

# The New Senior Secondary Curriculum for Sierra Leone

## Subject syllabus for Music

Subject stream: Social and Cultural Studies



This subject syllabus is based on the National Curriculum Framework for Senior Secondary Education. It was prepared by national curriculum specialists and subject experts.



## Curriculum Elements for Music

### Subject description

Music can be described in western art traditions as a form of communication and human development through sound. On the other hand, in the African culture which most often doesn't have 'music' as a word, isolating music as just sound, removed from its context, does not adequately describe what is going on when indigenous cultures make music. A culturally responsible curriculum should allow the learners to grow in their own culture while acquiring skills in another culture. It needs to recognise these two contexts and make room for them.

### Rationale for the inclusion of Music in the Senior Secondary School Curriculum

- Music has been a characteristic of the human condition for millennia, as evidenced by research by anthropologists and ethnomusicologists (cf. [Blacking, How musical is man; Faber & Faber, 1976; Brown, 1999; Mithen, The Singing Neanderthals: The origins of music, language, mind and body: Phoenix, 2005; Dissanayake, The earliest narratives were musical; SAGE, 2012; Higham et al., 2012; Cross, 2016](#)). Many studies from the field of education, neurophysiology and other sciences show us that music has a big influence on human beings, especially children and their cognitive and psychological development ([IH Gojmerac, Importance of music in education system: www.researchgate.net, 2018](#)).
- Listening to music, playing a musical instrument, composing, arranging, improvising, moving and singing, helps to develop that part of the human brain that will help the learner cope with science subjects and languages.
- Music enhances creativity.
- It helps to build positive team work among learners, for example playing in the school band, singing in the school choir, performing in a cultural group.
- It leads to the improvement of motor skills, discipline, self-esteem and coordination.
- It contributes significantly in developing languages, reasoning and memory.
- It helps to create cultural awareness, increase social cohesion and build identity.
- It is important for the learner to grow in a musically nurturing environment at school so that he/she will continue to be a positive consumer of music in all its varied aspects.
- It's a source of fun and enjoyment, and a tool for building friendships.



## General Learning Outcomes

At the end of the course, students will be able to:

- Experience and enjoy musicmaking in the western art tradition and in the African context, listen to and appreciate music in general, and the music of Sierra Leone in particular.
- Explore music of more than one culture and their genres, and be able to recognise their different characteristics and some of their famous pieces of music.
- Demonstrate the skills of playing at least one indigenous and one western musical instrument, sing, analyse and evaluate music using the basic terminology of a few genres.
- Demonstrate oral, aural and music notation skills, evaluating and performing skills.
- Perceive music by ear and impart directly to the instrument i.e. play by ear.
- Incorporate movement into African music making.
- Compose and arrange songs.
- Interact musically with others in the community.
- Undertake guided research work in African music with special reference to Sierra Leone.
- Describe how the music entertainment industry operates, including musicians' rights, especially copyright.
- Become fully functional in society, thus becoming globally competitive and contribute meaningfully to national development.

## Content (Topics/Themes)

The proposed curriculum is built around the following nine themes:

- The place of music in human development
- Musical instruments (practical lessons)
- Elements, or building blocks, of music (western tradition)
- The keyboard (practical lessons)
- Musical notation and theory of music (Western tradition)
- Composing (western tradition)
- Listening, to understand and appreciate (western tradition)
- African music, with particular reference to Sierra Leone
- Attachment



## Structure of the syllabus over the three-year Senior Secondary cycle

	SSS 1	SSS 2	SSS 3
<b>Term 1</b>	<p><b>The place of music in human development</b></p> <ul style="list-style-type: none"> <li>In the country</li> </ul> <p><b>Elements, or building blocks, of music: 1</b> (western tradition)</p> <ul style="list-style-type: none"> <li>Pitch</li> <li>Rhythm</li> <li>Dynamics</li> <li>Texture</li> <li>Tempo</li> </ul> <p><b>Musical instruments</b> (practical lessons): 1</p> <p><i>Western tradition</i></p> <ul style="list-style-type: none"> <li>Introduction to instruments</li> <li>Simple scales, exercises and tunes for the instrument/voice</li> <li>Sight reading/singing</li> </ul> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>The goombay from the Krio people</li> <li>The Goboï mask</li> <li>Playing by ear, three songs</li> </ul>	<p><b>Musical notation</b> (western tradition): 1</p> <ul style="list-style-type: none"> <li>Revision of names of notes</li> <li>Accidentals</li> <li>Intervals</li> <li>Triads</li> <li>Chords</li> <li>Time signatures</li> </ul> <p><b>Musical instruments</b> (practical lessons): 4</p> <p><i>Western tradition</i></p> <ul style="list-style-type: none"> <li>Continuing as for SS1</li> </ul> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>Introduce the music of the Koranko people</li> <li>Study Soweri and Falui masks</li> </ul> <p><b>Composing (western tradition): 3</b></p> <ul style="list-style-type: none"> <li>Individual and group composition</li> <li>Styles, improvisation and arranging</li> </ul> <p><b>Listening and appreciation: 1</b></p> <ul style="list-style-type: none"> <li>Types of music experienced in Sierra Leone</li> <li>Genres from the western tradition and examples of titles, major composers' and musicians' work</li> </ul>	<p><b>Musical notation</b> (western tradition): 4</p> <ul style="list-style-type: none"> <li>Time signatures, including introduction of compound 6/8 time</li> <li>Dictation of melody</li> <li>Dictation of rhythm</li> </ul> <p><b>Musical instruments</b> (practical lessons): 7</p> <ul style="list-style-type: none"> <li>Continuing as for SS2 for the western tradition</li> <li>Keyboard work</li> <li>Introduction to electronic music</li> </ul>



<p><b>Term 2</b></p>	<p><b>The place of music in human development in the region</b></p> <p><b>Elements, or building blocks, of music: 2</b> (western tradition)</p> <ul style="list-style-type: none"> <li>▪ Pitch</li> <li>▪ Rhythm</li> <li>▪ Dynamics</li> <li>▪ Tempo</li> <li>▪ Phrase</li> </ul> <p><b>Musical instruments</b> (practical lessons): 2</p> <p><i>Western tradition</i></p> <ul style="list-style-type: none"> <li>▪ As for the first term</li> </ul> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>▪ Strengthening playing by ear skills</li> <li>▪ The bubu genre</li> <li>▪ The Nafali mask</li> </ul> <p><b>Composing: 1</b></p> <ul style="list-style-type: none"> <li>▪ Composition of short melodies, played by ear in 4/4 time in key of C major</li> </ul>	<p><b>Musical notation</b> (western tradition): 2</p> <ul style="list-style-type: none"> <li>▪ Key signatures</li> <li>▪ Tonality; the major and minor scales</li> </ul> <p><b>Musical instruments</b> (practical lessons): 5</p> <p><i>Western tradition</i></p> <ul style="list-style-type: none"> <li>▪ As for SS1, adding the primary chords of a major key</li> </ul> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>▪ Music of the Foulahs</li> </ul> <p><b>Listening and appreciation: 2</b></p> <ul style="list-style-type: none"> <li>▪ Forms of music experienced in the Caribbean and South Africa.</li> </ul>	<p><b>Musical notation</b> (western tradition): 5</p> <ul style="list-style-type: none"> <li>▪ Modulation</li> <li>▪ Dictation of melody</li> <li>▪ Dictation of rhythm</li> </ul> <p><b>Attachment</b></p> <ul style="list-style-type: none"> <li>▪ Three week experience of a unit in the music education/church/entertainment industry in Sierra Leone</li> <li>▪ Written report to include in the portfolio</li> </ul> <p><b>Musical instruments</b> (practical lessons): 8</p> <ul style="list-style-type: none"> <li>▪ Continuing as for SS2 for the western tradition</li> <li>▪ Keyboard work; creating introductions</li> <li>▪ Electronic music; group work composing music for an advertisement using electronic instruments</li> </ul>
<p><b>Term 3</b></p>	<p><b>The place of music in human development in the world</b></p> <p><b>Elements, or building blocks, of music: 3</b> (western tradition)</p> <p>As in term 1 and 2, adding:</p> <ul style="list-style-type: none"> <li>▪ Harmony</li> <li>▪ Texture</li> <li>▪ Timbre</li> </ul>	<p><b>Musical notation</b> (western tradition): 3</p> <ul style="list-style-type: none"> <li>▪ Key signatures</li> <li>▪ Tonality and degrees of the scale</li> <li>▪ Leger lines</li> <li>▪ Transposition</li> </ul> <p><b>Musical instruments</b> (practical lessons): 6</p> <p><i>Western tradition</i></p> <ul style="list-style-type: none"> <li>▪ Continuing as for the second term, and primary chords of a major key;</li> </ul>	<p><b>Performance</b></p> <ul style="list-style-type: none"> <li>▪ Solo and group performances of western art traditions and indigenous music</li> </ul> <p><b>Presentations</b></p> <ul style="list-style-type: none"> <li>▪ One topic from studies of western traditions, and one topic from indigenous music studies to be presented to the class.</li> </ul>



<p><b>Musical instruments</b> (practical lessons): <b>3</b></p> <p><i>Western tradition</i></p> <ul style="list-style-type: none"> <li>As terms 1 and 2 with some performance</li> </ul> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>The Milo genre</li> <li>The Matorma mask</li> <li>Solo and group performance</li> </ul> <p><b>Composing: 2</b></p> <p><i>Western tradition</i></p> <ul style="list-style-type: none"> <li>Continue to develop skills from terms 1 and 2 with the introduction of body percussion</li> </ul> <p><i>Contemporary music tradition</i></p> <ul style="list-style-type: none"> <li>Creation of a group rap</li> </ul>	<p>changing rhythmic styles and changing voice to create a new sound</p> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>Introduction to the music of the Koranko and Limba</li> <li>Solo or group performance</li> </ul> <p><b>The Entertainment Industry</b></p> <ul style="list-style-type: none"> <li>The current situation in Sierra Leone</li> <li>The position of the artist</li> <li>Copyright</li> </ul>	<p><b>Portfolio</b></p> <ul style="list-style-type: none"> <li>Learner's portfolio containing work from compositions (audio or video recordings), instrumental studies (video recordings), attachment report and reports on learning experiences.</li> </ul>
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## Teaching Syllabus

Topic/Theme/Unit	Expected learning outcomes	Recommended teaching methods	Suggested resources	Assessment of learning outcomes
<b>The place of music in human development in the country</b>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>Identify and describe the various forms of music in the country</li> <li>Identify in which social occasions these forms are used</li> <li>Associate masks with their respective society and know to which part of the country they belong</li> <li>Describe the role of the masks in society.</li> </ul>	<ul style="list-style-type: none"> <li>Enable learners to recall past knowledge from JSS about music/ performing arts.</li> <li>Ask learners to list the various occasions when music is used e.g. “When you attend a wedding, what type of music is played?”</li> <li>Discuss questions like “What form(s) of music are preferred by each learner?” List them and ask why that form is preferred.</li> <li>Play some music for learners to discuss their responses.</li> <li>Debate whether there is such a thing as good or bad music</li> <li>Discuss the difference between western and African music.</li> <li>List the vocabulary which describes the various types of music in the country, and ask students to define them.</li> </ul>	<ul style="list-style-type: none"> <li>‘Music, Masks and Maestros’ by Yulisa Amadu Maddy</li> <li>Pictures of events like lantern parade, Eid, church services</li> <li>YouTube videos of masks, Thanksgiving services, prizegivings, weddings and funerals.</li> </ul>	<p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>True/false questions on the various forms of music in Sierra Leone.</li> <li>Short answer questions (SAQs) e.g. What role does the choir play in a church service? How many parts are there in a choir? Who is the most popular musician in Sierra Leone now? What are some of his/her song titles?</li> <li>Discussion questions e.g: What do you hear? What feeling does the music give you? How does it achieve this feeling?</li> </ul> <p>Written assessments, e.g.</p> <ul style="list-style-type: none"> <li>Describe and draw one of the masks of the Mende people. What role does it play in society?</li> <li>Name a Sierra Leonean organist/choirmaster/ composer of anthems and give his/her biography.</li> </ul>



<p><b>Elements, or building blocks, of music: 1</b> (western tradition)</p> <ul style="list-style-type: none"> <li>▪ Rhythm</li> <li>▪ Pitch</li> <li>▪ Dynamics</li> <li>▪ Tempo</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Define the elements of music</li> <li>▪ Recognise and interpret symbols of note pitches and note values on a script and apply them to describe and analyse the structure and contents of a piece of music at an elementary level.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Use charts to help learners recognise and understand clefs, the staff, notes, their pitches and values.</li> <li>▪ Guide learners to recognize and write in their manuscript books, balines, time signatures, key signatures, repeat signs, signs of dynamics, tempo and their meanings.</li> <li>▪ Use one-page examples of printed music to explain the elements found in a sheet of music.</li> <li>▪ Perform an extract according to the script and ask learners questions.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Charts with note names on the great staff, note values in relation to the whole note</li> <li>▪ Manuscript music books</li> <li>▪ 'Excellence in Theory' Book 1 by Nowlin, Ryan Pearson, Bruce</li> <li>▪ Printed one page scripts with notation, one per learner.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Oral assessments, e.g. SAQs, e.g. about a piece of music: Was the tempo fast or slow? Was the highest pitch at the beginning, middle or the end? etc</li> <li>▪ Written assessments, e.g. Listen to this excerpt, following the music on the script write down the words/symbols that mean getting faster, getting softer etc. in the appropriate place on the script.</li> <li>▪ Practical assessment, e.g. Perform the music from a simple script, correctly interpreting the notation.</li> </ul>
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<p><b>Musical instruments:1 (practical lessons)</b> Choice of a western and an indigenous instrument (listed in resources). A basic working knowledge of the keyboard is compulsory whichever instrument is chosen.</p> <p><i>Western tradition</i></p> <ul style="list-style-type: none"> <li>▪ Introduction to instruments</li> <li>▪ Simple scales, exercises and tunes for the instrument/ voice</li> <li>▪ Sight reading/ singing</li> </ul> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>• The goombay from the Krio people</li> <li>▪ The Goboï mask</li> <li>• Playing by ear, three songs</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Demonstrate the keys on a chosen instrument</li> <li>▪ Handle, tune, store, clean and care of the instrument</li> <li>▪ Produce an acceptable sound through correct posture, embouchure, fingering, breathing.</li> <li>▪ Warm-up effectively</li> <li>▪ Play three pieces of music on keyboard, e.g. 'Home Again', 'Tɛl am tɛnki', 'Kabo'</li> <li>▪ Use a tutor/method book</li> <li>▪ Play the C major scale</li> <li>▪ Play one piece of goombay music in a group with singing, e.g. yawo mami ebi so</li> <li>▪ Describe the fundamental rhythms and associated dance movements, and enjoy dancing goombay</li> <li>▪ Describe the social and spiritual, entertainment and ritual connections of the Goboï mask.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Use a tutor prescribed for the instrument.</li> <li>▪ Demonstrate how to handle the instrument.</li> <li>▪ Provide copiable guidelines for storage, tuning, cleaning and care. Enable learners to check each other's implementation of these guidelines.</li> <li>▪ Demonstrate good posture, guide learners on embouchure, fingering, breathing.</li> <li>▪ Show YouTube videos to reinforce the above points</li> <li>▪ Teacher(s) from the indigenous music group to demonstrate goombay, or show videos, for students to copy and practice</li> <li>▪ Provide information and lead discussions about. Goboï mask</li> <li>▪ Encourage students to start and maintain a portfolio of notes on the indigenous instrument, recording its history and socio-cultural contexts.</li> </ul>	<p>Choice of instruments for learners to use and practice Western art tradition: select from voice, trumpet, keyboard, guitar, recorder, flute, trombone, drums. Indigenous music: select from sangbay, bass drum, side drum, kele, shegureh, balangi.</p> <ul style="list-style-type: none"> <li>▪ YouTube videos of instruments, and indigenous masks</li> <li>▪ Tutors for the instruments</li> <li>▪ Invited artists and live practitioners to play and perform to motivate the learners.</li> </ul>	<p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ SAQs e.g. What are the origins of the goombay? Can you describe the materials that adorn the Goboï mask? Do they have any significance?</li> </ul> <p>Practical assessments: i.e. show me what you can do, e.g.</p> <ul style="list-style-type: none"> <li>▪ Play/sing the tunes you learned on your instrument/voice</li> <li>▪ Play the three pieces on the keyboard with your right hand</li> <li>▪ Play the C major scale</li> <li>▪ Play, sing and dance one goombay dance</li> <li>▪ Play the rhythms of the Goboï mask</li> </ul> <p>Presentations, e.g.</p> <ul style="list-style-type: none"> <li>▪ The context and significance of the selected mask</li> </ul> <p>Portfolio</p> <ul style="list-style-type: none"> <li>• The portfolio of the lessons learned from studying and experiencing goombay and the Goboï mask.</li> </ul> <p>Work on the portfolio should continue throughout all units.</p>
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<p><b>The place of music in human development in the region</b></p>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Identify and describe the various forms of music in the West African region i.e. Guinea, Liberia, Ivory Coast, Ghana and Nigeria</li> <li>▪ Present findings of popular music, religious music and masks of the region to the class</li> <li>▪ Compare these forms to those found in Sierra Leone.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Enable learners to share their existing knowledge about music in the region.</li> <li>▪ List keywords (hi-life, afro-beat, juju, atenteben) with notes on their country of origin.</li> <li>▪ Present information about             <ul style="list-style-type: none"> <li>○ masks</li> <li>○ forms of popular music in the region. In both cases, one from each of two countries in the region.</li> </ul> </li> <li>▪ Present information about forms of choral music found in the region. Lead discussion about how they compare/ differ from the western tradition.</li> <li>▪ Present information and lead discussion comparing music in religious practices in the region with that of Sierra Leone.</li> </ul>	<ul style="list-style-type: none"> <li>▪ YouTube videos on popular music in Ghana, Guinea, Nigeria, Ivory Coast and Liberia.</li> <li>▪ Invited artists from the region who can talk about their music</li> <li>▪ Website: <a href="http://sierraleoneheritage.org">sierraleoneheritage.org</a></li> </ul>	<p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ Quiz/SAQs, e.g. Listen to this example. Can you say which country it comes from? How do you know? What instruments can you hear?</li> </ul> <p>Written assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ Give a short summary of a famous musician from a West African country. Include titles of his/her famous pieces</li> </ul> <p>Presentations, e.g.</p> <ul style="list-style-type: none"> <li>▪ Choose two pieces of music from a musician in West Africa to present to the class, giving reasons for your choice. This can be done in a group.</li> <li>▪ Present a mask from a West African country. Compare with a mask from Sierra Leone.</li> </ul> <p>Practical assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ Sing/play a melody from a piece of music from any country in the region. This can be done in a group with members playing/singing different parts.</li> </ul>
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<p><b>Elements, or building blocks, of music:</b> (western tradition) 2</p> <ul style="list-style-type: none"> <li>▪ Pitch</li> <li>▪ Rhythm</li> <li>▪ Dynamics</li> <li>▪ Tempo</li> <li>▪ Phrase</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Recognise and interpret symbols on a script</li> <li>▪ Apply them to describe and analyse the structure and contents of a piece of music.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Using a one-page printed piece of music for any solo instrument, perform its contents while learners follow with their script. Stop at key points to ask where on the script they have stopped; what the learner hears with regard dynamics and tempo, and any particular features of rhythm or pitch e.g. octave markings.</li> <li>▪ List and discuss terms and signs like <i>p</i>, <i>f</i> etc. used for dynamics, or <i>allegro</i>, <i>moderato</i> etc. used for tempo, and their definitions.</li> </ul>	<ul style="list-style-type: none"> <li>▪ For each lesson, a sheet of printed music for each learner to view. Teacher performs or uses a recording of this piece.</li> <li>▪ Music notation software, Sibelius.</li> </ul>	<p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ SAQs, e.g. Is the music fast or slow; what term instructs the performer to perform it that way? What is the sign on the script that tells the performer to play softly? Look at the script, and show me a phrase mark. Can you explain what it means? Can you hear how the phrase ends? Does it sound complete or incomplete?</li> </ul> <p>Written assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ Multiple choice questions (MCQs) on the terms and signs learned.</li> </ul>
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<p><b>Musical instruments: 2</b> (practical lessons)</p> <p><i>Western tradition</i></p> <ul style="list-style-type: none"> <li>As for term 1</li> </ul> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>Strengthening playing by ear skills</li> <li>The bubu genre</li> <li>The Nafali mask</li> </ul>	<p>At the end of the unit, t learners will be able to:</p> <p><i>Western tradition</i></p> <ul style="list-style-type: none"> <li>Demonstrate progress on note awareness and musicality, warm-ups and instrument handling</li> <li>Sight sing using the first five notes of a major scale.</li> </ul> <p><i>Keyboard</i></p> <ul style="list-style-type: none"> <li>Play from notation using the tutor, and from local shouts by ear, on the right hand</li> <li>Play the G major scale.</li> </ul> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>Play one piece of bubu music in a group, with singing</li> <li>Dance the bubu</li> <li>Describe the social, spiritual, entertainment and ritual connections of the Nafali mask</li> </ul>	<ul style="list-style-type: none"> <li>Develop sight singing using the first five notes of a major scale using the solfa (doh-soh). Lead students by pointing and demonstration, repetition and games, to sing the correct pitch stepwise upwards and downwards.</li> <li>Use the tutor for keyboard notation work.</li> <li>Develop playing by ear, demonstrating a shout for the learners to imitate and continue on their own in groups, before picking the notes out on the keyboard.</li> <li>Demonstrate the rhythms and associated dance movements for the bubu genre for the learners to imitate and practice.</li> <li>Provide information and discuss the Nafali mask.</li> <li>Encourage the learners to add learning to their portfolio, with illustrations and recordings.</li> </ul>	<ul style="list-style-type: none"> <li>Solfa chart displayed on board</li> <li>Choice of instruments and tutors as for the first term</li> <li>For indigenous music, invited artists/teachers and performances, as for the first term</li> </ul>	<p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>Sing the solfa according to selected pitches in a phrase</li> </ul> <p>Presentations, e.g.</p> <ul style="list-style-type: none"> <li>Choose two pieces of music from a musician in West Africa, with reasons for the choice. May be done in a group.</li> <li>Present a mask from a West African country and compare it with a mask from Sierra Leone.</li> </ul>
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<p><b>Composing: 1</b> Composition of short melodies, on the keyboard or chosen instrument, played by ear in 4/4 time in key of C major.</p>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Enjoy their compositions in groups or individually (they may be in any style and played by ear)</li> <li>▪ Talk about each others' compositions</li> <li>▪ Record them for their portfolios.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Provide melodies in different styles and ask learners to improvise by changing rhythms or lyrics. Suggest adding body percussion to create a different piece of music. Discuss catchy titles.</li> <li>▪ Guide learners gradually to expand from the original (four bars in 4/4 time using the first five notes in key of C major) melody.</li> <li>▪ Help learners to present their compositions, leading discussion on their musical elements.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Choice of instruments</li> <li>▪ Recording equipment</li> </ul>	<p>Presentations, e.g.</p> <ul style="list-style-type: none"> <li>▪ Performance of compositions</li> </ul> <p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ Discussion questions, e.g. How did you choose the lyrics, accompaniment styles etc? How would you rate your compositions?</li> </ul>
<p><b>The place of music in human development</b> in the world</p>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Identify and describe the various forms of music (together with associated musicians) in the world</li> <li>▪ Present findings of popular and religious music to the class</li> <li>▪ Compare these forms to those found in Sierra Leone.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Enable learners to share existing knowledge about music in the rest of the world.</li> <li>▪ List keywords (e.g. reggae, rap, hip-hop, opera, oratorio, raga, calypso) with definitions and notes on their country of origin.</li> <li>▪ Present information for learners to discuss and make notes about: <ul style="list-style-type: none"> <li>○ other countries' masks; (one from each of two countries)</li> <li>○ a leading musician (one from each of two countries)</li> <li>○ forms of popular music in the rest of the world.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ YouTube videos of music from the Caribbean, South Africa, India, China, Spain, USA, Morocco, etc</li> <li>▪ Live performances of a choir, orchestra, concert, band show, cultural festival, parade, etc</li> </ul>	<p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ SAQs, etc. Name a different type of music not found in Sierra Leone. What do you know about it?</li> </ul> <p>Written assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ What instrument families are there in a western orchestra?</li> </ul> <p>Presentation, e.g.</p> <ul style="list-style-type: none"> <li>▪ Information about a musician from a different country (including playing some of his/her music).</li> </ul>





<p><b>Elements, or building blocks, of music:</b> (western tradition) <b>3</b> As in terms 1 and 2, adding:</p> <ul style="list-style-type: none"> <li>▪ Harmony</li> <li>▪ Texture</li> <li>▪ Timbre</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Describe the difference between single lines and harmony</li> <li>▪ Identify thin and thick textures</li> <li>▪ Distinguish between light and heavy timbre in music</li> </ul>	<ul style="list-style-type: none"> <li>▪ Play recordings to illustrate the difference between voices in harmony and solo voices; and similarly with instrumental playing.</li> <li>▪ Use keyboard to demonstrate creating harmony, harmonic intervals and three note chords.</li> <li>▪ Discuss the use of harmony in different forms, e.g. duet, trio.</li> <li>▪ Provide examples of thick/thin textures and light/heavy timbres for learners to discuss and note.</li> <li>▪ Provide examples of jazz pieces, and discuss how 'drama' is developed.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Various recordings, including those of SATB Choir.</li> </ul>	<p>Practical assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ Listen to             <ul style="list-style-type: none"> <li>○ a piece of music and describe its texture and timbre</li> <li>○ a piece of jazz and identify solos and voices in harmony</li> <li>○ chords and count the number of notes; sing the lower and upper notes.</li> </ul> </li> </ul>
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<p><b>Musical instruments: 3</b> (practical lessons)</p> <p><i>Western tradition</i></p> <ul style="list-style-type: none"> <li>As term 1 and 2, with some performance</li> </ul> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>The Milo genre</li> <li>The Matorma mask</li> <li>Solo and group performance</li> </ul>	<p>At the end of the unit the learner will be able to:</p> <ul style="list-style-type: none"> <li>Perform another piece on the chosen instrument</li> <li>For keyboard, play the melody of King Jimmy, and Faya Faya with the right hand</li> <li>Identify, appreciate and participate in making music in the Milo style</li> <li>Identify, appreciate and participate in making music of the Matorma mask</li> </ul>	<p><i>Western tradition</i> As term 1 and 2</p> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>Demonstrate the rhythms and associated dance movements for the Milo genre for the learners to imitate/practice.</li> <li>Provide information and lead discussions about the social and spiritual, entertainment and ritual connections of the Matorma mask.</li> <li>Encourage learners to add learning to their portfolio, with illustrations and recordings.</li> </ul>	<ul style="list-style-type: none"> <li>Video and audio recordings of Milo jazz</li> <li>Practitioners of the genre to teach and talk about both Milo jazz and the Matorma mask</li> <li>Texts 'Musical Instruments and Spirit Masks of Sierra Leone', and 'Milo and all that Jazz' by Kitty Fadlu-Deen</li> </ul>	<p>Practical assessments, e.g.</p> <ul style="list-style-type: none"> <li>Perform at a concert of western art tradition (solo and group) and indigenous music tradition (3 genres)</li> </ul> <p>Presentation, e.g.</p> <ul style="list-style-type: none"> <li>Present findings about the Matorma mask and Milo jazz</li> </ul> <p>Portfolio, e.g..</p> <ul style="list-style-type: none"> <li>Input into the portfolio</li> </ul>
<p><b>Composing: 2</b></p> <p><i>Western tradition</i></p> <ul style="list-style-type: none"> <li>Continue to develop skills from terms 1 and 2</li> </ul> <p><i>Contemporary music tradition</i></p> <ul style="list-style-type: none"> <li>Creation of a group rap</li> </ul>	<p>At the end of the unit the learner will be able to:</p> <ul style="list-style-type: none"> <li>Make up melodies on the keyboard up to 8 bars using the first five notes in C major, by ear, working individually or in a group.</li> <li>Use body percussion to enhance compositions</li> <li>Perform it to the class, explaining the creative process afterwards</li> <li>Use rap to create a group composition.</li> </ul>	<ul style="list-style-type: none"> <li>Offer the learners models like 'Lean on Me', 'Three Little Birds' to use as a framework for their own compositions (considering beat, melody, lyrics, title).</li> <li>Offer examples of rap in a local language as a model for a composition.</li> <li>Encourage learners to share their compositions.</li> <li>Lead class discussions on the musical elements of their compositions.</li> </ul>	<ul style="list-style-type: none"> <li>Recordings of popular songs to use as models</li> <li>Keyboards, other percussion/melody instruments</li> <li>Recording equipment</li> </ul>	<p>Presentations, e.g.</p> <ul style="list-style-type: none"> <li>Performance of compositions</li> </ul> <p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>Discussion questions, e.g. How did you choose the lyrics, accompaniment styles etc? How would you rate your compositions?</li> </ul>



<p><b>Musical notation 1</b> (western tradition):</p> <ul style="list-style-type: none"> <li>▪ Revision of names of notes</li> <li>▪ Accidentals</li> <li>▪ Intervals</li> <li>▪ Triads</li> <li>▪ Chords</li> <li>▪ Time signatures</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>• Play/sing a simple tune <ul style="list-style-type: none"> <li>○ in a key signature of one sharp and one flat</li> <li>○ of 4 bars in time signatures of 2/4 and 4/4.</li> </ul> </li> <li>• Recognise, sing/play and write <ul style="list-style-type: none"> <li>○ intervals of 2<sup>nd</sup>, 3<sup>rd</sup></li> <li>○ triads in the keys of C, G, and F major</li> <li>○ chords in root position, first inversion and second inversion in the keys of C, G and F major</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Guide learners to sing pitched correctly notes from a printed score reminding them: <ul style="list-style-type: none"> <li>○ of note values</li> <li>○ intervals between notes</li> <li>○ melodic and harmonic intervals.</li> </ul> </li> <li>▪ Show, for the learners to sing/play and write in their manuscript books: <ul style="list-style-type: none"> <li>○ how to build a triad in C, G and F major on the key note</li> <li>○ how to identify chords, in root position, first and second inversion.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ A printed score containing a tune in G major and F major with key signatures displayed, and limited to the notation described in learning outcomes for the unit</li> <li>▪ Keyboard to give pitch</li> <li>▪ Manuscript music book</li> <li>▪ 'Excellence in Theory, book 2'.</li> </ul>	<p>Practical assessments (listen and respond), e.g.</p> <ul style="list-style-type: none"> <li>▪ Distinguish between melodic and harmonic intervals</li> <li>▪ Sing the lowest, middle and upper note of a triad</li> <li>▪ Sing/play the second, and the third, above a keynote.</li> </ul> <p>Written assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ Build an interval of a second over a given note, then a third.</li> <li>▪ Build a chord in root position over a given note, then change it to the first, then second, inversion.</li> </ul>
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<p><b>Musical instruments 4</b> (practical lessons) <i>Western tradition</i></p> <ul style="list-style-type: none"> <li>Continue as for SS1</li> </ul> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>The music of the Koranko people</li> <li>The Soweri and Falui masks</li> </ul>	<p>At the end of the unit the learner will be able to:</p> <ul style="list-style-type: none"> <li>Perform another piece on the chosen instrument</li> <li>For keyboard, learner play the melody of 'Oya tomatati mbakala' with the right hand</li> <li>Identify, appreciate and participate in making the music of the Koranko</li> <li>Describe the social and spiritual, entertainment and ritual connections of the Soweri and Falui mask.</li> </ul>	<p><i>Western tradition</i> As SS1, continuing to use the instrument tutor</p> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>Demonstrate the rhythms of the Koranko people and the associated songs and dance movements for the learners to imitate and practice.</li> <li>Provide information and lead discussions about the Soweri and Falui masks.</li> </ul>	<ul style="list-style-type: none"> <li>Instrument tutor</li> <li>Indigenous music tutors and Youtube videos</li> </ul>	<p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>SQAs, e.g. Describe the backgrounds of the Soweri and Falui masks</li> </ul> <p>Practical assessments, e.g.</p> <ul style="list-style-type: none"> <li>Perform 'Oya' on the keyboard</li> <li>Perform the music and movements of the Soweri and Falui masks</li> </ul> <p>Portfolio</p> <ul style="list-style-type: none"> <li>Update with information on the two masks, and the music of the Koranko experienced this term.</li> </ul>
<p><b>Composing 3:</b> (western tradition)</p> <ul style="list-style-type: none"> <li>Individual and group composition</li> <li>Styles, improvisation and arranging</li> </ul>	<p>At the end of the unit learners will be able to:</p> <ul style="list-style-type: none"> <li>Present their compositions individually or in a group</li> <li>Arrange a song with the resources at hand</li> <li>Include improvisation within a song.</li> </ul>	<ul style="list-style-type: none"> <li>Introduce a well-known hymn as a stimulus for the learners.</li> <li>Ensure learners can sing the tune confidently.</li> <li>Help the students to 'freshen' the hymn by altering the melody and/or rhythm, adding some improvisation (as in jazz or gospel forms) and body percussion.</li> </ul>	<ul style="list-style-type: none"> <li>YouTube recordings of jazz, gospel singing</li> <li>Excerpts of anthems and gospel singing</li> </ul>	<p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>SQAs, e.g. Listen to two excerpts; identify, with reasons, which is an anthem and which a gospel song</li> </ul> <p>Presentations, e.g.</p> <ul style="list-style-type: none"> <li>Performance of compositions</li> <li>Describe to the class about the composition process, what ideas you used and how you used them.</li> </ul>





<p><b>Listening and appreciation: 1</b></p> <ul style="list-style-type: none"> <li>Types of music experienced in Sierra Leone</li> <li>Genres from the western tradition (classical, church, band and popular)</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>Describe the difference between the various forms of music found in Sierra Leone (march, anthem, indigenous, religious, the shout)</li> <li>Name and understand examples of genres from the western tradition like the musical, oratorio, psalm, symphony, RnB, hip-hop together with titles, major composers and musicians.</li> </ul>	<ul style="list-style-type: none"> <li>Provide one example of each form of music from Sierra Leone, and help learners understand their features, structure, form, social significance, keywords and music makers.</li> <li>Provide information and play examples from western tradition forms.</li> <li>Provide information and lead discussions about these forms (key composers, brief biographies, their compositions).</li> <li>Help learners research and write notes on two musicians from the western tradition.</li> </ul>	<ul style="list-style-type: none"> <li>Youtube video recordings of music examples</li> <li>'Music, Masks and Maestros' by Yulisa Amadou Maddy</li> <li>Excerpts from 'Music appreciation' by Roger Kamien</li> <li>Live or recorded performance of a musical, oratorio, hip-hop artist, orchestra, cultural festival.</li> </ul>	<p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>True/false questions (TFQ) e.g. The march is always in <math>\frac{3}{4}</math> time</li> <li>SAQ, e.g. Listen to this sample. What genre does it belong to? Name a composer of this genre.</li> </ul> <p>Practical assessments, e.g.</p> <ul style="list-style-type: none"> <li>Sing/play a melody from a march</li> </ul> <p>Portfolio</p> <ul style="list-style-type: none"> <li>Update with research on the two musicians from the western tradition.</li> </ul>
<p><b>Musical notation 2</b> (western tradition):</p> <ul style="list-style-type: none"> <li>Key signatures</li> <li>Tonality; the major and minor scales</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>Identify the key signatures of C, G and F major, and A minor</li> <li>Play/sing the major scale and minor scale.</li> </ul>	<ul style="list-style-type: none"> <li>Using the tetrachord structure demonstrate building major scales from C major onwards.</li> <li>For minor scales describe and discuss their sound, and explain their construction.</li> <li>Show learners how to write the key signatures on the staff.</li> </ul>	<ul style="list-style-type: none"> <li>'Excellence in Theory book 2'</li> </ul>	<p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>SQA, e.g. Listen to this scale. Is it a major or minor scale?</li> </ul> <p>Written assessments, e.g.</p> <ul style="list-style-type: none"> <li>Write the key signatures of the C, G and F major keys.</li> </ul>





<p><b>Musical instruments 5</b> (practical lessons): <i>Western tradition</i></p> <ul style="list-style-type: none"> <li>▪ As for SS1, adding the primary chords of a major key</li> </ul> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>▪ The music of the Foulahs</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Demonstrate progress to other pieces in their tutor</li> <li>▪ Apply the use of accompaniment features on the keyboard to tunes learned before</li> <li>▪ For voice learners, demonstrate participation in a choral group</li> <li>▪ For indigenous music studies, identify, appreciate and participate in music making of the Foulah people.</li> </ul>	<ul style="list-style-type: none"> <li>▪ For western tradition continue with the tutor.</li> <li>▪ For keyboard, demonstrate the use of the primary chords I, Iv and V of a major key to accompany one of the tunes learned in SSS1.</li> <li>▪ For voice students, encourage learners to participate in a choir.</li> <li>▪ For indigenous music, demonstrate and encourage learners to practice the music of the Foulahs, and their songs, instrumental skills and dance movements.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Use the workbook 'Excellence in Theory book 2'</li> <li>▪ Use the tutor for the instrument</li> <li>▪ Keyboard and other instruments</li> <li>▪ Indigenous music coach for the Foulah music sessions</li> <li>▪ Videos from YouTube to supplement practice</li> </ul>	<p>Practical assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ Perform the music of the Foulah people with appropriate movement and singing.</li> </ul> <p>Portfolio</p> <ul style="list-style-type: none"> <li>▪ Update with information on the music making of the Foulah experienced this term.</li> </ul>
<p><b>Listening and appreciation: 2</b></p> <ul style="list-style-type: none"> <li>• Forms of music experienced in the Caribbean and South Africa</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Describe the features and main exponents of the music of the Caribbean; calypso, reggae, salsa, jazz, mambo, samba</li> <li>▪ Describe the features and main exponents of marabi of South Africa (including Zulu choral music).</li> </ul>	<ul style="list-style-type: none"> <li>▪ Provide one example of each form of music from the Caribbean and South Africa, and help learners understand their features, structure, form, social significance, keywords and music makers.</li> <li>▪ Lead discussion on the music makers involved in these forms, providing information about them, their compositions and brief biographies.</li> <li>▪ Help learners research and write notes on two musicians.</li> </ul>	<ul style="list-style-type: none"> <li>▪ YouTube videos of Harry Belafonte, Bob Marley, Miriam Makeba, Ladysmith Black Mambazo</li> </ul>	<p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ SAQ, e.g. Listen to this sample. What do you hear? Can you identify its origins? What features can you identify?</li> </ul> <p>Written assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ Name a famous Calypso music maker. What do you know about his/her life and music. What impact did his music have in the world?</li> <li>▪ Repeat with a South African music maker.</li> </ul>



<p><b>Musical notation: 3</b> (western tradition)</p> <ul style="list-style-type: none"> <li>▪ Key signatures</li> <li>▪ Tonality and degrees of the scale</li> <li>▪ Leger lines</li> <li>▪ Transposition</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Relate the keys with sharps, and the keys with flats</li> <li>▪ Establish the relative minors of these keys</li> <li>▪ Sight read/sing in keys of up to 2 sharps and flats</li> <li>▪ Transpose from treble to bass clef and vice versa.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Revise key signatures of two sharps and flats. Progress to key signatures with four sharps and flats using the same tetrachord method.</li> <li>▪ Demonstrate and encourage learners to play/sing songs in major and minor keys of C,G,D, F and B flat major, A, E, D and G minor.</li> <li>▪ List the degrees of the scale/key, learners take notes.</li> <li>▪ Take a simple 4-bar melody in C major in the treble clef. Help learners to transpose from treble to bass clef and vice versa.</li> </ul>	<ul style="list-style-type: none"> <li>▪ 'Excellence in Theory book 2'</li> <li>▪ 'Excellence in Theory book 3'</li> </ul>	<p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ SAQ, e.g. If 'C' is the tonic, what degree of the scale would 'G' be? If I'm in the key of F major, what would be my mediant?</li> </ul> <p>Written assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ Transpose this short melody from the bass clef to the treble clef. Be reminded that the notes should be at the same pitch (using leger lines).</li> </ul>
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<p><b>Musical instruments: 6</b> (practical lessons) <i>Western tradition</i></p> <ul style="list-style-type: none"> <li>▪ Continuing as for the second term, with additional work on primary chords of a major key; changing rhythmic styles, and changing voice to create a new sound</li> </ul> <p><i>Indigenous music</i></p> <ul style="list-style-type: none"> <li>▪ Introduction to the music of the Koranko and Limba</li> <li>▪ Solo or group performance from the indigenous music tradition</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Perform on their chosen instrument</li> <li>▪ For the keyboard, describe chords of I, IV and V to accompany a simple tune using full chords and single finger chords. Change rhythmic styles and voice selection to create new pieces.</li> <li>▪ For indigenous music, identify, appreciate and participate in music making of the Koranko and Limba people.</li> </ul>	<ul style="list-style-type: none"> <li>▪ For western tradition, continue with the tutor for chosen instrument/voice.</li> <li>▪ For keyboard, introduce left hand chord work, guiding learners to: <ul style="list-style-type: none"> <li>○ select root, 3<sup>rd</sup> and 5<sup>th</sup>, of a key to form a left hand chord</li> <li>○ find primary chords I, IV and V of C major to accompany a simple tune</li> <li>○ hear where a chord change should occur by ear</li> <li>○ use the single finger button to access chords for left hand</li> <li>○ fit them to a right hand melody.</li> </ul> </li> <li>▪ Explore changing rhythmic styles i.e. from 4/4 to 3/4, and changing voice to create a new sound.</li> <li>▪ For indigenous music, demonstrate and encourage learners to practice the music of the Koranko and Limba, together with their associated songs, instrumental skills and dance movements.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Instrument tutor</li> <li>▪ Keyboards</li> <li>▪ Indigenous music instruments</li> <li>▪ Indigenous music artist or YouTube videos to coach on the Koranko and Limba music tradition.</li> </ul>	<p>Performance</p> <ul style="list-style-type: none"> <li>▪ Perform on piece on chosen instrument, one piece of keyboard, and one from the indigenous music tradition either individually or in a group.</li> </ul> <p>Portfolio</p> <ul style="list-style-type: none"> <li>▪ Update with information on the music making of the Koranko and Limba experienced this term.</li> </ul>
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<p><b>The Entertainment Industry</b></p> <ul style="list-style-type: none"> <li>▪ The current situation in Sierra Leone</li> <li>▪ The position of the artist</li> <li>▪ Copyright</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Describe the overall picture of the entertainment industry in Sierra Leone</li> <li>▪ Identify the success and challenges of the copyright bill</li> <li>▪ Compare the situation in Sierra Leone with other parts of the world.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Support learners to research the entertainment industry in Sierra Leone by asking questions e.g. What is the situation currently? What structures are in place to promote artists? Does anyone know of an artist who has challenges with his music? What do artists themselves say? Compare it with the entertainment industry in the region, and other parts of the world.</li> <li>▪ Lead a discussion about making conditions easier for artists to make money from their work. List their suggestions.</li> </ul>	<ul style="list-style-type: none"> <li>▪ A copy of the Copyright Bill of Sierra Leone</li> </ul>	<p>Oral assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ SQAs, e.g. Can someone share a point made by the Copyright Bill with regard to artists? Why do some artists go abroad?</li> <li>▪ Oral presentations e.g. Learners present their discoveries about the situation of artists in Sierra Leone</li> </ul> <p>Portfolio</p> <ul style="list-style-type: none"> <li>▪ Update with information from their presentation.</li> </ul>
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<p><b>Musical notation 4</b> (western tradition):</p> <ul style="list-style-type: none"> <li>▪ Time signatures, including introduction of compound 6/8 time</li> <li>▪ Dictation of melody</li> <li>▪ Dictation of rhythm</li> </ul>	<p>At the end of the unit learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Use the new time signature of 6/8 time</li> <li>▪ Take down in notation: <ul style="list-style-type: none"> <li>○ a four-bar melody played on the keyboard</li> <li>○ a four-bar rhythm played on the keyboard or other sound source</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Use short tunes to revise aural recognition of 2-, 3- and 4-time.</li> <li>▪ Use 'Showers of Blessing' to illustrate the feeling of 2-time, but displayed as 6/8 time.</li> <li>▪ Play a simple 4 bar melody in C major, starting and ending on the key note, repeating two bars at a time. Support the whole class to agree on the notes chosen, and take it down on the board one note at a time. Learners then copy it into their manuscript books.</li> <li>▪ Repeat with a 4 bar rhythm using different note lengths (down to eighths notes), ties and rests in 2-, 3- and 4/4.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Keyboard</li> <li>▪ Video and audio recording of 'Showers of Blessing'</li> <li>▪ Manuscript book</li> <li>▪ 'Excellence in Theory book 3'</li> </ul>	<p>Written assessment, e.g.</p> <ul style="list-style-type: none"> <li>▪ Play a simple tune in the key of C major. Then break it into two phrases, repeating each phrase three times, finally repeating the whole tune. Learners write down the notation.</li> </ul>
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<p><b>Musical instruments: 7</b> (practical lessons)</p> <ul style="list-style-type: none"> <li>▪ Continuing as for SS2 for the western tradition</li> <li>▪ Develop keyboard work</li> <li>▪ Introduction to electronic music</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Perform a piece on their chosen instrument</li> <li>▪ Perform the National Anthem and National Pledge with accompaniment on the keyboard</li> <li>▪ Use electronic instruments to produce a piece, either original or from the standard repertoire of popular music.</li> </ul>	<p><i>Western tradition</i></p> <ul style="list-style-type: none"> <li>▪ Continue as for SS2</li> </ul> <p><i>Keyboard</i></p> <ul style="list-style-type: none"> <li>▪ Teach learners to play the National Anthem and the National Pledge, in the right hand by ear in C major.</li> <li>▪ Show learners how to build the chords of II and VI and, with the chords they already know, accompany these two tunes. Guide learners when the key changes (modulates).</li> </ul> <p><i>Electronic instruments</i></p> <ul style="list-style-type: none"> <li>▪ Introduce learners to the music studio and its component equipment.</li> <li>▪ Show how to record a voice and accompaniment, store it and improve it electronically.</li> </ul>	<ul style="list-style-type: none"> <li>▪ For the western tradition, continue using the tutor</li> <li>▪ Studio producer to coach on the use of the laptop and other electronic equipment</li> <li>▪ Desktop or laptop computer, microphones, microphone stands, headphones, speakers, keyboards, software like Logic.</li> </ul>	<p>Practical assessments, e.g.</p> <ul style="list-style-type: none"> <li>▪ Perform: <ul style="list-style-type: none"> <li>○ a piece for the chosen instrument</li> <li>○ the National Anthem and Pledge for keyboard, with chords</li> <li>○ an electronic recording of a song selected by the learner.</li> </ul> </li> </ul>
<p><b>Musical notation 5</b> (western tradition)</p> <ul style="list-style-type: none"> <li>▪ Modulation</li> <li>▪ Dictation of melody</li> <li>▪ Dictation of rhythm</li> </ul>	<p>At the end of the unit learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Recognise when a piece of music modulates</li> <li>▪ Take down in notation: <ul style="list-style-type: none"> <li>○ a four-bar melody played on the keyboard</li> <li>○ a four-bar rhythm played on the keyboard or other sound source</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Play 'I'll Always Love You' by Whitney Houston. Help learners identify when the music changes or modulates. Select a song for the learners to shift to another key in the middle of the song.</li> <li>▪ Play melodies of 4 bars length within the range of one octave, in the key of G major, for dictation. Work on one together with the learners and</li> </ul>	<ul style="list-style-type: none"> <li>▪ Keyboard</li> <li>▪ Video and audio recording of 'Showers of Blessing'</li> <li>▪ Manuscript book</li> <li>▪ 'Excellence in Theory book 3'</li> </ul>	<p>Written assessment, e.g.</p> <ul style="list-style-type: none"> <li>▪ Play a simple tune in the key of C major. Then break it into two phrases, repeating each phrase three times, finally repeating the whole tune. Learners write down the tune in notation.</li> </ul> <p>Practical assessment, e.g.</p> <ul style="list-style-type: none"> <li>▪ Play a song, during which a chord is played which</li> </ul>





		<p>then let learners write them down individually.</p> <ul style="list-style-type: none"><li>Repeat with rhythms of 4 bars length using different note lengths (down to sixteenth notes), ties and rests in 6/8 time.</li></ul>		<p>changes the key. Ask the learners to sing the song in the new key.</p>
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<p><b>Attachment</b></p> <ul style="list-style-type: none"> <li>▪ Three week experience of a unit in the music education/ church/ entertainment industry in Sierra Leone</li> </ul>	<p>At the end of the unit the learner will be able to:</p> <ul style="list-style-type: none"> <li>▪ Describe what happens in the organisation s/he attended</li> <li>▪ Describe the work s/he was given in the organisation</li> <li>▪ Write a report to include in the portfolio</li> <li>▪ Share experiences orally with the rest of the class.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Arrange (through the school and organisation, and with the consent of parents/ guardians) for a three-week attachment to one of the following organisations: Consideration should be given to proximity to learner's home when allocating the organisation.             <ul style="list-style-type: none"> <li>○ Music school/department</li> <li>○ School band</li> <li>○ RSLAF band (regimental and pop)</li> <li>○ SLP band (regimental and pop)</li> <li>○ Church choir</li> <li>○ Cultural group</li> <li>○ Radio station</li> <li>○ TV station</li> <li>○ Music studio</li> </ul> </li> <li>▪ Provide a template to guide the report in the portfolio, include interviews and illustrations.</li> </ul>	<p>Report template, with the following sections:</p> <ul style="list-style-type: none"> <li>○ Name of organisation</li> <li>○ Name of supervisor in the organisation</li> <li>○ Name of colleagues in the organisation</li> <li>○ Discoveries on first day, second day etc</li> <li>○ What I have learned</li> <li>○ What impressed me most</li> <li>○ My most memorable day</li> <li>○ My mistakes</li> <li>○ Would I like to work here? If so, give reasons. If not, give reasons.</li> </ul>	<p>Portfolio to be completed for this unit.</p>
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<p><b>Musical instruments: 8</b> (practical lessons)</p> <ul style="list-style-type: none"> <li>▪ Western tradition, continuing as for SS2</li> <li>▪ Keyboard work; creating introductions</li> <li>▪ Electronic music; group work composing music for an advertisement.</li> </ul>	<p>At the end of the unit, learners will be able to:</p> <ul style="list-style-type: none"> <li>▪ Compose an introduction</li> <li>▪ Perform a piece on their chosen instrument</li> <li>▪ Perform 'Let me Love you' by Bunny Mack with accompaniment on the keyboard</li> <li>▪ Use electronic instruments to produce music for an advertisement for soap.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Draw attention to songs that have an introduction, like a march. Guide learners to compose a four-bar introduction to a song they know.</li> <li>▪ Play the song 'Let me Love you' from YouTube. Give the learners the first phrase and ask them to discover the rest of the song on the keyboard. Guide them to choose the appropriate chords and accompaniment.</li> <li>▪ Play an advertisement from radio or TV. Ask class to listen to the music. Ask them to compose music for a one minute advertisement for soap using electronic instruments, working in groups. They should think about melody, lyrics, beat and special effects.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tutor for the instrument chosen</li> <li>▪ Keyboard</li> <li>▪ Audio recording of the song, 'Let me Love you' by Bunny Mack</li> <li>▪ Electronic music studio equipment.</li> </ul>	<p>Performances</p> <ul style="list-style-type: none"> <li>▪ Piece studied for this term on chosen instrument</li> <li>▪ 'Let me Love you' by Bunny Mack, on keyboard</li> <li>▪ Song for advertisement.</li> </ul>
<p><b>Performance</b> Solo and group performances of western tradition, keyboard and indigenous music</p>	<p>At the end of the unit, learners will be able to display their practical skills in:</p> <ul style="list-style-type: none"> <li>▪ western traditions</li> <li>▪ on the keyboard</li> <li>▪ indigenous music.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Allow time for learners to prepare and practice for their performances.</li> <li>▪ Ensure a supportive and encouraging atmosphere.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Instruments and keyboard</li> <li>▪ Coaches of indigenous music styles</li> </ul>	<p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>▪ Creativity</li> <li>▪ Interpretation</li> <li>▪ Commitment</li> <li>▪ Level of practical skills</li> <li>▪ Team work</li> <li>▪ Authenticity of performance</li> </ul>



<p><b>Presentations</b> One topic from studies of western traditions, and one topic from indigenous music studies, presented to the class.</p>	<p>At the end of the unit, learners will be able to expand on the following in a class presentation lasting 10 to 12 minutes:</p> <ul style="list-style-type: none"> <li>▪ One topic from studies of western traditions</li> <li>▪ One topic from indigenous music studies</li> <li>▪ Steer a discussion on the above topics.</li> </ul>	<p>Set up the presentations by:</p> <ul style="list-style-type: none"> <li>▪ Calling for topics from the learners</li> <li>▪ Listing the learners' choices</li> <li>▪ Guiding learners on what materials are needed.</li> </ul> <p>These are not group activities, although more than one learner may select the same topic.</p>	<p>Video recording and playback equipment.</p>	<p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>▪ Evidence of research</li> <li>▪ Demonstration of understanding</li> <li>▪ Involvement in discussions.</li> </ul> <p>Presentations and discussions may be recorded.</p>
<p><b>Portfolio</b></p>	<p>At the end of the unit, learners will be able to present their portfolios containing the learners' sum of SSS1-3 discoveries and notes.</p>	<p>Throughout the three years, guide learners to keep their work neat, labelled, dated, informative and reflective of their work in SSS.</p>		<p>Learner's portfolio containing work from compositions (audio or video recordings), instrumental studies (video recordings), experiences of learning and attachment reports etc. should be submitted for assessment.</p>

