

SUCCESSFUL PLANNING

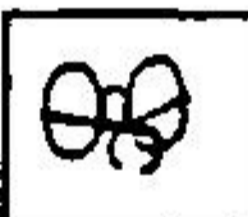






Learning outcomes

At the end of this module you should be able to:

- design a lesson for a specific target group
- describe and explain evaluation and differentiation
- plan a music programme according to Curriculum 2005.

Icons to look out for:

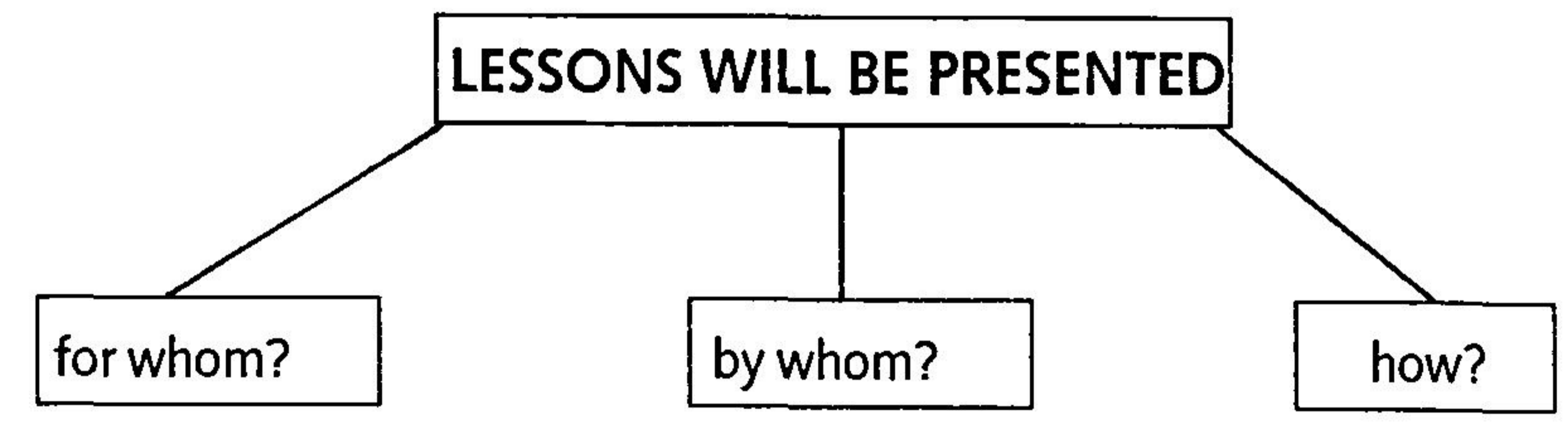
-  - specific outcomes
-  - summary of content
-  - examples
-  - assignment
-  - definition

1. Introduction

The creation of successful group music lessons is an important aim for the general music teacher. It presents a great challenge to compile lessons that are educative and stimulating, but also an enjoyable experience to learners. The planning and preparation of group music lessons should differ in approach from that of examination subjects, e.g. maths, history and geography.

Much of the ultimate success of a music course depends on how the students feel about the subject after the course is over (Hoffer 1983:60).

When one contemplates successful lessons, the first question that comes to mind is: **HOW** should one go about compiling lessons? It would be short-sighted to only give hints on how to compile a lesson without underlining the importance of the organisation of a music class. At the same time one should bear in mind that

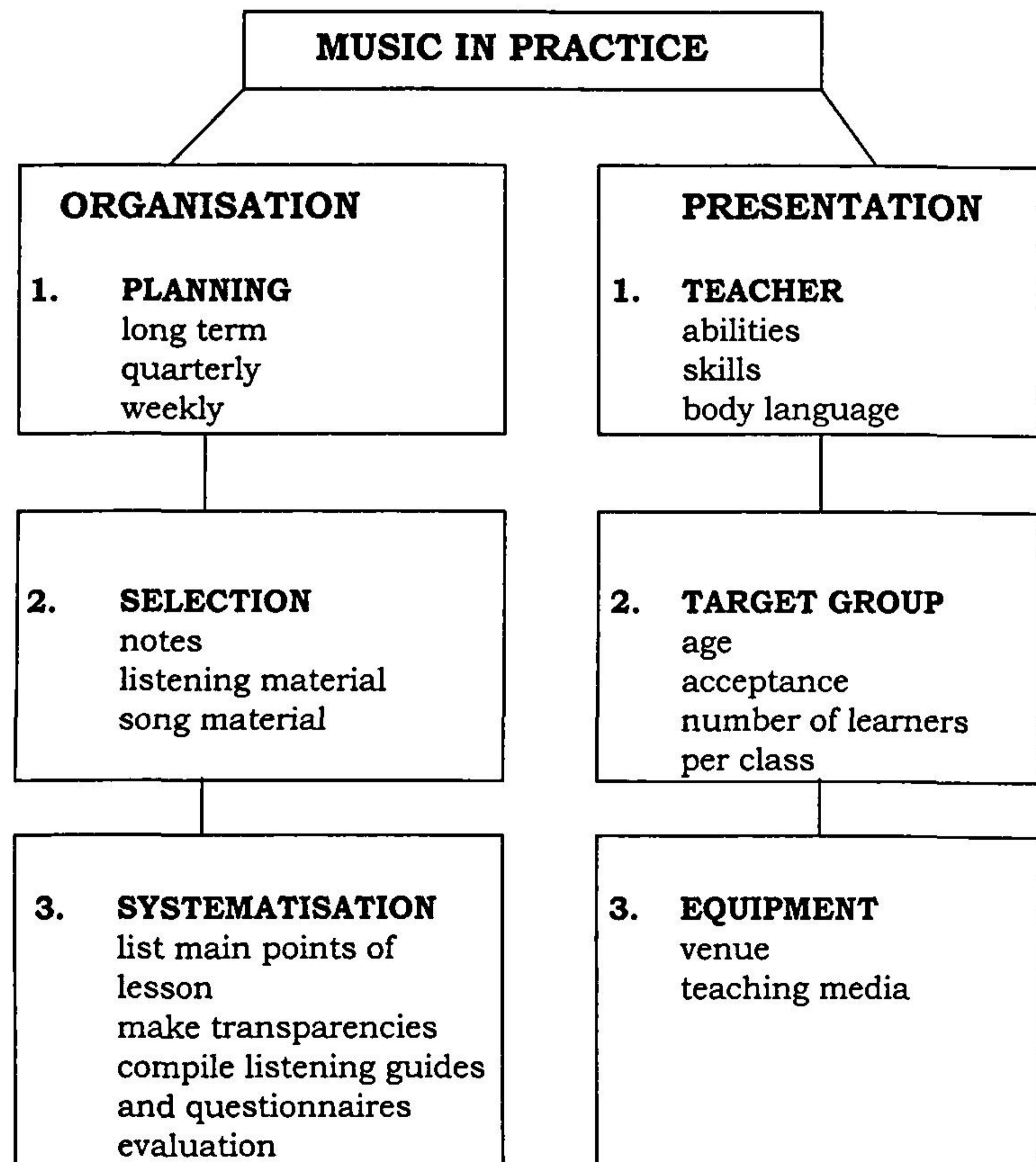




Group music:

For the purposes of this study guide, group music, class music, general music teaching and music education should be considered to be the same.

The following schematic outlay highlights the most important aspects that should be remembered when preparing group music lessons.



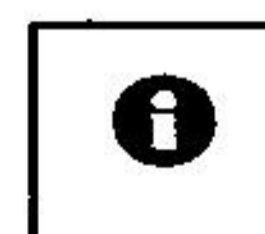
2. Planning

2.1 Annual planning

Planning is just as important as the presentation. The Core syllabus (Department of Education: 1995) makes it possible for teachers to plan for the academic year. The syllabus requires that fifteen modules should be done in the course of a year. A possible annual planning, which includes formal examinations during the second and fourth terms, could look like the following:

ANNUAL PLANNING	
<p>FIRST TERM <i>34 school days</i></p>	3 MODULES
<p>SECOND TERM <i>52 school days</i></p>	5 MODULES
<p>THIRD TERM <i>47 school days</i></p>	4 MODULES
<p>FOURTH TERM <i>47 school days</i></p>	2 MODULES

2.2 Quarterly planning



Quarterly planning involves the selection of themes that will be taught. It is advisable that the teacher should bear the musical level of the learners in mind.

Look at the entire topic from the learners' viewpoint, rather than from the adult or skilled musician's viewpoint (Regelski 1981:61).

It is also important to take into account the general cultural environment. The interpretation and choice of themes can differ widely, due to the fact that the style of living and viewpoints of the learners differ. The teacher should also be thoroughly aware of the learners' emotional reactions towards music and this should be accommodated in the planning.

The flexibility of the Core Syllabus (South Africa 1995b) makes it possible to make such adjustments. Start with the planning of Class Music lessons according to **themes or modules** that lend themselves to influencing learners positively towards the subject. The following is a possible way that the planning for the four quarters could be systematised:

FIRST QUARTER	SECOND QUARTER
<ul style="list-style-type: none"> • Mood music • Instrumental and vocal forms • Genres and forms • Descriptive music • General themes 	<ul style="list-style-type: none"> • Mood music • Western art music • Instrumental and vocal music • Musical styles
THIRD QUARTER	FOURTH QUARTER
<ul style="list-style-type: none"> • Descriptive music • Folk and national music • Western art music • General themes 	<ul style="list-style-type: none"> • Folk and national music • Musical styles

2.3 Weekly planning



Weekly planning determines which themes or modules will be dealt with under each of the already mentioned themes.

Questions that can serve as guidelines in the choice of the modules are the following:



Module checklist

- ✓ Is the module **relevant** to the learners?
- ✓ Which music **concepts and skills** should be highlighted in this module?
- ✓ What are the **learning outcomes** of this module?
- ✓ Which **teaching media** will be needed for this module?
- ✓ How much **time** will be needed for this module?
- ✓ How will the **involvement** of the learners be achieved and maintained?

It's important to remember that you cannot teach everything about any topic, so decide on the major emphasis, the most important ideas and concepts (Andrews 1971: 17).

3. Curriculum 2005



The National Department of Education, in conjunction with a number of sub-committees, designed a new National Curriculum. This is now known as **Curriculum 2005**. The name relates to the date of full implementation of this curriculum. The value of Curriculum 2005 can only be understood once the following questions are answered:

3.1 What is a curriculum?

A curriculum forms the centre of any educational system. Learning outcomes are determined by an educator and outlined in a curriculum.

3.2 What are the aims of the new curriculum?

The aims of the curriculum could be summarised as:

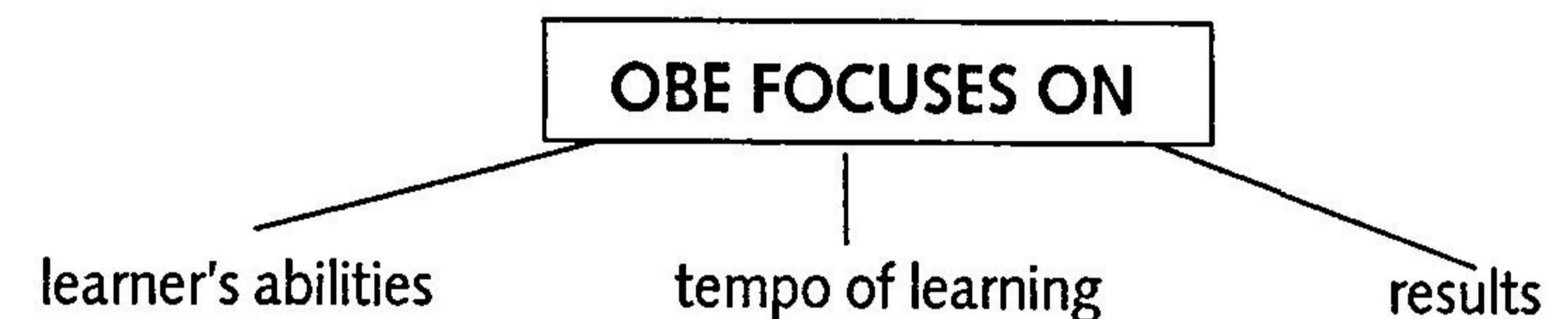
“... To provide learnerren with opportunities to develop to their full potential as active, responsible and fulfilled citizens who can play a constructive role in a democratic, non-racist and equitable society”
(South Africa 1997).

A further aim of Curriculum 2005 is to present all South-Africans with equal educational opportunities.

3.3 What is OBE?

Lifelong learning through the National Qualifications Framework (NQF) proposes Outcomes-Based Education (OBE) as a viable curriculum model to be implemented in South Africa. OBE is similar to educational systems used in the syllabuses of New Zealand (support papers: *Music and related arts unit*), Australia (The arts framework: 1988), California (Visual and performing arts framework: 1989), and Scotland (Curriculum and Assessment in Scotland National Guidelines Expressive Arts: 1992).

This approach to teaching and learning is focused on outcomes in contrast to traditional approaches in education which were curriculum driven and primarily centred around content.



Spady (1993:7) describes 'outcomes' and 'based' as follows:

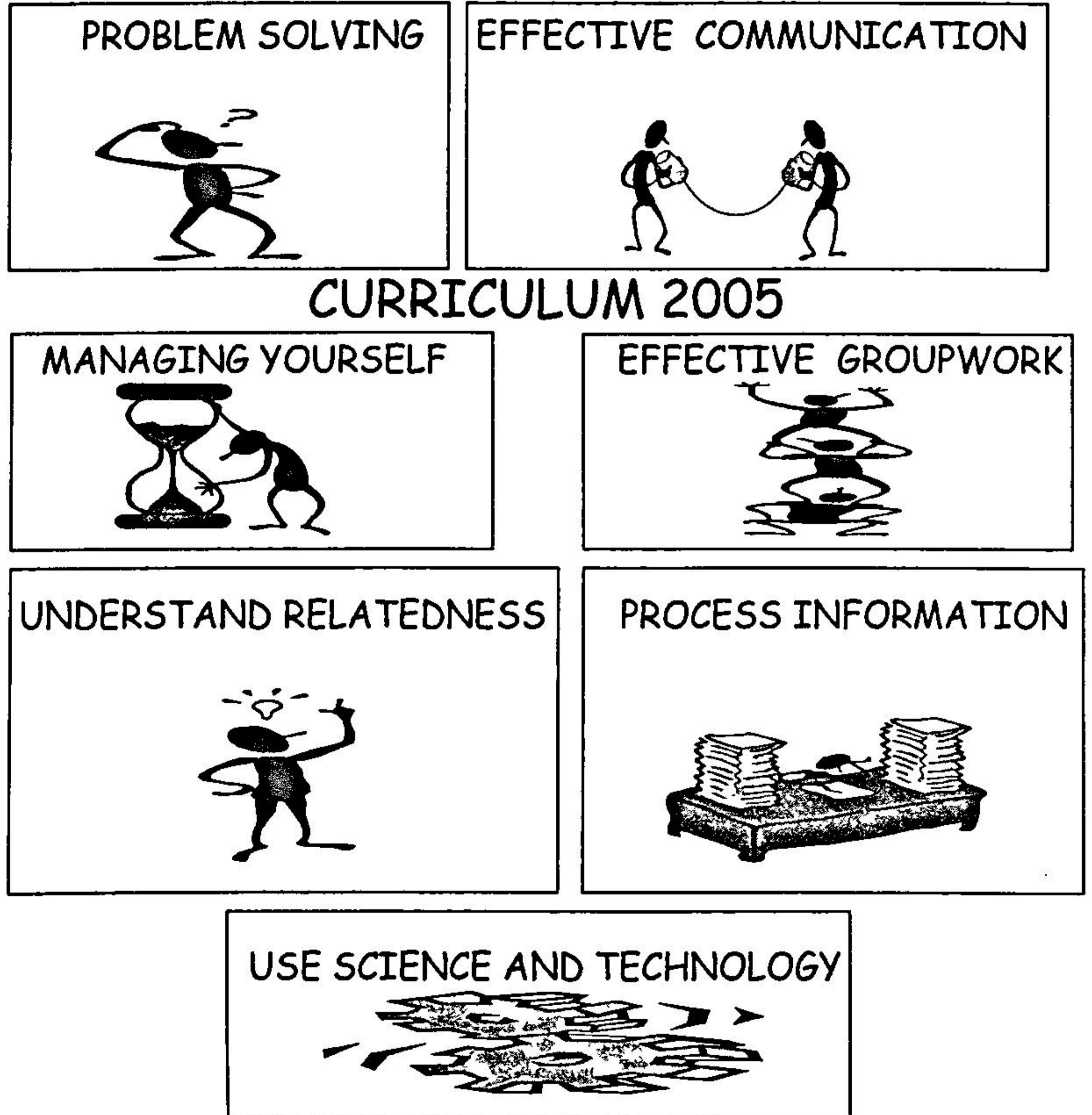
An **OUTCOME** is in fact a **culminating demonstration** of the entire range of learning experiences and capabilities that underlie it, and it occurs in **performance context** that directly influences what it is and how it is carried out. These defining elements clearly tell us that an outcome is not simply the name of the learning content, or the name of the concepts, or the name of a competence, or a grade or test **score**, but an **actual demonstration** in an **authentic context**.

BASED means to define, direct, derive, determine, focus, and organise what we do according to the substance and nature of the learning result that we want to happen at the end of the learning process.

Two types of outcomes can be distinguished.

3.3.1 Essential outcomes

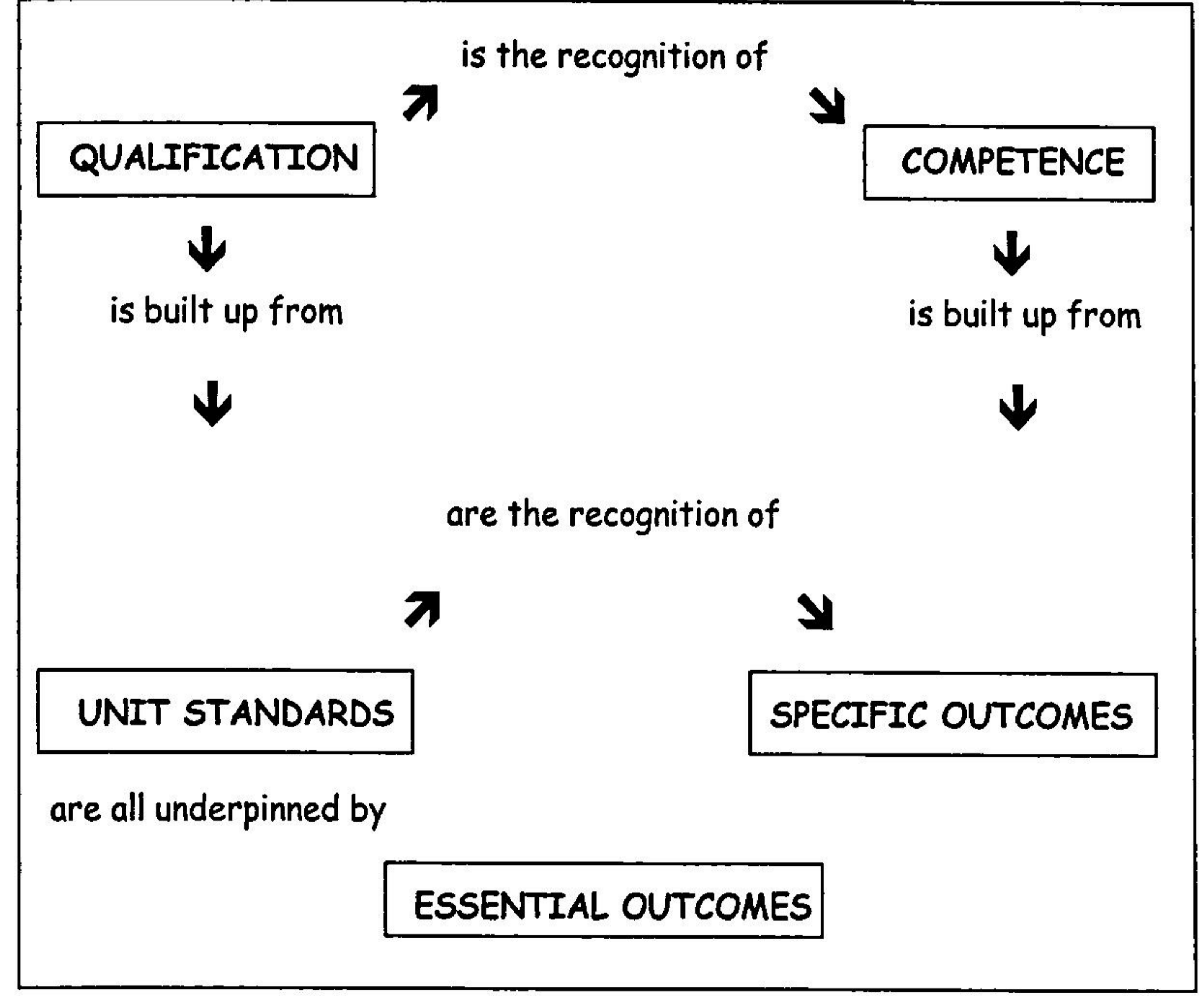
This category refers to broad based, inter-curricular, generic outcomes relevant to all learning and teaching. These outcomes are important in determining standards and the development of curricula. Essential outcomes support the Outcomes-Based process and should induce the development of insight and understanding. These outcomes are:



3.3.2 Specific outcomes

These outcomes refer to knowledge, skills and attitudes reflected by the essential outcomes, and are applicable to all fields of study.


The interaction between essential and specific outcomes can be explained as follows:



Experience gained through the implementation of OBE in various countries abroad gives rise to concern in the ability of the process to avoid becoming too narrow, prescriptive and behaviouristic.

In the South African Outcomes-Based model, two provisos have been put in place:

- ① The specific outcomes and evaluation criteria should not be too detailed or prescriptive.
- ② The supportive role of essential outcomes should assert the necessary prominence given to conceptual development and transferable learning and should ensure the holistic perspective in the approach to learning and teaching.



The suitability of OBE in the teaching and learning of fields of study with a clearly practical nature, seems a foregone conclusion.

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FACT FILE

EVALUATION

To determine the value or significance of subject matter through careful appraisal and study.

CRITERIA

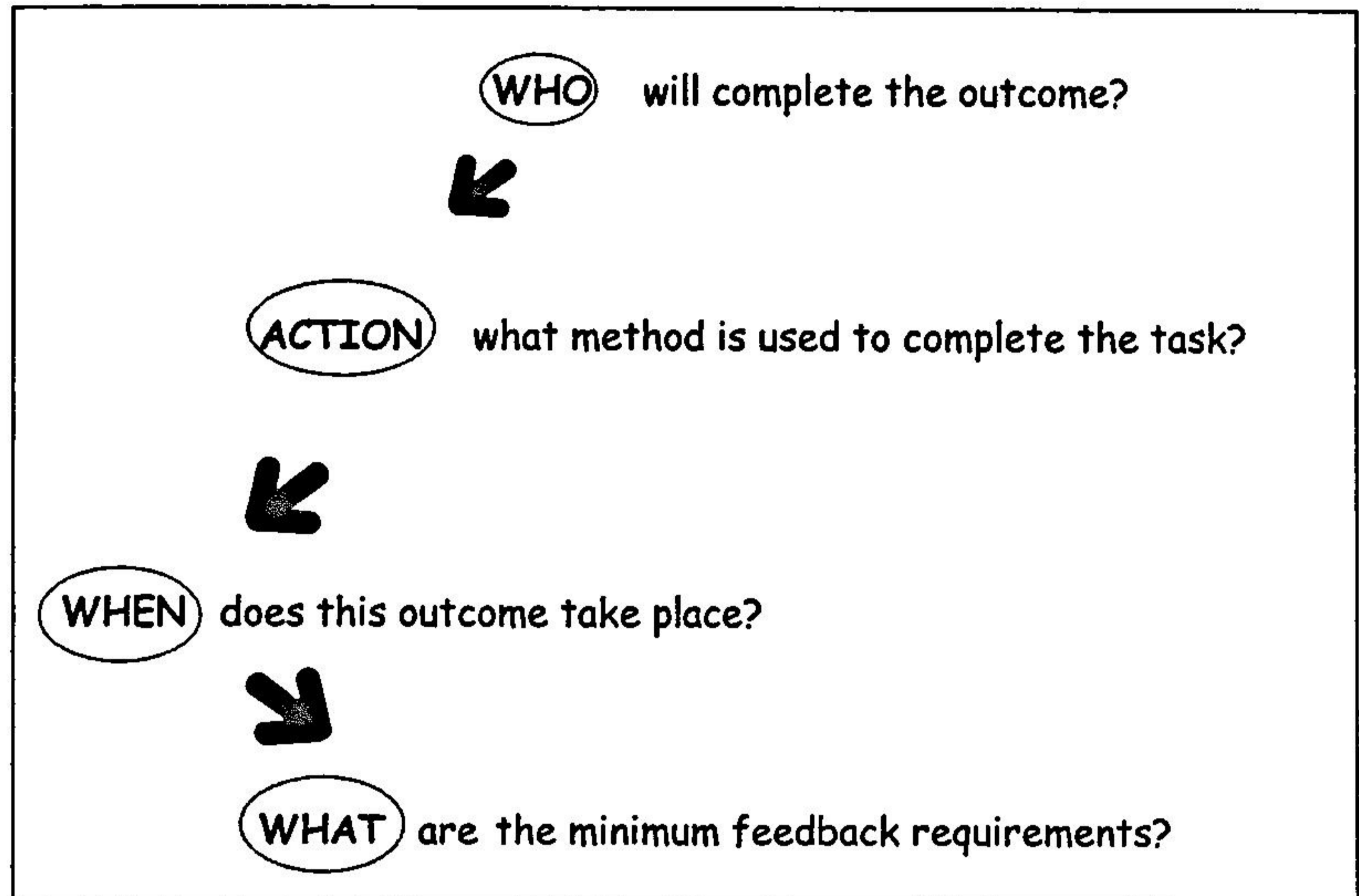
standards on which a judgement or decision may be based.

STANDARDS

Measurement of quantity or quality.

3.4 Designing outcomes

Learning outcomes are identified to guide the learner towards knowledge. Each outcome should underline:



This means that the goals of a lesson need to be rewritten with the above mentioned four steps in mind.

EG Goal: To teach learnerren about form in music

Outcome: WHO?	learner
ACTION?	understand and identify
WHEN?	at the end of the lesson
WHAT?	form in music

At the end of this lesson the learner should be able to understand and identify form in music.

5.1  Can you rewrite the following goals into outcomes?

- To give learners, through music, a short historic account of South Africa.

Outcome

.....

- To acquaint learners with a variety of instruments.


Outcome

.....

- To afford learners the experience of a variety of musical styles through singing, instrumental participation, movement and listening to music.

Outcome

.....

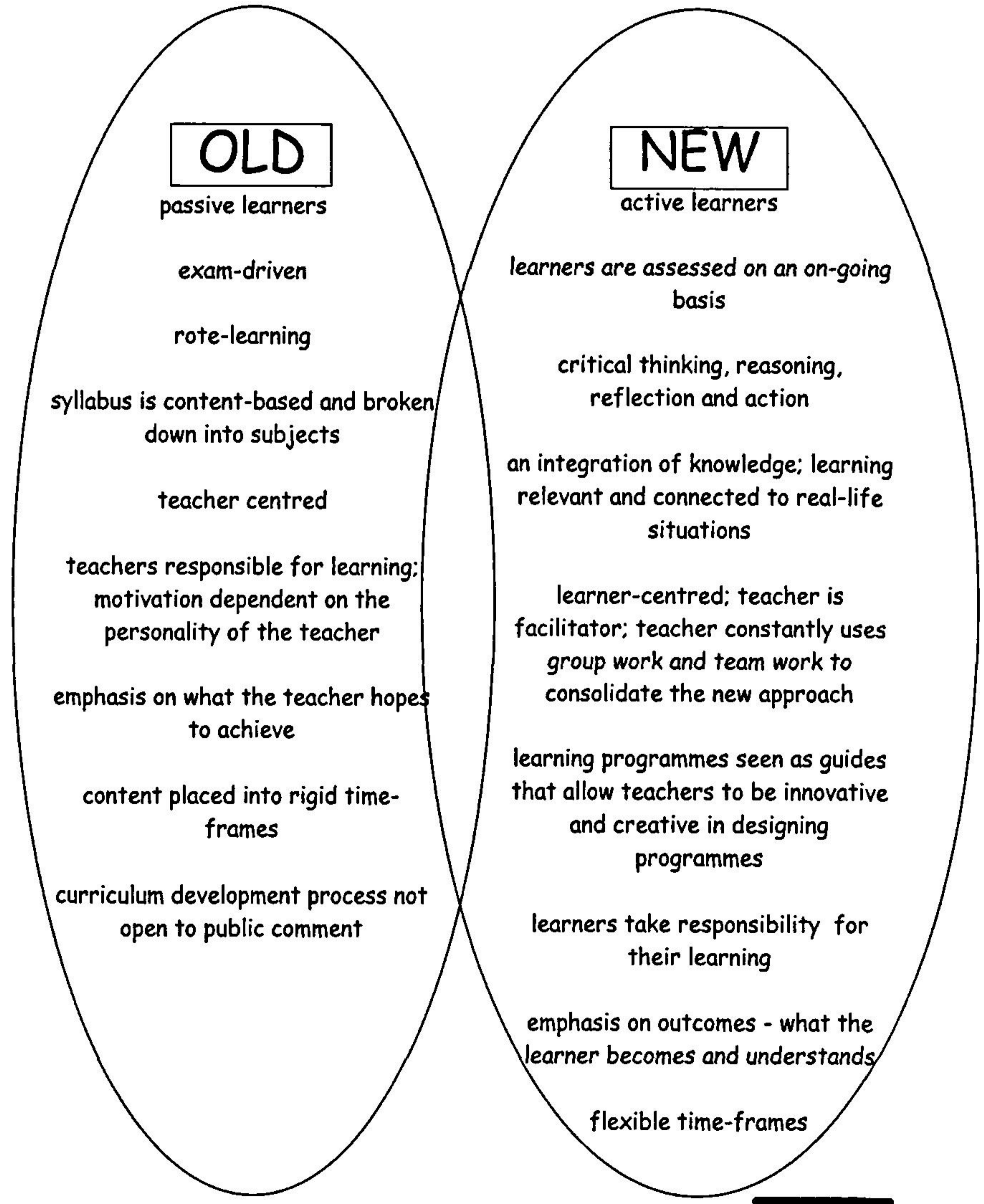


Did you remember the

- ➔ WHO?
- ➔ ACTION?
- ➔ WHEN?
- ➔ WHAT?

3.5 What is the difference between the 'old' and the 'new' curriculum?

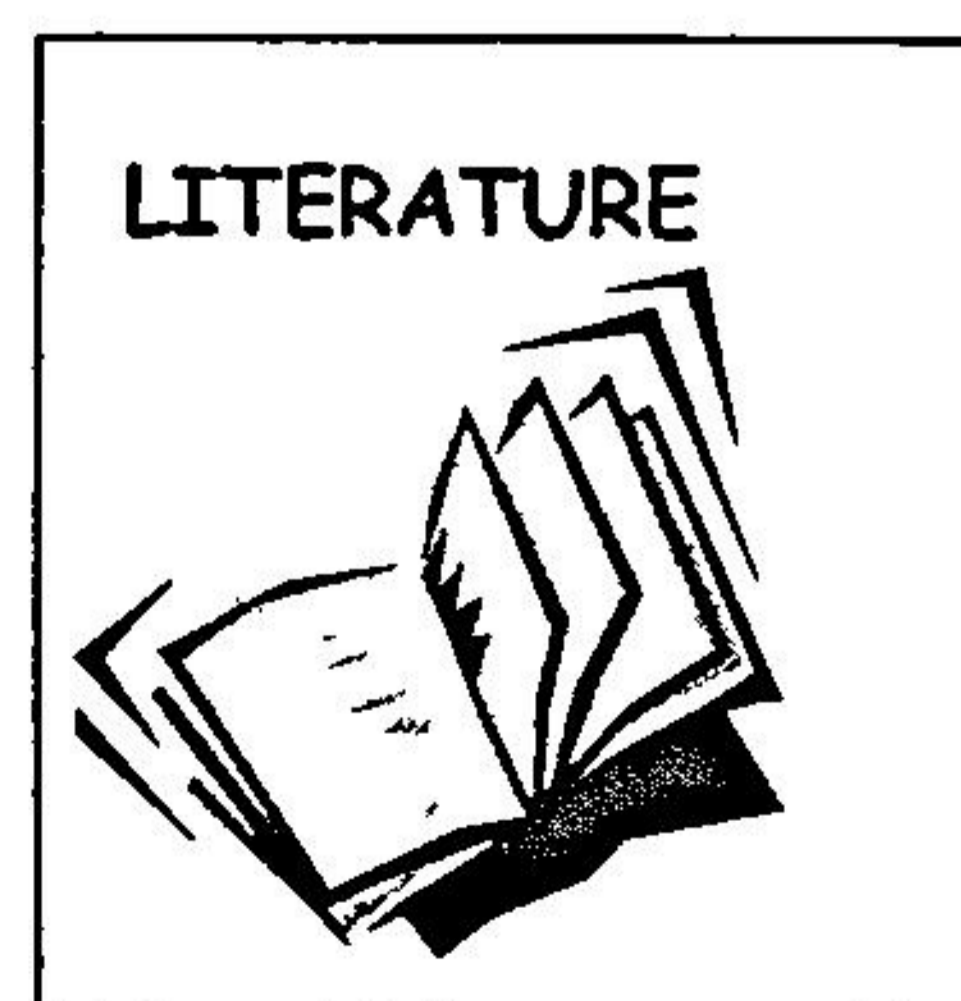
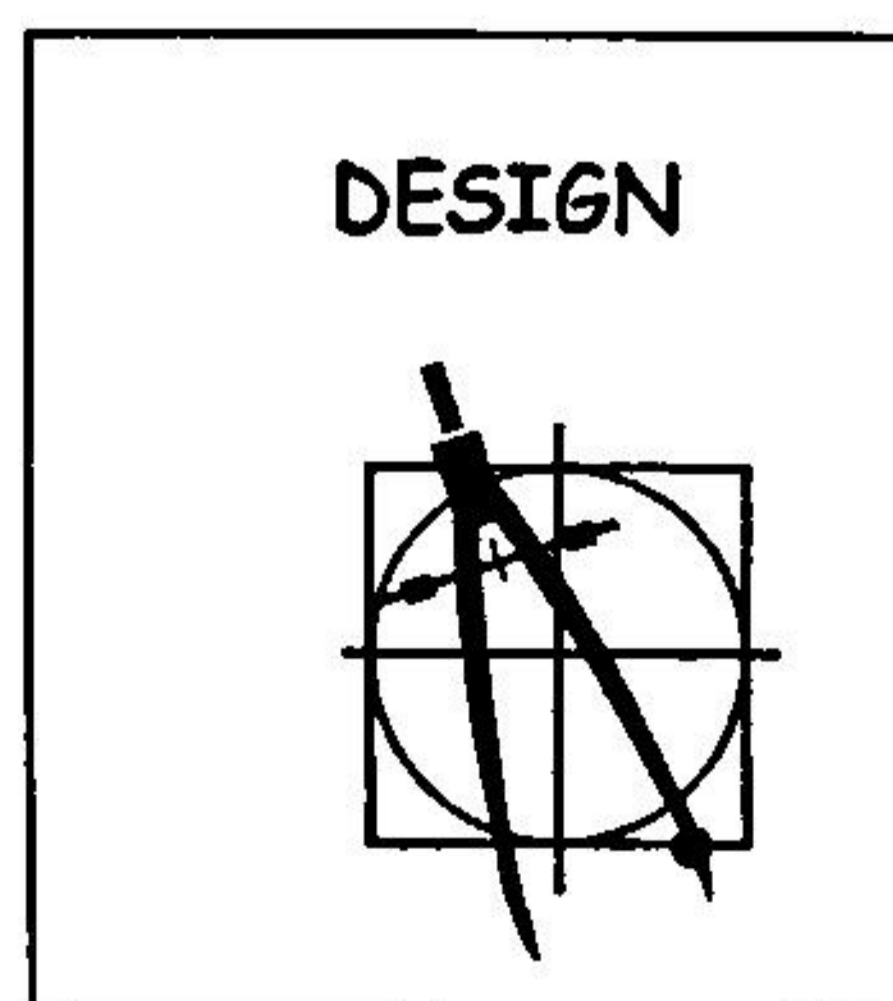
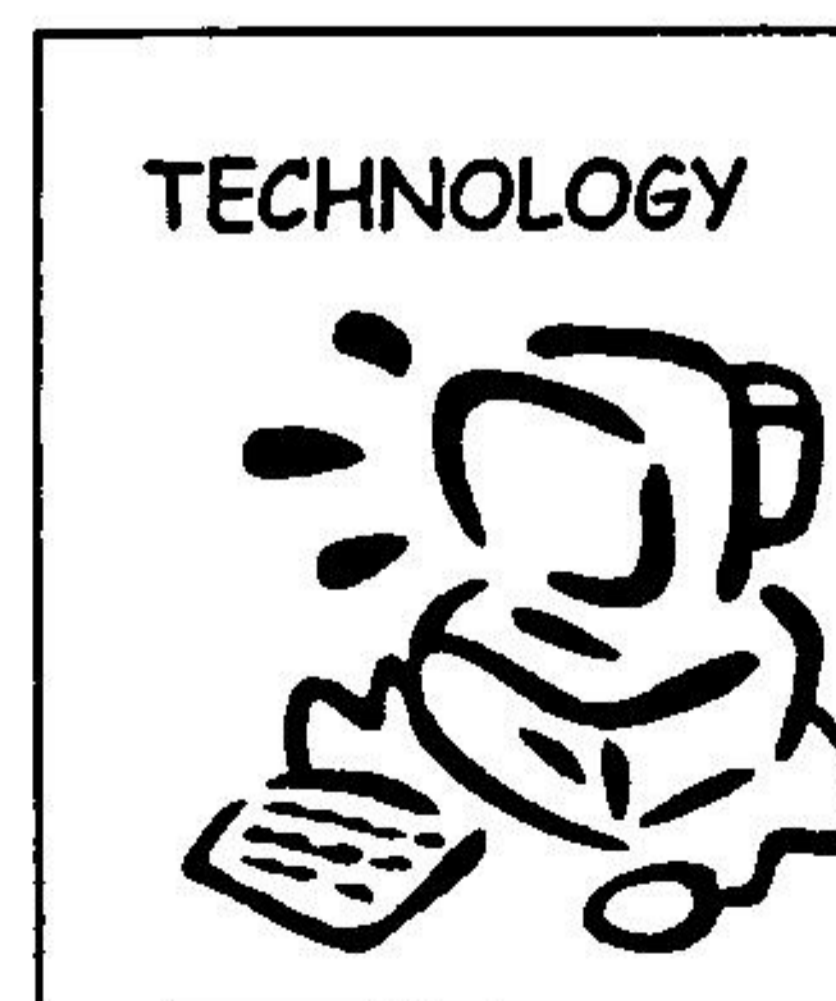
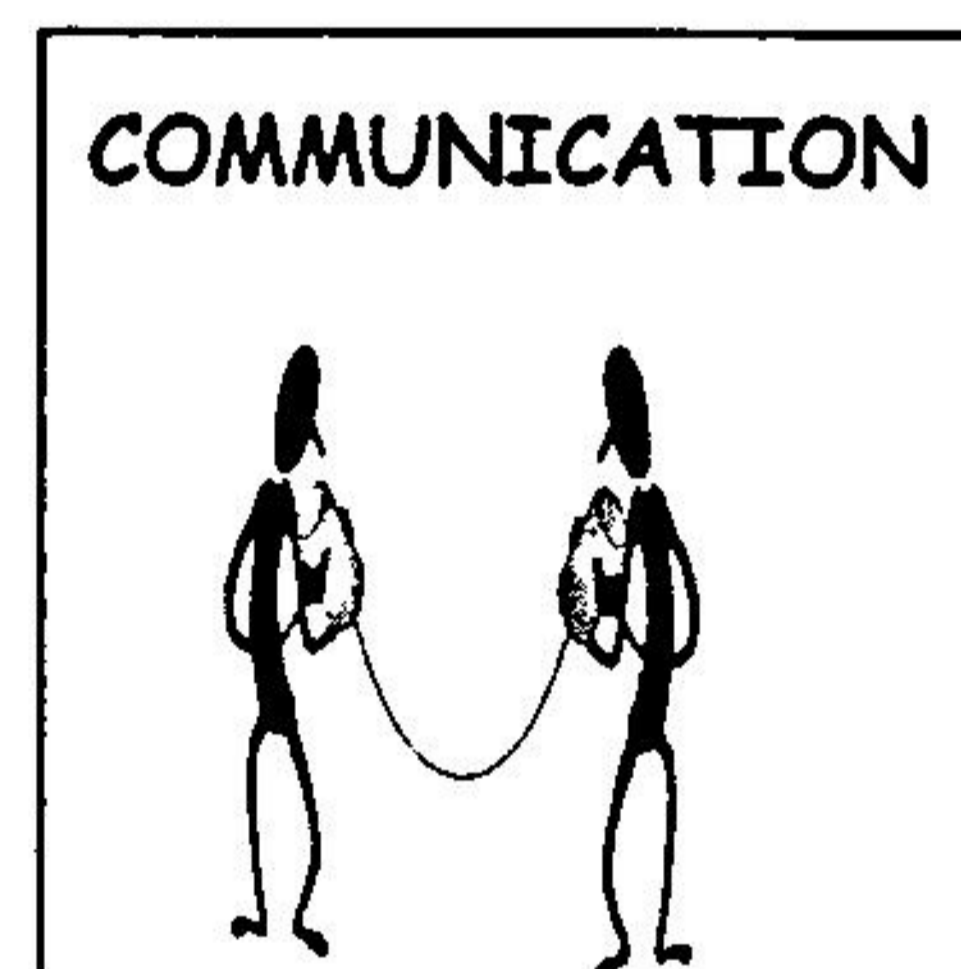
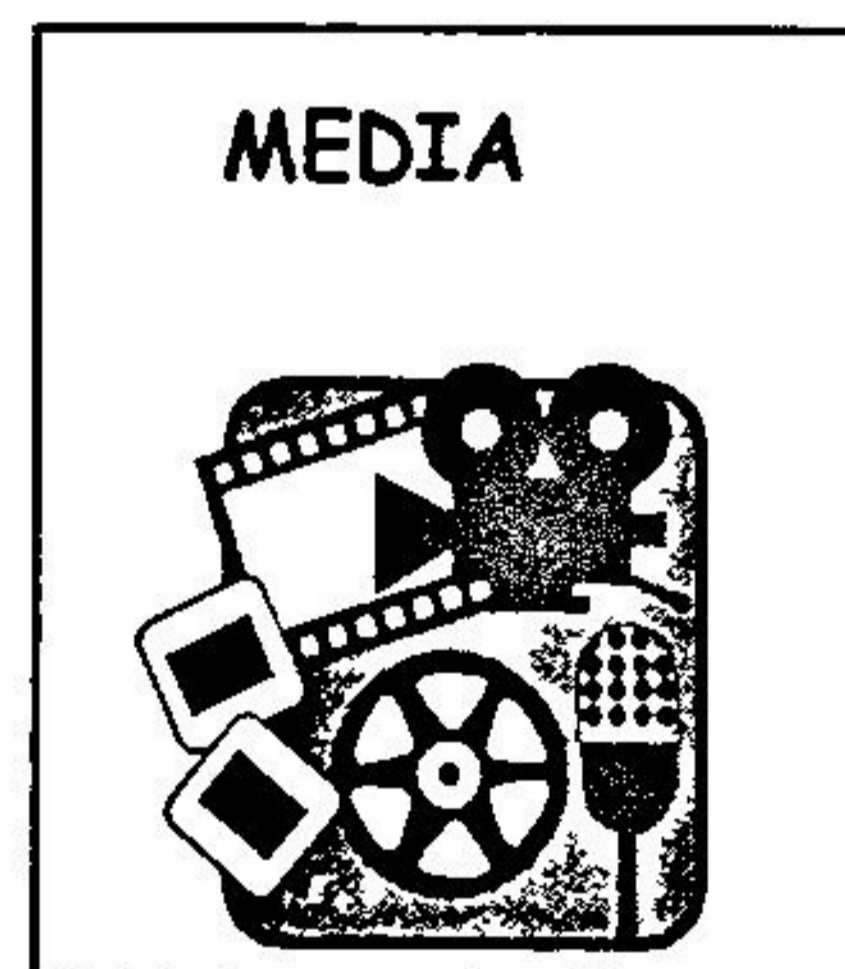
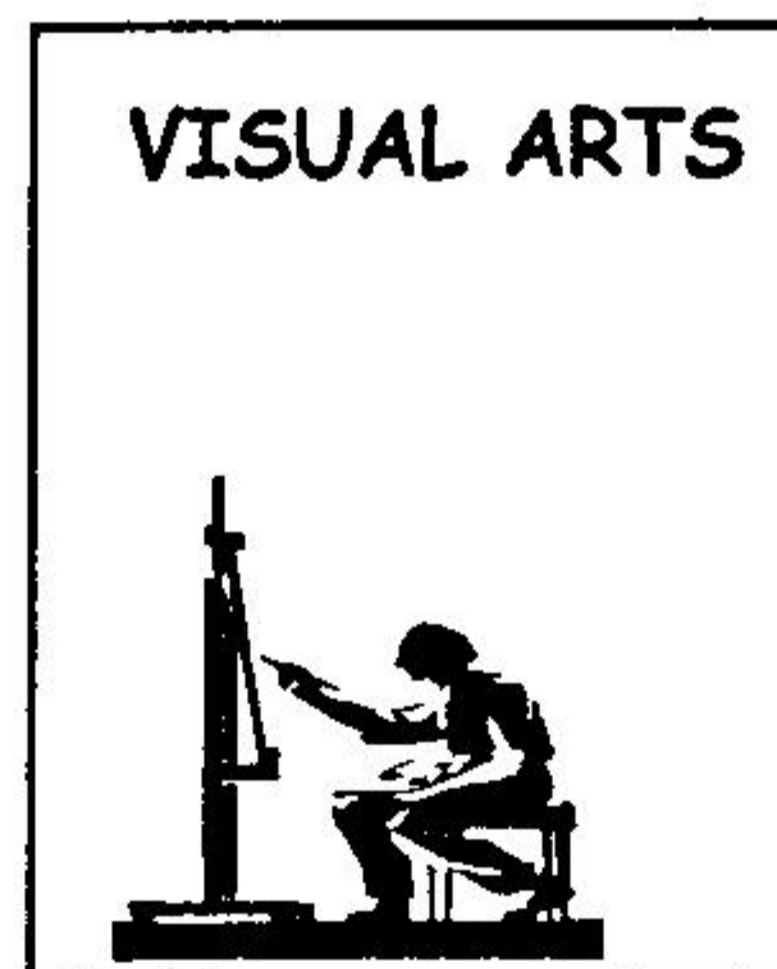
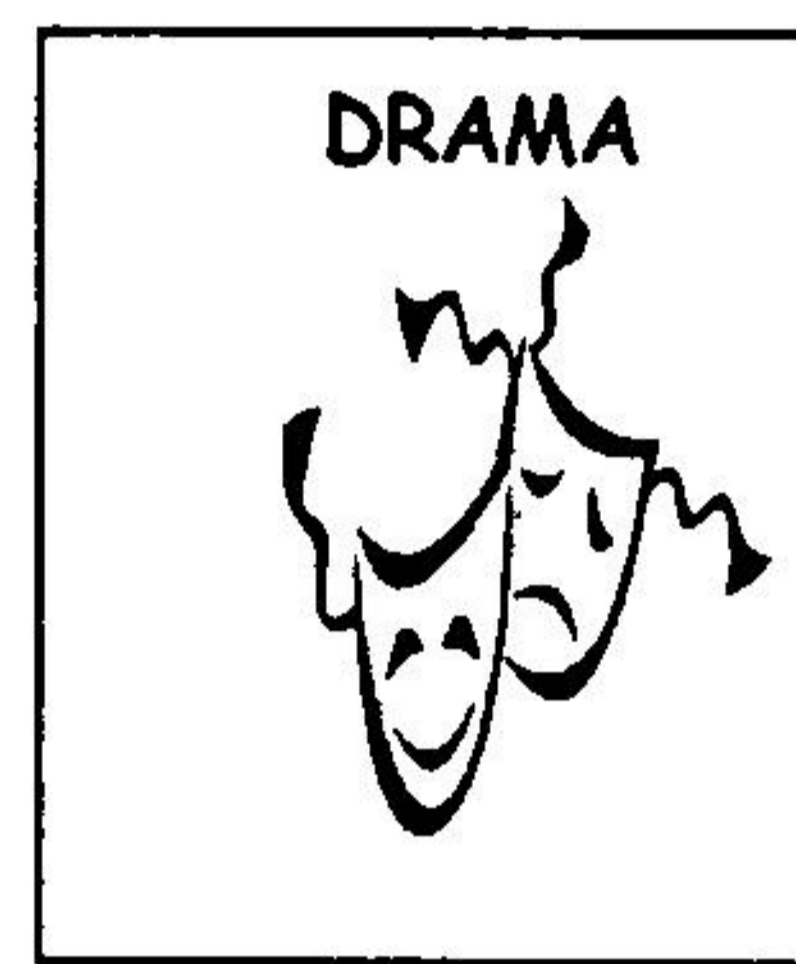
In Outcomes-Based Education the emphasis is shifted from the teacher to the learner. The teacher's role is only to facilitate the knowledge. What other changes can we expect?



3.6 Arts and Culture

Arts and Culture are described in Curriculum 2005 as one of the eight learning areas. Arts and Culture are an integral part of life and are closely interwoven with human's spiritual, material, intellectual and emotional experience and heritage. In the past in South Africa the emphasis was on the development of Western art forms. Curriculum 2005 aims to emphasise the art of all ethnic and cultural groups of South Africa.

ARTS AND CULTURE INCLUDE



The Gauteng Department of Education uses the term Arts Education to indicate the subject at school level and gives the following description of the field of study:



Arts education is any educational context in which learners have the opportunity to participate in, experience and interpret dance, creative movement, drama, music and the visual arts. Arts education shall refer to the arts in education as a specific discipline as well as a methodology.

The merit and educational worth of Arts and Culture have been documented at length, but syllabuses and support material are needed in order to achieve accountable and effective implementation. Teacher training and programmes need to be revised in order to meet the requirements of Curriculum 2005.

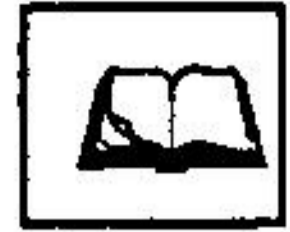
Support material can be compiled in accordance with existing material of international stature and is of the utmost importance for successful teaching and learning.

In the present debate on the question of an integrated approach versus an approach where each one of the arts is seen individually, consensus has not yet been reached.

EG

How is this integrated approach achieved?

- Focus clearly on the outcomes. Make these visible and clear to learners, demonstrate through examples.
- Offer continuous opportunity to improve outcomes.
- Have high expectations: believe that learners can achieve these challenging outcomes. This means insisting on high quality work.
- Start where you want to end up - give the learners a picture of the abilities which you want them to have.

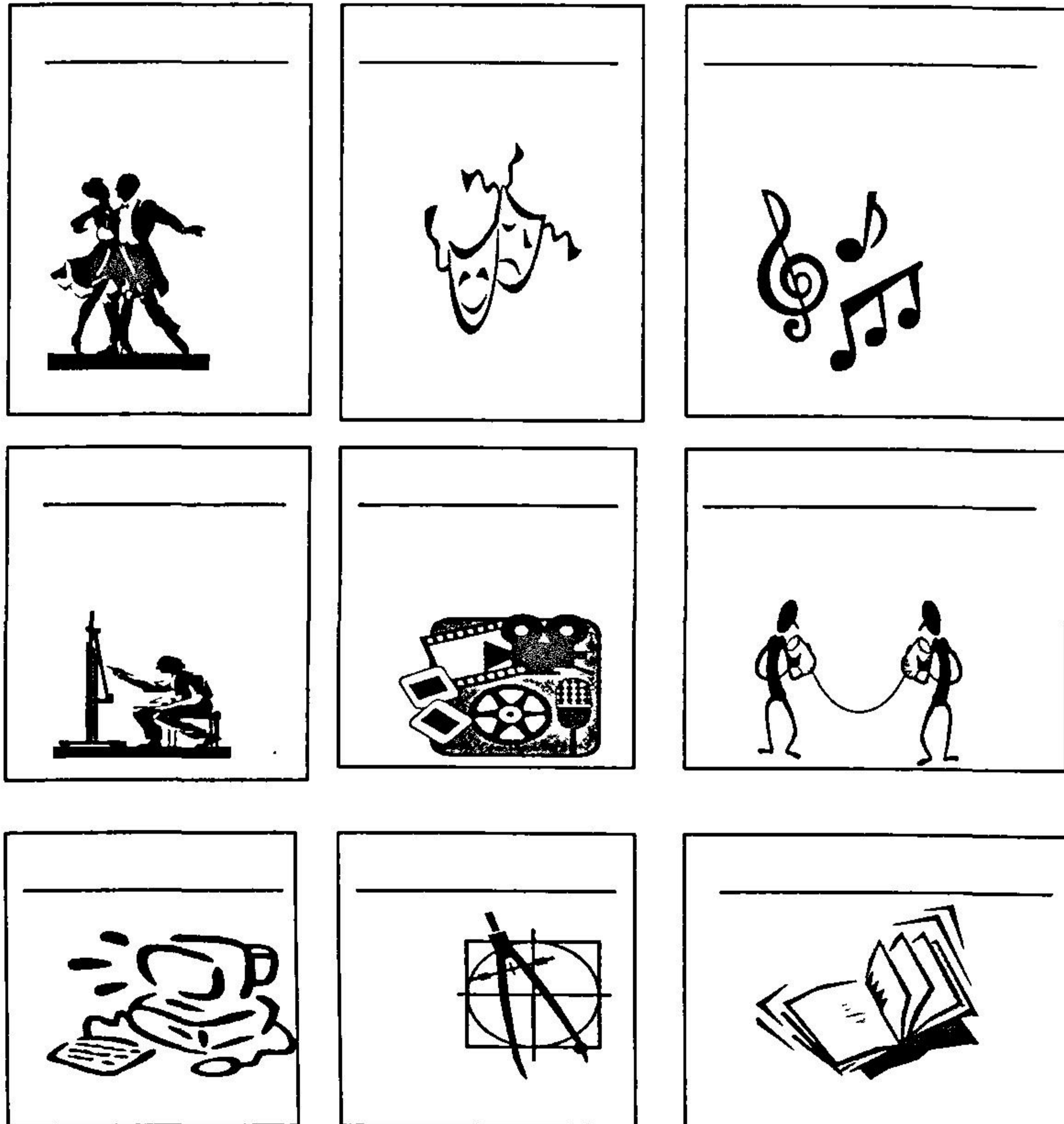


This means that, when planning a lesson, you should aim to incorporate as many aspects of Arts and Culture as possible.

5.2



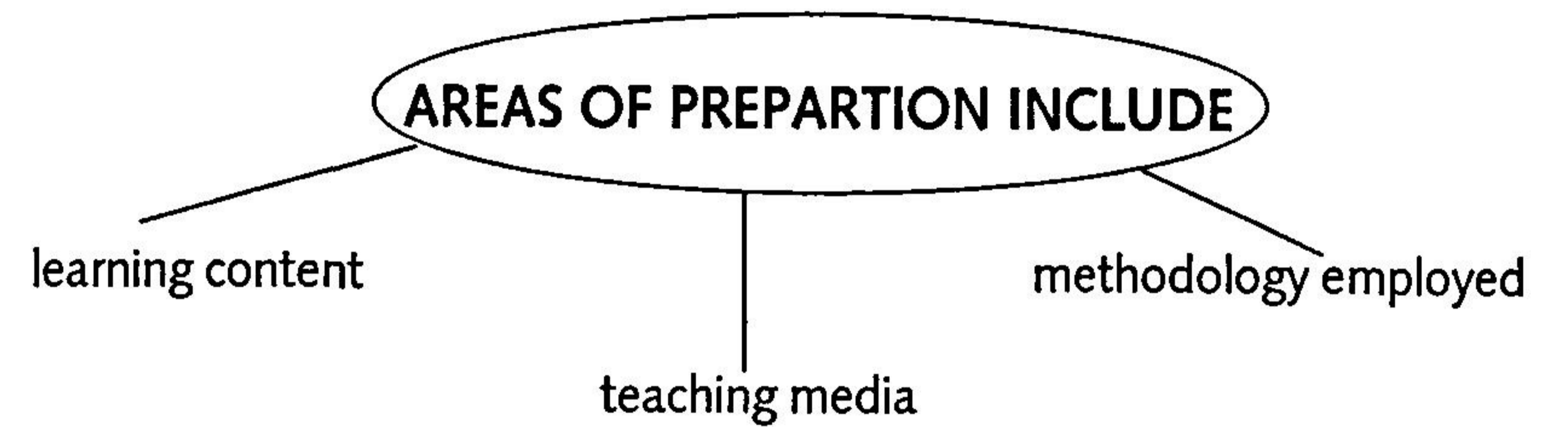
Can you remember what the different disciplines of Arts and Culture are?



4. Lesson planning

After the module has been chosen, the detail of the lesson can be planned. To a large extent learners' perception of group music teachers' professionalism is directly affected by the quality of the teachers' preparation. The ease and confidence of presentation of each activity, quality of materials used in the lesson as well as skill of manipulation of these materials all result from time and effort spent in preparation of the lesson.

Disciplined, enthusiastic co-operation cannot be expected from a class who perceive the group music teacher to be undisciplined and unmotivated. One of the most obvious manifestations of the teacher's self-discipline and motivation is that of thorough lesson preparation.



4.1 Learning content

The learning content of the lesson involves:

- **planning of concepts and skills** which are to be taught in the lesson;
- **choosing** the most suitable and varied **activities** to be used to illustrate these;
- **designing** learning outcomes
- **selection of theoretical aspects** or information to be conveyed in the lesson.

4.2 Teaching media

The teaching media involve:

- **choosing** songs or instrumental music.
- **recording of music** in the correct order in which it is to be played in the lesson and to the precise length for each activity for which it is to be used.
- **preparation of transparencies** of the highest quality, bearing in mind the standard to which the learners have become accustomed.
- **rehearsing** with the **teaching media** so as to perform with ease and confidence in the lesson.
- **rehearsing of activities.**

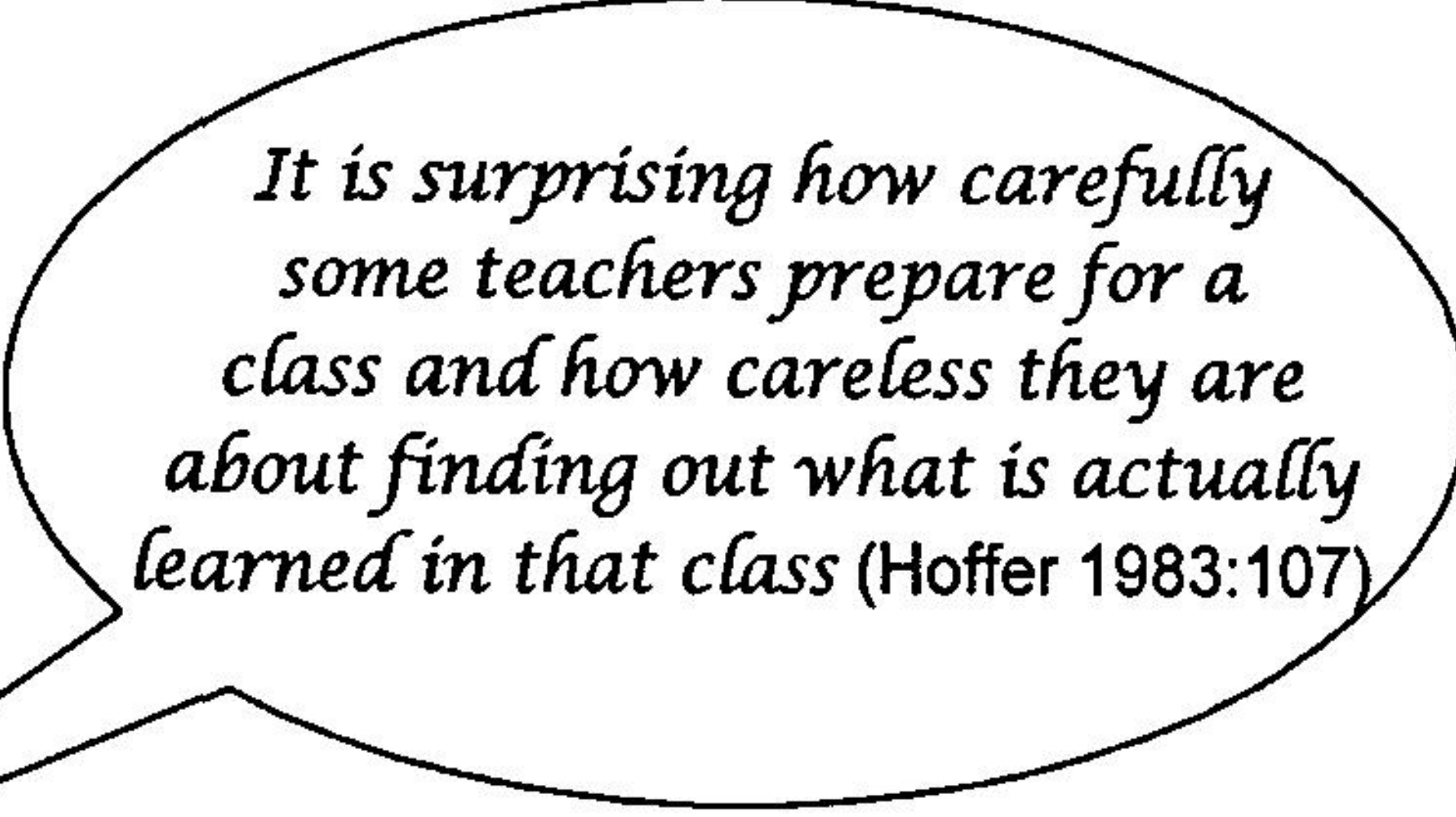
4.3 Methodology

The following indicates the methodology which can be employed:

- **planning the order** of the lesson content so as to provide maximum stimulation and enjoyment as well as enthusiastic participation by all learners.
- avoiding boredom by **varying activities.**
- **planning** the opening or **ice-breaker** moment of the lesson so as to provide a riveting and highly enjoyable start to the lesson.
- **evaluating** your planning and teaching methods so as to determine the success of the lesson.

4.4 Evaluation

Evaluation in group music occurs during the course of the lesson. The teacher should ascertain during the presentation of each module whether he/she is succeeding in the learning outcome.



It is surprising how carefully some teachers prepare for a class and how careless they are about finding out what is actually learned in that class (Hoffer 1983:107)

There are various methods of evaluation:

• METHODS OF EVALUATION

- holding discussions
- asking questions
- making comparisons
- making evaluations
- stimulating critical thought
- completing listening questionnaires
- completing crossword puzzles
- testing attitudes.



When planning a lesson it is very important to alternate between the skills performed and the information given by the teacher.

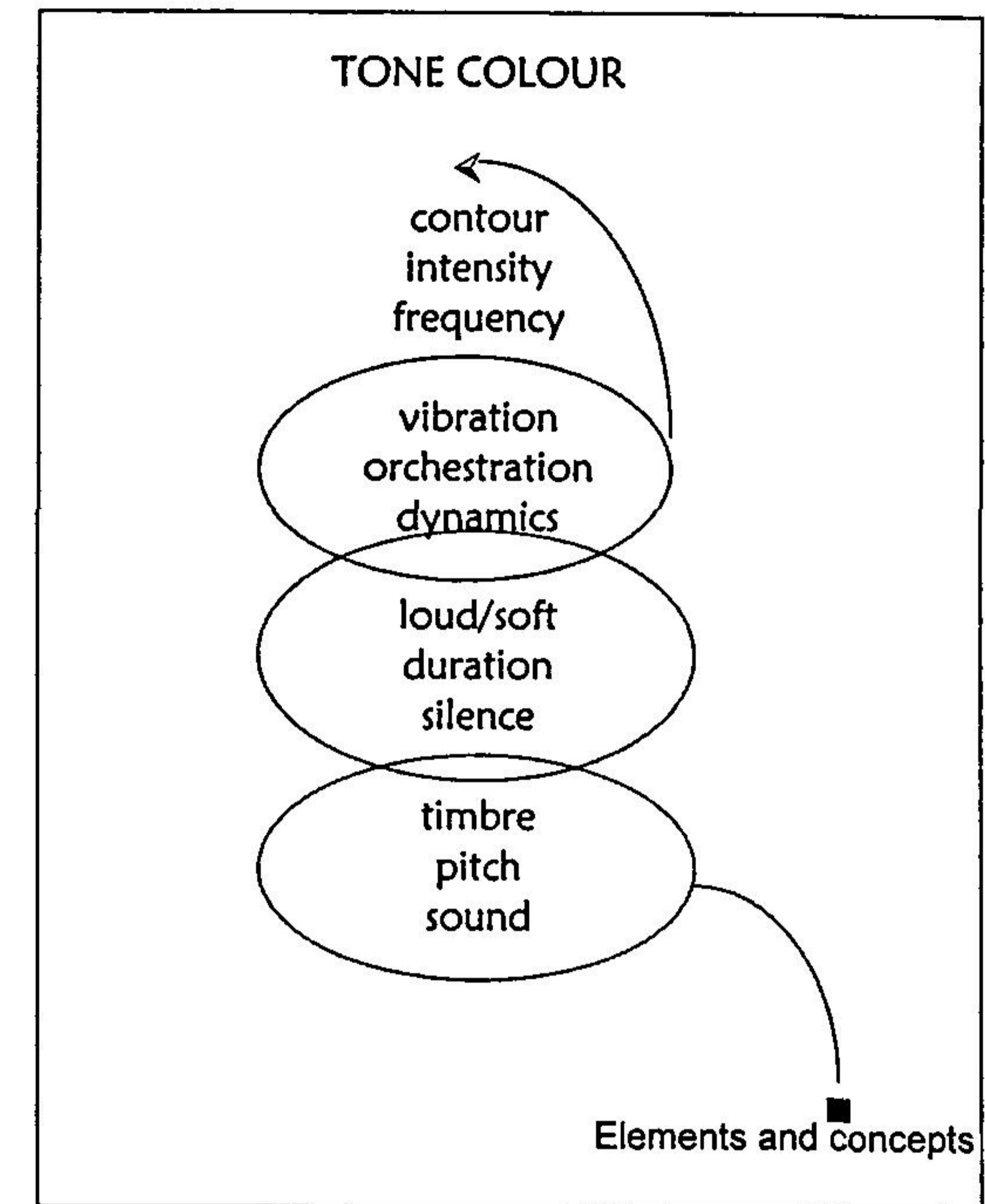
EG

a lesson scheme

1. ice-breaker
2. introductory information
3. singing
4. information on lesson content
5. listening activity
6. information
7. movement
8. information
9. evaluation

Tuition takes place according to the forming of concepts. Incidental learning is a very important component of a lesson. A spiral of music concepts, knowledge and skills are presented in group music lessons. The teacher should therefore be able to integrate all music skills and concepts in the learning process. The spiral is read from the bottom to the top and indicates how music concepts can be integrated.

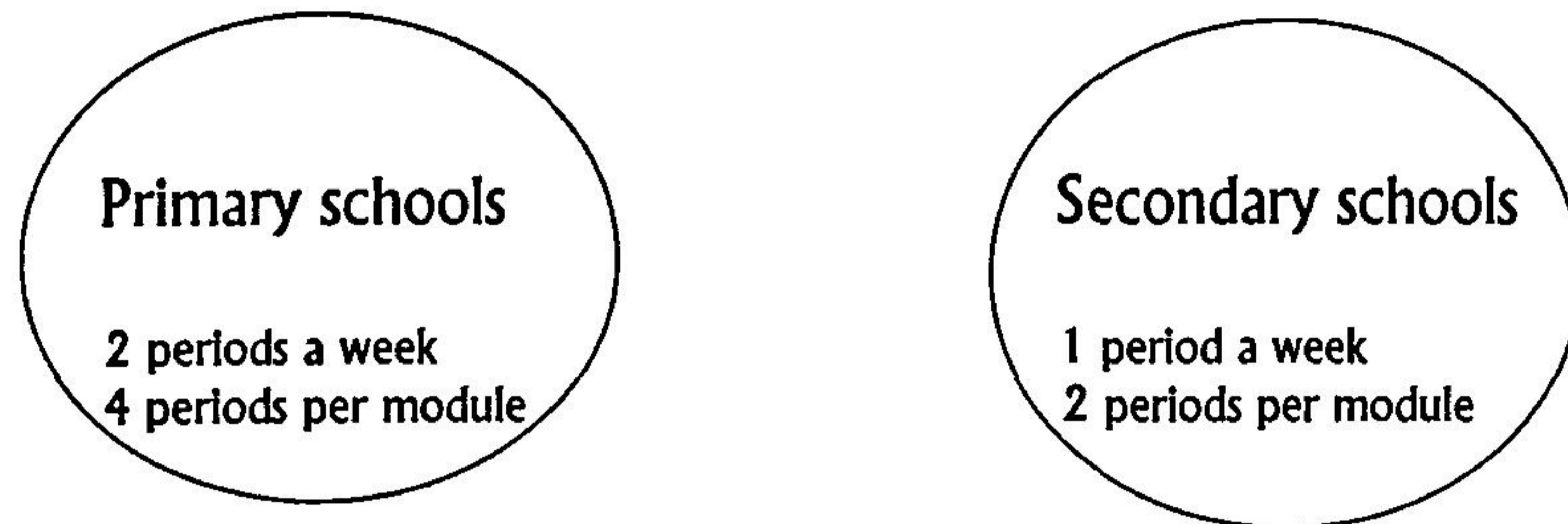
Spiral curriculum



5. Teaching

5.1 Division of periods

The period allocation for group music differs in the primary and secondary schools. The primary school has two periods per week and the secondary school has only one period per week. It is suggested that primary school teachers spend four periods on a module and secondary school teachers two periods.



This division of periods per module is, however, only a guideline. Each teacher should decide on a division of periods according to the content of the module and the receptiveness of the learners.

Challenge

Teachers who are responsible for group music from Grades 8 through 12, often experience a challenge in presenting two modules of diverse nature to the junior and senior secondary phases. The division of periods is often such that the teacher is compelled to teach the diverse modules to the junior and senior secondary phases alternatively and successively on the same day.

Solution

Modules should be planned in such a way that junior and senior secondary learners could be taught with the same sound material and teaching media on the same day.

EG

Sound material of various styles can be used in the same module and some recordings can also be used in more than one module. If necessary, the learning content and presentation can also be adapted for the senior primary phase.

5.2 Differentiation

To present the same module for Grades 7-10 and Grades 11-12 learners, means that there should be skilful differentiation. The various development phases and interests of the learners should be borne in mind. **Environmental factors** and **language** play important roles in differentiation. The learning content should be adapted in Grade and class content. The following are guidelines by which to differentiate in Grade context:

• Grade 7 learners:

- require an adult approach to teaching
- learn basic music concepts by singing and listening
- listen to Pop music.

• Grade 8 learners:

- form their high school attitude towards group music in this year
- listen to contemporary music
- don't like long discussions - sing and listen
- need to experience music positively.

• **Grade 9 learners:**

- boys' voices start mutating
- prefer listening to singing
- can be taught detailed music knowledge.

• **Grade 10 learners:**

- are inhibited
- appear passive and bored
- are interested in listening questionnaires and visual material.


• **Grade 11 learners:**

- are ready for a more in-depth study of music
- are interested in the history of music and musicians.

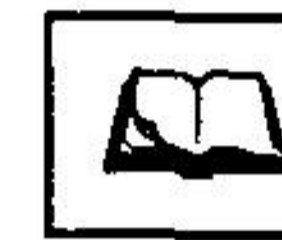
• **Grade 12 learners:**

- are vocationally inclined
- have a wide interest in music
- need to experience music as enjoyment.

5.3  How would you summarise teenagers' general expectations of group music.

5.4  If you are teaching learner from another age group, try to find out what their preferences are.

In the planning of a lesson the following checklist should be followed:



Lesson checklist

1. Module is point of departure
2. Determine the learning outcomes for the different age groups
3. Determine the scheme of the lesson
4. Find sound material and songs of diverse nature
5. Design listening guides
6. Make neat, colourful transparencies
7. Organise all media.



LESSON EXAMPLE 1:

The following lesson will be designed step-by-step using the checklist. It is advised that you use the same method when designing your own lessons. We have mentioned that it is important to integrate as many aspects of Arts and Culture into your lesson as possible. Can you still remember them? These disciplines will be indicated in the lesson plan so as to give you an indication of integration.

The following is an example of a teacher's planning:

PLANNING

1. Module is point of departure

Module: Music of the Baroque period
Target group: Grade 6

2. Determine the learning outcomes

At the end of this module learners will:

- be able to identify music from the Baroque period
- understand the relation between music and other art forms of the Baroque period
- be knowledgeable about the stylistic features of the Baroque
- be actively involved in the learning process.

3. Determine the scheme of the lesson (see next page)

4. Sound material

Vanessa Mae performing - Toccata in d minor (Bach)
Bach - Toccata in d minor
Vivaldi: Winter from Four Seasons
Handel: Queen of Sheba
Soweto String Quartet: Bossa Baroque

5. Design listening guides and transparencies

6. Organise all media

Hardware:

Overhead projector
Cassette player
Video machine
Sound-slide projector

Software:

CD's and cassettes
Video or slides
Transparencies

3. Determine the scheme of the lesson

1. ICE BREAKER

Vanessa Mae - Toccata in d minor (Bach)
Learners perform a body percussion round to the music.

2. ORIENTATION

Learners look at the video, *Successful sounds*, where the characteristics of the Baroque period are portrayed.



3. INFORMATION

Learners give feedback on the style according to visual art, architecture, fashion and music in the Baroque period.



4. LISTENING Bach Toccata in d minor

Learners follow Transparency 1 while listening to the music.



5. MOVEMENT Queen of Sheba - Handel

Learners perform a typical Baroque dance.

6. LISTENING Vivaldi's winter from the four seasons

(Transparency 2)

In each concerto, sounds associated with the seasons are portrayed. The descriptive effects in the music correspond with the sonnets used as preface to each of the concertos.



Sonnet from Winter
*Trembling, frozen amidst the icy snow,
 shivering at the harsh breath of the horrible wind.
 Running whilst stamping one's feet at every moment,
 teeth chattering because of the unbearable chill.*

7. **SINGING** Any sacred round.

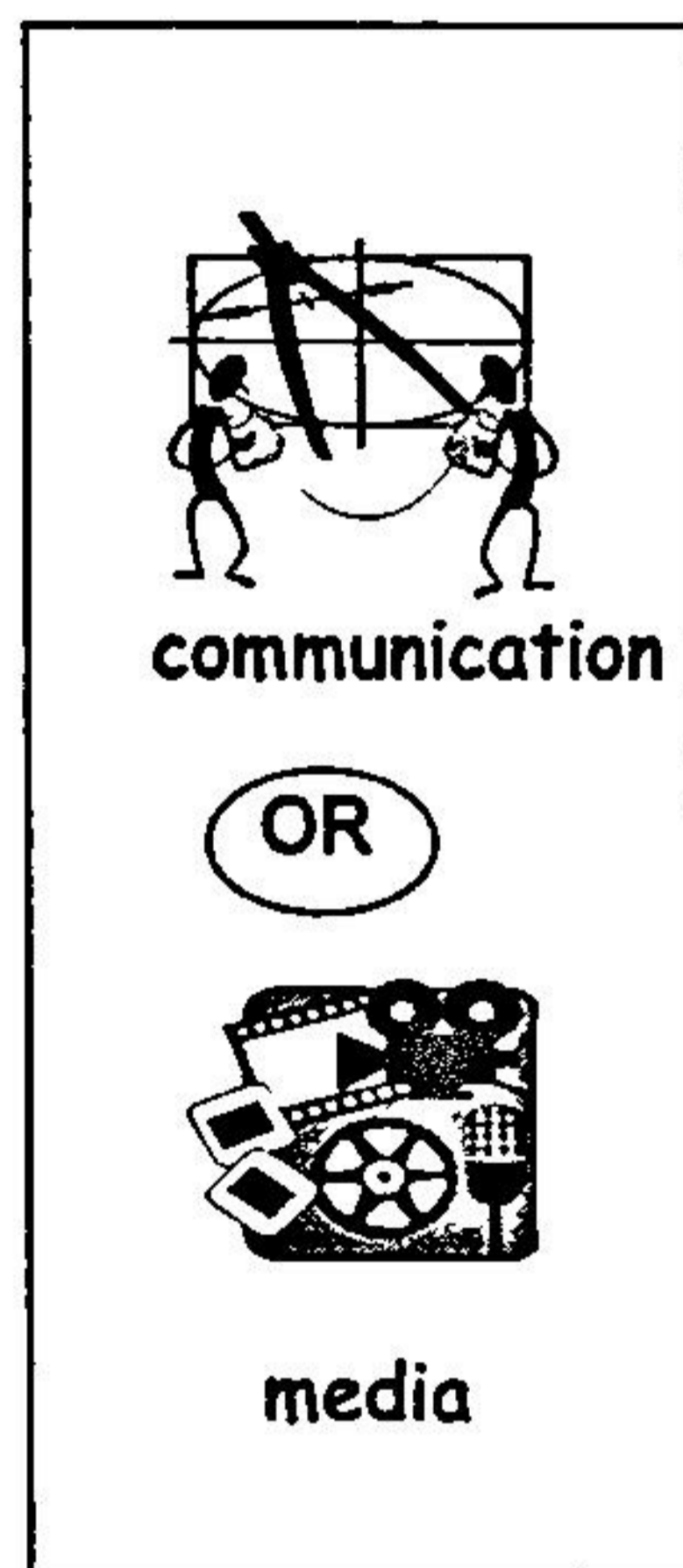


8. **LISTENING** Bossa Baroque (Soweto String Quartet)
 Learners can now hear how other composers use Baroque characteristics in their music (Transparency 3).

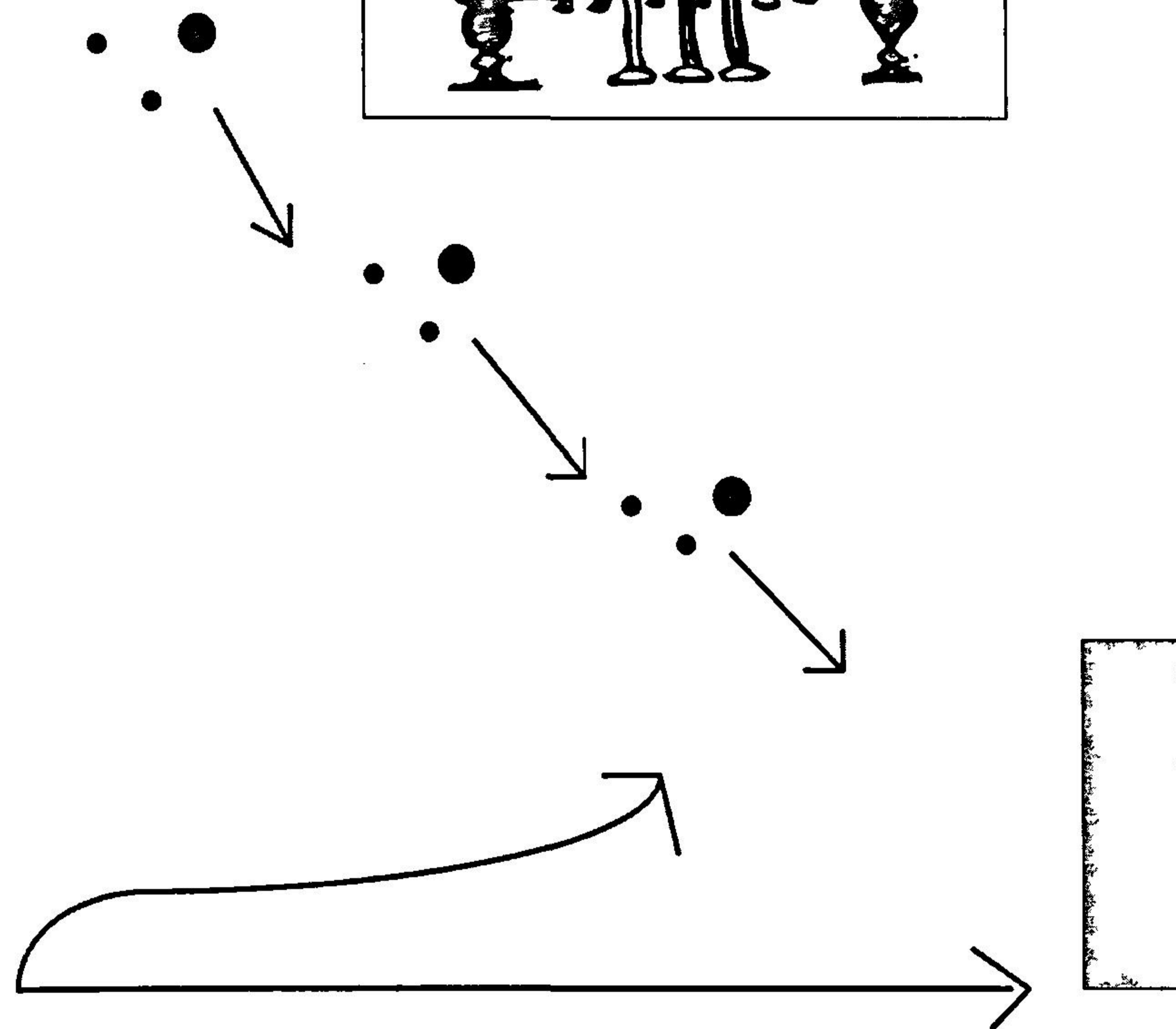
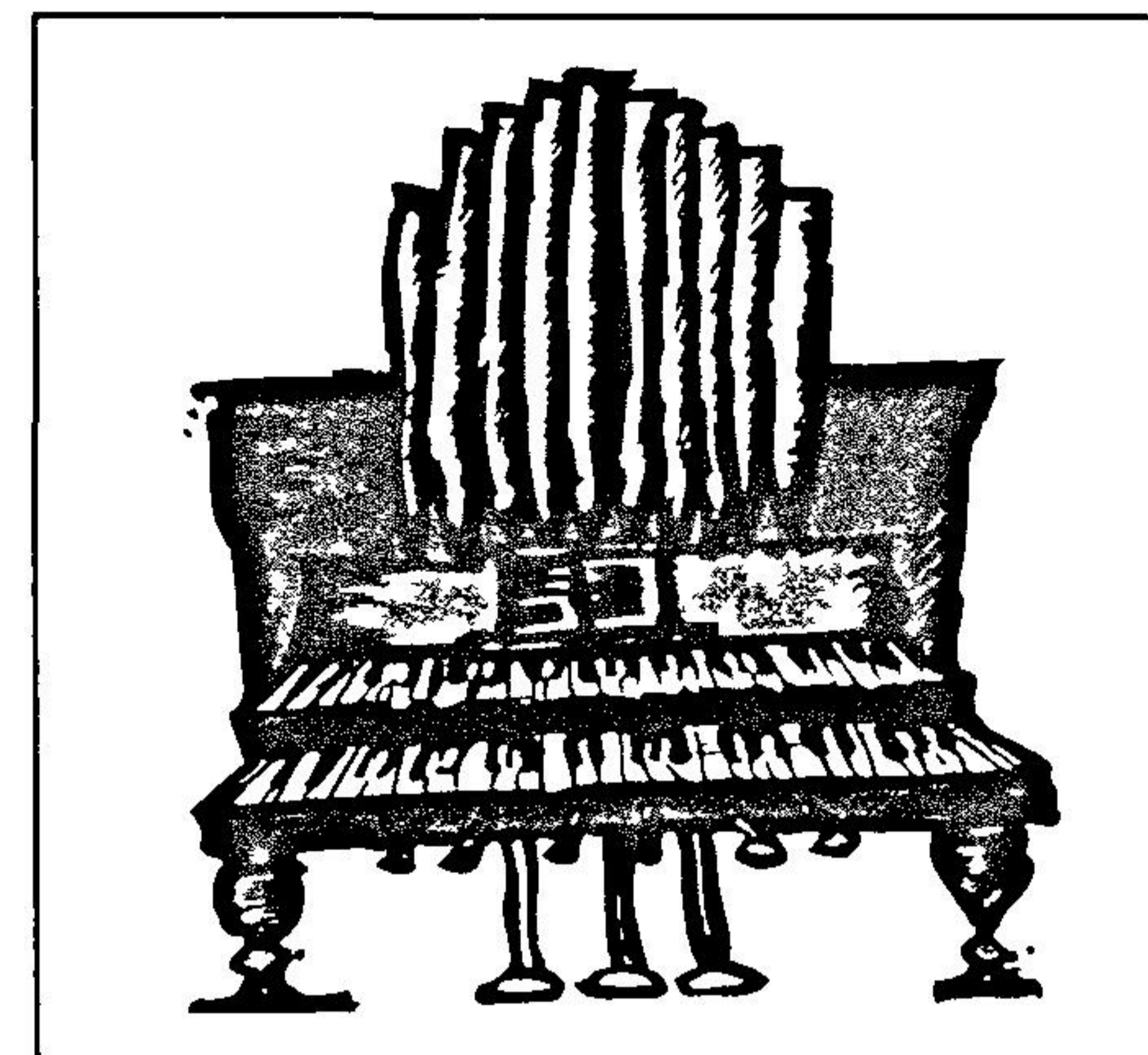
9. **CREATIVITY**
 Design a cover page for a journal from the Baroque period.

OR

Design a radio advertisement for a Vanessa Mae Baroque concert. The ad should refer to the composers and titles of the works that will be performed. Choose a venue which was built in the Baroque architectural style.



BACH TOCCATA IN D MINOR



Winter from the Four Seasons

Ritornello 1:



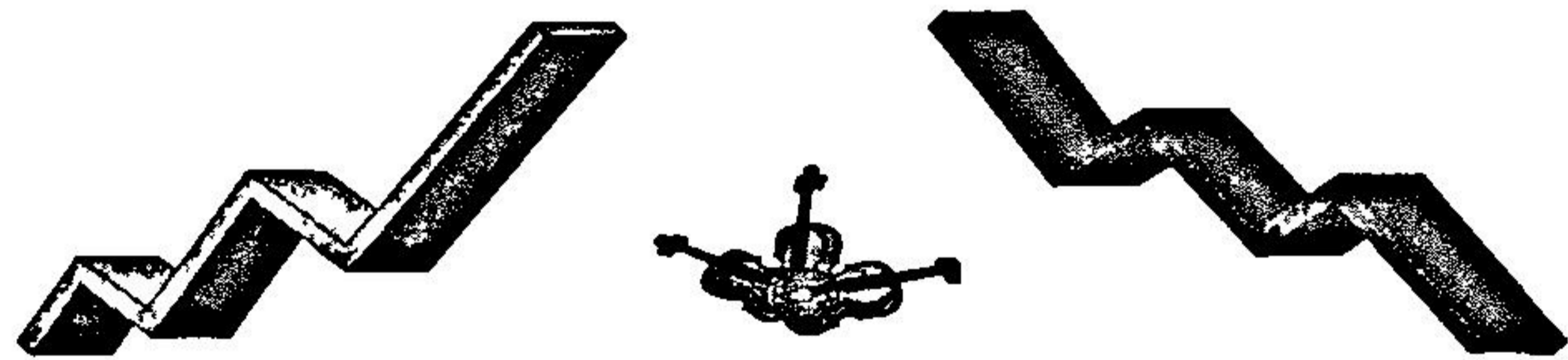
1 2 3 4 5 6 7 8

Solo 1:



1 2 3 4 5 6 7 8

Ritornello 2:

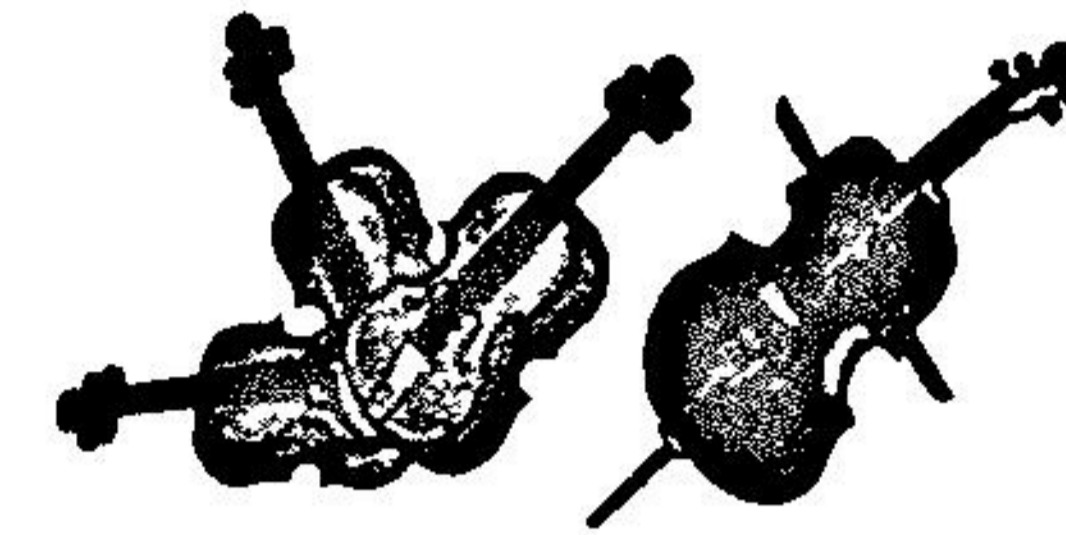


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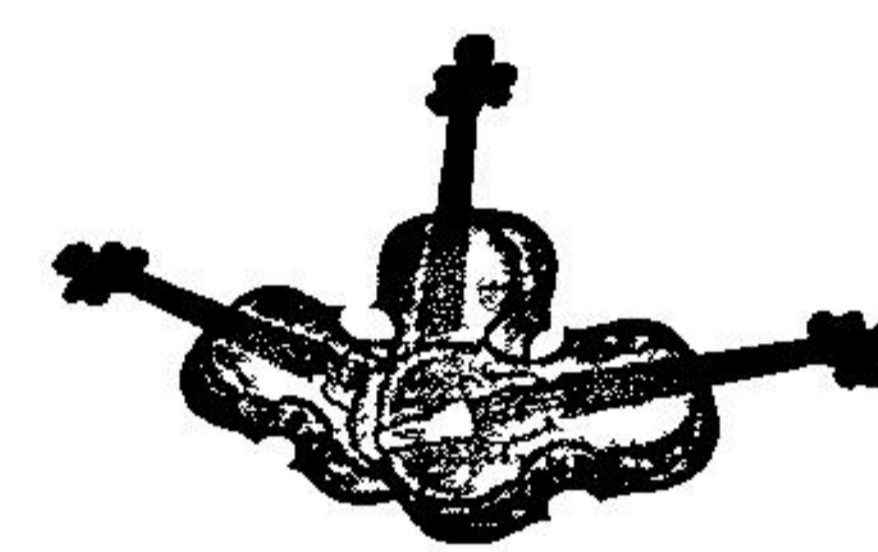
BOSSA BAROQUE - Soweto String Quartet

A

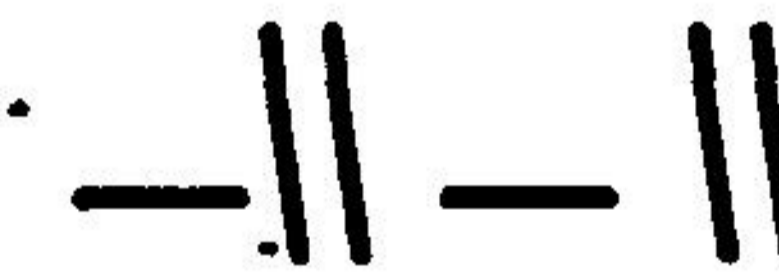
BACH



A



B



C



JAZZ



BAROQUE

One of the characteristics of the Baroque period is the lavish use of ornamentation in music, architecture and art.



The music can be divided into church and chamber music.

Dances include the Gavotte and Minuet and are characterised by gracious movements.

LESSON EXAMPLE 2:

All music is on the cassette that you have received with your study material

MODULE: GENERAL MUSIC

1. TARGET GROUP:

Grade 7-9

Theme: What is music?

2. LEARNING OUTCOMES:

At the end of this module learners will:

- be able to perceive sounds optimally
- be knowledgeable of music concepts
- be familiar with a wide variety of sounds including Western art music, Folk and traditional music and music from their learner's own milieu.

3. TEACHING MEDIA

Hardware:

Overhead projector and transparencies
Cassette player and cassettes
Piano
Orff instruments

Learning content:

Musical elements and concepts

- rhythm
- accents
- tempo
- texture
- melody
- tone colour
- dynamics
- form
- style

(continued on next page)

Sound material:

♫ Erasure	Lay your love on me
♫ Whitney Houston	I have nothing I will always love you
♫ Eric Coates	The Dam Busters
♫ Emile Waldteufel	The Skater's waltz
♫ Queen	Radio Ga Ga I want to break free Innuendo
♫ Johann Strauss	Wiener Blut
♫ Jannie du Toit	Droommensie Madeleine
♫ Boyz II Men	End of the road
♫ Toto	I won't hold you back Africa
♫ Antonin Dvorak	Carnival overture
♫ JS Bach	Badinerie
♫ Andrew Lloyd-Weber	Memory
♫ WA Mozart	Violin Concerto no 1 Clarinet concerto Rondo Horn Concerto no 4
♫ M Faure	Pavane op 50 Sicilienne
♫ J Haydn	Trumpet concerto
♫ J Offenbach	Can-Can
♫ Michael Kamen	Robin Hood Overture
♫ ABBA	Thank you for the music
♫ Simon and Garfunkel	Sound of Silence
♫ Placido Domingo	An American Hymn
♫ Dave Brubeck	Take Five
♫ Theme song	Chi Mae
♫ Johann Strauss	Pizzicato polka
♫ Camille Saint-Saëns	Symphony no 3

(continued on next page)

4. SONGS

- ♫ When I'm feeling blue
- ♫ I'm gonna sing
- ♫ Thank you for the music
- ♫ My favourite things
- ♫ Bly by my
- ♫ Sweef soos 'n arend
- ♫ Havah nagilah
- ♫ Close every door

5. LEARNER ACTIVITIES

- Singing
- Listening
- Completing questionnaires



This module will extend over two periods (secondary schools) or four periods (primary schools). The module can be broken up by inserting another shorter module. If the learners' attitude allows it, the module can be completed as one whole.

"What is music? This question occupied my mind for hours last night before I fell asleep. The very existence of music is wonderful. I might even say miraculous. Its domain is between thought and phenomena. Like a twilight mediator, it hovers between spirit and matter, related to both, yet different from each. It is spirit, but is spirit subject to the measurement of time. It is matter but it is matter that can dispense with space (Heinrich Heine 1797 - 1856)".

Lesson scheme

ICEBREAKER: ♪ Lay your love on me

Learners stand and copy body percussion movements from the teacher. Four basic movements are used.

INFORMATION:

Teacher: What did we experience?

Answer: Beat.

Teacher: Music is alive. It moves and has a pulse. Just as your heart beats regularly, music also has a beat. The beats/pulses of music usually move in groups of two or three.

MOVEMENT: ♪ I have nothing

Learners, sitting, do patschen to the beat of music using their fingers and hands on their laps.

INFORMATION: ♪ The Dam Busters (Bennet 1988 & Potgieter 1993)

The difference between duple and triple times is most easily discernible in a march and a waltz. Listen to the following march and read the listening guide (T1). Eric Coates composed this march for a film, The Dam Busters, in 1955. Learners are encouraged to conduct the beat/time.

SINGING: ♪ Any song with a clearly defined duple meter.

LISTENING: ♪ The skater's waltz (Bennet 1988 & Potgieter 1993)

This waltz was composed for skaters.

Teacher: It is December in France and it's bitterly cold. The lake's surface is frozen hard and is an ideal skating rink. The music is played by a typically French instrument, the accordion. Among other instruments you can also hear a hurdy-gurdy (T2).

During the last part of the excerpt the learners beat the time.

SINGING: ♪ Any song in triple metre e.g.

My favourite things, Sweef soos 'n arend

INFORMATION:

Your heart beats are more or less the same all the time, but the pulses of music are usually accented at regular intervals. Some music moves along without clear accents and some has clearly noticeable measures.

LISTENING: ♪ Radio Ga ga

♪ Wiener Blut

♪ Madeleine

♪ End of the road

Listen to each track and encircle the correct answer depending on the number of pulses per measure. Also indicate if you hear accents or not. (Questionnaire)

INFORMATION:

Teacher: What is tempo?

Answer: Speed. Music is performed at different tempos: fast, faster, moderate, slow, slower.

SINGING: ♪ Havah Nagilah

What happens to the tempo in this song?

Answer: It increases.

INFORMATION:

Just like fabric, music also has a specific texture. For instance, feel the difference between the texture of your cardigan and your shirt. In music, when you hear a few individual sounds at a time, we describe the musical texture as THIN. When many instruments (sounds) are heard, the texture is described as THICK.

LISTENING: ♪ I won't hold you back -Toto

♪ Badinerie - JS Bach

♪ I will always love you - Whitney Houston

Listen to the following music and decide whether the tempo is fast, moderate or slow and whether the texture is thin or thick.

Use the texture and tempo balloon to indicate your answers.

LISTENING AND SINGING: ♪ When I'm feeling blue

At the conclusion of the singing, the teacher indicates the melodic contour of the first verse while the music is sung or played again.

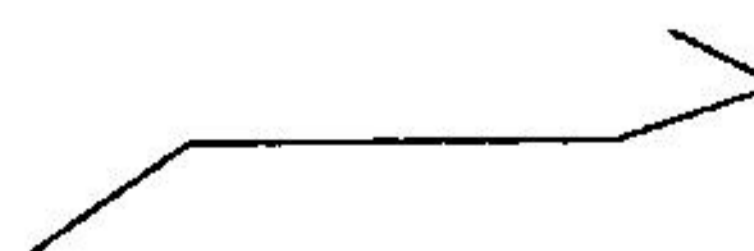
When I'm feeling blue



all I have to do



Is take a look at you



then I'm not so blue



LISTENING: 🎵 Sicilienne - Faure
 🎵 An American Hymn - Domingo
 🎵 Pizzicato polka - Strauss

Teacher: Take your work-books and draw a diagram of the movement of each piece of MELODY you will hear. Each piece will be repeated and you must indicate with your diagram whether the melody moves upward, downward or in curves.

INFORMATION:

Teacher: Let us see how well you know each other. Four learners are selected to stand where the others cannot see them. Any one of the four is asked to say something and the other learners must try to identify him/her.

Musical instruments also have 'voices' which can be identified. The two main groups are ACOUSTIC INSTRUMENTS and ELECTRONIC INSTRUMENTS.

ACOUSTIC INSTRUMENTS

- **strings:** Violin, viola, cello, double bass
- **woodwinds:** Flute, piccolo, clarinet, oboe, bassoon
- **brass:** trombone, trumpet, French horn, tuba
- **percussion:** timpani, xylophone, glockenspiel, celesta, bass drum, snare drum

Illustrate the different acoustic instrumental groups by using transparencies and music examples.

LISTENING:

Can you identify the following solo instruments which are accompanied by the orchestra. You are going to listen to two examples of each instrumental group. Indicate the appropriate answers in the balloons.

Strings: 🎵 Memory - A. Lloyd-Weber
 🎵 Violin concerto - WA Mozart

Woodwinds: 🎵 Clarinet concerto - WA Mozart
 🎵 Pavane op 50 - Maurice Faure

Brass: 🎵 Horn concerto no 4 - WA Mozart
 🎵 Trumpet concerto in E flat - Joseph Haydn

Percussion: 🎵 timpani, xylophone, glockenspiel, celesta, bass
 drum, snare drum

LISTENING: 🎵 Can-can - Offenbach (Bennet 1987 & Potgieter 1993)

Naturally there are many other instruments to which we haven't listened. At some future time they will be discussed. See if you find it easier to identify the different instruments now. On the transparency being displayed you will be able to follow the prominent musical themes and recognise the instruments (T3).

INFORMATION:

Teacher: Electronics have given music new dimensions. Synthesisers, electronic keyboards, music computers, electric guitars, electric basses and electronic organ are all part of this group which is increasing daily as technology improves and produces more and more sounds. Amplifiers and loudspeakers are an integral part of the equipment of electronic music.

LISTENING: 🎵 I want to break free - Queen
 🎵 Innuendo

Listen and see if you can recognise the following sounds in the extracts.

Teacher writes the names of the instruments on the transparency using a water soluble pen. Instruments: synthesisers, cymbals, electric guitar, side drum.

SINGING: 🎵 I'm gonna sing

If possible make use of Orff - instruments to provide a basso - ostinato accompaniment.

INFORMATION & LISTENING: 🎵 Robin Hood overture

Music can be performed loudly, gradually louder, softly, gradually softer, and so forth. Loudness/volume has an important place in the interpretation of music. Listen to the overture of Robin Hood Prince of Thieves in which suspense is created by increasing the volume (*crescendo*) to a *forte* and then decreasing (*diminuendo*) it to *piano*.

INFORMATION:

What mood did the music portray?

A building has a specific shape. Take, for instance, the Cape-Dutch architecture where repetition of the structure is the basis. Music is also planned according to a certain structure. Repetition is used frequently. In songs the repetition usually occurs in the refrain/chorus.

LISTENING: 🎵 Droommense

The teacher points out the repetitions.

SINGING: 🎵 Bly by my
 🎵 Close every door

At the conclusion the learners should decide what form structure was used.

INFORMATION:

If you think of style you can think of motor-cars, fashion in clothing. A motor-car of the sixties and one of the nineties do not look or sound alike, or operate in the same way. Usually the year of manufacture is the deciding factor. Similarly in music you will notice a difference in composition, arrangement, orchestration. Here, again, the year is important for the identification of the style. Let us listen to the following styles:

- Classics - Western art music
- Folk - folk music or a simple melody, usually with guitar accompaniment.
- Jazz - a style that developed during the early twentieth century. In this style improvisation plays an important role.
- Pop - commercial music that emerged in the seventies and is still with us.

Listen to the following four examples and identify each style in the balloon.

- ♪ Sound of silence - Simon and Garfunkel
- ♪ Symphony no 3 - Saint-Saëns
- ♪ Africa - Toto
- ♪ Take five - Brubeck

EVALUATION: ♪ Chi mai (the life and times of David Lloyd George)

Now you have been introduced to the concepts of music. See if you can recognise them in the following example:

Questionnaire 1

Listen and circle the correct answer

example 1

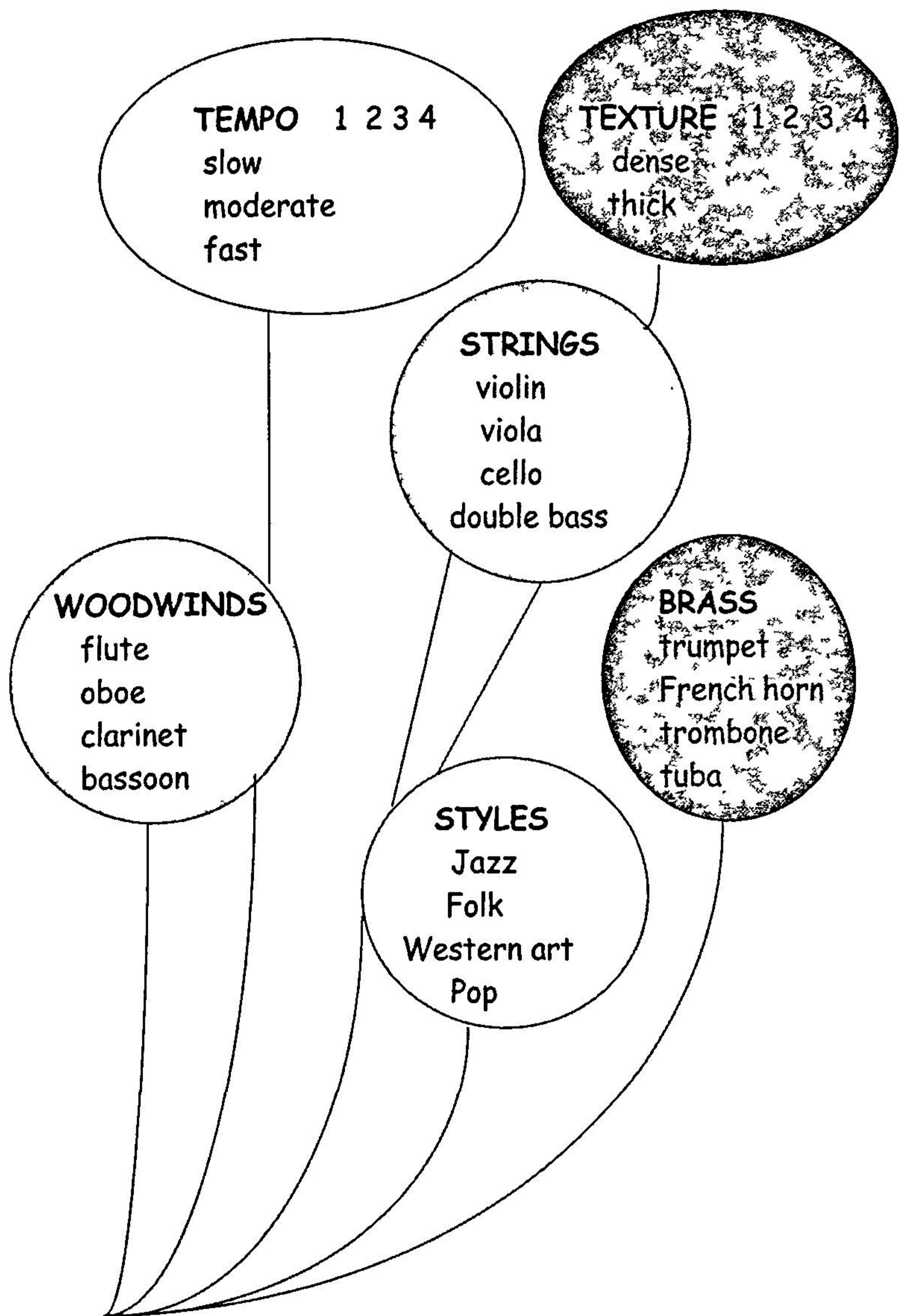
- metre** 2 3
- tempo** fast slow moderate
- melodic line** downwards
upwards
curving
- Instrument group playing the melody**
- strings woodwinds
- brass percussion
- form**
- ABA AB
- dynamics**
- loud soft
- style**
- jazz pop
- folk classic

example 2

- metre** 2 3
- tempo** fast slow moderate
- melodic line** downwards
upwards
curving
- Instrument group playing the melody**
- strings woodwinds
- brass percussion
- form**
- ABA AB
- dynamics**
- loud soft
- style**
- jazz pop
- folk classic

Questionnaire 2

Listen to the following music examples and indicate the correct answers.



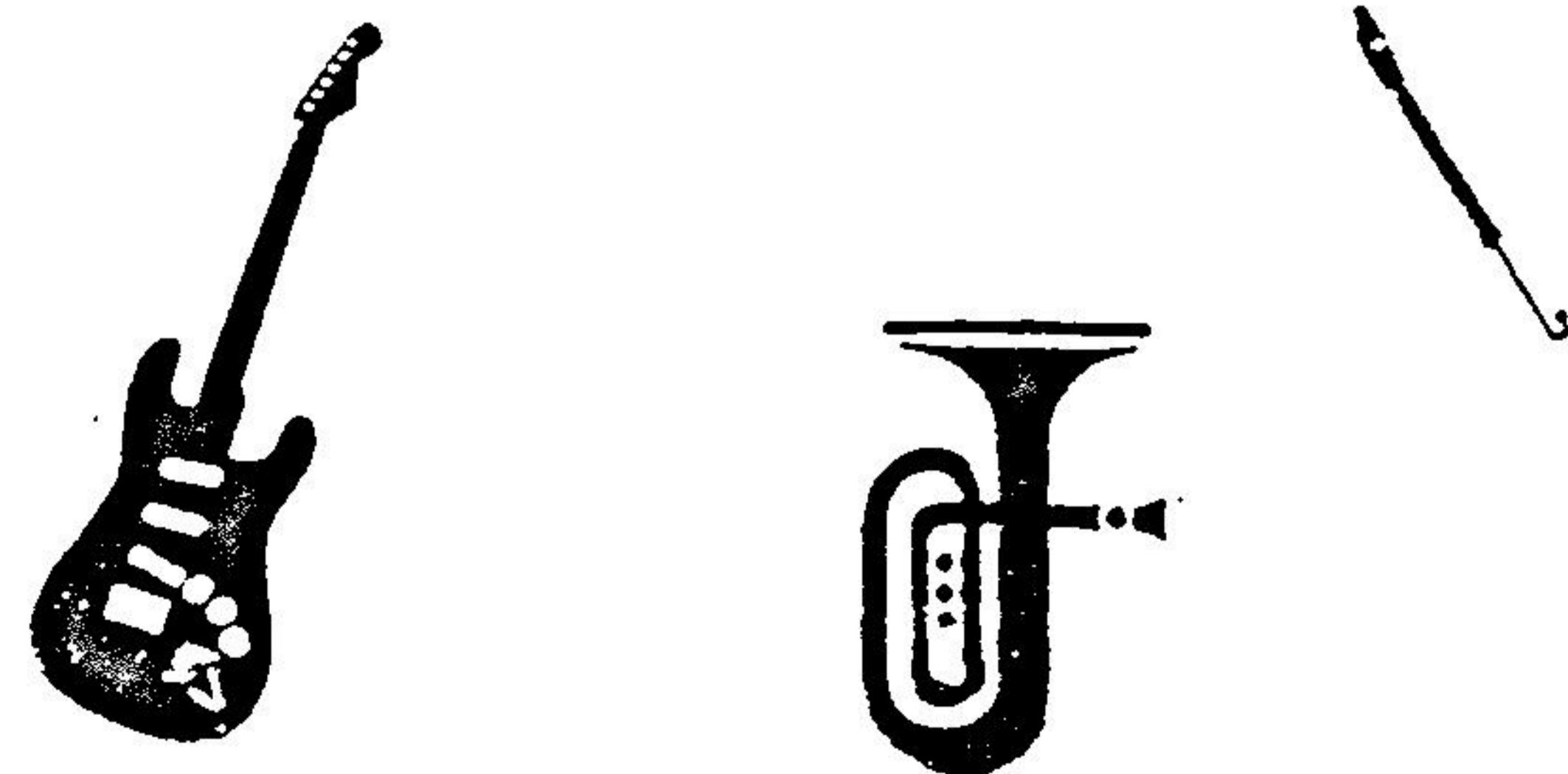
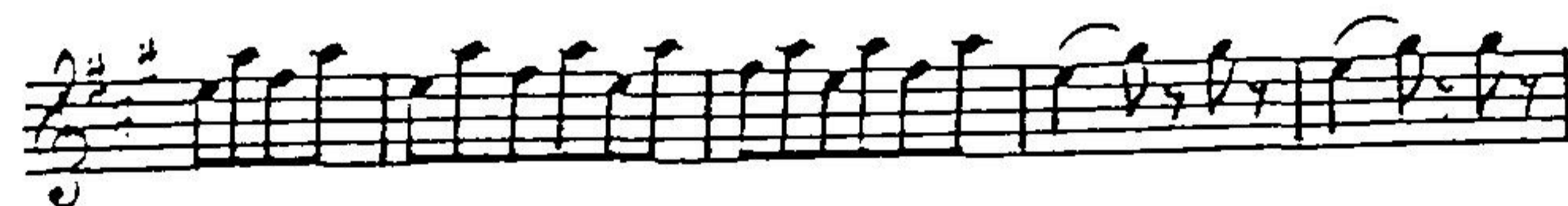
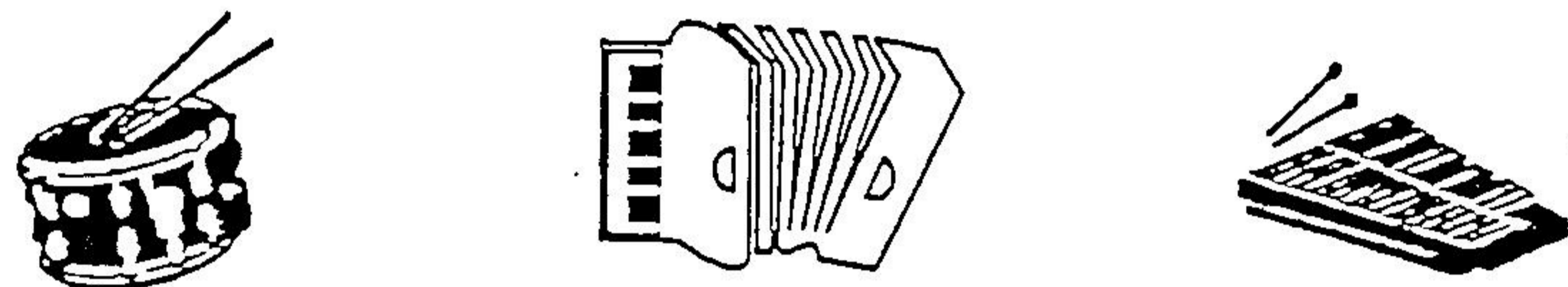
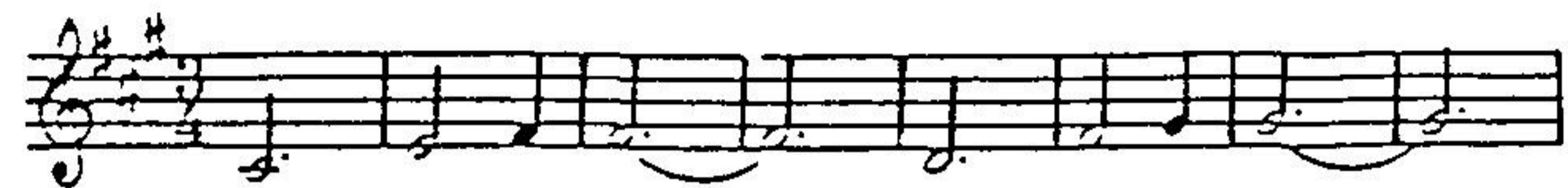
THE DAM BUSTERS

ERIC COATS

The image shows three staves of musical notation. The first staff is accompanied by a drum set and a cymbal. The second staff is accompanied by a saxophone and a clarinet. The third staff is accompanied by a trumpet, a trombone, and a tuba.

THE SKATER'S WALTZ

EMILE WALDTEUFEL



Can-can music

OFFENBACH

1.	INTRODUCTION: violins and wood instruments (call) (answer)	
2.	Dance begins	
3.	Brass instruments	
4.		
5.	Repetition of Theme A	
Can-can ends with the music becoming louder and faster.		

5.5  Complete the lesson plan by using the given outlines.

1. TARGET GROUP:

Theme.....

2. LEARNING OUTCOMES:

At the end of this lesson the learners should be able to:

-
-
-

3. TEACHING MEDIA

Hardware:
.....
.....

Software:
.....
.....
.....
.....

4. LEARNER ACTIVITIES

.....
.....
.....