GRADE 6 TERM 1-3 COMPLETE NOTES MUSIC

PERFORMING
TYPES OF SONGS

1. Religious songs
2. Patriotic songs
3. Topical songs
4. Popular songs
5. Action song
6. Western art sons
7. African art songs

NB: *An art song is a traditional song that has been rearranged for solo or choral performance.*
They are usually accompanied by musical instruments.

WESTERN ART SONGS

- Is a European or western folk song which has been arranged for solo or choral performance.
- Are simply art song based on the western/European style of performance.
- Art songs are written in verses.
- Western art songs are based on stories and talk about the beauty of nature.
- When performing western art songs ensure that you bring out the correct mood.
- The mood can be shown through facial expressions, gestures observing performance directions and observing correct tempo or speed.
- Different art songs convey different messages.

Example of western art song
Lyrics: The Path to the Moon
Eric H. Thiman l Choir

I long to sail on a path to the moon
On a de-ep blue night
when the wind is cool
A glist'ning Path that runs out to sea
Silver the sails to carry me
To ca--rry
Ca--rry
Ca--rry me over the sea
So will I sail on a stary night
on the path to the moon, a sea bird's flight!
Skimming the waves where the fishes play
Traveling on for many a day
Silver the sails to carry me,
to ca--rry
ca--rry
ca--rry me over the sea!

AFRICAN ART SONG

- African folk songs or African songs which have been rearranged for solo or choral performances.
- They can also be accompanied by African musical instruments or western musical instruments
- African art songs are written and performed in an African style.
- The songs use African rhythm and language
- African art songs are based on traditions of Africa.

Example of African art ssong

WIMBO WA HISTORIA

Wimbohuuniwimbowahistoriawatuwotemnaombwamsikizekwamakini
Ilikuwaoktoba 1952 watuwotetulisikiakenyattaameshikwa
Hakushikwakenyattapekeyakelakinialishikwanamabingwawauhuru
Ooooohooohhooohhh
Ilikuakilionchniikenyawatuwotetulionahuzunimwingisana
Wakina baba kina mama
nawatotowotewaliliamachoziwakisemawoooooiwoooooiiiiwoitunataka Kenyatta aachiliwe
Baba (wa) taifaalipotokagerezanialiwakutawajumbewetuwametenganavibayasana
Kishayake baba taifaalikatashaurimojakujiunganachamachetuKanu
Aliongozawajumbepakaulayakufikahukoalipigwanamayaiyaliyooza
Baba taifahakujalialishindanakurudinakatibayanchiyetuhapa Kenya
Ilipofikadecemberkuminambilisitininatatumzeewetualinyakuauhurukenya
Kishayakedecembersitininannemzeewetualipandishabenderajamuhuri
Mzeewetualituombatusahauyaliyopitabadalayaketuijengenchiyetu
AlisemaHarambeetuunganenahivisasatumejuaharambeeniumoja
Asante baba wetukweli we asante baba wetu

PATRIOTIC SONGS

- They are sung in praise of a county and its leaders.
- They emphasize on patriotism, ,peace, unity love, pride of our country and social cohesion among citizen.
- The words in patriotic songs may talk about history, people, resources, sceneries and values of a nation.

Examples of patriotic songs

I. Kenya, Kenya Taifa Leo
II. Tunajivuniakenyanchiyetu,
III. Tushangiliekenya.

RELIGIOUS / SACRED SONGS

- They are songs performed by different for religious groups e.g. Christianity, Islam and Hinduism
- Are specifically sung for the purpose of worship and praise a divine or prayer.

Example of a religious song

This is the day

This is the day (x2)
That the Lord has made (x2)
Let us rejoice (x2)
And be glad in it (x2)
This is the day that the Lord has made
Let us rejoice and be glad in it
This is the day (x2)
That the Lord has made
Come unto Me (x2)
O My people come (x2)
Sing praise to Him (x2)
I will make you one (x2)
Come unto Me, O My people come
Sing praise to Him, I will make you one
This is the day (x2)
That the Lord has made
Sing and be glad (x2)
For the Lord is good (x2)
He's done great things (x2)
As He said He would (x2)
Sing and be glad, for the Lord is good
He's done great things, as He said He would
This is the day (x2)
That the Lord has made

TOPICAL SONGS

- Are songs that talk about issues affecting the society.
- They are used to convey special message on pertinent and contemporary issue.
- Some of the issues that affect society include:

I. Safety
II. personal hygiene
III. health and nutrition,
IV. importance of education
V. environmental conservation
VI. drought/famine
VII. disease
VIII. water and sanitation
IX. Children's right

- Topical songs offer advice on how the society can address the various issues.

Example of topical songs.

I. Corona Ni hatari
II. wash your hands
III. **njootwendeshule**

PHRASING

- A phrase is a musical sentence or idea.
- Phrases in music indicate where to take a short breath when singing.
- Do not breathe in the middle of a musical sentence because it will interrupt the flow.
- In order to sing whole phrase you need to have enough breath.
- Take short breath only at the end of a musical phrase.

Example of a song

EeMungunguvuyetu
Iletebarakakwetu
Hakiiwengaonamlinzi
Natukaenaudugu
Amani nauhuru
Rahatupatenaustawi.

VOICE BLENDING

- Voice blending is singing with unified sound.
- When performing in a group, it is advisable to balance your voices
- To sing with a good voice blend, ensure that you:

I. Sing confidently
II. Start and stop at the same time when singing in a group
III. Sound the vowels and consonants appropriately.
IV. Sing at the same volume with others.
V. Sing at the same speed as others singers.
VI. Sing the same pitch with others.

Example of a song

See Saw Margery Daw,
Jacky shall have a new master;
Jacky shall earn but a penny a day,
Because he can't work any faster.

PERFORMANCE CUES

- **Performance cues** are directions given to the performer to guide their performance.
- Performance cues include soft, loud, fast, slow crescendo and diminuendo.
- **Crescendo** means gradually getting louder or gradually increasing the volume.
- **Diminuendo** means getting softer or gradually decreasing the volume.
- Whenperformance cues are gradually followed the music becomes interesting.
- Performance cues also bring out the mood of a song and improves the voice.

Example song

Rain, rain, go away Come again some other day We want to go outside and play Come again some other day
Rain, rain, go away Come again some other day We want to go outside and play Come again some other day
Rain, rain, go away Come again some other day We want to go outside and play Come again some other day

SINGING IN A DUET

- **A two part song** is a song sang in two different voice part.
- **A duet** is a two part song performed by 2 people each singing a different voice part.
- The voices that sing in a duet may include:

I. Soprano/alto
II. Tenor/bass
III. Soprano/bass
IV. Soprano/tenor
V. Alto/bass
VI. Alto/tenor

- When performing in duet remember to express the mood of the song always appropriately.
- Always keep to your voice as you sing a duet.
- When 2 performers sing in 2 different voice parts together they create harmony.

Example of a song

Gooseygoosey gander,
Whither shall I wander?
Upstairs and downstairs
And in my lady's chamber.
There I met an old man
Who wouldn't say his prayers,
So I took him by his left leg
And threw him down the stair

SINGING IN A TRIO

- A three part song is a song in three different voice parts.
- A trio is a three part song by three people each singing a different voice part.
- The voice parts in a trio may include:

I. Saprano1, soprano 2 alto
II. Tenor 1 tenor 2 and bass
III. Soprano, alto and bass
IV. Soprano alto and tenor

- When performing in trio remember to express the mood of the song always appropriately.
- Always keep to your voice as you sing a trio
- When 3 performers sing in 3 different voice parts together they create harmony
- When performing in trio you should ensure that

I. You observe the correct pitch
II. You follow the rhythm correctly
III. You maintain the correct tempo of the song
IV. You follow the performance dynamics

Example of a song

Ring-a-ring-a-rosies
A pocket full of posies
A tissue, a tissue
We all fall down
The king has sent his daughter

To fetch a pail of water
A tissue, a tissue
We all fall down

The robin on the steeple
Is singing to the people
A tissue, a tissue
We all fall down

The wedding bells are ringing

MESSAGES AND VALUES IN SONG

- Different songs have different messages and values.
- Always listen to and sing songs with values and educative messages.
- Values in songs include responsibility, respect love unity patriotism, social justice and integrity.
- Educative messages include those that promote peace, encourage helping the needy and encourage hard work.

SOCIAL ECONOMIC IMPORTANCE OF SONGS

- Songs are very important to the society and to an individual
- The social importance of songs include:

I. Promoting peace and unity among people
II. Teaching about morals and valuesin society and discouraging vices in the society
III. Entertainment
IV. Passing a certain message to people in the community
V. Warning people against bad behaviour
VI. Prasing people for good deeds such as environment conservation

- Economic importance include

I. Musician get paid when they perform in events or concert
II. Musicians record music and sell it to get money
III. Musicians earn money when songs are downloaded from various digital sources
IV. Music earn the country revenue

KENYAN FOLK SONGS

- Folk songs are traditional songs performed during different occasions by different communities
- They are performed by a common people of a region in a local language
- There different types of folk songs:-

I. Naming folk songs
II. Worship folk songs
III. Marriage folk songs
IV. Initiation folk songs
V. Work fork songs
VI. Funeral folk songs
VII. Solo folk songs

A. <u>Naming folk songs</u>

- Are performed to celebrate the birth of a child.
- They welcome a new member to the family and society at large.
- Performed as a way of thanks giving to God for a new life.
- Are sung to congratulate the parents for bringing a new life to the world.
- They educate the parent on how to take care of the newborns.

Example- mwana wa mberi from luhya community

B. <u>Worship folk songs</u>

- Are performed during religious ceremonies in different places of worship
- They are used to

I. Educate believers about god
II. Praise god
III. Entertain the worshippers
IV. Encourage and give hope to the worshippers

Example- roho maler

C. <u>Marriage folk songs</u>

- Marriage folk songs are performed during marriage ceremony.
- Are sung to praise the bride and the groom.
- Educate the newly married couple on values in marriage such as love faithfulness and hard work.
- Are sung to entertain people during marriage ceremonies.
-

Example ekio nkiekio

D. <u>Initiation folk songs</u>

- Are songs are sung during transaction from one stage of life to the next.
- They educate the initiates on the morals they are expected to uphold.
- They promote good behaviour among the young people.
- They encourage the initiates to be brave.
- Teach the initiates on traditions and expectations of the community.
- They entertain people during the initiation ceremony.

Example-

E. <u>Work folk songs</u>

- Are folk songs performed when people are doing different types of work such as farming, grazing cattle, building
- Encourage and motivate workers
- They also entertain the workers

Example- wakariru by gikuyu community

F. <u>Funeral folk songs</u>

- Performed when mourning the death of a loved one.
- Help people to come together and celebrate the life of the dead.
- They console the family who have lost a loved one.
- They help people heal from the pain of losing a loved one.

Example-

G. <u>Solo folk songs</u>

- Are performed by one person
- A solo folk song performance can be accompanied by

I. Dancing
II. Musical instruments

- The performer can also wear appropriate costumes and decorate his or her body with adornments and ornaments

Example

<u>DICTION IN FOLK SONGS</u>

- Diction refers to the proper pronunciation of words when singing
- To get good diction you should

I. Pay attention to the vowels and consonants in the words
II. Pronounce all the endings of the words in the folk songs
III. Have good breath control during singing

<u>FEATURES OF FOLK SONGS</u>

1. Mood
2. Climax
3. Structure
4. Vocal ornamentation
5. Message

<u>IMPORTANCE OF PERFORMING FOLK SONGS FROM DIVERSE COMMUNITIES IN KENYA</u>

i. It helps in cultural preservation
ii. Promotes national unity
iii. It is a source of employment
iv. Attracts tourist
v. Folk songs entertain the audience
vi. Educate people on moral and values

<u>KENYAN INDIGENOUS MUSICAL INSTRUMENTS</u>

<u>String instruments</u>

- Are musical instruments that have strings.
- Produce sound by

i. Plucking
ii. Strumming
iii. Rubbing the strings

- String instruments can have one , two or more number of strings.
- A string instrument with one or two strings is called **<u>fiddle.</u>**

- There different types of string instruments found among the Kenya communities.
- Each instrument has specific community of origin.

	STRING INSTRUMENT	COMMUNITY OF ORIGIN
1	Shiriri or ishiriri or silili	Abaluhya
2	Litungu	Abaluhya
3	Limoyi	Abaluhya
4	Ongengo	Abagusii
5	Obokano	Abagusii
6	Nderemo	Agikuyu
7	Wandindi	Agikuyu
8	Entono	Abakuria
9	Ekegogo	Abakuria
10	Iritungu	Abakuria
11	Orutu	Luo
12	Uta	Mijikenda
13	Uta wa wathi	Akamba
14	Mbeve	Akamba
15	Adeudeu	Iteso
16	Mwazigizi or zeze	Taita
17	Kimengeng	Kalegin
18	Pukan	Pokot
19	Chepkongo/chemonge	Kipsigis
20	Nyatiti	Luo

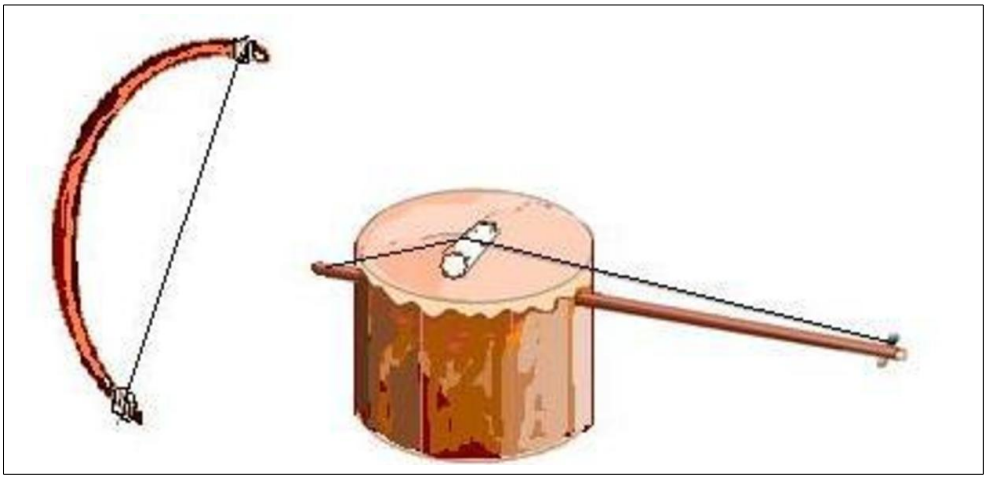
FIDDLE

- Fiddles are string instruments that have one or two strings

	FIDDLE	COMMUNITY
1	Orutu	Luo
2	Mbeve	Akamba
3	Ekegogo	Abakuria
4	Mwazigizi or zeze	Taita
5	Ageregeret	Iteso
6	Ishiriri	Abaluhya
7	Wandindi	Kikuyu
8	Kimeng’eng’	Kalenjin
9	Ong’eng,o or Otete	Abagusii

PARTS OF A FIDDLE AND THEIR FUNCTIONS

1. **Arm/neck** - for holding and supporting the instrument when playing it.
2. **String** -it is plucked or strummed to produce sound.
3. **Resonator** - makes the sound louder.
4. **Membrane/skin** - used to cover the resonator.
5. **Bridge** - used to make the sound clearer by separating the string from the skin or membrane.
6. **Tuning peg** - used to loosen or tightening the strings to produce the desired sound.
7. **Bow** - used to play the instrument.



TUNING A FIDDLE

- Tuning is the process of adjusting the pitch of one or many tones of a musical instrument or getting it ready so that it is played it will sound at the correct pitch.
- String instruments are tuned to produce the desired sound.
- To tune a fiddle Identify the string and also identify the sound that you desire to produce.
- A fiddle can be tuned by

i. Loosening the tuning peg
ii. Tightening the tuning peg
iii.

CARE AND MAINTENANCE OF STRING INSTRUMENT

1. Dust the parts of the instruments using a piece of cloth. Handle the string with care
2. Always use the arm of the instrument when carrying it.
3. Always check your string instrument before playing it
4. Replace word out or damaged parts of a string instrument
5. Store it in a dry place free from dust and moisture
6. Keep your instrument away from dust by putting it in a protective bag
7. String instrument can be stored by hanging them on a wall or placing them in a cool and dry place where people cannot step on them.
8. Avoid storing your instrument near walking paths because people passing by may knock them.

NB: *when string instrument are cared for and maintained well, they last longer and produce good sound*.

TECHNIQUES OF PLAYING STRING INSTRUMENTS

1. Bowing
   Rubbing the instrument using a bow.
   Bow: is made using a sisal thread tied on both ends of curved stick.
   Types of musical bow
   - Groud bow- eg. Nderemo by kikuyu
   - Mouth bow- eg obokano by kuria
   - Hunters bow- eg entono by kuria
2. Plucking
   Involves pulling and releasing the string using the fingers.
3. Holding
   Every string instrument has a specific way in which it is held when playing.
   When a string instrument is not properly held when playing, it may not produce the desired sound.

MAKING OF A FIDDLE(PROJECT)

1. Collect tools and materials
2. Making the arm or neck
3. Fixing the tuning peg
4. Preparing the resonator
5. Fixing the arm or neck to the resonator
6. Fixing the string
7. Preparing the bridge
8. Preparing the bow
9. Tuning and play to test

APPRECIATING THE ROLE OF A STRING INSTRUMENTS

PLAYING IN AN INSTRUMENTAL ENSEMBLE

- An **ensemble** is a group of people who performs instrumental or vocal music together instruments being played together
- An instrumental ensemble consists of a group of instruments being played together
- An instrument can be percussion instruments, winds instruments or string instruments

WESTERN MUSICAL INSTRUMENTS

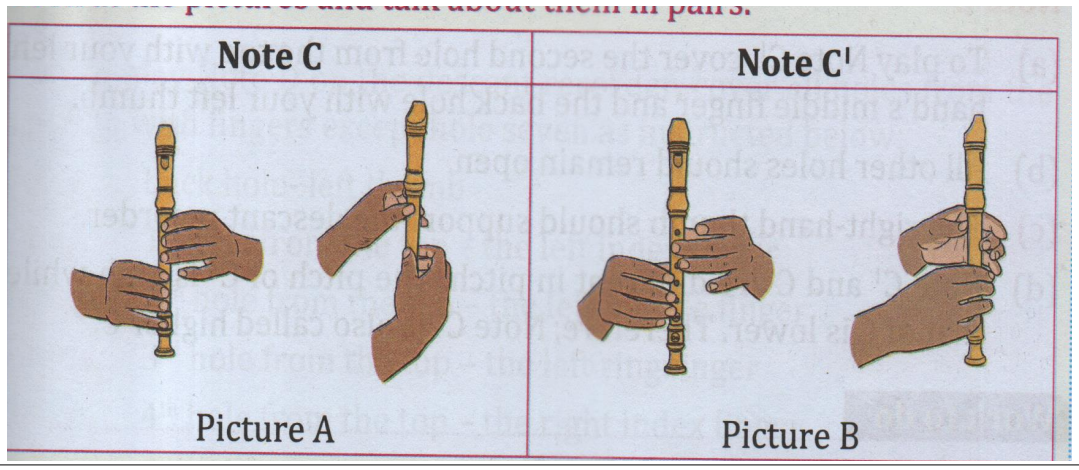
Descant recorder

Playing The Scale Of C Major

- A C major scale consist of the notes C D E F G A B C.
- The scale of C major starts with C and ends with C^1.
- All the notes of the scale of C major can be played on the descant recorder.

Playing the notes C and C^1

- To play note C on the descant recorder, cover the hole with your fingers
  A. Back hole – left thumb
  B. 1st hole from the top – the left index finger.
  C. 2nd hole from the top – the left middle finger.
  D. 3rd hole from the top – the left ring finger.
  E. 4th hole from the top – the right index finger.
  F. 5th hole from the top – the right middle finger.
  G. 6th hole from the top – the right ring finger.
  H. 7th hole from the top – the right little finger.
- The right hand thumb should be used to support the descant recorder.
- Note C has a low sound or pitch.



NOTE C^1

- To play note C^1 cover the second hole from the top with your left hand's middle finger and the back hole with your left thumb.
- All other holes should remain open.
- The right hand thumb should support the descant recorder
- Note C^1 and C are different in pitch.
  The pitch of C^1 is **high** while C is l**ower**.
  C1 is called **higher C**

<u>PLAYING THE LOWER D AND D^1</u>

- To play note D the descant recorder, cover holes from the top with fingers except hole seven
  A. Back hole – left thumb
  B. 1st hole from the top – the left index finger.
  C. 2nd hole from the top – the left middle finger.
  D. 3rd hole from the top – the left ring finger.
  E. 4th hole from the top – the right index finger.
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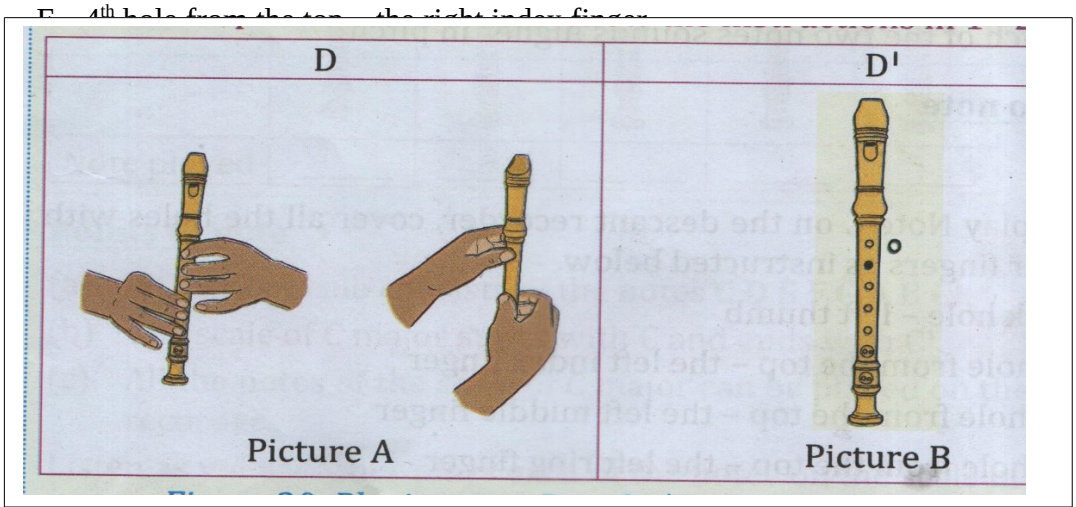


NOTE D^1

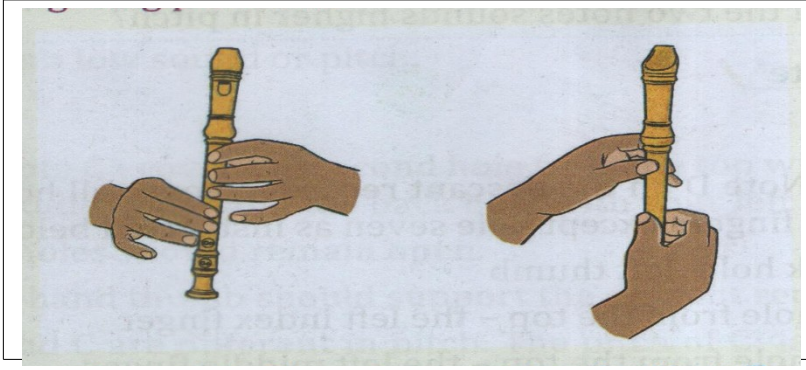
- To play note D^1 cover the second hole from the top with your left hand's middle finger and the back hole open.
- All other holes should remain open.
- Move the left thumb slightly below the back hole to support the recorder together with the right hand thumb..
- The pitch of D^1 is **high** while D is l**ower**.
  D^1 is called **higher D**

Playing note E

- To play note E on the descant recorder, cover all the hole from the top except holes six and seven with your finger

A. Back hole – left thumb
B. 1st hole from the top – the left index finger.
C. 2nd hole from the top – the left middle finger.
D. 3rd hole from the top – the left ring finger.
E. 4th hole from the top – the right index finger.
F. 5th hole from the top – the right middle finger.

- The right hand thumb should be used to support the descant recorder.
- The sixth and seventh hole are open.



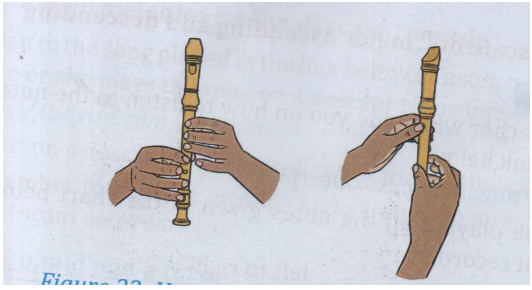
Playing note F

- To play note F on the descant recorder, close the top four holes with your fingers

A. 1st hole from the top – the left index finger.
B. 2nd hole from the top – the left middle finger.
C. 3rd hole from the top – the left ring finger.
D. 4th hole from the top – the right index finger.
E. 6th hole from the top – the right middle finger.
F. 7TH hole from the top – right little finger.

- The right hand thumb should be used to support the descant recorder.

NOTE; all holes are closed except the 5th hole from the top.



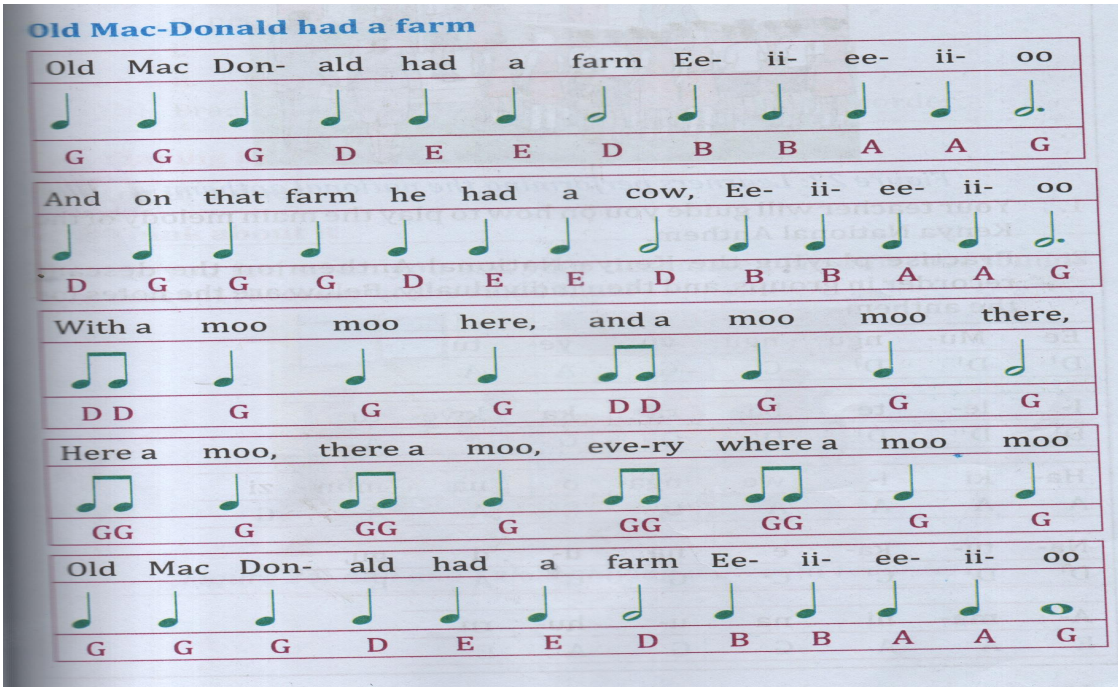
Playing the scale of C major ascending and descending.

- The scale of C major is made up of motes C D E F G A B $C^{1.}$
- The mark on the last note C^1 indicates a higher C
- When playing the major scale is played note after note, that is from C to C^1 it is played in ascending. The pitch of each note becomes higher towards the higher C.
- When the major scale is played note after note, that is from C^1 to C is played in descending. The pitch of each note becomes low becomes low as you move towards C

PLAYING SIMPLE MELODIES ON THE DESCANT RECORDER

Song: Old Mac Donald had a farm

Old MACDONALD had a farm
E-I-E-I-O
And on his farm he had a cow
E-I-E-I-O
With a moo moo here And a moo moo there



PLAYING THE KENYAN NATIONAL ANTHEM ON A DESCANT RECORDER

Ee Mu - ngu ngu -vu ye - tu

D1 D1 D1 C1 G A

I le te ba ra ka kw etu

D1 D1 D1 C G A A

Ha ki i we nga o na mli nzi

A A A A D1 C1 A A G

Na tu ka e na u nd ugu

D1 D1 C1 C1 G G A E

A ma ni na u hu ru

E A A G G A F

Ra ha tu pa te na u sta wi

E A A A A G G A A.

PLAYING THE DESCANT RECORDER IN A DUET

Playing in a duet

SONG: *Baa, baa, black sheep*

Baa, baa, black sheep, have you any wool?
Yes, sir, yes, sir, three bags full
One for the master and one for the dame
One for the little boy who lives down the lane

Baa, baa, black sheep, have you any wool?
Yes, sir, yes, sir, three bags full
One for the master and one for the dame

KENYAN FOLK DANCES

Dancing is the response to music by moving appropriate body parts as shoulders, head, waist, legs and hands.

Folk means people

Folk dances are performed to mark events in the society such as harvesting, initiation marriage, funeral and birth

COMPONENTS OF A FOLK DANCE

i. Songs
ii. Message
iii. Body movements
iv. Formations
v. Instruments
vi. Costumes
vii. Body adornments
viii. Ornaments
ix. props

SOCIAL BENEFITS OF FOLK DANCES

- Help people have knowledge respect and value their traditions and customs
- Help people learn about each others culture
- Promote peace unity and respect among Kenyans communities
- Help people come together and make friends as they get entertained
- They help individuals to express themselves as they play different roles in a folk song
- Engaging folk dances people use their leisure time positively. This prevents them from engaging in bad habits such as drug abuse and idleness.

ECONOMIC BENEFITS OF FOLK DANCES

- Help our county earn foreign exchange through the tourist who visit the county to watch folk dances and see wild animals
- Some people earn living by performance folk dances and working in cultural centres
- It is a source of self employment to people who have talents in performing folk dances

APPRECIATION OF KENYAN FOLK DANCE

FOLK DANCE	COMMUNITY	INSTRUMENT	OCCASSION	Performance	Dancing style	FORMATION	COSTUME
Ribina	kisii	Chinching iri-shakers Ekonu-drum	Entertainment enjoyment	Old men and women			
Risanga	kisii	obokano	During comormunal work Eg weeding	Men and women			
ramongi	luo	Abu, horns, bul drums	entertainment	Boys and girls			
owalo	luo	drums	entertaiment	Married women		circular	Sisal skirts
otenga	luo	nyatiti		Men and women	Chest and shoulders are moved		
ibirandi	kuria	egetono	Wedding ceremony	Elders, youg boys and girls			
teroburu	luo	Drum Gara-leg rattles Horn-oporo	Burial ceremony For entertainment	Young men	Shaking of waist, arms ans shoulders	Circular around horn blower	Sisal skirt
entabanana	kisii	Obokano Drum-ekoro	entarnment	Both men and women	Shaking of shoulders, jumpingforward and backwards	circular	Sisal skirt

CREATING AND COMPOSING MUSIC
RHYTHM
French rhythm and dotted minim

Pupils activity
Page 63-65

NOTE NAME	FRENCH RHYTHM	NUMBER OFCOUNTS
Semibreve	Taa –aa-aa-aa	4 counts
Minim	Taa - aa	2 counts
Crochet	Taa	1 count
Quaver	Ta-Te	Half count

1. **Semibreve**

- The semibreve has the longest duration compared to the minim, crochet and quaver
- It has 4 counts or beats
- Its French rhythm name is Taa-aa-aa-aa
- When drawing a semibreve, draw a small round circle, the small round circle is called a note head

2. **Minim**

- It is half the duration of the semibreve and has two counts or beats
- This means that the minim is half the value of the semibreve
- Its French rhythm name is Taa-aa
- When drawing a minim, Draw the note head, add a stem coming out on the right side of the note head.
- The stem is the straight line coming out of the note

3. **Crotchet**

- The crochet has one count or beat.
- Four crochets are equal to one semibreve
- Its French name is Taa
- When drawing a crotchet, draw a note head, but this time, fill the note head by shading it and then add a stem just the same way you did when drawing the minim

4. **Quaver**

- The quaver has a half count
- The French rhythm name for two quaver is Ta-Te
- When drawing a quaver, draw the note head, fill the note head by shading, add a stem to the right side of the note head and finally add a tail or flag.
- Tails or flags are always on the right side of the stem and points to the right

NB

- The symbol of a dotted minim is
- The dot added after the minim increase the duration of the minim by one count
- The dot added after the minim is equivalent to one crochet which is worth one count
- The value of the dot placed after the minim is therefore a crochet
- A dotted minim contains three crochets
- Therefore a dotted minim has three counts

- Music symbols should be written correctly so that they are not confused with other symbols

<u>French rhythm name of the dotted minim</u>

- The dotted written after the minim is half the value of the minim
- Half of the minim is a crochet
- The dot written after the minim is equal to the crochet
- A dotted minim is equal to three crochets
- A crochet has one count
- The minim has two counts. The dotted minim has three counts
- The French rhythm name for the crochet is Taa
- The French rhythm name for the minim is Taa-aa
- The French rhythm name for the dotted minim is Taa-aa-aa

<u>Rhythms involving the dotted minim</u>

Pupil's activity
Page 66-67

Songs with dotted minims

Pupil's activity
Page 67-68

We are climbing Jacob's ladder,
We are climbing Jacob's ladder,
We are climbing Jacob's ladder,
Soldiers of the cross.
Every round goes higher, higher,
Every round goes higher, higher,
Every round goes higher, higher,
Soldiers of the cross.

Sinner, do you love my Jesus?
Sinner, do you love my Jesus?
Sinner, do you love my Jesus?
Soldiers of the cross.

If you love Him, why not serve Him?
If you love Him, why not serve Him?
If you love Him, why not serve Him?
Soldiers of the cross

Music notes and their rests

Pupil's activity
Page 68-71

My grandfather's clock was too large for the shelf
So it stood ninety years on the floor
It was taller by half than the old man himself
Though it weighed not a pennyweight more

It was bought on the morn of the day that he was born
And was always his treasure and pride
But it stopped, short never to go again
When the old man died

Ninety years without slumbering
His life seconds numbering
It stopped, short never to go again
When the old man died

My grandfather said that of those he could hire
Not a servant so faithful he found
For it wasted no time and had but one desire
At the close of each week to be wound

And it kept in its place, not a frown upon its face
And its hands never hung by its side

But it stopped short, never to go again
When the old man died

It rang and alarmed in the dead of the night
An alarm that for years had been dumb
And we knew that his spirit was pluming for flight
That his hour for departure had come

Still the clock kept the time with a soft and muffled chime
As we silently stood by his side
But it stopped short, never to go again
When the old man died

Ninety years without slumbering
His life seconds numbering
It stopped short, never to go again
When the old man died

Note name	Music note	Rest	Duration of silence

- Periods of silence in music are called **rests**
- Every music note has its corresponding rest
- Each rest has the same duration of silence as the corresponding music note
- Notes tell us to make a sound while a rest tells us to be silent for a given duration of time
    1. A semibreve tells us to make a sound for 4 counts
    2. A semibreve rest makes us to be silent for 4 counts
    3. A minim note tells us to make a sound for 2 counts
    4. A minim rest tells us to be silent for 2 counts
    5. A crochet note tells us to make a sound for 1 count.
    6. A crochet rest tells us be silent for 1 count
    7. A quaver note tells us to make a sound for half a count
    8. A quaver rest tells us to be silent for half a count

<u>Clapping rhythm involving rest</u>

Pupil's activity
Page 72

<u>Aural interpretation of musical notes and their rests</u>

Pupil's activity
Page 72-73

Creating and performing simple rhythms

Pupil's activity
Page 73-74
Creating rhythms using music rests

Pupil's activity
Page 74

Performing own and others created rhythms

Pupil's activity
Page 75-76

- Rhythms are created using music notes symbols
- There are many techniques of creating rhythms
    1. We can create rhythms using repetition and variation techniques
    2. We can also create rhythms using music notes and rests

Beat pattern

Pupil's activity
Page 76-77

- Beats can be grouped into twos, threes and fours
- In a rhythm, you can identify the beat pattern by listening to the occurrence of the strong beat.
- If the occurrence occurs after every two counts or beats in a given rhythm, then the rhythm is said to be in a **two beat pattern**
- If the strong beat occurs after every three counts or beats in a given rhythm, then the rhythm is said to be in a **three beat pattern**
- If the strong beat occurs after every four counts or beats in a given rhythm, then the rhythm is said to be in a **four beat pattern**

Identifying beat in songs by listening

Pupil's activity
Page 77-79

1. **Songs in two beat patterns**

Clap, clap, clap your hands
Clap your hands together
Clap, clap, clap your hands
Clap your hands together
Stamp, stamp stamp your feet
Stamp your feet together
Stamp, stamp stamp your feet
Stamp your feet together

Tap, tap tap your toes
Tap your toes together
Tap, tap tap your toes
Tap your toes together
Blink, blink, blink your eyes
Blink your eyes together
Blink, blink, blink your eyes
Blink your eyes together

Beep, beep, beep your nose
Beep your nose together
Beep, beep, beep your nose
Beep your nose together
Now pull, pull, pull your ears
Pull your ears together
Pull, pull, pull your ears
Pull your ears together
Reach, reach, reach the sky
Reach the sky together
Reach, reach, reach the sky
Reach the sky together
Now dig, dig, dig the ground
Dig the ground together
Dig, dig, dig the ground
Dig the ground together
Now see, see, see the moon
See the moon together
See, see, see the moon
See the moon together
Wheels, wheels, wheels
Now sing sing, sing this song
Sing this song together
Sing sing, sing this song
Sing this song together
Clap, clap, clap your hands
Clap your hands together
Clap, clap, clap your hands
Clap your hands together

2. Songs in three beat pattern

Rock a bye baby, on the tree top,
When the wind blows the cradle will rock.
When the bough breaks the cradle will fall,
And down will come baby, cradle and all.

Rock a bye baby, gently you swing,
Over the cradle, Mother will sing,
Sweet is the lullaby over your nest
That tenderly sings my baby to rest.

From the high rooftops, down to the sea
No one's as dear as baby to me
Wee little hands, eyes shiny and bright
Now sound asleep until morning light

Rock a bye baby, on the tree top,
When the wind blows the cradle will rock.
When the bough breaks the cradle will fall,
And down will come baby, cradle and all.

3. Songs in four beat pattern

This old man, he plays one
He plays one on his old drum, oh yes, yes-yes, uh-huh
Well, he plays one on his old drum, uh-huh

This old man, he plays two
He plays two on his kazoo, oh yes, yes-yes, uh-huh
He plays two on his kazoo, uh-huh

This old man, he plays three
He plays three on his ukulele, uh-huh, yes, yes, uh-huh
He plays three on his ukulele, uh huh
Hear him play!

This old man, he plays four
He play four on his guitar, oh yes (knick knack pattywack)
Yes-yes, uh-huh (give a dog a bone, knick knack pattywack, give a dog a bone)
He plays four on his guitar, uh-huh

This old man, he plays five
He plays five with his friend Clive, oh yes
Yes, yes, uh-huh
He plays five with his friend Clive, uh-huh
Take it, Clive!

Knick knack! Paddywack!
Knick knack! Paddywack!

This old man, he plays one
This old man, he plays two
This old man, he plays three
This old man, he plays four
This old man, he plays five
Knick knack! Paddywack!

<u>Improvising short rhythms on a percussion instrument</u>
<u>How to improvise rhythms</u>

1. Listen to a rhythm played by a friend or in a song. Consider this rhythm as your call rhythm
2. Create your own response to the rhythm you have heard
3. Always maintain a steady beat when improvising rhythms
4. You can improvise rhythms on a percussion instrument such as drum

Improvising rhythms in two beat patterns

Pupil's activity
Page 80-81

Improvising rhythms in three beat patterns

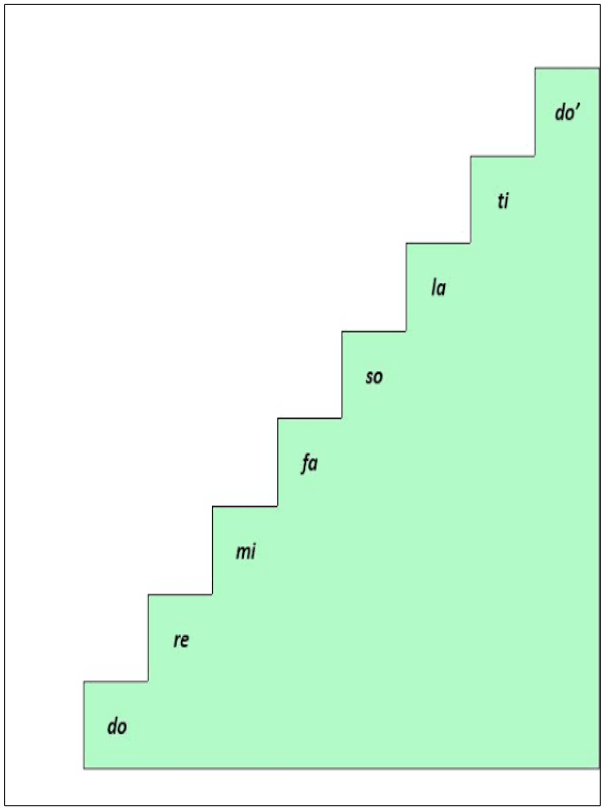
Pupil's activity
Page 82-83

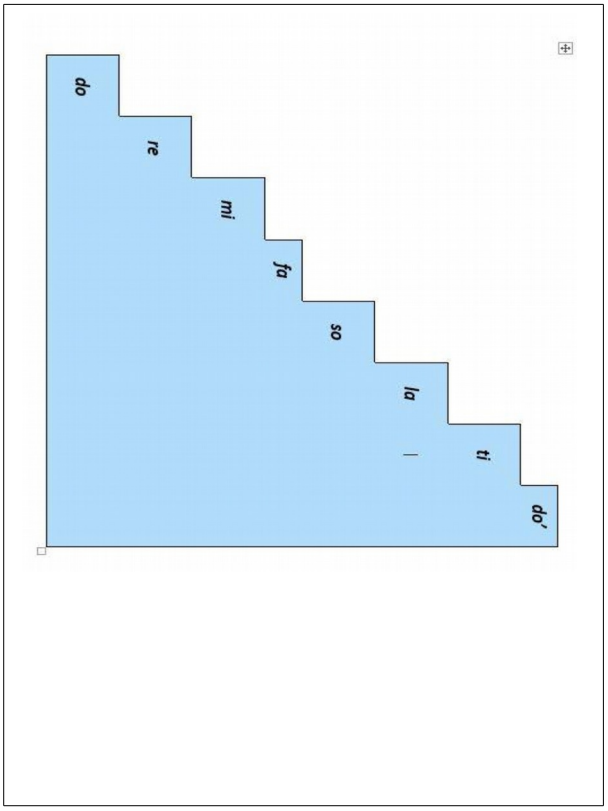
Improvising rhythms in four beat patterns

Pupil's activity
Page 83-85

MELODY
Major scale in sol-fa syllables

Major scale is formed by the sol-fa syllables **d, r, m, f, s, l, t, d**[1]
A major scale consists of 8 sol-fa syllables





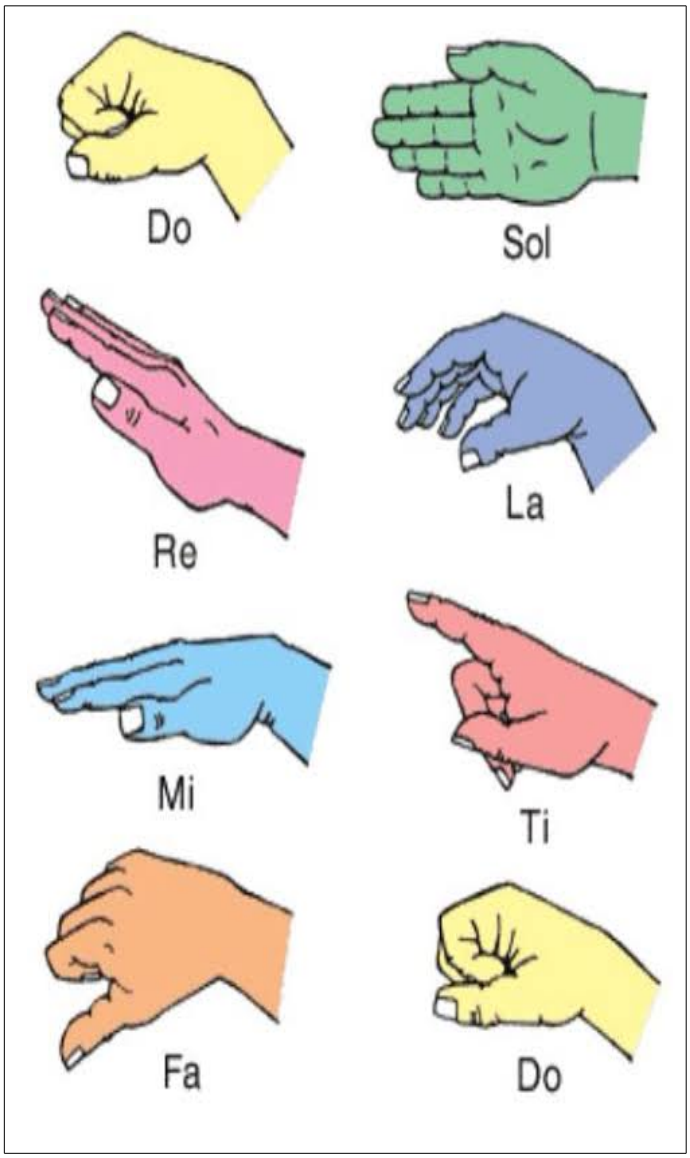
- Solfa syllables are used to name different pitches.
- The names of the first 8 syllabes are **d, r, m, f, s, l, t, d**
- We singing the pitches d, r, m, s, l, t, d going up and d, t, l ,s, m, r, d going down, the sounds gives us a ladder called **sol-fa ladder**
- A solfa ladder is made up of sounds of different pitches moving up and down
- Singing from the lowest to the highest note is called **ascending order**(upwards)
- Singing the solfa from the highest note to the lowest is called **descending order** (downwards)
- Sol-fa pitches l, t, d[1] are higher in pitch than d, r, m, f and s
- The apostrophe placed after the note shows that it is higher in pitch
- The first and the eight sol-fa syllables are repeated. The eighth sol-fa syllables is higher in pitch than the first sol-fa syllable, that is why it has an apostrophe after it.
- The major scale can be sang or played ascending and descending

- Different sol-fa syllables are combined to form tunes or melodies

Sol-fa hand signs

Pupil's activity
Page 87-90

- We can also recognise syllables by using hand signs



Aural recognition of sol-fa sounds

Pupil's activity
Page 89-91

- Sol-fa pitches in songs can be recognised by the ear
- In order to recognise sol-fa syllables accurately you need to train your ear
- Listen to songs repeatedly so that you become familiar with it
- As you hum the tune of the song relate the sounds to those of the major scale
- The skill of recognising sol-fa syllables in songs is learnt through constant practise

Joy to the world, the Lord is come
Let earth receive her King
Let every heart prepare Him room
And heaven and nature sing
And heaven and nature sing
And heaven, and heaven and nature sing

Joy to the world, the Savior reigns
Let all their songs employ
While fields and floods
Rocks, hills and plains
Repeat the sounding joy
Repeat the sounding joy
Repeat, repeat the sounding joy
Here we go

Joy, unspeakable joy
An overflowing well
No tongue can tell
Joy, unspeakable joy
It rises in my soul
Never lets me go

He rules the world, with truth and grace
And makes the nations prove
The glories of His righteousness
And wonders of His love
And wonders of His love
And wonders, wonders of His love
Joy!

Joy, unspeakable joy
An overflowing well
No tongue can tell
Joy, unspeakable joy
It rises in my soul
Never lets me go

Creating short melodies

Creating by exact repetition

Pupil's activity
Page 91-92

- Melodies can be created by repeating sol-fa syllables and rhythms without changing anything. This method is called **exact repetition**
- The first part of the melody is called an **idea**. The second part, which is repeat of the first is called the **answer**
- In this method, there exist exact similarity between the answer and the idea

Creating by changing the sol-fa syllables
Pupil's activity
Page 93-94

- Melodies can be created by using the same rhythm but changing the sol-fa syllables
- Melodies can also be created by keeping the sol-fa syllables but changing the rhythm
- This method is called varied **repetition**
- The answer is similar to the idea but with a slight variations

Performing created melodies
By singing

Pupil's activities
Page 94-95

- Melodies can be created and performed through singing
- When singing melodies, ensure that you
    1. Perform the rhythms accurately
    2. Maintain a steady beat
    3. Sing each of the pitches correctly
    4. Maintain steady flow
    5. Take a deep breath before starting and sing to the end
    6. Have an appropriate and comfortable posture

Performing created melodies using a descant recorder

Pupil's activity
Page 95-96

- Melodies can be created and performed on a descant recorder
- When performing melodies on the descant recorder, ensure that
    1. You use the correct finger positions for each of the notes
    2. The tone produced on the descant recorder is good
    3. You exercise good breath control to enable you to play through to the end without stopping
    4. You observe hygiene to prevent infections
    5. The posture used is the correct one

Appreciation of melodies
Create simple melodies and perform them for entertainment
Guide one another to play the melodies on a descant recorder
Play the melodies during school functions and national days

LISTENING, RESPONDING AND APPRECIATION
Elements of music

Pupil's activity
Page 97

Shoo fly don't bother me
Shoo fly don't bother me
Shoo fly don't bother me
For I belong to somebody

I feel, I feel
I feel like a morning star
I feel, I feel
I feel like a morning star

Shoo fly don't bother me
Shoo fly don't bother me
Shoo fly don't bother me
For I belong to somebody

I feel, I feel
I feel like a morning star
I feel, I feel
I feel like a morning star

Shoo fly don't bother me
Shoo fly don't bother me
Shoo fly don't bother me
For I belong to somebody

I feel, I feel
I feel like a morning star
I feel, I feel
I feel like a morning star

Shoo fly don't bother me
Shoo fly don't bother me
Shoo fly don't bother me
For I belong to somebody

I feel, I feel
I feel like a morning star
I feel, I feel
I feel like a morning star

I feel, I feel
I feel like a morning star
I feel, I feel
I feel like a morning star

- Elements of music are the building blocks to music

- A piece of music can be different from another based on how the elements of music are used in it

1. **Tempo**
   Refers to the speed of the beat or pulse of music
   Tempo can be slow or fast

2. **Rhythm**

It is the pattern of sounds in a piece of music
A rhythmic pattern in music may be repeated sometimes

3. **Melody**

It is the arrangement of musical notes to form a tune
The tune should be lyrical and memorable
A memorable part of music is also its melody

4. **Dynamics**

Refers to how loud or soft a piece of music is

5. **Structure**

It is how the overall piece of music is arranges.
Some section of music can be repeated while others are changed

6. Texture

<u>Describing Kenya folk songs</u>

Pupil's activity
Page 99-101

The following are the aspects to look for in the performance of a folk song when describing it

1. Style of singing

The style can be

- Solo- response
- Pure choral singing
- Solo singing

2. Mood and expressions

The mood is expressed in folk songs through the words, climax and tone of the voice

3. Message

In order to identify the message in a folk song, you have to understand the words
The message can also be passed through gestures and expressions to understand the words

4. Accompaniment

A folk song can be accompanied by dance and musical instruments

5. Movement

Movement is the way performers respond to the music
Different body parts can be moved when responding to music

6. Costumes and adornment

Identify the costumes and body adornments worn by the performers

Structure

ABA structure

Pupil's activity

Page 101-103

Twinkle, twinkle, little star
How I wonder what you are
Up above the world so high
Like a diamond in the sky
Twinkle, twinkle, little star
How I wonder what you are

Twinkle, twinkle, little star
How I wonder what you are
Up above the world so high
Like a diamond in the sky
Twinkle, twinkle, little star
How I wonder what you are

Twinkle, twinkle, little star
How I wonder what you are
Up above the world so high
Like a diamond in the sky
Twinkle, twinkle, little star
How I wonder what you are

Twinkle, twinkle, little star
How I wonder what you are
Up above the world so high
Like a diamond in the sky
Twinkle, twinkle, little star
How I wonder what you are

- The song has 3 sections
- The 1st and 3rd sections are similar because part of the first section is repeated
  The rhythm and tune of the part ''twinkle twinkle little star how i wonder what you are'' is repeated in the 3rd section
- The second section is different from the two sections because there is nothing repeated from the first and the third sections.
- **Structure** is the arrangement of the sections of music
- ABA structure consists of 3 section whereby the 1st and the 3rd sections are similar but the second section is different in terms of rhythm, tempo and dynamics
- In the 3rd section, an idea played in the first section is repeated

Texture
Monophonic texture

Pupil's activity
Page 104-105

Reduce, reuse and recycle what you use,
Reduce, reuse and recycle what you use,
It's simple to remember recycle what you use

Do not pollute our environment
Plastic, broken glass, they pollute our earth,
Reduce, reuse and recycle what you use,

- **Texture** refers to the layers of sound that is heard when listening to a piece of music. Some music pieces have only one melodic line without any accompaniment
  The melodic line can be purely sung or played on a musical instrument
- The song above has only one melodic line being performed by singing
- There is no instrument accompaniment
- Mono means one or single, phonic means sound. Therefore monophonic means one sound.
- Monophonic texture consist of one melodic line without any accompaniment
- We hear monophonic texture when one person sings alone without any instrumental accompaniment
- We also hear monophonic texture when only one instrument is used to play the melodic line without any singing
- In monophonic texture, there is no harmony
- The song ''REDUCE, REUSE AND RECYCLE'' educates on the importance of environmental conservation so as to reduce its pollution
- The song also teaches us to be responsible by taking care of the environment by reusing and recycling what we use.

Homophonic texture

Pupil's activity
Page 105-106

It's been a long day without you, my friend
And I'll tell you all about it when I see you again
We've come a long way from where we began
Oh, I'll tell you all about it when I see you again
When I see you again

Damn, who knew?
All the planes we flew, good things we been through
That I'd be standing right here talking to you
'Bout another path, I know we loved to hit the road and laugh
But something told me that it wouldn't last
Had to switch up, look at things different, see the bigger picture
Those were the days, hard work forever pays
Now I see you in a better place (see you in a better place)
Uh

How can we not talk about family when family's all that we got?
Everything I went through, you were standing there by my side
And now you gon' be with me for the last ride

It's been a long day without you, my friend
And I'll tell you all about it when I see you again (I'll see you again)
We've come a long way (yeah, we came a long way)
From where we began (you know we started)
Oh, I'll tell you all about it when I see you again (I'll tell you)
When I see you again

First, you both go out your way and the vibe is feeling strong
And what's small turned to a friendship, a friendship turned to a bond
And that bond will never be broken, the love will never get lost
(The love will never get lost)
And when brotherhood come first, then the line will never be crossed
Established it on our own when that line had to be drawn
And that line is what we reached, so remember me when I'm gone
(Remember me when I'm gone)

How can we not talk about family when family's all that we got?
Everything I went through you were standing there by my side
And now you gon' be with me for the last ride

So let the light guide your way, yeah
Hold every memory as you go
And every road you take
Will always lead you home, home

It's been a long day without you, my friend
And I'll tell you all about it when I see you again
We've come a long way from where we began
Oh, I'll tell you all about it when I see you again
When I see you again

When I see you again (yeah, uh)
See you again (yeah, yeah, yeah)

When I see you again

- The song ‘’see you again’’ has one melodic line but with instrumental accompaniment.
- The instrument in it does not play the melody
- The texture of the above song is homophonic texture
- In homophonic texture, there is one melodic line being accompanied by musical instruments
  The instruments does not play the melody but fills parts of the beats
- The accompaniment supports the melody

- The song ‘’see you again’’ educates us on the importance of living together with others. We need friends in our everyday life
- It also teaches us to love each other.