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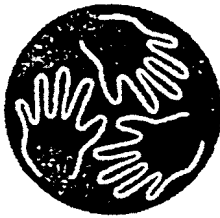
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Appendix A



BOTSWANA SOCIETY FOR THE ARTS

PRIVATE BAG BR201, GABORONE, BOTSWANA
TEL / FAX: 352949

Patron: the Hon. Minister for Education Dr GKT Chiepe, MP PH MBE FRDA

Aim of the Society

The overall aim of the society is to promote Botswana culture, especially in the field of the visual and performing arts, and to develop it in partnership with that from outside Botswana, for the purpose of their mutual enrichment and to increase international cooperation and understanding.

Objectives of the Society

The main objectives of the society are:

- To promote, as a not-for-profit organisation, the development of the visual and performing arts in Botswana.
- To promote, support and provide facilities for education and training in the visual and performing arts, with special emphasis on the development of indigenous art forms.
- To collaborate with existing and future institutions and individuals to ensure that artistic development in Botswana is achieved harmoniously.
- To provide additional performance and teaching opportunities for Botswana at present engaged in artistic activities.
- To unify and strengthen, by means of their affiliation to the Society, disparate organisations which are individually too small to be viable.

BOTSWANA SOCIETY FOR THE ARTS MEMBERSHIP APPLICATION FORM

NAME*.....ADDRESS.....TEL/FAX.....

**please also give name of company, institution or group if appropriate*

MEMBERSHIP (circle as appropriate): INDIVIDUAL (P50) ASSOCIATE [for institutions, etc] (P75) CORPORATE (P500)

AFFILIATE (P40) FAMILY (P75): Name of partner no. of children under 18.....

Signed.....Date.....

Complete and return this form with your subscription to:
The Secretary, Botswana Society for the Arts, P/Bag BR 201, Gaborone (tel/fax 352949)

Appendix B

Details of Music Excerpts used on CDs

CD 1

- Example 1** Music with a strong beat 00:03
Dikgomo: Tsibi-robi performed by The KTM choir Phillips KTM002
- Example 2** Music with a less obvious beat 00:31
A Spotless Rose: Carols for Advent. Choir of King's College, Cambridge
Decca 450112-2
- Example 3** Music with a fast tempo 01:03
Bhaqanga: Nyandibiza. Amampondo Claremont AM0002-2
- Example 4** Music with a slow tempo 01:38
Hayeye: Nyandibiza. Amampondo Claremont AM0002-2
- Example 5** Plainchant 02:09
Da pacem: Canto Live. Coro de monjes del Monasterio Benedictino de
Santo Domingo de Silos EMI CDCANTO (WF) 3
- Example 6** A melody from the Western Tradition 02:40
The Blue Danube: J. Strauss. The Essential Classics Collection vol.3
Deutsche Grammophon 463 488-2
- Example 7** A melody from the Botswana Tradition 03:18
Ka pelo tse di bothoko: Raphala Moremi. Archives: Radio Botswana
- Example 8** A melody from modern popular music in Botswana 03:48
Hosherr: Alaska CDA001

- Example 9** A melody from the Indian tradition 04:26
Raga Puriya: Unesco collection Auvidis Collection WMCD1
- Example 10** A melody from the Javanese tradition 05:02
Pendet: Unesco collection Auvidis Collection WMCD1
- Example 11** A melody from the North African tradition 05:38
Music of Gourara: Unesco collection Auvidis Collection WMCD1
- Example 12** *Ke mmutla wa matshwara tsela* with accompaniment played (by A.N.Bennett)
In block chords 06:17
In arpeggio chords 06:33
In broken chords 06:48
In divided chords 07:02
- Example 13** Music played in a major key 07:15
Hallelujah chorus: The Messiah. G.F. Handel. The Essential Classics Collection vol.5 Deutsche Grammophon 463 490-2
- Example 14** Music played in a minor key 07:48
Adagio: Piano Concerto in Am opus 16. E. Grieg. The Greatest Classical Hits Selcor Ltd (Germany). 2401
- Example 15** Music with many changes in harmony 08:17
Jupiter: The Planets. G. Holst. The Essential Classics Collection vol. 5 Deutsche Grammophon 463-490-2
- Example 16** Music with slow-moving harmony 08:54
Largo from Symphony No. 9: Dvorak. The Essential Classics Collection vol.1 Deutsche Grammophon 463-486-2
- Example 17** *Pata Pata:*
The Soweto String Quartet. *Renaissance* 09:37 CDBSP(WF) 7009
Thornhill Marimba band. *Thornhill Marimba Magic* 10:12 CDTPH 01

Miriam Makeba. **Homeland** 10:43 SLCD 001 (A)

Example 18 Music with a thin texture 11:15

Fur Elise: Beethoven. **The Essential Classics Collection vol.4**

Deutsche Grammophon 463 489-2

Music with a thick texture 11:50

Ride of the Valkyries: Wagner. **The Essential Classics Collection vol.2**

Deutsche Grammophon 463 487-2

Example 19 Using volume as a tool for surprise 12:30

Also sprach Zarathustra: R. Strauss. **The Essential Classics Collection vol.2**

Deutsche Grammophon 463 487-2

Example 20 Music played as the composer intended 13:19

Eine kleine Nacht Musik: Mozart. **The Greatest Classical Hits**

Selcor Ltd. (Germany)2410.

Music played with a different orchestra, style and tempo 13:54

Eine kleine Nacht Musik: Mozart. Arr. J. Last Spectrum 550 098-2

CD2

Track 1

Worksheet 1-2

Mmammati: Ratsie Setlako. 00:05 **Archives: Radio Botswana**

Worksheet 1-3

Mmammati: KTM choir. 01:52 **Re Botswana** Phillips KTM 001

Worksheet 1-4

Sekumutwane: Raphala Moremi. 06:16 **Archives: Radio Botswana**

Worksheet 1-5

Sebokolodi: Ratsie Setlako. 10:21 **Archives: Radio Botswana**

Worksheet 1-6

Nko ya Katse: George Swabi. 11:49 **Archives: Radio Botswana**

Worksheet 1-7

Segaba: KTM choir. 15:09 **Tsibi-robi** Phillips KTM 002

Worksheet 1-8

Muntobele KTM choir. 17:30 **Tsibi-robi** Phillips KTM 002

Worksheet 1-9

Long live Productivity: KTM choir. 19:36 **Re Batswana**
Phillips KTM 001

Worksheet 10

A re chengcheng: Ratsie Setlako. 25:47 **Archives: Radio Botswana**

Re Batswana: KTM choir. 31:14 **Re Botswana** Phillips KTM 001

CD 2

Track 2

Worksheet 2-1

Traditional Drumming of Burundi 00:05 from Microsoft Music Encarta 95
Traditional Jali Music of Mali 00:33
A ritual healing song from Malawi 01:02
Neo-traditional music of Tanzania 01:34

Worksheet 2-2

Traditional Tuareg Music of Niger 02:08 from Microsoft Music Encarta 95
Pygmy Music of the Central African Republic 02:41

Traditional Wolof Music of Senegal 03:17

Worksheet 2-3

Banda Music of the Central African Republic 03:50 from Microsoft Music
Traditional Music of the Republic of Chad 04:23
Traditional Timbila Music of Mozambique 04:49
Music of the Kalahari 05:20

Worksheet 2-4

Traditional Kora Music of the Gambia 05:45 from Microsoft Music
Traditional Valiha Music of Madagascar 06:16
Traditional Mbira of Zimbabwe 06:49
Sacred Christian Music of Nigeria 07:20

Worksheet 2-5

Traditional Ashanti Music of Ghana 07:45 from Microsoft Music
Popular Music of Sierra Leone 08:18
Popular Highlife of Ghana 09:00

Worksheet 2-6

Traditional Music of Zaire 09:45 from *Spirit of African Sanctus*
 CD_SDL 389
Popular Soukous Music of Zaire 10:30 from Microsoft Music Encarta 95
Traditional Music of Kenya 11:06 from *Spirit of African Sanctus*
 CD SDL 389
Popular Music of Kenya 11:44 from Microsoft Music Encarta 95

Worksheet 2-7

Traditional Juju Music of Nigeria 12:31 from Microsoft Music Encarta 95
Fuji Music of Nigeria 13:13

Worksheet 2-8

Inion/Daughter from *Sound magic* 13:43 Afro Celt Sound System CDRW 61

Worksheet 2-9

Tinnabulum from *Songs of Sanctuary* 18:00 Karl Jenkins CDVE 925

Appendix C

The Draft Music Syllabus for Community Junior Secondary Schools in Botswana.

JUNIOR SECONDARY MUSIC EDUCATION SYLLABUS

DRAFT

FEBRUARY 2000

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INTRODUCTION

The Three-Year Junior Secondary Music Education Syllabus is introduced as part of the expansion of subjects suggested in the Revised National Policy on Education of 1994. The Music Syllabus is designed to meet the aims of the Ten-Year Basic Education Programme. In developing the syllabus consideration was taken to accommodate students with little or no previous experience in music.

Music is essentially a performing art. The music programme therefore places great emphasis on the teaching and acquisition of practical skills to develop the ability to take an active part in performing, composing and appraising music. The content of the music programme is also aimed at the expansion of cognitive understanding of the basic concepts of music.

The Syllabus consists of modules and units spread over the three years. Aims have been designed for each module and general and specific objectives for each unit.

The music programme will be implemented based on the allotted 2 forty-minute periods per week.

RATIONALE FOR MUSIC EDUCATION

The inclusion of music as an optional subject in the education programme provides students with the opportunity to develop their innate musical abilities. Music represents a unique combination of ideas, skills and knowledge, making new ways of communication and problem-solving possible. Music contributes to the physical, cognitive (intellectual), affective (emotional, aesthetic, normative and spiritual) and social development of the student. Music provides

enjoyment and the opportunity to express feelings, to relieve tension and to bring emotional

release. Learning through music can also promote and add enjoyment to the learning of skills necessary for the understanding of all other school subjects.

One of the most important aims of the music education programme is to contribute to the preservation and transmission of the cultural heritage of Botswana. The diversity of today's society and the ever-increasing urbanisation of people will make it more and more difficult to fulfil the ideal of preserving traditions. Music education could play a significant role in achieving this goal.

The modern technological age continuously exposes children to multi-sensory experiences. The purpose of music education is to equip children with the necessary knowledge and skills to adapt to this environment. Globalisation makes increasing demands on the recognition and understanding of other cultures, and music education provides an avenue through which knowledge of and respect for cultural differences may be gained.

The music education programme aims to offer pupils with exceptional musical abilities the opportunity to prepare for the possibility of a professional career in music. Career options include performance, teaching and a great variety of commercial activities.

Children with special educational needs, extending from mild learning disabilities to severe physical and mental disabilities may also benefit from a music education programme. Through participation in music they may develop confidence and experience a sense of achievement. Resources and parts of the syllabus may need to be modified or adapted to meet the needs of such children.

AIMS OF THE TEN-YEAR BASIC EDUCATION PROGRAMME

On completion of the Ten-Year Basic Education Programme students should have:

1. developed competence and confidence in the application of computational skills in order to solve day-to-day problems;
2. developed an understanding of business, everyday commercial transactions, and entrepreneurial skills;
3. developed critical thinking, problem solving ability, individual initiative, interpersonal and inquiry skills;
4. developed desirable attitudes towards different types of work and the ability to assess personal achievement and capabilities realistically in pursuit of appropriate career/employment opportunities/possibilities and/or further education;
5. acquired knowledge, skills and attitudes in food production and industrial arts for self-reliance and self-sufficiency;
6. developed awareness and/or literacy and understanding of the significance of computers in the world of work;
7. acquire knowledge and understanding of their environment and the need for sustaining utilisation of natural resources;
8. developed desirable attitudes/behavioural patterns in interacting with the environment in a manner that is protective, preserving and nurturing;
9. acquired knowledge and understanding of society, appreciation of their culture including languages, traditions, songs, ceremonies, customs, social norms and a sense of citizenship;
10. developed the ability to express themselves clearly in English, in Setswana and/or a third language both orally and in writing, using them as tools for further learning and employment;
11. acquired the basic science knowledge and skills, including basic knowledge of the laws governing the natural world;

12. acquired a good knowledge and practice of moral standards and health practices that will prepare them for responsible family and community life;
13. developed their own special interests, talents and skills whether these be dexterity, physical strength, intellectual ability, and/or artistic gifts;
14. acquired an appreciation of technology and technological skills including basic skills in handling tools and materials;
15. gained the necessary knowledge and ability to interact with and learn about their community, the government of their country and the world around them.

AIMS OF THE TEN 10 YEAR MUSIC EDUCATION PROGRAMME

On completion of the Ten-Year Music Education Programme, students should have

1. developed the necessary skills to take an active part in music making, through *performing (singing, playing, moving), composing and appraising (listening and appreciating)*;
1. acquired knowledge and understanding of the basic concepts of music;
1. acquired desirable attitudes, skills and knowledge for lifelong participation in music activities;
1. discovered and learned new ways of communicating and problem solving;
1. acquired basic skills in music technology;
1. developed an appreciation of their own musical heritage and culture, as well as an understanding of and respect for the music of other cultures;
1. acquired knowledge and understanding of the role of music and other art forms in society with regard to traditions, ceremonies, customs and social norms;
1. learned new ways of effective socialisation through music;

1. gained personal development through participation in music;
1. acquired the necessary skills to prepare them for a possible career in music.

AIMS OF THE THREE-YEAR MUSIC EDUCATION PROGRAMME

On completion of the Three-Year Music Programme, students should have

1. developed musical skills and competencies that will enable them to perform their own compositions and the compositions of others, in a variety of styles, through singing, playing instruments, moving and dramatising;
1. developed musical skills and competencies that will enable them to create their own musical compositions, devise arrangements of existing compositions and to improvise;
1. developed the ability to respond to the concepts of music, from a variety of styles and music traditions, through listening and appreciating, and to evaluate performances and compositions;
1. acquired knowledge and understanding of the history and development of music in Botswana and the Southern African region;
1. developed an interest in different styles of music and related arts to show their interaction and relationship;
1. developed a creative approach to music-making so as to encourage motivation, self-actualisation and the attainment of well-balanced personal artistic qualities;
1. developed an appreciation of music as a functional and integral part of society;
1. acquired and developed literacy skills related to electronic and computer music.

ASSESSMENT PROCEDURES

Assessment of musical achievement should be done against the background of the initial level of experience. Pupils should be assessed in the context of practical music-making. Assessment includes formal and informal methods to appraise the understanding, competence and performance levels of pupils.

Formative assessment:

Continuous assessment of pupils' work to monitor the level of development from which to plan a spiral curriculum.

Summative assessment:

Overall assessment at the end of a unit or module, in order to determine the success of the learning process.

Assessment criteria

Students should be assessed according to their ability to

1. take an active part in singing, playing musical instruments, and moving to music;
1. make use of their basic knowledge of music concepts and skills through creative activities;
1. listen *actively* to music and reflect on their musical experiences;
1. identify different styles of music and musical forms of expression;
1. organise, direct, and record musical performances and projects;
1. read, write and interpret musical notation symbols.

FORM 1: TERM 1

| MODULE 1: INTRODUCTION - Investigating and exploring sound, using the voice, the body and instruments | | | |
|------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------|
| UNIT 1.1: SOUND EXPLORATION - To experience the concepts of musical sound and to explore different musical activities | | | |
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| | <i>The students should be able to</i> | <i>The students should be able to</i> | |
| The role of music in daily life in Botswana | 1.0.0 understand the significance of music in the life of man | 1.0.0.0 discover the role and importance of music in daily life in Botswana | |
| | 1.1.2 understand the functional uses of music | 1.1.2.1 discover how music is used for ceremonial events and recreation in the community 1.1.2.2 explore the role of music in passing on the history and mores of the people of Botswana | APPRAISING <i>Listening and Appreciating</i> |
| | 1.1.3 explore the aesthetic values of music | 1.1.3.1 discover the spiritual enrichment potential of music | |
| The characteristics of musical sound | 1.1.4 understand the science of sound | 1.1.4.1 recognise the difference between musical sound and noise | |
| | 1.1.5 understand the characteristics of a sound wave – frequency (cycles per second), amplitude (sound intensity), timbre (sound quality) | 1.1.5.1 recognise the concepts (elements) of musical sound – duration, pitch, dynamics, tone colour and structure | |
| Performance possibilities of music | 1.1.6 explore different ways of engaging in musical activities | 1.1.6.1 experiment with sound production using the voice, instruments and the body | PERFORMING <i>Singing, Playing, Moving</i> |
| Kinds of voices and instruments | 1.1.7 understand that the characteristics of sounds are determined by the way they are produced | 1.1.7.1 experiment with different sounds produced by the vocal cords, mouth, teeth and tongue and by blowing, hitting, plucking and stroking instruments | |
| | 1.1.8 understand that music has its own symbol system for notation | 1.1.8.1 discover that the concepts (language) of music could be translated into graphic, solfa or staff notation | COMPOSING <i>Singing, Playing, Moving</i> |
| | 1.1.9 grasp the importance of understanding the language of music | 1.1.9.1 discover that music lends itself to different ways of communication and self-expression | |

| UNIT 1.2: DURATION – To respond to the rhythmic component of music | | | |
|---------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| | <i>The students should be able to</i> | <i>The students should be able to</i> | |
| Sound sources: The voice and how it is used | 1.2.1 sing alone and with others a variety of songs | 1.2.1.1 recognise rhythm patterns in words | <i>PERFORMING Singing</i> |
| | 1.2.2 sing accurately, with clear intonation, articulation, good breath control and well-balanced sound | 1.2.2.1 discover that music contains rhythm patterns of longer and shorter sounds and silences | |
| Sound sources: Instruments | 1.2.3 perform on instruments, alone and with others | 1.2.3.1 discover that a regular pulse or beat is found in music | <i>Playing</i> |
| | 1.2.4 play simple rhythm parts, showing control over keeping the beat and repeating rhythm patterns | 1.2.4.1 demonstrate pulse and rhythm by clapping and playing percussion instruments | |
| The body: Movement possibilities | 1.2.5 move in response to musical impulses | 1.2.5.1 use contrasting body movements to differentiate between pulse and rhythm | <i>Moving</i> |
| | 1.2.6 show control over the body in performing simple non-locomotor movements (swinging, stretching, bending, twisting) and locomotor movements (walking, running, skipping, galloping, jumping, leaping, sliding), moving forward, backward, sideways, turning | 1.2.6.1 move to fundamental rhythmic patterns (walking, running, skipping, galloping) | |
| Music Notation: Note values | 1.2.7 experiment with long and short sounds and silences | 1.2.7.1 create rhythm patterns by clapping, singing, moving and playing percussion instruments | <i>COMPOSING Singing, Playing, Moving</i> |
| | 1.2.8 develop reading and writing skills | 1.2.8.1 devise graphic symbols to represent rhythm patterns 1.2.8.2 use staff notation (whole note, half note, quarter note, eighth note and their rests) | |
| | 1.2.9 develop rhythmic memory and imagination | 1.2.9.1 recognise rhythm patterns and contrasts | <i>APPRAISING Listening</i> |
| | 1.2.10 develop an appreciation of the different musical traditions existing in Botswana | 1.2.10.2 recognise and identify the rhythmic characteristics of the different musical traditions of Botswana | <i>Appreciating</i> |

| UNIT 1.3: PITCH – To experience pitch as relatively high or low | | | |
|------------------------------------------------------------------------|----------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Music of Botswana: Spontaneous songs - games | 1.3.1 reproduce sound of a specific pitch | 1.3.1.1 discover the musical parameters of pitch – high/middle/low, up/down, moving by step/moving by leap | PERFORMING <i>Singing</i> |
| Classroom instruments | 1.3.2 develop knowledge of the music of Botswana | 1.3.2.1 discover game songs from the local community | <i>Playing</i> |
| | 1.3.3 play in tune and with accurate rhythm | 1.3.3.1 demonstrate high/middle/low sounds on pitched percussion 1.3.3.2 play simple ostinato accompaniments to songs | |
| Music of Botswana: Spontaneous dances – everyday events | 1.3.4 respond to changes in pitch through non-locomotor movements | 1.3.4.1 use hand signs to demonstrate high/middle/low sounds 1.3.4.2 explore spontaneous dances from the local community | <i>Moving</i> |
| Music Notation: Pitch | 1.3.5 combine sounds of different pitch and rhythm patterns | 1.3.5.1 create short melodic patterns consisting of higher and lower sounds | COMPOSING <i>Singing, Playing, Moving</i> |
| | 1.3.6 improvise simple instrumental pieces from a given stimulus | 1.3.6.1 create melodic ostinato accompaniments to songs | |
| | 1.3.7 use movement to demonstrate melodic contours | 1.3.7.1 create a melodic pattern to match a movement pattern | |
| | 1.3.8 develop reading and writing skills | 1.3.8.1 devise graphic symbols to represent high/middle/low sounds | |
| Musical Traditions: Botswana story songs | 1.3.9 develop pitch discrimination and memory | 1.3.9.1 recognise the melodies of known songs 1.3.9.2 listen to high and low vocal and instrumental sound | APPRAISING <i>Listening</i> <i>Appreciating</i> |
| | 1.3.10 evaluate own performance and the performance of others | 1.3.10.1 increase an awareness of accuracy of pitch in vocal and instrumental performance | |
| | 1.3.11 develop an appreciation of the musical traditions of Botswana | 1.3.11.1 become familiar with story songs from Botswana | |

FORM 1: TERM 2

| UNIT 1.4: DYNAMICS – To experience soft and loud sounds | | | |
|--------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Music of Botswana: Spontaneous music – lullabies | 1.4.1 develop control over the voice to use dynamics as means of expression | 1.4.1.1 discover that musical sound possesses degrees of loudness or softness | PERFORMING <i>Singing</i> |
| Classroom instruments | 1.4.2 develop control over instrumental performance to produce louder and softer sounds | 1.4.2.1 discover that dynamics are used for expressive purposes in compositions | <i>Playing</i> |
| Music of Botswana: Spontaneous dances | 1.4.3 develop the ability to demonstrate dynamic levels through locomotor and non-locomotor movements | 1.4.3.1 use movements to indicate loud and soft sounds | <i>Moving</i> |
| Music Notation: Musical terms and signs indicating dynamics | 1.4.4 develop skills in the application of dynamics to add variety and create meaning in a composition | 1.4.4.1 experiment with louder and softer sounds through singing and playing 1.4.4.2 create movement to demonstrate dynamics | COMPOSING <i>Singing, Playing, Moving</i> |
| | 1.4.5 develop reading and writing skills | 1.4.5.1 devise graphic symbols to represent loudness and softness 1.4.5.2 use musical terms and signs indicating dynamics | |
| Musical Traditions: Botswana composers | 1.4.6 relate dynamics to expressive meaning | 1.4.6.1 listen and respond to music, focussing on loudness and softness of sounds | APPRAISING <i>Listening</i> |
| | 1.4.7 evaluate performance | 1.4.7.1 evaluate the dynamic levels of a performance with regard to expressive qualities | <i>Appreciating</i> |
| | 1.4.8 develop an appreciation of the musical traditions of Botswana | 1.4.8.1 evaluate the expressive qualities in musical compositions of Botswana composers | |

| UNIT 1.5: TONE COLOUR – To explore sound sources | | | |
|-------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Voice types: children's, male, female | 1.5.1 develop the ability to distinguish between the characteristics associated with different sound sources | 1.5.1.1 discover the difference between the speaking and singing voice 1.5.1.2 discover that the characteristic quality of sound is determined by the type of voice or instrument producing the sound 1.5.1.3 explore natural sound sources and their different qualities | <i>Singing</i> |
| Classroom instruments | 1.5.2 develop specific playing techniques to produce different sound effects | 1.5.2.1 explore the characteristics of sounds produced by instruments made of different materials 1.5.2.2 discover that instruments produce different sounds when played in different ways | <i>Playing</i> |
| | 1.5.3 expand their musical vocabulary | 1.5.3.1 apply the techniques of <i>legato</i> and <i>staccato</i> playing | |
| Music of Botswana: Ceremonial dances | 1.5.4 develop skills in applying movement and mime to express mood and feeling | 1.5.4.1 use body percussion and movements to produce sound effects | <i>Moving</i> |
| Musical instruments: Idiophones Membranophones Aerophones Chordophones Electrophones | 1.5.5 develop the ability to identify specific characteristics of musical sounds as elements of tone colour | 1.5.5.1 listen to the same sound patterns produced by different sound sources 1.5.5.2 listen to a melody played by two highly contrasting instruments or sung by two contrasting voices | <i>APPRAISING</i> <i>Listening</i> <i>Appreciating</i> |
| | 1.5.6 develop the ability to identify and recognise subtle differences of tone colour produced by the voice or instruments | 1.5.6.1 listen to the difference in quality between different performances of the same composition | |
| | 1.5.7 classify instrumental sound sources | 1.5.7.1 identify instruments according to the method of sound production | |

| | | | |
|----------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| Making instruments: Concussion and percussion instruments | 1.5.8 develop the ability to apply different sound sources to create atmosphere, tone colour and variation | 1.5.8.1 experiment with percussion instruments to produce characteristic sounds 1.5.8.2 experiment with combinations of individual instruments and body percussion to produce new effects of tone colour | <i>COMPOSING</i> <i>Singing, Playing, Moving</i> |
| | 1.5.9 make musical instruments | 1.5.9.1 experiment with different materials 1.5.9.2 to produce sounds of different tone colour | |
| UNIT 1.6: TONE STRUCTURE – To recognise same and different sound patterns | | | |
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Music of Botswana: Ceremonial songs | 1.6.1 develop a sense of form and structure in music | 1.6.1.1 echo short rhythmic and melodic patterns 1.6.1.2 discover same and different rhythmic patterns in a melody or in an accompaniment 1.6.1.3 discover same or different melodic patterns in phrases 1.6.1.4 become familiar with <i>question and answer</i> patterns | <i>PERFORMING</i> <i>Singing</i> |
| Classroom instruments | 1.6.2 develop the ability to perform rhythmic and melodic patterns by ear and from symbols | 1.6.2.1 become familiar with rhythmic and melodic ostinato patterns in accompaniments | <i>Playing</i> |
| Ceremonial dances | 1.6.3 develop the ability to demonstrate form in movement | 1.6.3.1 use body movements to demonstrate same and different patterns | <i>Moving</i> |
| Music Notation: Melody | 1.6.4 develop the ability to apply rhythmic and melodic patterns creatively | 1.6.4.1 create a melody on a given rhythmic pattern 1.6.4.2 create a rhythm pattern for a given melodic contour 1.6.4.3 improvise question and answer melodic patterns 1.6.4.4 improvise simple rhythmic and melodic ostinato accompaniments to songs | <i>COMPOSING</i> <i>Singing, Playing, Moving</i> |
| | 1.6.5 develop reading and writing skills | 1.6.5.1 use graphic symbols to notate same and different rhythmic and melodic patterns | |

| | | | | | |
|---------------------------------------------------------------|-------|------------------------------------------------------------------------------------|---------|------------------------------------------------------------------------------------------------|---------------------------------|
| Musical Traditions: Botswana ceremonial events | 1.6.6 | develop aural imagery | 1.6.6.1 | listen to musical phrases with same and different rhythmic and melodic patterns | <i>APPRAISING Listening</i> |
| | 1.6.7 | develop the ability to respond to rhythmic and melodic patterns in musical phrases | 1.6.7.1 | use body movements and body percussion to respond to same and different patterns | |
| | 1.6.8 | develop an appreciation of the musical traditions of Botswana | 1.6.8.1 | become familiar with music for ceremonial events - life cycle, birth, puberty, marriage, death | <i>Appreciating</i> |

MODULE 2: Develop and apply musical skills in creative expression

UNIT 2.1: DURATION – To experience a regular beat

| <i>Topics</i> | <i>General Objectives</i> | | <i>Specific Objectives</i> | | <i>Activities</i> |
|---------------------------------------------------------------|---------------------------|---------------------------------------------------------------------------------------------------------------------------|----------------------------|---------------------------------------------------------------------------------------------------------------|-----------------------------------------------|
| Music of Botswana: Recreational songs | 2.1.1 | develop the ability to respond to and maintain a steady beat | 2.1.1.1 | discover that music has a recurring beat | <i>PERFORMING Singing</i> |
| | | | 2.1.1.2 | discern strong beats in the text of a song | |
| Percussion Instruments: Idiophones – unpitched | 2.1.2 | develop the ability to discriminate between strong and weak beats | 2.1.2.1 | discover that music regularly moves in groups of two, three and four beats | <i>Playing</i> |
| | | | 2.1.2.2 | play on the strong or the weak beats, using unpitched percussion instruments such as rattles, clappers, bells | |
| Botswana recreational dances | 2.1.3 | develop the ability to perform locomotor and non-locomotor movements of beats which move in groups of two, three and four | 2.1.3.1 | discover the number of beats in movements like marching, walking, waltzing, swaying, rowing | <i>Moving</i> |
| Music Notation: Time signatures and bar lines | 2.1.4 | develop the ability to improvise rhythmic and melodic patterns over a given group of beats | 2.1.4.1 | explore the effect of strong and weak beats | <i>COMPOSING Singing, Playing, Moving</i> |
| | | | 2.1.4.2 | create a rhythmic accompaniment to a melody with a regular beat | |
| | 2.1.5 | develop reading and writing skills | 2.1.5.1 | improvise movements to a given set of beats | |
| | | | 2.1.5.2 | translate the beats into graphic and staff notation | |
| | | | 2.1.5.3 | observe that time signatures (meter) are used to indicate the sets of beats | |
| | | | 2.1.5.4 | discover that a bar line is used to group the beats into twos, threes and fours | |

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|------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|---------------------------------|
| Making instruments: Unpitched idiophones | 2.1.6 make musical instruments | 2.1.6.1 experiment with unpitched idiophones | |
| Musical Traditions: Idiophones in the African tradition | 2.1.7 develop the ability to recognise the difference between a steady beat, no beat and a silent beat | 2.1.7.1 listen and respond to the strong, weak and silent beats in a composition | <i>APPRAISING Listening</i> |
| | 2.1.8 evaluate performance | 2.1.8.1 determine whether a steady beat (pulse) is maintained in a performance | <i>Appreciating</i> |
| | 2.1.9 develop an appreciation of the musical traditions of Botswana and other African countries | 2.1.9.1 recognises and identify idiophones from Botswana and its neighbouring countries | |

FORM 1 TERM 3

| UNIT 2.2: PITCH - To distinguish between high and low sounds | | | |
|-------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Music of Botswana: Religious songs | 2.2.1 develop the ability to produce high and low sounds and to sing in tune | 2.2.1.1 explore two note intervals of definite pitch, matching pitches | PERFORMING <i>Singing</i> |
| Percussion instruments Idiophones – pitched | 2.2.2 develop technical skills in playing notes of different pitches | 2.2.2.1 play two note melodic ostinati as accompaniment to songs 2.2.2.2 play notes of different pitches using pitched percussion instruments | <i>Playing</i> |
| Religious dances | 2.2.3 use movement to demonstrate high and low sounds | 2.2.3.1 use the Curwen hand signs to show the intervals soh-me, soh-me-lah, soh-me-doh | <i>Moving</i> |
| Music Notation: Intervals | 2.2.4 improvise short melodic patterns | 2.2.4.1 create melodic patterns for poems using soh, me, lah, doh 2.2.4.2 create melodic accompaniment to songs using soh, me, lah, doh | COMPOSING <i>Singing, Playing, Moving</i> |
| | 2.2.5 develop reading and writing skills | 2.2.5.1 use <i>tonic solfa</i> notation to notate soh, me, lah, doh 2.2.5.2 use <i>staff notation</i> to notate soh-me, soh-me-lah, soh-me-doh | |
| Making instruments: Pitched idiophones | 2.2.6 make musical instruments | 2.2.6.1 experiment with pitched idiophones | |
| Musical Traditions Western Style Periods: Baroque, Classic, Romantic, Modern | 2.2.7 develop pitch discrimination and memory | 2.2.7.1 recognise sounds as high, low, higher, lower | APPRAISING <i>Listening Appreciating</i> |
| | 2.2.8 evaluate performance | 2.2.8.1 identify accuracy in matching pitches in singing and playing | |
| | 2.2.9 develop an appreciation of Western musical traditions | 2.2.9.1 become familiar with the style periods of modern Western history | |

| UNIT 2.3: DYNAMICS – To experience soft and loud sounds | | | |
|--------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Music of different cultures: Folk songs | 2.3.1 develop control over the singing voice to produce a good quality of tone while experimenting with softer and louder tones | 2.3.1.1 sing songs at different dynamic levels | PERFORMING <i>Singing</i> |
| Instruments: Idiophones | 2.3.2 develop performance skills to produce softer and louder sounds | 2.3.2.1 play simple rhythmic and melodic patterns at varying degrees of dynamic levels | <i>Playing</i> |
| Folk dances | 2.3.3 use movement to demonstrate dynamic variation | 2.3.3.1 respond to louder and softer passages with body movement | <i>Moving</i> |
| Music Notation: Music terms and signs indicating dynamics | 2.3.4 experiment with louder and softer tones in singing and playing instruments | 2.3.4.1 select appropriate dynamic levels for performance of specific songs or instrumental pieces | COMPOSING <i>Singing, Playing, Moving</i> |
| | 2.3.5 create movement to show an understanding of dynamics | 2.3.5.1 improvise appropriate movements to match different dynamic levels | |
| | 2.3.6 expand knowledge of musical terminology | 2.3.6.1 apply musical terms and signs to indicate dynamics | |
| Musical traditions: Composers of the Western Baroque period | 2.3.7 develop the ability to discriminate between different levels of dynamics | 2.3.7.1 distinguish between soft and loud sounds | APPRAISING <i>Listening</i> |
| | 2.3.8 recognise contrast and variation in music through the application of dynamic levels | 2.3.8.1 compare music performed at different dynamic levels with music performed at the same dynamic level | |
| | 2.3.9 develop an appreciation of Western musical traditions | 2.3.9.1 identify and recognise instruments of the Baroque 2.3.9.2 discover how composers from the Baroque era applied dynamic levels in their compositions | <i>Appreciating</i> |

| UNIT 2.4: TONE COLOUR – To explore sound sources | | | |
|------------------------------------------------------------------------------------|--------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Voice Types: Female Soprano (coloratura, dramatic, lyric, mezzo), contralto | 2.4.1 develop the ability to identify voice types | 2.4.1.1 discover that the type of voice or instrument determines the characteristic quality of sound produced | PERFORMING <i>Singing</i> |
| Instruments: Idiophones | 2.4.2 develop the ability to identify instruments | 2.4.2.1 explore the effects of sounds produced by idiophones | <i>Playing</i> |
| | 2.4.3 develop performance skills | 2.4.3.1 discover the performance possibilities of idiophones | |
| Folk dances | 2.4.4 develop movement skills | 2.4.4.1 discover the percussive possibilities using parts of the body | <i>Moving</i> |
| Idiophones | 2.4.5 create new effects of tone colour | 2.4.5.1 experiment with different combinations of percussion instruments | COMPOSING <i>Singing, Playing, Moving</i> |
| Musical Traditions: Idiophones in the Western orchestral tradition | 2.4.6 develop sound discrimination and memory | 2.4.6.1 identify individual tone colours with specific media | APPRAISING <i>Listening</i> |
| | 2.4.7 develop the ability to recognise the expressive qualities of sound | 2.4.7.1 identify certain qualities of sound as appropriate or inappropriate to specific expressive purposes | <i>Appreciating</i> |
| | 2.4.8 develop an appreciation of Western musical traditions | 2.4.8.1 explore the use of idiophones in the symphony orchestra | |

FORM 2: TERM 1

| UNIT 2.5: STRUCTURE – To recognise phrasing in music | | | |
|--------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Music of different cultures: Religious songs | 2.5.1 develop an understanding of phrasing in songs | 2.5.1.1 discover beginnings and endings of phrases | PERFORMING <i>Singing</i> |
| | 2.5.2 develop an understanding of how posture, breath control and diction can improve the quality of sound in singing | 2.5.2.1 explore phrasing and breath control in songs 2.5.2.2 compare musical phrases with sentences and punctuation in language | |
| Idiophones | 2.5.3 develop technical skills | 2.5.3.1 play identical and contrasting phrases on pitched percussion | <i>Playing</i> |
| Dances from different cultures | 2.5.4 apply movement to demonstrate phrasing | 2.5.4.1 use contrasting movements to indicate identical and contrasting phrases | <i>Moving</i> |
| Music Notation: Phrasing | 2.5.5 develop creative skills in constructing phrases | 2.5.5.1 create identical and contrasting phrases | COMPOSING <i>Singing, Playing, Moving</i> |
| | 2.5.6 develop reading and writing skills | 2.5.6.1 write simple melodic phrases in staff notation | |
| Musical Traditions: Composers from the Baroque period | 2.5.7 develop an understanding of phrase structure | 2.5.7.1 describe phrases as finished, unfinished or having some degree of finality | APPRAISING <i>Listening</i> |
| | 2.5.8 develop the perception of similarity and contrast in phrasing | 2.5.8.1 identify phrases as identical, contrasting or similar | |
| | 2.5.9 develop an appreciation of Western musical traditions | 2.5.9.1 become familiar with the most important composers of the Baroque and their works 2.5.9.2 identify phrases in extracts from Baroque compositions | <i>Appreciating</i> |

| MODULE 3: Use the creative processes to develop social and communication skills | | | | |
|----------------------------------------------------------------------------------------|---------------------------|------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| UNIT 3.1: DURATION – To experience division of the beat | | | | |
| <i>Topics</i> | <i>General Objectives</i> | | <i>Specific Objectives</i> | <i>Activities</i> |
| Botswana and other African songs | 3.1.1 | develop social and communication skills through singing, dancing and playing instruments | 3.1.1.1 discover that ideas and feelings can be communicated through music | PERFORMING <i>Singing</i> |
| | 3.1.2 | develop a sense of metre | 3.1.2.1 discover that metre mathematically organises beats and rhythm patterns in units within bar lines 3.1.2.2 distinguish between simple and compound duple, triple and quadruple time | |
| Instruments: Membranophones – Unpitched | 3.1.3 | develop knowledge of performance techniques | 3.1.3.1 explore the performing possibilities of membranophones | <i>Playing</i> |
| Botswana and other African dances | 3.1.4 | develop skills in Botswana and other African dance forms | 3.1.4.1 use movement to illustrate duple, triple and quadruple time | <i>Moving</i> |
| Music Notation: Metre | 3.1.5 | experiment with rhythmic variations | 3.1.5.1 create rhythm patterns within a given metrical scheme 3.1.5.2 improvise melodic phrases containing identical and contrasting rhythm patterns | COMPOSING <i>Singing, Playing, Moving</i> |
| | 3.1.6 | develop reading and writing skills | 3.1.6.1 write the actual time signatures (simple and compound) 3.1.6.2 become familiar with the measurement and notation of silences | |

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| Musical Traditions Membranophones in the Botswana and African tradition | 3.1.7 | develop the ability to feel metre in music | 3.1.7.1 identify the metre chosen for a particular composition 3.1.7.2 discover that changes of metre may occur within a composition | <i>APPRAISING Listening</i> |
| | 3.1.8 | develop an appreciation of Botswana and other African musical traditions | 3.1.8.1 explore membranophones from Botswana and other African countries 3.1.8.2 explore metre in Botswana and other African music | <i>Appreciating</i> |
| UNIT 3.2: PITCH – To identify sounds going up, coming down, staying the same | | | | |
| <i>Topics</i> | <i>General Objectives</i> | | <i>Specific Objectives</i> | <i>Activities</i> |
| Music of different cultures: Variety of songs | 3.2.1 | develop voice control and the ability to sing in tune | 3.2.1.1 discover that melody is a series of tones moving in a horizontal line 3.2.1.2 discover that the tones of a melody may move upward, downward or stay the same | <i>PERFORMING Singing</i> |
| Instruments: Membranophones – Pitched | 3.2.2 | develop technical skills in performing upward, downward and repeated tones of a melody | 3.2.2.1 discover that the tones of melody may move by step or by leap 3.2.2.2 explore sounds of varying pitches using pitched membranophones | <i>Playing</i> |
| Variety of dances | 3.2.3 | develop movement skills to demonstrate melodic movement | 3.2.3.1 use the Curwen hand signs to show the intervals doh-fah, doh-re, doh-soh 3.2.3.2 use the Curwen hand signs to show the pentatonic scale (doh, re, me, soh, lah) and the major scale (doh, re, me, fah, soh, lah, ti, doh) | <i>Moving</i> |

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|-------------------------------------------------------------------------------------------|-------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| Music Notation: Melody | 3.2.4 improvise melodic patterns | 3.2.4.1 create a melody for a poem using the pentatonic scale | <i>COMPOSING</i> <i>Singing, Playing, Moving</i> |
| | 3.2.5 develop reading and writing skills | 3.2.5.1 translate tones moving up, down and staying the same into graphic, tonic solfa and staff notation 3.2.5.2 read and write pentatonic and major scales in the keys of C, G, F | |
| Musical Traditions: Membranophones in the Western orchestral tradition | 3.2.6 perceive and identify melodic intervals | 3.2.6.1 hear that tones move upward, downward or stay the same | <i>APPRAISING</i> <i>Listening</i> |
| | 3.2.7 develop an appreciation of Western musical traditions | 3.2.7.1 identify pitched membranophones of the symphony orchestra | <i>Appreciating</i> |

FORM 2 TERM 2

| UNIT 3.3: DYNAMICS – To experience sounds getting louder and softer | | | |
|----------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Choral music of the Classical period | 3.3.1 develop control over the voice in order to produce sounds getting louder and softer | 3.3.1.1 discover that sounds may become <i>gradually</i> louder or softer within a composition | PERFORMING <i>Singing</i> |
| | 3.3.2 expand their knowledge of musical genres | 3.3.2.1 become familiar with sacred and secular choral music of the 18 th century | |
| Instruments: Membranophones | 3.3.3 develop performance skills to produce sounds getting louder and softer | 3.3.3.1 discover that sounds may become <i>suddenly</i> louder or softer within a composition | <i>Playing</i> |
| Dance fashions of the Classical period | 3.3.4 develop movement skills to demonstrate dynamic changes | 3.3.4.1 respond to dynamic changes with body movement | <i>Moving</i> |
| | 3.3.5 develop an appreciation of Western dance forms | 3.3.5.1 become familiar with dances from the 18 th century 3.3.5.2 compare the Western Classical dances with the dances of Botswana | |
| Music Notation: Musical terms and signs indicating dynamic changes | 3.3.6 improvise dynamic changes in a composition | 3.3.6.1 experiment with sounds getting louder and softer | COMPOSING <i>Singing, Playing, Moving</i> |
| | 3.3.7 expand knowledge of musical terminology | 3.3.7.1 apply musical terms and signs to indicate gradual and sudden dynamic changes | |
| Musical Traditions: Western style periods – Classical composers | 3.3.8 recognise changes in dynamic levels of a composition | 3.3.8.1 identify differences in tone colour when the volume of a sound is altered | APPRAISING <i>Listening</i> |
| | 3.3.9 develop an appreciation of Western musical traditions | 3.3.9.1 become familiar with the most important composers of the Classical period | |

| UNIT 3.4: TONE COLOUR – To explore sound sources | | | | | |
|----------------------------------------------------------------------------------------|---------------------------|-------------------------------------------------------|----------------------------|-----------------------------------------------------------------------------------------------|-----------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | | <i>Specific Objectives</i> | | <i>Activities</i> |
| Voice types: Male Tenor, Baritone, Bass | 3.4.1 | develop the ability to identify voice types | 3.4.1.1 | discover the characteristics of male voice types | <i>PERFORMING</i> <i>Singing</i> |
| Instruments: Membranophones in the Western orchestral tradition | 3.4.2 | develop the ability to identify musical instruments | 3.4.2.1 | explore the effects of sounds produced by membranophones | <i>Playing</i> |
| | | | 3.4.2.2 | discover the performance possibilities of membranophones | |
| Making instrs: Membranophones | 3.4.3 | create new effects of tone colour | 3.4.3.1 | experiment with combinations of different membranophones | <i>COMPOSING</i> <i>Singing, Playing, Moving</i> |
| | 3.4.4 | make musical instruments | 3.4.4.1 | experiment with the manufacturing of membranophones | |
| Musical Traditions: Western style periods - Instruments of the Classical period | 3.4.5 | develop sound discrimination and memory | 3.4.5.1 | recognise and identify differences in the quality of sounds produced by different male voices | <i>APPRAISING</i> <i>Listening</i> |
| | 3.4.6 | develop an appreciation of Western musical traditions | 3.4.6.1 | become familiar with instruments of the 18 th century | <i>Appreciating</i> |
| | | | 3.4.6.2 | compare Western membranophones with membranophones from Botswana | |

| UNIT 3.5: TONE STRUCTURE – To recognise harmony in music | | | | |
|-----------------------------------------------------------------|---------------------------|------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | | <i>Specific Objectives</i> | <i>Activities</i> |
| Music of Botswana: popular songs | 3.5.1 | develop an understanding of harmony in music | 3.5.1.1 discover that harmony is the vertical arrangement of tones | PERFORMING <i>Singing</i> |
| | | | 3.5.1.2 sing the 1 st , 3 rd and 5 th degrees of the scale (doh-me-soh) to discover the relationship of the intervals of a chord | |
| Instruments: Pitched percussion | 3.5.2 | develop skills in performing chord accompaniments to songs | 3.5.2.1 locate and play the tonic, sub-dominant and dominant chords on pitched instruments | <i>Playing</i> |
| | | | 3.5.2.2 discover that harmony and melody are closely related | |
| Botswana popular dances | 3.5.3 | develop movement skills | 3.5.3.1 use movement to demonstrate harmonic changes | <i>Moving</i> |
| Music Notation: Chords | 3.5.4 | create harmonic accompaniment to melodies | 3.5.4.1 experiment with chords built on any degree of the major scale | COMPOSING <i>Singing, Playing, Moving</i> |
| | 3.5.5 | develop reading and writing skills | 3.5.5.1 write chords on the 1 st , 4 th and 5 th degree of the major scale in the keys of C, G and F | |
| Musical Traditions: Botswana Popular music | 3.5.6 | develop the ability to recognise texture in music | 3.5.6.1 recognise chord changes in the accompaniments of songs | APPRAISING <i>Listening</i> |
| | 3.5.7 | develop an appreciation of Popular musical traditions | 3.5.7.1 discover the popular musical traditions of Botswana and other African countries | <i>Appreciating</i> |

FORM 2: TERM 3

| MODULE 4: Develop and understanding of musical heritage in historical and cultural context | | | |
|---------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| UNIT 4.1: DURATION – To discriminate between beat and rhythm patterns | | | |
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Music of Botswana: Choral music | 4.1.1 recognise rhythmic patterns within a given metre | 4.1.1.1 discover that numerous combinations of rhythmic patterns may be used to make up melodies | PERFORMING <i>Singing</i> |
| Instruments: Chordophones – Unbraced and braced | 4.1.2 expand knowledge of musical genres | 4.1.2.1 become familiar with the choral traditions of Botswana | <i>Playing</i> |
| | 4.1.3 develop knowledge of performance techniques | 4.1.3.1 explore the performance possibilities of chordophones 4.1.3.2 perform beat and rhythm patterns on chordophones | |
| Botswana and other African dances | 4.1.4 develop movement skills to demonstrate beat and rhythm | 4.1.4.1 become familiar with a variety of dances from Botswana and other African countries | <i>Moving</i> |
| Music Notation: Division of the beat | 4.1.5 improvise melodies using a variety of rhythm patterns | 4.1.5.1 create rhythm patterns within a given metre | COMPOSING <i>Singing, Playing, Moving</i> |
| | 4.1.6 develop reading and writing skills | 4.1.6.1 explore division of the beat into different rhythm patterns | |
| Musical Traditions: Chordophones in Botswana and other African traditions | 4.1.7 develop the ability to discriminate between beat and rhythm patterns | 4.1.7.1 identify beat and rhythm patterns in a composition | APPRAISING <i>Listening</i> |
| | 4.1.8 develop an appreciation of the musical traditions of Botswana and other African countries | 4.1.8.1 recognise and identify instruments from Botswana and other African countries | <i>Appreciating</i> |

| UNIT 4.2: PITCH – To experience melodic contours | | | | |
|----------------------------------------------------------------------------|---------------------------|------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | | <i>Specific Objectives</i> | <i>Activities</i> |
| Vocal music of the Romantic period | 4.2.1 | develop control over the voice to perform melodic lines with good quality of sound | 4.2.1.1 discover the melodic contours of songs 4.2.1.2 discover that melodies in tonal music are arranged according to specific scales | PERFORMING <i>Singing</i> |
| | 4.2.2 | expand knowledge of musical genres | 4.2.2.1 become familiar with vocal music of the 19 th century | |
| Instruments: Chordophones – bowed instruments | 4.2.3 | develop knowledge of performance techniques | 4.2.3.1 explore the performance possibilities of bowed instruments | <i>Playing</i> |
| Popular dances of the Romantic period | 4.2.4 | develop an appreciation of the popular dances of the Romantic period | 4.2.4.1 become familiar with popular dances of the 19 th century and their composers | <i>Moving</i> |
| Music Notation: Melody | 4.2.5 | develop the ability to create new variants of an existing idea to create original pieces | 4.2.5.1 explore the effect of melodic contour using steps, leaps and repetition | COMPOSING <i>Singing, Playing, Moving</i> |
| | 4.2.6 | develop reading and writing skills | 4.2.6.1 translate melodic contours into graphic, tonic solfa and staff notation | |
| Musical Traditions Chordophones in the Western orchestral tradition | 4.2.7 | develop pitch discrimination and memory | 4.2.7.1 identify the nature of the scale used in a piece of music | APPRAISING <i>Listening</i> |
| | 4.2.8 | develop an appreciation of Western musical traditions | 4.2.8.1 explore the use of chordophones in the symphony orchestra | |

| UNIT 4.3: DYNAMICS – To experience the expression of mood of a piece of music through dynamics | | | |
|-------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Opera of the Romantic period | 4.3.1 develop the ability to relate dynamics to expressive meaning | 4.3.1.1 explore ways to improve expressiveness in the performance of a piece of music | PERFORMING <i>Singing</i> |
| | 4.3.2 expand their knowledge of musical genres | 4.3.2.1 become familiar with the most popular operas of the 19 th century and their composers | |
| Instruments: Chordophones – plucked instruments | 4.3.3 develop performance skills in the expressive use of dynamics | 4.3.3.1 explore the performance possibilities of plucked chordophones | <i>Playing</i> |
| Ballet compositions of the Romantic period | 4.3.4 expand their knowledge of dance forms | 4.3.4.1 become familiar with ballet compositions of the 19 th century and their composers | <i>Moving</i> |
| Music Notation: Terminology indicating mood | 4.3.5 develop the ability to create music suggestive of moods | 4.3.5.1 create melodies to accompany pictures, stories, poems, etc., applying appropriate dynamics | COMPOSING <i>Singing, Playing, Moving</i> |
| | 4.3.6 expand their knowledge of music terminology indicating expression | 4.3.6.1 become familiar with terminology indicating mood in a composition | |
| Musical Traditions: Western Romantic composers | 4.3.7 develop an understanding of the relationship between the density of music and dynamics | 4.3.7.1 discover that soft music is associated with thin texture and loud music with thick texture | APPRAISING <i>Listening</i> |
| | 4.3.8 develop an appreciation of Western musical traditions | 4.3.8.1 become familiar with the most important composers of the Romantic period | <i>Appreciating</i> |

FORM 3 TERM 1

| UNIT 4.4: TONE COLOUR – To explore sound sources | | | |
|------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Voices in the Choir: Boys' choir, Women's or Girls' choir, Male- voice choir, Mixed choir | 4.4.1 develop the ability to identify choirs as boys', women's, male-voice or mixed | 4.4.1.1 discover and describe the differences in quality between the voice types used in different choirs | PERFORMING <i>Singing</i> |
| | 4.4.2 develop the ability to sing an independent part in a choral group | 4.4.2.1 find the best register to sing in for their own particular voices | |
| Instruments: Chordophones | 4.4.3 develop knowledge of performance techniques | 4.4.3.1 explore the performance possibilities of chordophones to create special sound effects | <i>Playing</i> |
| Making instruments: Chordophones | 4.4.4 develop the ability to combine tone colours from different sound sources in a creative context | 4.4.4.1 experiment with combinations of tone colours | COMPOSING <i>Singing, Playing, Moving</i> |
| | 4.4.5 make musical instruments | 4.4.5.1 experiment with the making of chordophones | |
| Musical Traditions: Plucked chordophones Western Romantic period | 4.4.6 develop sound discrimination and memory | 4.4.6.1 listen to and identify the distinctive qualities of sounds of different choirs | APPRAISING <i>Listening</i> <i>Appreciating</i> |
| | 4.4.7 develop an appreciation of Western music traditions | 4.4.7.1 recognise and identify plucked chordophones of the 19 th century | |
| | | 4.4.7.2 compare Western chordophones with chordophones from Botswana | |

| UNIT 4.5: STRUCTURE – To experience binary form | | | |
|---------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Songs in binary form | 4.5.1 develop an understanding of form in music | 4.5.1.1 discover compositions containing two basic ideas, ending with the second idea (AB) | PERFORMING <i>Singing</i> |
| Instruments: Chordophones – sounds produced by hitting the strings | 4.5.2 develop knowledge of performance techniques | 4.5.2.1 explore sounds produced by hitting strings 4.5.2.2 explore compositions in binary form written for chordophones | <i>Playing</i> |
| Dances in binary form | 4.5.3 develop movement skills | 4.5.3.1 use contrasting movement ideas to demonstrate binary form | <i>Moving</i> |
| Music Notation: Binary form | 4.5.4 develop the ability to apply structure and form in compositions | 4.5.4.1 improvise short compositions in binary form | COMPOSING <i>Singing, Playing, Moving</i> |
| | 4.5.5 develop reading and writing skills | 4.5.5.1 translate binary form into graphic notation | |
| Musical Traditions: Western Romantic compositions | 4.5.6 appreciate how ideas are used to create forms in music of different historical and geographical cultures | 4.5.6.1 listen to and identify binary form in compositions from different origins | APPRAISING <i>Listening</i> |
| | 4.5.7 develop an appreciation of Western musical genres | 4.5.7.1 become familiar with compositions of the 19 th century, such as programme music and music portraying nationalism | <i>Appreciating</i> |

FORM 3 TERM 2

| MODULE 5: Understand the relationship between music, dance, drama and the visual arts | | | |
|----------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| UNIT 5.1: DURATION – To experience similar and different tempi | | | |
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Traditional songs from different world cultures | 5.1.1 discover that <i>tempo</i> is the speed at which music moves | 5.1.1.1 discover that tempo is relative rather than absolute 5.1.1.2 explore music that uses different beats and tempi | PERFORMING <i>Singing</i> |
| | 5.1.2 discover that the choice of tempo will influence the expressive character of a composition | 5.1.2.1 explore the effect when the same composition is played at different tempi 5.1.2.2 choose an appropriate tempo to suit the mood of a piece | <i>Playing</i> |
| 5.1.3 develop knowledge of aerophones | | 5.1.3.1 explore the performance possibilities of aerophones | |
| Traditional dances from different world cultures | 5.1.4 demonstrate tempi through body movement | 5.1.4.1 respond to rhythms that are faster and slower | <i>Moving</i> |
| Music Notation: Tempo markings | 5.1.5 create compositions using tempo for expressive purposes | 5.1.5.1 experiment with slow and fast tempi through body movement and instruments | COMPOSING <i>Singing, Playing, Moving</i> |
| | 5.1.6 expand knowledge of musical terminology | 5.1.6.1 become familiar with markings indicating tempo | |
| | 5.1.7 develop the ability to describe changes in music using other art forms | 5.1.7.1 respond to the relative speed/tempi of compositions through movement | APPRAISING <i>Listening</i> |
| Musical Traditions: Aerophones in the Botswana and other African traditions | 5.1.8 develop an appreciation of the musical traditions of Botswana and other African countries | 5.1.8.1 become familiar with aerophones from Botswana and other African countries | <i>Appreciating</i> |

| UNIT 5.2: PITCH – To experience the relationship between tones | | | |
|---------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Music of Botswana: popular songs | 5.2.1 develop the ability to recognise intervals in melodic lines | 5.2.1.1 explore intervals classified as perfect, major and minor in the major scale | PERFORMING <i>Singing</i> |
| | 5.2.2 develop a sense of tonality | 5.2.2.1 explore music written in the major and minor keys | |
| Instruments: Aerophones – Woodwind | 5.2.3 develop the ability to follow a melodic line which is outside the range of the voice | 5.2.3.1 explore melodic lines in a very high or low register, e.g. high flute parts, low bassoon parts | <i>Playing</i> |
| Botswana dances for festivals | 5.2.4 develop a knowledge of dance forms from Botswana | 5.2.4.1 become familiar with festival dances from Botswana 5.2.4.2 use movement to demonstrate pitch relationship in melody | <i>Moving</i> |
| Music Notation: Intervals | 5.2.5 develop the ability to create music derived from the pentatonic, major and minor scales | 5.2.5.1 improvise melodic phrases using perfect, major and minor intervals | COMPOSING <i>Singing, Playing, Moving</i> |
| | 5.2.6 develop reading and writing skills | 5.2.6.1 write perfect, major and minor intervals | |
| Musical Traditions: Aerophones in the Western orchestral tradition | 5.2.7 develop pitch discrimination and memory | 5.2.7.1 listen to and identify the intervals of a melody | APPRAISING <i>Listening</i> |
| | 5.2.8 develop an appreciation of Western musical traditions | 5.2.8.1 recognise and identify woodwind instruments of the orchestra 5.2.8.2 compare Western aerophones with aerophones from Botswana | <i>Appreciating</i> |

| UNIT 5.3. DYNAMICS – To experience echo sounds | | | |
|--------------------------------------------------------|----------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|-----------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Popular songs of the Modern period | 5.3.1 develop control over the voice to produce sounds of varying dynamic levels | 5.3.1.1 explore the effect of echo sounds | PERFORMING <i>Singing</i> |
| | | 5.3.1.2 discover that echo sounds add variety to a piece of music | |
| | | 5.3.1.3 explore popular 20 th century songs | |
| Instruments: Aerophones – brass instruments | 5.3.2 develop knowledge of performance techniques | 5.3.2.1 explore the performance techniques of producing echo sounds with brass instruments | <i>Playing</i> |
| Popular dances from the Modern period | 5.3.3 develop an appreciation of dance forms | 5.3.3.1 explore popular 20 th century dances | <i>Moving</i> |
| Music Notation: Music terminology | 5.3.4 develop the ability to use dynamics for expressive purposes | 5.3.4.1 improvise melodic phrases using echo sounds | COMPOSING <i>Singing, Playing, Moving</i> |
| | 5.3.5 expand knowledge of music terminology indicating dynamics | 5.3.5.1 apply symbols and terminology to show echo parts in a composition | |
| Musical Traditions: Western Modern compositions | 5.3.6 develop the ability to relate music to other art forms | 5.3.6.1 use movement, painting or drama to respond to echo sounds | APPRAISING <i>Listening</i> |
| | 5.3.7 develop an appreciation of Western musical traditions | 5.3.7.1 recognise and identify compositions of the 20 th century | |

FORM 3 TERM 3

| UNIT 5.4 TONE COLOUR – To compare and classify sounds | | | |
|---------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Famous singers: Historical, Southern African, local, other | 5.4.1 develop an understanding of how music is used by different cultures to enhance other art forms | 5.4.1.1 explore how the voice is used in different ways to create music in different styles | PERFORMING <i>Singing</i> |
| Instruments: Aerophones – organ | 5.4.2 develop and appreciation of the different combinations of instruments used to create a specific style of music | 5.4.2.1 explore the combination of instruments e.g. the symphony orchestra, jazz band, pop group, voice with accompaniment | <i>Playing</i> |
| | 5.4.3 expand knowledge of the uses of aerophones | 5.4.3.1 explore how aerophones are used in combination with the keyboard in the construction of the organ 5.4.3.2 discover the tone colour possibilities of different combinations of registers of the organ | |
| Famous dancers: Historical, Southern African, local, other | 5.4.4 acquire knowledge about great artists and how they use other art forms to enhance their performances | 5.4.4.1 explore the role of music, drama and the visual arts in dance performances | <i>Moving</i> |
| Making instruments: Aerophones | 5.4.5 develop the ability to create songs, instrumental pieces and dances in various styles | 5.4.5.1 explore different combinations of musical elements, instruments and other art forms to create compositions in different styles and genres | COMPOSING <i>Singing, Playing, Moving</i> |
| | 5.4.6 make musical instruments | 5.4.6.1 experiment with the manufacturing of aerophones | |
| Musical Traditions: Instruments of the Modern period | 5.4.7 develop the ability to recognise different instrumental combinations and musical styles | 5.4.7.1 explore recorded music from different historical and geographical cultures | APPRAISING <i>Listening</i> <i>Appreciating</i> |
| | 5.4.8 develop an appreciation of musical traditions of the Modern period | 5.4.8.1 recognise and identify instruments of the 20 th century symphony orchestra | |

| UNIT 5.5: STRUCTURE – To experience ternary form | | | |
|---------------------------------------------------------|-------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------|
| <i>Topics</i> | <i>General Objectives</i> | <i>Specific Objectives</i> | <i>Activities</i> |
| Songs in ternary form | 5.5.1 develop an understanding of form in music | 5.5.1.1 discover compositions containing two basic ideas, ending with a repetition of the first idea (ABA) | PERFORMING <i>Singing</i> <i>Playing</i> <i>Moving</i> |
| Instruments: Aerophones – compositions | 5.5.2 develop an appreciation of compositions written for aerophones | 5.5.2.1 explore compositions in ternary form written for aerophones 5.5.2.2 become familiar with instruments of the aerophone family | |
| Dances in ternary form | 5.5.3 develop movement skills | 5.5.3.1 use contrasting movement ideas to demonstrate ternary form | |
| Music Notation: Ternary form | 5.5.4 develop the ability to apply structure and form in compositions | 5.5.4.1 improvise vocal and instrumental pieces in ternary form | COMPOSING <i>Singing, Playing, Moving</i> |
| | 5.5.5 develop reading and writing skills | 5.5.5.1 translate ternary form into graphic notation | |
| Musical Traditions: Modern composers | 5.5.6 develop an understanding of structures which involve repetition or return to an earlier section | 5.5.6.1 listen to and identify ternary form in compositions from various sources | APPRAISING <i>Listening</i> <i>Appreciating</i> |
| | 5.5.7 develop an appreciation of musical traditions of the Modern period | 5.5.7.1 become familiar with 20 th century composers | |

Appendix D

Overhead Transparencies for use by lecturers and teachers in training.

| | |
|--------|----------------------------------------|
| OHP 1 | Elements of Music |
| OHP 2 | Music Activities |
| OHP 3 | Examples of Notation |
| OHP 4 | Rhythm, beat and harmony |
| OHP 5 | Terms used to describe Tempo |
| OHP 6 | Melodic shapes of Setswana songs: quiz |
| OHP 7 | Chord patterns |
| OHP 8 | Major and minor scales |
| OHP 9 | Duration |
| OHP 10 | Pitch |
| OHP 11 | Dynamics |
| OHP 12 | Tone Colour |
| OHP 13 | Structure |
| OHP 14 | Curwen Hand Signs |
| OHP 15 | Example of Setinkane tablature |

Elements of Music

| | |
|---------------------------------|-----------------------------------------------------------------------------------------------------|
| Duration | Is the sound long or short? |
| Pitch | Is the sound high or low? |
| Dynamics | Is the volume loud or soft? |
| Tone Colour (Timbre) | What is the sound of the music like ? Woody? Brassy? |
| Texture | Is the sound of the music thick or thin? Are a lot of instruments playing at once or only a few? |
| Structure | How is the music put together? |
| Tempo | Is the pace of the music fast or slow? |



Music Activities

Performing

Playing instruments

Singing

dancing

dramatising

moving
moving

Composing

Appraising

Improvising

Creating

Listening and Appreciating

Songs, instrumental pieces and dances



Notation

Graphic Notation

Rhythmic notation using pictures:

lit - tle dog - gie, big dog
short-short-short-short long long
ta - te ta - te taa taa

Rhythmic notation using lines and other figures:

short-short-short-short long long

Tonic Sol-fa Notation

The rhythm is notated in barlines and dots:

| d . r : m | f . s : m | s . f : m . r | d : - |

Tonal solfege

Choral conductors use the *Curwen hand signs* as an aid to indicate pitch.

Staff Notation

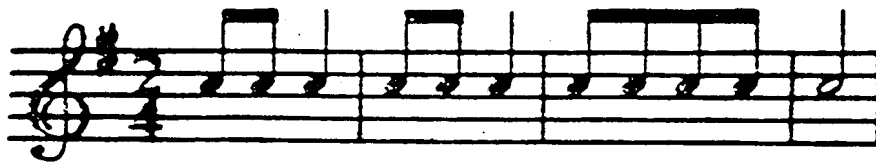
Madibokwana

Doh: F m . m : d . m | - m : - | f f : d f | - (: -)
Ma - di - bo - kwa - na re - a go tsha - ba
m . m : d . m | - r | d : - : m | r r : - m f m : r |
di - bokwana ke - tseo . Ba nya na batshoga ka
d . d : - r | m . r : d | t . t : - d | r : t | d : - | - : ||
we - na . ba re o ba di - le di - bo - kwa - na .

*The song is about small worms;
the children are afraid of worms*

Rhythm

RHYTHM



MELODY



HARMONY





Terms used to describe Tempo

| | |
|-------------|---------------------|
| Accelerando | Getting faster |
| Adagio | Slow/Expansive |
| Allegro | Lively/Quite fast |
| Andante | At a moderate speed |
| Largo | Broad/Slow |
| Maestoso | Majestic/Grand |
| Presto | Fast/Very fast |
| Ritardando | Getting slower |
| Vivace | Lively/Fast |



Graphic notation of Setswana melodies

Recognise the first line of familiar melodies by the graphic notation illustrated below.

1.

2.

3.

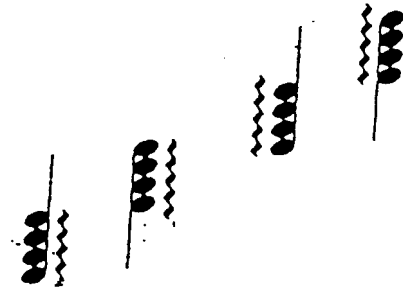
4.

Chord patterns

1. Block chords



2. Arpeggio chords



3. Broken chords



4. Divided chords





Major and Minor Scales

Major Scale

doh ray me fah soh lah te doh
T T $\frac{1}{2}t$ T T T $\frac{1}{2}t$

Minor Scale

lah te doh ray me fah se lah
T $\frac{1}{2}t$ T T $\frac{1}{2}t$ T $\frac{1}{2}$ $\frac{1}{2}t$

T = a Tone

$\frac{1}{2}t$ = a half-tone or semitone

T $\frac{1}{2}$ = one and a half tones (3 semitones)



Duration

- Rhythm** Grouping of long and short sounds and silences: music always involves rhythm patterns
- Beat or Pulse** Recurring beat or pulse within a basic time unit in music
(1, 2, 1, 2, or 1, 2, 3, 1, 2, 3,)
- Metre** Measurement of pulses or rhythm patterns, indicated by metre signatures ($\frac{3}{4}$ indicates 3 crotchet beats in each bar)
- Tempo** The speed at which music moves: fast, slow, getting faster, getting slower



Pitch

1
High and Low sounds:

2
Sounds going up

3
Sounds going down

4
Sounds staying at the same pitch

4 Re Sila Mmidi

Doh: G s, s, s, s, | m. m : m. m | r. r : d. r : m : - ||

Rea-go si-la mmi-di mmi-di nawa-na wa ba - tho.

Ngwe-tsi ya tsa ma-ya, le - ra to le fe - di - le.

Ngwe-tsi ya tsa - ma-ya, le - ra-to le fe - di - le.

The song is about the preparation of sorghum for the daughter-in-law at her wedding.

This song is a singing game. The children sit in a circle and pass a stone around. The child that holds the stone when the chorus starts, pounds the floor on the beat with a clenched fist



Terms used to describe Dynamic levels

Moderately loud mezzo forte (mf)

Loud forte (f)

Very loud fortissimo (ff)

Moderately soft mezzo piano (mp)

Soft piano (p)

Very soft pianissimo (pp)

Gradually getting louder crescendo

Gradually getting softer diminuendo

| | |
|--------------------|---------------|
| Tone Colour | Timbre |
|--------------------|---------------|

Tone Colour indicates the type of sound heard.
Examples include

| | |
|---------------------|------------------------------------------------------------------------------|
| Vocal | male, female, solo, choir, opera, folk, pop |
| Instrumental | aerophones, idiophones, membranophones, chordophones, electrophones |
| Texture | thin, thick, monophonic, homophonic, polyphonic |
| Mood | happy, sad, calm, dramatic, excited, anxious |



Structure

Structure is concerned with a combination of sounds:

Melody intervals, rhythm patterns, phrasing

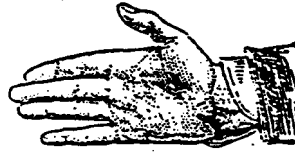
Harmony horizontal and vertical arrangement

Form binary, ternary, rondo, variation, style
and genre

Curwen Hand Signs

First step

soh



me



doh



Second step

te



rah



Third step

lah



fah





Setinkane Tablature

Bunga utete

Basic
pattern.

Var. 1

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Appendix E

The Southern African Development Community (SADC)

The Southern African Development Community comprises of the following countries:

Angola
Botswana
Democratic Republic of the Congo
Lesotho
Malawi
Mauritius
Mozambique
Namibia
Seychelles
South Africa
Swaziland
Tanzania
Zambia and
Zimbabwe.

Originally known as the Southern African Development Coordination Conference (SADCC), the organisation was formed in Lusaka, Zambia on 1st April 1980, following the adoption of the Lusaka declaration: *Southern Africa: Towards Economic Liberation* by the nine founding member states. The Declaration and Treaty establishing the Southern African Development Community (SADC) which has replaced the Coordination Conference was signed at the Summit of Heads of State or Government on 17th August 1992. Each member State has responsibility to coordinate a sector or sectors on behalf of the others. New member States may be allowed to join by a unanimous decision of the SADC Summit and upon acceding to the SADC Treaty.

The objectives of the Community as stated in the Treaty are to (Southern African Development Community Review 2001: 16)

- Achieve development and economic growth, alleviate poverty, enhance the standard and quality of life of the peoples of Southern Africa and support the socially disadvantaged through regional integration.
- Evolve common political values, systems and institutions.
- Promote and defend peace and security.

- Promote self-sustaining development on the basis of collective self-reliance, and the inter-dependence of member States.
- Achieve complementarity between national and regional strategies and programmes.
- Promote and maximise productive employment and utilisation of resources of the region.
- Achieve sustainable utilisation of natural resources and effective protection of the environment.
- Strengthen and consolidate the long-standing historical, social and cultural affinities and links among the peoples of the region.

The primary role of SADC is to help define regional priorities, facilitate integration, assist in mobilising resources, and maximise the regional impact of projects.

The approach is to address national priorities through regional action. Each member State has been allocated a sector to coordinate which involves proposing sector policies, strategies and priorities, and processing projects for inclusion in the sectoral programme, monitoring progress and reporting to the Council of Ministers. The SADC Programme of Action is made up of all the programmes and projects approved by the Council of Ministers.

Swaziland has sectoral responsibility for Human Resources Development. *The Human Resource Development Report for 2001* is quoted below.

Regional Highlights

The region continues to improve the development of education. Great strides have been made to achieve universal primary education. Three quarters of the SADC member States have net enrolment at primary education within the range of 80-100%, with Seychelles and Mauritius achieving 100% and 99% respectively. However, such high enrolments rates at the primary level are not accompanied by commensurate rates of enrolments at the secondary and higher levels of education. In some countries less than 50% of students progress to secondary school level, while, on average, less than 1% of students in secondary education progress to higher education and training.

One of the observations being made on the education systems of the region and Africa in general, is its failure to address socio-economic needs. Transformation and reform of higher education to

educate, train, undertake research and provide service to the community is one avenue of ensuring sustainable development and improvement of society as a whole.

Considerable transformation is taking place within the region in higher education and training especially with regard to teacher education and vocational and technical education. Notable is South Africa who will soon be incorporating some colleges of education into universities and technikons. In addition, there is a burgeoning establishment of private institutions of higher learning in most countries of the region notably South Africa, Zimbabwe and Tanzania. It is difficult to estimate the total number of higher education and training institutions, however, there are approximately 90 universities and technikons in the region. A large proportion of these institutions is concentrated mainly in South Africa, followed by Zimbabwe and Tanzania. A variety of courses and programmes are offered by institutions in the region, but most countries depend on South Africa for the training of its citizens in certain fields such as engineering, medicine, architecture as well as at postgraduate levels.

The increasing number of private institutions and opportunities for training is a welcome development because it increases the capacity of the SADC countries, collectively, to train their human resources. On the other hand, it creates a challenge for the establishment of proper accreditation and evaluation systems within the SADC member States and the region as a whole.

The gender disparity in enrolments and career paths is quite wide in higher education and training. In all countries, women are under-represented in terms of enrolments in certain fields of study such as science, management and engineering. The issue of gender equality in higher education is one of major concern because it determines the composition of the labour force in certain positions and disciplines. Many countries in the region have pronounced policy statements with regard to gender equality in education and training. Countries like Zimbabwe, Tanzania, Malawi and Mozambique have developed affirmative action policies with regard to increasing the participation of women in higher education and training. These include

- *providing financial support for female students to undertake courses where they are severely under-represented*
- *establishing a quota system for female enrolments*
- *positive discrimination in the recruitment of female lecturers to higher institutions of learning*

- *creating a gender sensitive environment especially in vocational and technical colleges.*

Financing of higher education is one area of major concern in this subsector of education. Governments have, for a long time, been the main financiers of higher education and training in most countries of the region. Public universities are receiving large subsidies from Government while the training colleges are fully financed by Government. In addition, Government operates scholarship and loan schemes for students. This takes a substantial amount of Government resources because of the high cost of training as well as the low recovery rate of student loans. The recent shifts in policy direction to favouring basic education have put a lot of pressure on tertiary institutions and beneficiaries of higher education to contribute in this subsector as Government expenditures are being shifted towards basic education. This has called for cost-effective strategies for the financing of higher education and diversification of sources of funding.

Cooperating partners, either through bilateral agreements, regional and international initiatives continue to support member states by offering scholarships as well as to financing certain programmes by providing staff and equipment. While in the past the financial support by cooperating partners focused mainly on scholarships tenable in institutions overseas, there is a trend towards providing scholarship for training within the region.

The HIV/AIDS pandemic is a serious threat to the efforts undertaken by member States in building a human capital base for socio-economic development. The most affected group is the youth, most of whom are undertaking studies at higher education and training level. The HIV/AIDS is a priority issue for higher education and training. In all countries, curbing the disease has received priority attention nationally. A number of programmes and initiatives are being put in place. In the education sector, major activities to deal with the scourge include

- *studies on impact assessments*
- *integration of HIV/AIDS into the school curriculum and in the programmes of higher education and training institutions*
- *providing counselling and guidance services*
- *undertaking sensitisation workshops at the institutions of higher learning.*

Efforts in changing attitudes and behavioural style among students in higher learning institutions require urgent attention and concerted efforts among all stakeholders.

During the past year (2000), the Sector Coordinating Unit has established relations with new partners and strengthened its ties with older ones. Further, it has given assistance to the Organisation of African Unity to get the activities of the Decade of African Education started.

Programme

The Human Resources Development (HRD) Sector Coordinating Unit (SCU) continued to coordinate the implementation of the Sectoral Programme of Action (SPA) and to work with other SADC sectors in their sector-specific human resources development programmes. It also coordinated the preparations for the implementation of the Protocol on Education and Training.

The SPA consists of programmes, projects and activities focusing on education and training and human resource development. Following some changes, which were implemented in accordance with decisions of the SADC council of Ministers in August 1999, which saw, among other things, the transfer of some projects to more relevant sectors, and the review of others in response to emerging development, there are now a total of 12 projects in the SPA. A few of these are under implementation, while the majority are either at study phase or lacking funding. There have been broad consultations with some cooperating partners under the reporting period, and there are good prospects for implementing the SPA. However, there is a need for the region to become increasingly self-reliant in supporting its programmes.

Protocol

The Protocol on Education and Training has been on the brink of official entry into force for the past year as no additional member States have deposited their instruments of ratification with the SADC Secretariat. However, there is optimism within the sector that this will become a reality since there is assurance from a number of countries that the processes of ratification are being concluded. The sector has therefore confidently proceeded to put in place the necessary institutional structures and preparations for the implementation of the Protocol. Of the seven technical committees provided for by the Protocol for its implementation, four have now been

established, namely Technical Committees on Scholarships and Training Awards, Accreditation and Certification, Basic Education and Distance Education. The latter two committees have been established during the year under review. It is envisaged that technical committees will be established in three more areas in the coming year, including Intermediate Education and Training, Higher Education and Training, and Special Needs Education.

- ***Scholarships and Training Awards***

The major objective of establishing a Technical Committee on Scholarships and Training Awards was to support the training of SADC nationals in the critical areas of the region through sponsorship to training courses, mainly within the region, in the face of dwindling donor sponsorship and pledges. Thus exploring the possibility of establishing a Regional Training Fund has dominated the agenda of the Technical Committee in the past. Following a series of activities, including a feasibility study, it has been concluded that it is not yet feasible to establish and operate a Regional training Fund on a cost recovery basis, as there are some key factors for its success which are currently lacking in member States. This decision was reached in 1999. Consequently, the Technical committee has sought alternative ways of achieving sustainable human resource development. From this has emerged the idea of a Student and Staff Exchange Programme (SSEP), which essentially is a Programme in which students and / or academic professionals from any one SADC country engage in academic and professional pursuits in another SADC country, whilst being treated as home students/staff in terms of fees, accommodation, etc. The academic studies and/or attachment must be in any of the regional priority training areas.

One of the main activities of the Technical Committee in the past year has thus been to further elaborate the SSEP concept and to develop its operational framework. The SSEP is still under discussion by member States and the Committee is working its modalities. Other activities of the Committee in the year under review have included identification of priority training areas which will be the target of the SSEP, and coordination of applications for scholarships for the Master's degree Programme in Public Sector Administration and Management (CESPAM) at the University of Botswana.

- **Accreditation and Certification**

The Technical Committee on Accreditation and Certification continues to implement the provisions of the Protocol on Education and Training. The Committee continued to work on the comparative analysis of educational qualifications and developing a framework for regional qualification equivalencies. Additional information was collected from member States, and a third draft report was produced, which was used as resource information for discussing equivalencies of qualifications. So far, the committee has concluded that qualifications at primary and secondary level qualifications are comparably equivalent in most countries offering such qualifications. More in-depth analysis and information is still required for the assessment of equivalencies at senior secondary education, vocational education and training, and tertiary level education, which will be the focus of the Committee in the coming year.

Having observed that a number of countries do not have well-developed mechanisms/structures for accreditation and assessment of qualifications, the Committee identified a need for a mechanism to assist member States to use available expertise within the region at minimum cost, rather than to utilise costly private consultants to undertake work on accreditation. In this regard, the Committee has developed a draft mechanism on mutual assistance or sharing of expertise to facilitate the development of national qualifications framework and equivalent structures. These Guidelines for Mutual Assistance in Certification and Accreditation have been adopted by the HRD Ministers in June 2000.

- **Basic Education**

During the year of review the technical Committee on Basic Education was established and held its first meeting in March 2000. The main objectives of the meeting were to establish the Committee, agree on its terms of reference, and to identify the broad issues that will be the basis for its activities. A number of issues were identified, which were then categorised into the following main themes:

- *Improving the quality of basic education*
- *Measuring education quality/achievement*

- *Special needs/special groups*
- *Education systems management / policies / structures / procedures*
- *Curriculum issues*
- *Other issues.*

The Committee agreed that it is necessary to take stock of what initiatives are already operating in the region in order not to re-invent the wheel. Thus the first major activity that the Committee has set for itself is to gather information on these initiatives and build up on them.

- ***Distance Education***

This is another new Technical Committee which was established by its inaugural meeting in April 2000. Its membership is drawn from distance education experts from the region. As in the case of the meeting on Basic Education, the main outcomes of this meeting were the technical Committee's terms of reference along with operational procedures, and agreement on the broad issues that will form the agenda of the Committee for the future. The meeting was also used to gather information on the status of development of distance education, which will be a basis for developing future programmes and activities. At this stage the main activities of the Committee are preparatory in nature, comprising mainly information gathering, getting properly organised, and planning. The Committee agreed that for the short to medium term it would focus on the following issues:

- *Definition and scope of distance*
- *Policy formulation*
- *Capacity building*
- *Involvement of cooperating partners in distance education*
- *Database development and information sharing and dissemination*
- *Information and communications technology.*

- *Cross-sectoral and other activities*

With the responsibility of coordinating human resources development, which cuts across all sectors, the HRD sector has a mandate to provide professional and technical advice to the other sectors for their sector-specific training. Basically, the sector works with other sectors on issues of mutual interest such as training projects.

There are some regional and/or multilateral organisations such as UNESCO and the OAU, that are involved with education and training activities in the region, which necessitates that a collaborative relationship be established between them and the HRD sector so as to coordinate efforts and minimise duplication.

During the year under review, the sector continued to intensify its efforts to establish and strengthen its relationship with other SADC sectors and other regional and multilateral organisations.

The SADC region is confronted with complex and daunting challenges of human development. About 76 million people (40%) of the region's population live in extreme poverty as reflected in poor social indicators, such as high levels of malnutrition, illiteracy, unemployment, declining life expectancy and unsatisfactory access to basic services and infrastructure needed to sustain basic human capacities. Pockets of civil strife and wars and the spread of the HIV/AIDS pandemic further compound the problem of poverty.

There is also great potential and opportunity in the region to address the highlighted challenges. There is continued political will and commitment to work collectively to ensure the realisation of the ultimate goal of the integration process: namely to systematically tackle the problem of poverty, improve the standard and quality of life of people in Southern Africa and support the socially disadvantaged.

Appendix F

The Botswana Music Camp

The Botswana Music Camp originated with a suggestion from the late Professor Khabi Mngoma, of the University of Zululand, in conversation with Hugh Masekela, to hold a workshop for the Performing Arts in Gaborone. Camps have been held at St. Joseph's College, Maitisong, Ramatea and the Serowe College of Education, with courses in marimba, Jazz, choral singing, recorder playing, theory, contemporary solo singing and traditional instruments from Botswana. These have been extremely popular and have always attracted the maximum enrolment of 100 participants.

There is no formal Music school in Botswana and the standard of musical literacy in the country is very low. The Music Camp is the only regular occasion when people can get a little formal experience on making music in groups. The people who attend range in ability and experience from rank beginners to long-time members of choirs or performance groups. Teachers have to take this into account and look upon this as the exciting challenge of the Botswana Music Camp.

The Music Camp does not aim to teach skill to people: a week is too short for that. Rather its aim is to give participants an experience of making music with other people under the guidance of expert musicians. Techniques and skills will be learnt in the process, repertoire will be widened and the unique pleasure of being part of a good musical performance will be an inspiration to people to go ahead with their own music in their own communities. For many people the experience of Music Camp is very powerful and something they value highly.

The 2001 Music Camp offers participants a choice of one of the following courses which they will pursue for the week:

- Setinkane
- Segaba
- African Drums
- Marimba
- Choral music
- Contemporary solo singing



- Instrumental band
- Recorder
- Dance
- Classical Western ensemble.

There are also common courses that all participants take which include Camp choir, Ensemble work and Music Lectures given by the staff. There is also an Awareness and Appreciation course in which participants will spend an hour each day learning a little about each of the courses on offer.

For further information about the Botswana Music Camp, please contact:

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