>Tutor revises the rules on how the <i>dominant triad</i> metamorphoses into <i>dominant seventh (V<sup>7</sup>)</i> chord. Tutor asks questions to revise the resolution of that chord to the <i>tonic (I)</i>.</p> <p>Tutor asks students to perform the <b>V<sup>7</sup></b> chord by singing or playing it on an instrument melodically or harmonically.</p>	<p><b>Set Induction:</b> Students watch Tutor's hands and sing the solfege name triad to pitch.</p>  <p>Students listen to themselves and correct the pitches of the solfege notes as they watch the Tutor critically.</p> <p>Students answer questions on the resolution of the <i>dominant seventh (V<sup>7</sup>)</i> chord.</p> <p>Students to perform the <b>V<sup>7</sup></b> chord by singing or playing it on an instrument melodically or harmonically.</p>

	<p>Stage 2 - 20 min</p>	<p><b>Class Discussion 1:</b> Tutor discusses what punctuation is in language arts. Tutor explains: "Punctuation establishes the cadence of a sentence, telling the reader where to pause (comma, semicolon, and colon), stop (period and question mark), or take a detour (dash, parentheses, and brackets) . Punctuation of a sentence usually denotes a pause in thought; different kinds of punctuation indicate different kinds and lengths of pauses.the rules"(APA Manual, 2010, pg. 87).</p> <p>Tutor relate this to cadences in music and explains <i>Perfect, Imperfect, Interrupted</i> and <i>Plagal</i> cadences with examples from hymns including K. K. Amissah <b><i>Just as I am</i></b>.</p>	<p><b>Class Discussion 1:</b> Students listen and interact through questions by forming different types of sentences that illustrate telling the reader where to pause (comma, semicolon, and colon), stop (period and question mark), or take a detour (dash, parentheses, and brackets).</p> <p>Students listen to various musical examples played by the Tutor that illustrate these punctuations called <i>cadences</i> in music— <i>Perfect, Imperfect, Interrupted</i> and <i>Plagal</i>.</p>
	<p>Stage 3 - 30 min</p>	<p><b>Class Discussion 2:</b> Tutor discusses the chord progressions that make the four types of cadences as seen in the excerpt below— <b>V<sup>7</sup>-I; V – VI; I –V; IV-I.</b></p>  <p>Tutor asks students to perform the chord progressions by singing or playing it on an instrument melodically or harmonically.</p>	<p><b>Class Discussion 2:</b> Students do the analysis to establish which is <i>Perfect, Imperfect, Interrupted</i> or <i>Plagal</i>.</p> <p>Students perform the chord progressions by singing or playing it on an instrument melodically or harmonically.</p> <p>Students again internalize and identify different cadences played to them as an audio recording or on the keyboard by the Tutor.</p>
	<p>Stage 4 - 40 min</p>	<p><b>Group Work:</b> Ask students to go into their groups to do the following: (1) Rehearse the chord progressions for the four types of cadences—<i>Perfect, Imperfect, Interrupted</i> or <i>Plagal</i>; and (2) Compose a short hymn using M. K. Amissah's <b><i>Just as I am</i></b> as a model.</p>	<p><b>Group Work:</b> Students move into their groups to (1) Rehearse the chord progressions for the four types of cadences— <i>Perfect, Imperfect, Interrupted</i> or <i>Plagal</i>; and (2) Compose a short hymn using M. K. Amissah's <b><i>Just as I am</i></b> as a model for class presentation.</p>
	<p>Stage 5 - 50 min</p>	<p><b>Class Presentation:</b> Groups are asked to come and present their short hymns composed using M. K. Amissah's <b><i>Just as I am</i></b> as a model. The class is asked to reflect on it and make their comments and assess.</p> <p>Tutor further comments on the cadences in the hymn to reinforce knowledge of the musical punctuations.</p>	<p><b>Class Presentation:</b> Groups come and present their short hymns composed using M. K. Amissah's <b><i>Just as I am</i></b> as a model. Students reflect on the compositions and make their comments and assess.</p>

		<p>Stage 6 - 20 min</p> <p>Ref. WS&amp;L, Mereku, C.W.K. (2013) pg. 59.</p>	<p><b>Reflection and Closure.</b></p> <ul style="list-style-type: none"> <li>- Let students express what they learned and match their responses to the purpose of the lesson</li> <li>-summarize the purpose of the lesson and assess the summaries of student teachers. <ul style="list-style-type: none"> <li>-Ask students to go and watch Andrea Bocelli - <i>The Lord's Prayer</i> - Live From The Kodak Theatre, USA / 2009 and identify the Cadences—<i>Perfect, Imperfect, Interrupted and Plagal</i>.</li> </ul> </li> </ul> <p><a href="https://www.youtube.com/watch?v=u8jlmjg4UY">https://www.youtube.com/watch?v=u8jlmjg4UY</a></p> <p><b>Closure/Overall Summary</b></p> <ul style="list-style-type: none"> <li>-Tutor helps student teachers to reflect, connect and tell how concepts learned in the entire course would be applied in everyday life.</li> <li>-Ask them to revise all the topics treated in the semester for the summative examinations, viz., notes, their durational values, key and time signatures, analysis of music to establish form, triads, first inversion triads, chords for SATB, the <math>V^7</math> chord and cadences.</li> </ul>	<p>Students reflect on cadences regarding functions in the musical sentence; internalising the chord progressions and identifying them aurally.</p> <p><b>Independent Study Assignment:</b></p> <p>Students are asked to go and look for the definitions of more Cadences in addition to the <i>Perfect, Imperfect, Interrupted</i> and <i>Plagal</i>.</p> <p><b>Closure/Overall Summary</b></p> <p>Student teachers to reflect, connect and tell how concepts learned in the entire course would be applied in everyday life.</p> <p>Students then go and prepare for their summative exams.</p> <p>A student sings the “Thank You” song selecting any three of the 17 languages and repeats in that.</p>
<p><b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</b></p>	<ul style="list-style-type: none"> <li>• Peer assessment on cadences regarding functions in a musical sentence; internalising the chord progressions and identifying them aurally.</li> <li>• Reflection by student teachers.</li> <li>• 3 Small Group Assignment to look for the definitions of more Cadences in addition to <i>Perfect, Imperfect, Interrupted</i> and <i>Plagal</i>.</li> <li>• Describe the processes involved in constructing cadences.</li> </ul>			
<p><b>Teaching Learning Resources</b></p>	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> <li>• Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>• Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>• LCD Projector and Screen</li> <li>• Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</li> </ul>			
<p><b>Required Text (core)</b></p>	<p>Frederick, R. (2016). <i>Song Starters: 365 Lyric, Melody, Chord Ideas to Kickstart Your Songwriting</i></p> <p>Green, S. (2018). <i>How to Write a Song in 24 hours for Songwriting beginners (Songwriting, Writing Better Lyrics, Writing Melodies)</i></p> <p>House, S. (2018). <i>The ultimate melody guide: how to make awesome melodies without knowing music theory (notes, scales, chords, melodies)</i></p> <p>Perricone, J. (2000). <i>Melody in songwriting: tools and techniques for writing hit songs (Berklee Guide)</i></p> <p>Stolpe, A. &amp; Stolpe, J. (2015). <i>Beginning songwriting: writing your own lyrics, melodies, and chords</i></p> <p>Wright, P. (2018). <i>The songwriting magic formula: Instantly compose vocal melodies with the backing chords at the same time</i></p> <p>Andrea Bocelli - <i>The Lord's Prayer</i> - Live From The Kodak Theatre, USA / 2009</p> <p><a href="https://www.youtube.com/watch?v=u8jlmjg4UY">https://www.youtube.com/watch?v=u8jlmjg4UY</a></p>			

<p><b>Additional Reading List</b></p>	<p><b>Music and Dance</b></p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Nayo, N. Z. (Ed.) (1980). <i>Songs for Ghanaian schools: A collection of 50 art songs</i>. Winneba: National Academy of Music.</p> <p>T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a>.</p>
<p><b>CPD Needs</b></p>	<p>a) Documentary Analysis</p> <p>b) Analysis of Movement Patterns</p> <p>c) Discussion on Chord Progressions for Cadences</p> <p>d) Hymn Composition Project using M. K. Amisah's <i>Just as I am</i> as a model.</p>

