

Music, Dance and Drama

for Rwanda Secondary Schools

Student's Book

Senior One

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FOREWORD

Dear Student,

Rwanda Basic Education Board is honoured to present to you Music book for Senior One which serves as a guide to competence-based teaching and learning to ensure consistency and coherence in the learning of Music subject. The Rwandan educational philosophy is to ensure that you achieve full potential at every level of education which will prepare you to be well integrated in society and exploit employment opportunities.

The government of Rwanda emphasizes the importance of aligning teaching and learning materials with the syllabus to facilitate your learning process. Many factors influence what you learn, how well you learn and the competences you acquire. Those factors include quality instructional materials available, assessment strategies for the learners among others. Special attention was paid to activities that facilitate learning process develop your ideas and make new discoveries during concrete activities carried out individually or with peers.

In competence-based curriculum, learning is considered as a process of active building and developing knowledge and meanings by the learner where concepts are mainly introduced by an activity, a situation or a scenario that helps the learner to construct knowledge, develop skills and acquire positive attitudes and values. For effective use of this textbook, your role is to:

- Work on given activities which lead to the development of skills
- Share relevant information with other learners through presentations, discussions, group work and other active learning techniques such as role play, case studies, investigation and research in the library, from the internet or from your community;
- Participate and take responsibility for your own learning;
- Draw conclusions based on the findings from the learning activities.

To facilitate you in doing activities, the content of this book is self-explanatory so that you can easily use it by yourself, acquire and assess your competences. The book is made of units whereby each unit comprises: the key unit competence, followed by the introductory activity before the development of Music concepts that are connected to real world situation.

I wish to sincerely extend my appreciation to REB staff who organized the editing process of this textbook. Special gratitude also goes to lecturers, teachers, illustrators and designers who supported the exercise throughout. Any comment or contribution would be welcome to the improvement of this textbook for the next edition.

Dr. MBARUSHIMANA Nelson
Director General, REB

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I wish to express my appreciation to all the people who played a major role in editing process of this Music book for Senior One. It would not have been successful without their active participation.

Special thanks are given to those who gave their time to read and refine this textbook to meet the needs of competence based curriculum. I owe gratitude to different Universities and schools in Rwanda that allowed their staff to work with REB to edit this book. I therefore, wish to extend my sincere gratitude to lecturers, teachers, illustrators, designers and all other individuals whose efforts in one way or the other contributed to the success of this edition.

Finally, my word of gratitude goes to the Rwanda Basic Education Board staff particularly those from Curriculum, Teaching and Learning Resources Department (CTLRD) who were involved in the whole process of editorial work.

**Joan Murungi,
Head of CTLRD**

TABLE OF CONTENTS

FOREWORD	iii
ACKNOWLEDGEMENT	iv
UNIT 1: MUSICAL LANGUAGE	1
1.1. Musical Staff	4
1.2. The treble clef	7
1.3. The treble staff.....	9
1.4. The music notes	11
1.5. The note values/ Duration of the note	19
1.6. Notes and rests	25
1.7. The rhythm names.....	29
1.8. Note grouping	33
1.8. Alternative words	36
1.9. Notation	39
1.10. Pitching in sol-fa notation	44
1.11. Pitching in staff notation.....	45
1.12. Translation of Staff symbols to sol-fa notes.....	46
1.13. Translation of sol-fa notes to staff symbols	51
1.14. End unit assessment	54
UNIT 2: SOL-FA RESPECTING SIMPLE TIME SIGNATURES	56
2.1. Treble clef	57
2.2. Measure	60
2.3. Bar ligne.....	63
2.4. Two-Four time signatures	68
2.5. Three-Four time signatures.....	73
2.6. Four-Four time signatures.....	77
2.7. Musical rests	82
2.8. Sol-fa respecting the given rests signs	86
2.9. Sol-fa and singing respecting the given rests signs.....	97
2.10. Sol-fa respecting the given rests signs II	101
2.11. Sol-fa writing	107



2.13. End unit summary	113
2.14. End unit assessment	113
UNIT 3: INTRODUCTION TO DRAMA.....	115
3.1. Drama	116
3.1.1. Structure of a play	118
3.1.2. Types of drama	119
3.1.3. Elements of drama	124
3.1.4. Plot	125
3.1.5. Theme	126
3.1.6. Characters	126
3.1.7. Cast	128
3.1.8. Spectacle	129
3.1.9. Staging in Drama	129
3.2. End unit summary	131
3.3. End unit assessment	131
UNIT 4: COMPOSING AND PERFORMING SKETCHES IN KINYARWANDA..	132
4.1. Drama	132
4.1.1. Composing.....	133
4.1.2. Peace building	139
4.1.4. Drug abuse	140
4.1.4. Sexuality	143
4.1.5. Alcoholism and juvenile delinquency	145
4.2. End unit summary	148
4.3. End unit assessment	148
GLOSSARY.....	149
REFERENCE	153

Unit

1

MUSICAL LANGUAGE

Introductory activity

- Discuss musical symbols
- Describe musical notes and their pitches and duration
- Sing and perform ascending and descending a musical notes

What we are going to learn in this unit

By the end of this unit, we shall have learnt:

- ▲ Music staff
- ▲ Music notes
- ▲ Duration of the notes

What are we going to do?

Through this unit, we are going to:

- ▲ Sing sol-fa notes according to their pitches.
- ▲ Identify the shapes and values of music notes.
- ▲ Identify the pitch of music notes on the staff.
- ▲ Subdivide note values into others.

How we are going to do it?

We are going to be able to do it by:

- ▲ Singing the sol-fa ladder up and down.
- ▲ Describing music notes on a music staff.
- ▲ Practising music notes on the staff.

How shall we be able to achieve it?

As we practise all the above, we should:

- ▲ Be patient
- ▲ Endure

- ▶ Be orderly
- ▶ Appreciate the methods used to place music notes on the staff.

Activity 1.1

1. Recite the lyrics given below by:
 - (i) Reading from the book.
 - (ii) Chanting from memory.

Lyrics

Music language is the use of signs and symbols.

The use of signs and symbols,

The signs and symbols

Signs and symbols are used

To arrange music sounds.

2. Study the song **The music language** and do the activities that follow.
Musical language

Mu - sic lan - guage is the use of signs and sym - bols. the

Mu - sic lan - guage is the use of signs and sym - bols. The

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (Bb) and the time signature is 4/4. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line starts with a quarter rest, followed by quarter notes G3, F3, E3, D3, C3, B2, A2, G2. The lyrics are written below the notes.

use of signs and sym - bols, the signs and sym - bols.

use of signs and sym - bols, the signs and sym - bols.

The second system of musical notation continues the grand staff from the first system. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line starts with a quarter rest, followed by quarter notes G3, F3, E3, D3, C3, B2, A2, G2. The lyrics are written below the notes.

Signs and sym-bols mu-sic-al sounds. mu-sic-al sounds.

Signs and sym-bols are us-ed to ar-range mu-sic-al soundss. mu-sic-al sounds.

Signs and sym-bols are us-ed to ar-range mu-sic-al sounds. mu-sic-al sounds.

Signs and sym-bols are us-ed to ar-range mu-sic-al sounds. mu-sic-al sounds.

Sing the song “The music language” to:

- (i) Sol-fa notes
- (ii) Syllables
- (iii) Words

3. Study and describe the signs and symbols in the music score above.

Music language is the use of signs and symbols to represent information. The signs and symbols are used to arrange music sounds. The music sounds are described in terms of: **Pitch, Rhythm** and **Time**.

What is a music stave or staff?

A music staff is a set of five parallel horizontal lines and four spaces with equal distances.

A music stave is a two part staff. A two part staff has eleven horizontal lines. A music stave is commonly called the **great stave**. Sometimes it is known as the **Grand staff**.

The middle C line must be fully shown as a cut line

Activity 1.2

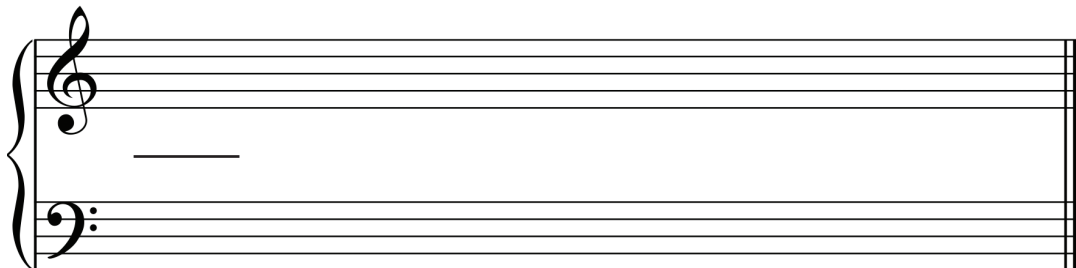
Let us read through the skit given below. It is entitled, “**The music stave or staff**”. The skit brainstorms its title. Now, let us form groups in our class. After forming the groups, give out parts to the group members. Then, act the skit out in groups.

1.1. MUSICAL STAFF

Karenzi : What is the music great staff?

Nsabimana : Let us carefully observe the table below. It has eleven lines and ten spaces. The middle line is shorter than the others.

Kayitesi : This is the great staff.



Nsabimana : A great staff is a two part staff. And the two part staff is a table of eleven horizontal lines.

Karenzi : What does that mean then?

Nsabimana : It means that we should come to a conclusion.

Kayitesi : How do we conclude then?

Mukandori : The conclusion is clear. **A great staff is a two part staff.** A two part staff is a set of eleven horizontal lines.

Kayitesi : True, it is on those lines and spaces that music notes are placed.

Karenzi : Why do we need a staff?

Mukandori : Karenzi, that is what we call a great staff.

Nsabimana : Yes. It is used when writing music for a mixed choir.

Kayitesi : What do you mean by a mixed choir?

Mukandori : A mixed choir is a group of male and female singers.

Kayitesi : Okay, I can see. A mixed choir promotes gender balance.

Nsabimana : That is obvious dear. Anyway, how can I know the notes for female singers?

Karenzi : That is very easy to tell. The top staff is for the female singers.

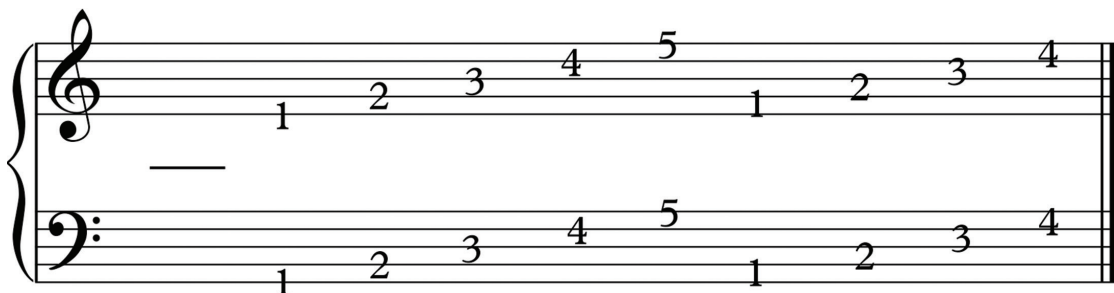
Kayitesi : (*confidently*) Obviously, the bottom staff is for the male notes.

Mukandori : (*with a smile on her face*) This is interesting!

Karenzi : If I want to write for only one voice, how do I do it?

Nsabimana : That is when we use the music staff.

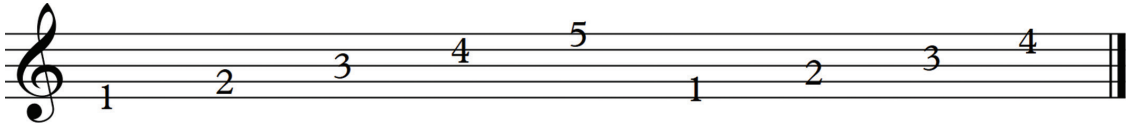
- Kayitesi** : *(she seems confused)* What is a music staff?
- Karenzi** : *(with pride)* A music staff is a set of five horizontal lines.
- Mukandori** : *(contributes)* It is on the lines and in spaces that music notes are placed. Both lines and spaces are numbered. They are numbered from the bottom.



- Kayitesi** : What is the difference between a staff and a great stave?
- Karenzi** : A great stave is a table of eleven horizontal lines.
- Kayitesi** : *(with curiosity)* Nhuhu, then what is a music staff?
- Karenzi** : A music staff is a table of five horizontal lines.
- Nsabimana** : Okay, that is right. But why do we need a music staff?
- Mukandori** : We need a music staff because it represents all the music pitches.
- Kayitesi** : Very true. It is on those horizontal lines and spaces that music notes are placed.
- Karenzi** : *(he looks disturbed)* A moment please. How does the music staff represent the music pitches? *(Trying to challenge)* By the way, what are music pitches?
- Mukandori** : *(trying to make the point clear)* Karenzi... music pitches are the different levels of sound used in singing songs. Remember, in science we say: Pitch is the highness or lowness of sound.
- Karenzi** : Now, how does the music staff represent the music pitches?
- Kayitesi** : It does dear. Each line and in the space on the staff represents a music pitch.
- Mukandori** : For example, the first line is lower than the second.
- Kayitesi** : It is also lower than the first space.
- Nsabimana** : By the way! What does a music staff look like?

Karenzi : *(He points at the music staff)*

▲ This is the music staff.



Nsabimana : Let us practise how to draw a music staff. Here we apply some Fine Art skills of drawing. Use a pencil and a ruler.

Karenzi : Yes, Let us do so. However, remember that drawing employs Fine Art skills and knowledge of Arithmetic.

Kayitesi : What skills and knowledge?

Nsabimana : *(counting his fingers)* One, the skills of drawing a line using a ruler in fine art. Two, the knowledge that, “a line is a pattern of continuous dots.”(Proudly) Mathematically!




Kayitesi : How can we know which particular lines of the great stave to use?

Karenzi : We differentiate the top five lines from the bottom by the use of a clef.

Nsabimana : What does a clef look like?

Karenzi : By the way, there are four different clefs. However, at our level we are going to learn one. It is called the **treble clef**.

Kayitesi : This is the treble clef = 

Mukandori : Okay, before we discuss the treble clef, let us sing. The song is called “**Twinkle twinkle little star**”.

Activity 1.3

Study and sing the song “Twinkle twinkle little star”.

Twinkle twinkle little star



Twinkle twinkle lit - tle star. How I won-der what you are!



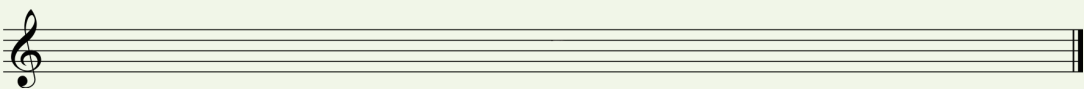
Up a bove the world so high, like a dia-mond in the sky.

- i. Sing the above song to sol-fa notes.
- ii. Sing the song to syllables **la**, **pa** and **ma**.
- iii. Sing the song to words.
- iv. Draw a two part staff.
- v. Number the lines and spaces on the two part staff.
- vi. What is the difference between a staff and a great stave?
- vii. Why does a staff have five lines and a grand stave has eleven lines?
- viii. How do we identify a particular five lines symbols of the great stave?
- ix. What is the use of a music staff?
- x. The two part staff is called



1.2. THE TREBLE CLEF

Learning activity 1.4

Observe and analyse the table below.

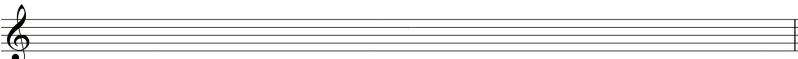


Identify the treble clef on the table above.

- Ingabire** : In particular what is a clef?
- Kwizera** : Okay, let us brainstorm its meaning.
- Mutesi** : A clef is a music sign. It differentiates the top five lines from the bottom five.
- Ingabire** : (*with curiosity*) How does it differentiate the lines?
- Byiringiro** : The treble clef indicates the top five lines. It looks like this = 
- Mutesi** : Let us also draw it. We can use ordinary pencil. However, we can also use HB art pencil.
- Byiringiro** : Let us draw by tracing it first. This is it. 



- Ingabire** : That is it. Then after all that, it is placed at the beginning of the staff.

This is it 

- Byiringiro** : It is now called a **treble staff**.

- Mutesi** : Let us draw it also.

This is it =



Byiringiro : In Fine Art, we say that a line is a collection of dots. Therefore, there are different types of lines.

Mutesi : True: In a music staff, we use straight lines.

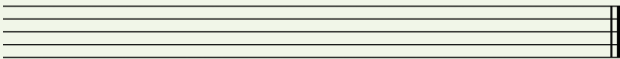
Activity 1.5

1. Draw a staff.
2. Insert the treble clef at the beginning of the staff.
3. Number the lines and spaces of the staff.
4. Name the lines and spaces using fixed pitch names.

1.3. THE TREBLE STAFF

Learning activity 1.6

Combine the signs given below to form a treble staff.



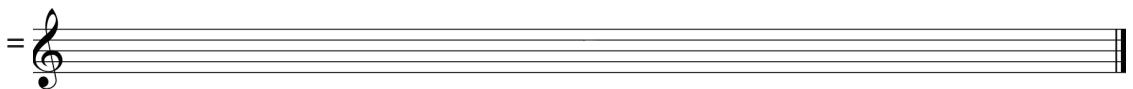
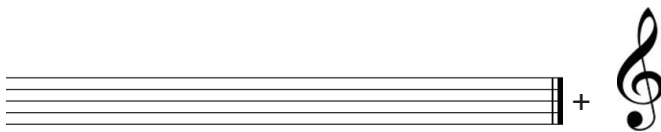
Bigirimana : What is a treble staff?

Uwera : Let us brainstorm it in our group.

Gatete : (Relating to the previous discussions), it is a set of the top five lines of the great stave. Remember what we discussed earlier. A staff is a table of five horizontal lines.

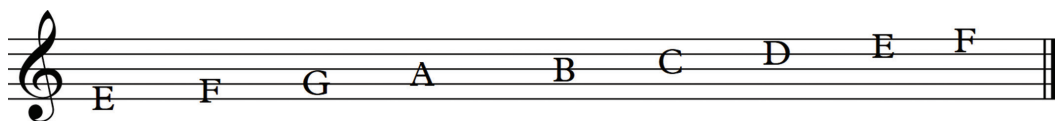
Kalisa : Okay. A staff + treble clef = a treble. (They all laugh)

Bigirimana : Kalisa's calculations are musically expressed like that;



Uwera : Yes, that is right. The lines and spaces are numbered from the bottom.

- Kalisa** : We learnt that music notes are placed on lines and in spaces. How are they placed? Do you simply place notes anyhow?
- Gatete** : No, they are not placed anyhow. Those lines and spaces are named.
- Bigirimana** : How are they named?
- Kalisa** : They are named using the fixed pitch names.
- Uwera** : What are fixed pitch names?
- Kalisa** : They are the first seven letters of the English alphabet. These are; **A – B – C – D – E – F – G**
- Bigirimana** : What is the function of those fixed pitch names?
- Kalisa** : They fix definite pitch sound on the lines and spaces.
- Uwera** : How?
- Kalisa** : Okay. Let us carefully study the illustration given below.



You see? Fixed pitch names are fixed on both lines and spaces.

Bigirimana : Let us draw and name the treble staff.

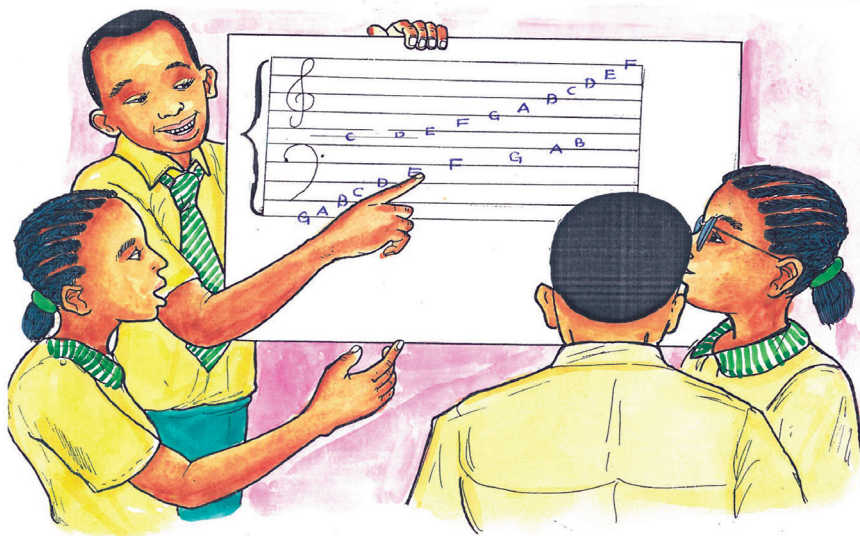
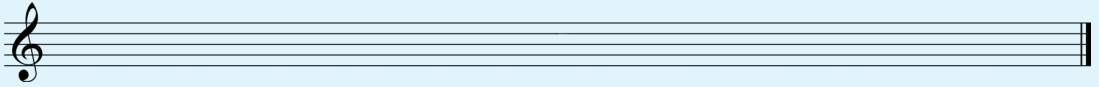


Figure 1.1: Four students naming the lines and spaces on the treble staff.

Application activity 1.1

1. Study the treble staff below and answer the questions that follow.



- i. What is the fixed pitch name of the first line?
- ii. What is the fixed pitch name of the second line?
- iii. The second space on the treble staff is called.....
- iv. The fifth line on the treble staff is called.....
- v. What is the fixed pitch name of the fourth line?
- vi. What is the fixed pitch name of the fourth space?
- vii. The third line on the treble staff is called
- viii. Draw the treble staff and then;
 - a) On it insert the treble clef.
 - b) Number the lines and spaces on the staff.
 - c) Name the lines and spaces using fixed pitch names.



1.4. THE MUSIC NOTES






Learning activity 1.7

Observe and draw the symbols shown below:




Music notes are the sounds of music. Music notes are represented by the use of symbols. The symbols represent the note values. The lines and spaces on the staff represent the pitches. There are seven common symbols. These are:

	is called a semibreve .
	is called a minim .

	is called a crotchet .
	is called a quaver .
	is called a semiquaver .
	is called a demi-semiquaver .
	is called a hemi-demi-semiquaver .

Learning activity 1.8

Let us practise drawing the music notes.

A **semi- breve** has an oval shape. It looks like this (). Draw it by tracing first. It is traced like this;



Then join it like this:



This is a semibreve. (**o**)

A **minim** has an oval shaped note head (**o**) and a stem (|). Now, first trace the note head like this:



Then add the stem like this:



Now join the dashes like this:



This is my minim note. (♪)

A **crotchet** has a shaded oval note head (◯) and a stem (|). We draw an oval shape like this;



Then shade it like this;



After shading it, add the stem like this;



This is my crotchet note. (♪)

A **quaver** has a shaded oval note head (◉). It has a stem (|), and a flag (∟). We draw an oval shape like this:



Then shade it like this:



Then add the stem and a flag like this:

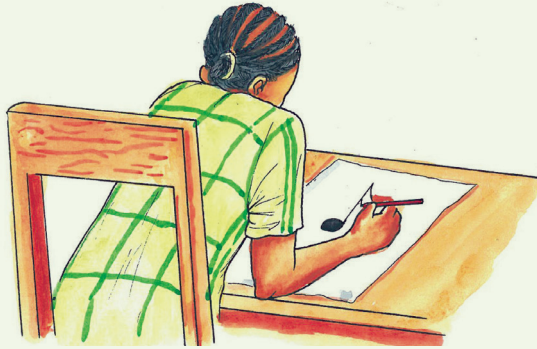


This is my quaver note. (🎵)

A **semiquaver** has a shaded note head. It also has a stem and two flags. We first draw the oval shape like this:

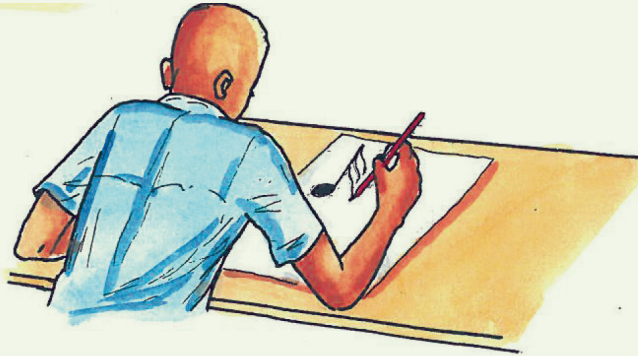


Then add the stem and two flags like this:



This is my semiquaver note. (♪)

A **demi-semiquaver** has a shaded note head. It also has a stem and three flags. It is also drawn by shading an oval note head. Thereafter, a stem and three flags are added. It looks like this:



This is my demi-semiquaver. (♪♪)

A **hemi-demi-semiquaver** has a shaded note head. It also has a stem and four flags. An oval note head is also shaded. On it a stem and four flags are added. It looks like this: (♪♪♪)







A hemi-demi-semiquaver”.

This is my hemi-demi-semiquaver. (♪)

Learning activity 1.9








1. Draw the symbols of the music note named below.
 - a. A crotchet.
 - b. A minim.
 - c. A semibreve.
 - d. A demi-semiquaver.
 - e. A quaver.
 - f. A hemi-demi-semiquaver.
2. Fill in the blank spaces with the right symbols or names.

_____	A semibreve
	_____
	is called crotchet.
_____	A quaver.
_____	A semiquaver.
	_____
	_____

1.5. THE NOTE VALUES/ DURATION OF THE NOTE

Learning activity 1.10

1. Let us discuss the values of each symbol in the table below.

Symbol	Name	Note values
	A semibreve	4 beats
	A minim	2 beats
	A crotchet	1 beat
	A quaver	$\frac{1}{2}$ of a beat
	A semiquaver	$\frac{1}{4}$ of a beat
	A demi-semiquaver	$\frac{1}{8}$ an of a beat
	A hemi-demi-semiquaver	$\frac{1}{16}$ of a beat

2. Study the analysis given below.

Comparing music notes of different values.

- A semibreve is as long as two minims.
- A semibreve is as long as four crotchets.
- A semibreve is as long as eight quavers.
- A semibreve is as long as sixteen semiquavers.
- A semibreve is as long as thirty-two demi-semiquavers.
- A semibreve is as long as sixty-four hemi-demi-semiquavers.

i. **We can also say that:**

- A minim is a half of a semibreve.
- A crotchet is a quarter of a semibreve.

- A quaver is an eighth of a semibreve.
- A semiquaver is a sixteenth of a semibreve.
- A demi-semiquaver is a thirty-second of a semibreve.
- A hemi-demi-semiquaver is a sixty-fourth of semibreve.

ii. We can further discuss and say that;

- A semibreve is twice as long as a minim.
- There are two minim notes in a semibreve.
- A crotchet is twice as long as a quaver.
- A quaver is twice as long as a demi-semiquaver.
- A semiquaver is twice as long as a hemi-demi-semiquaver.

What do we mean by the term note values?

We already said that a note is a symbol representing a sound. Value means the length or duration of the sound. Therefore, note value is the length or duration of a sound. Each and every music note has its value.




Application activity 1.2

Study the table below and answer the questions.

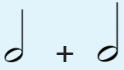
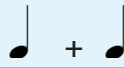
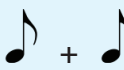

The diagram shows a hierarchy of note values. At the top is a semibreve (a large circle). Below it are two minims (two smaller circles). Below that are four crotchets (four eighth notes). At the bottom are eight quavers (eight sixteenth notes). This visualizes that a semibreve is equal to two minims, four crotchets, or eight quavers.

1. How many crotchet beats are there in one semibreve?

2. Draw the symbols named below.
 - i. A semibreve =.....
 - ii. A crotchet =
3. There are crotchet beats in one semibreve.
4. A semibreve is 4 times as long as
5. A is equivalent to 4 crotchets.
6. How many hemi-demi-semiquavers are there in one crotchet?
7. A crotchet is 16 times as long as a
8. A is equivalent to 16 hemi-demi-semiquavers.
9. There are demi-semiquavers in one minim.
10. A minim is 16 times as long as a
11. A is equivalent to 16 demi-semiquavers.
12. There are Crotchets in one minim.
13. A minim is twice as long as a
14. A is equivalent to 2 crotchets.
15. There are Demi-semiquavers in one quaver.
16. A quaver is 4 times as long as a
17. A demi-semiquaver is twice as long as
18. Fill in the blank spaces as indicated on the table below.

Symbol	Name	Note values
	A semibreve	.....

	.....	1 beat
.....	A quaver	.....

.....	A demi-semiquaver	.....
.....	.....	$\frac{1}{16}$ of a beat

19. Give the correct values of the symbol additions.

Symbol addition	Translation in figure	Total Values	Equivalent symbol
	2 + 2	= 4 beats	.....= a semibreve
	..... + .....	= .....	..... = a
	..... + .....	= .....	..... = a
	..... + .....	= .....	..... = a

Learning activity 1.11

Let us act the skit below. The skit brainstorms the values of a clap.

The values of a clap

Bigirimana : What is the value of a clap?

Uwera: A clap is equivalent to a steady pulse.

Gatete: A pulse is a steady beat underlying any given song. So, a pulse is equivalent to a crotchet beat.

Kalisa: So... a clap is equivalent to a crotchet beat?

Uwera: Very true, it is equivalent to a crotchet beat.

Bigirimana: Let us do the activity below by clapping the steady pulse. We should do it while singing it to words. Let us use a “taa” to represent a clap.

Uwera: One, two, three, and sing.

Verse 1

Anthem: Rwanda nziza

Rwanda nziza gihugu cyacu
 Wuje imisozi ibiyaga n'ibirunga
 Ngobyi iduhetse gahorane ishya
 Reka tukurate tukuvuge ibigwi
 Wowe utubumbiye hamwe twese abanyarwanda
 Uko watubyaye
 Berwa, sugira, singizwa iteka.

Verse 2

Horana Imana murage mwiza
 Ibyo tugukeshya ntibishyikirirwa
 Umuco dusangiye uraturanga
 Ururimi rwacu rukaduhaza
 Ubwenge, umutima, amaboko yacu
 Nibigukungahaze bikwiye
 Nuko utere imbere ubutitsa.

Verse 3

Abakurambere b'intwari
 Bitanze batizigama
 Baraguhanga uvamo ubukombe
 Utsinda ubukoroni na mpats'ibihugu
 Byayogoje Afurika yose
 None uraganje mu bwigenge
 Tubukomeyeho uko turi twese.


Verse 4

Komezwa imihigo Rwanda dukunda
 Duhagurukiye kukwitangira
 Ngo amahoro asabe mu bagutuye
 Wishyire wizane muri byose
 Urangwe n'ishyaka utere imbere
 Uhanye umubano n'amahanga yose
 Maze ijabo ryawe riguhe ijambo.

Uwera : We have been clapping a steady pulse. It is equal to a crotchet beat.



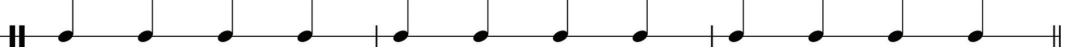
Bigirimana : Let us study the example below.

Claps: taa taa taa taa taa taa taa taa taa taa taa taa

Crotchets: 

Uwera : Let us all clap the above rhythm.

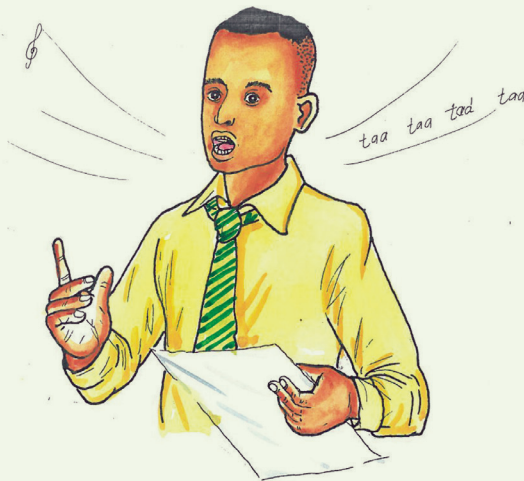
Kalisa : In the same way, let us clap the rhythms given below.

- (i) 
- (ii) 
- (iii) 

Activity 1.12

Bigirimana : I am going to clap some rhythms. You will listen carefully as I clap. I will clap each rhythm four times. Each time, there will be an interval of ten seconds. After the fourth time, you will write it back.

Get a pencil, rubber, and a paper.



Rhythm one = taa taa taa taa taa taa taa taa.

Rhythm two = taa taa taa taa taa taa taa taa taa taa.

Rhythm three = taa taa taa taa taa taa taa taa taa taa taa taa.

1.6. NOTES AND RESTS

Activity 1.13

Let us observe, study and analyse the table below. In the table, we need to identify the notes and their equivalent rests.

















A note is a symbol for sound whereas a rest is a symbol for silence. In music, expressions are gained by the use of occasional silences. Those silences are called **rests**.

The rests must have the same length as the notes they silence. So, every note has its equivalent rest. A rest gives the performer and the listener chance to do the following:



- ▲ comprehend the previous message.
- ▲ prepare for new ideas.
- ▲ rest.
- ▲ take a breath.

Study the table given below and analyse the following:

- ▲ The shapes of the rests.
- ▲ The values of each rest.
- ▲ Their equivalent notes.

Symbol	Name	Rest	Note values
	A semibreve		4 beats
	A minim		2 beats
	A crotchet		1 beat
	A quaver		$\frac{1}{2}$ of a beat
	A semiquaver		$\frac{1}{4}$ of a beat
	A demi-semiquaver		$\frac{1}{8}$ an of a beat
	A hemi-demi-semiquaver		$\frac{1}{16}$ of a beat




Now, let us practice drawing the rests.

A semibreve rest hangs on the fourth line of the staff. This is how we draw it. We firstly draw a short line like this; _____. After that we draw a rectangle hanging on that line. It will look like this; . Then we shade the rectangle shape. So, the semibreve rest looks like this: 

Activity 1.14

- ▲ Get a pencil, rubber and a paper.
- ▲ Draw a line first.
- ▲ Draw a rectangle hanging on the line.
- ▲ Then shade the rectangle.

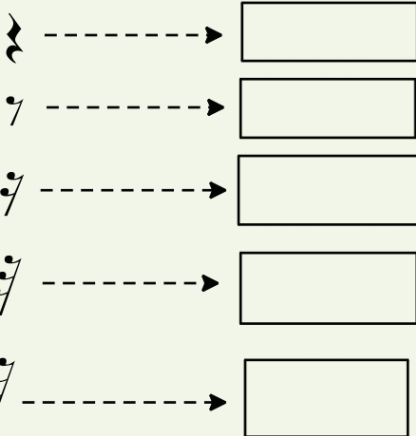


A minim rest sits on the third line of the staff. This is how we draw it. We also draw a short line like this; . After that we draw a rectangle sitting on that line. It will look like this; . Then we shade the triangle shape. The minim rest will look like this: 

Learning activity 1.15



Draw the following rests:



Now how do we write rests on the staff?

A semibreve rest hangs on the fourth line of the staff.

A minim rest sits on the third line of the staff.

The rest of the rests are written to cover the second and third space of the staff.

To write a rest for the whole bar, we use a semibreve rest. It is also used in duple and triple time.





Activity 1.16

Study and practice writing rests on the staff as below.



Application activity 1.3

1. Draw the equivalent rests in the corresponding boxes.
 - i. A semibreve
 - ii. A crotchet
 - iii. A minim
 - iv. A demi-semiquaver
 - v. A quaver
2. Study the table given below and fill in the blank spaces.

Symbol	Name	Rest	Note values
.....	A semibreve	.....	.....


	A quaver	.....	.....
.....	A semiquaver	.....	.....

.....

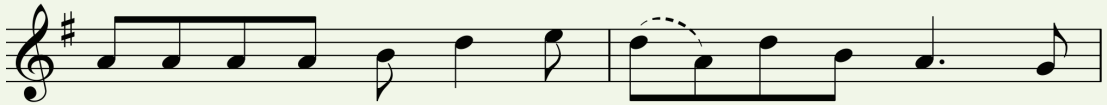
1.7. THE RHYTHM NAMES

Learning activity 1.17

The same before God



When I create a rhythm, I play a round with notes. And
 Stand-ard - iz - ing cult-ure, pro-motes peace and va - lues. Pre-
 Hu - man beings are the same be - fore the Lord our God. The



play-ing a round with notes, is being in - no - vat - ive. And
 serv-ing en - vir - on - ment, pro - tects our dear sweet life. Pro -
 lame and im-paired are beings, who need ___ fair treat- ment. The



being in - no - vat - ive, is being ___ cre ___ ative. and
 tect en - vir - on - ment to pro - tect our dear life. Pro -
 fast and slow learners all need ___ fair treat-ment. in -







being ___ in - no - vat - ive is being cre - ative.
 mot - ing peace and un - ity, it ends geno - cide.
 clus - ive e - du - cat - tion is found deem - fit.

- (i) Sing the song to sol-fa notes.
- (ii) Sing the song to words.
- (iii) Discuss the message in the song.
- (iv) How is the message in the song important to us?
- (v) Let us research on the word inclusive education.
- (vi) How can we achieve peace and unity in our class?
- (vii) How can we avoid conflict?
- (viii) How can we become useful to ourselves?

2. Observe, study and analyse the table below and do the activities that follow.

Matching Rhythm names to staff notes

Symbol	Rhythm names
	taa-aa-aa-aa
	taa-aa
	taa
	ta-te
	ta-fa-te-fe


3. Match rhythm names to the symbol patterns below.

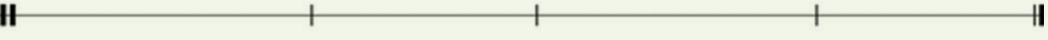
(i) 

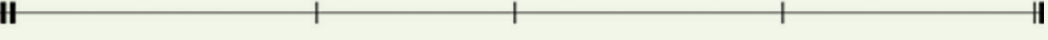
(ii) 



(iii) 

4. Match symbols to the rhythm names pattern below.

(i) 
 taa taa taa-aa taa ta-te taa ta-te taa taa taa-aa taa ta-te taa-aa



(ii) 
 taa ta-fa-te-fe taa taa taa ta-te taa taa taa ta-fa-te-fe taa taa taa ta-te taa-aa

(iii) 
 taa ta-te taa ta-fa-te-fe taa ta-te taa-aa taa ta-te taa ta-fa-te-fe taa ta-fa-te-fe taa-aa

Rhythm names are syllables which represent the beat values. A semibreve beat is as long as four claps. It is represented by **taa-aa-aa-aa**. A minim is represented by **taa-aa**. A crotchet is represented by **taa**. Smaller beats are grouped into the values of a crotchet. For example, two quavers are equal to a crotchet. ( = to a crotchet) which is the same as **ta-te = taa**. Four semiquavers are equal to a crotchet. ( = to a crotchet) which is the same as **ta-fa-te-fe**.

Learning activity 1.18

1. Observe, study and analyse the tables below .

Symbol	Note values	Rhythm names
	4 beats	taa-aa-aa-aa
	2 beats	taa-aa
	1 beat	taa
	$\frac{1}{2}$ of a beat	ta-te
	$\frac{1}{4}$ of a beat	ta.fa-te.fe

2. Study and analyse the examples below and do the activities that follow on each example.

Example 1

Below is a passage of rhythm names.

taa taa taa-aa taa ta-te taa ta.fa-te.fe taa-aa taa-aa taa-aa-aa-aa.

This is how we match rhythm symbols to rhythm names.



taa taa taa-aa taa ta-te taa ta-fa-te-fe taa-aa taa-aa taa-aa-aa-aa

- (i) Clap the above rhythms.
- (ii) Recite the above rhythms to rhythm names.

Example 2

This is a passage of rhythm symbols.



This is how we match rhythm names to rhythm symbols.



taa taa taa taa ta-te ta-te taa-aa taa ta-te ta-fa-te-fe ta-te taa ta-te taa-aa

- (i) Clap the above rhythm.
- (ii) Recite the above rhythm to rhythm names.

1.8. NOTE GROUPING

Learning activity 1.19


1. Group the shorter notes into the value of a crotchet beat.

(i) 

(ii) 

(iii) 

Note grouping is the accepted joining of music notes. The accepted joining of notes groups them into a beat. For example;



Two quavers are joined into a crotchet beat ().



Four quavers can also be joined into a minim beat (.



Four semiquavers are joined into a crotchet beat (.

Joining two or more music notes is called **beaming**.

Example:

(i)  Are beamed as .

(ii)  are beamed as .

(iii)  are beamed as .

Beaming Rhythm symbols in a passage

Example:

The rhythmic passage below is not beamed.



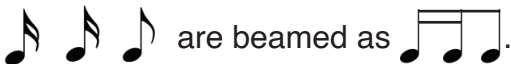
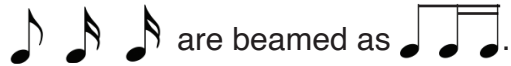
- (i) Clap the above rhythm passage.
- (ii) Recite the above rhythm passage to rhythm names.

The above rhythm passage is beamed as shown below.



- (iii) Clap the above rhythm passage.
 - (iv) Recite the above rhythm passage to rhythm names.
- Shorter notes with different values are also beamed together.

Example:



The Rhythmic passage below is not beamed.



- (i) Clap the above rhythm passage.
- (ii) Recite the above rhythm passage to rhythm names.
- (iii) The above rhythm passage is beamed as shown below.

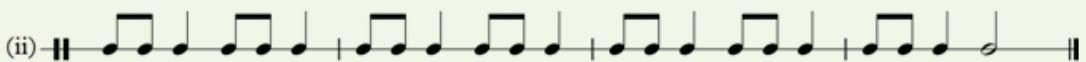
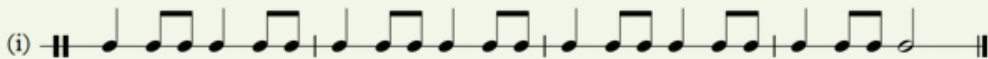


- (v) Clap the above rhythm passage.
- (vi) Recite the above rhythm passage to rhythm names.

Learning activity 1.20

Study the rhythm illustrations given below.

1. This is a grouping of quavers into a crotchet beat.



- (i) Clap the above rhythm passage.
- (ii) Recite the above rhythm passage to rhythm names.
- (iii) Study and Identify the number of beams used in the above examples.

2. This is a grouping of semiquavers into a crotchet beat.

(i) 

(ii) 

(iii) 

(iv) 

(i) Clap the above rhythm passage.

(ii) Recite the above rhythm passage to rhythm names.

(iii) Study and Identify the number of beams used in the above examples.

3. Study and Identify the beams used in the above examples.

The shorter notes or beats are grouped using a **beam**. A beam joins two or more notes into the basic beat. However, four quavers are always joined into a minim beat.

Now, how do we define the word **beam**?

“It is a line which joins shorter notes into a beat”.

Application activity 1.5

1. Study and analyse the exercises. Thereafter, beam the notes given in the rhythm patterns below.

(i) 

(ii) 

(iii) 

(iv) 

(v) 

2. A crotchet is as long asquavers.
3. There are semiquavers in one crotchet.
4. A minim is as long as Quavers.
5. There are Semiquavers in one minim.
6. Study the table below and fill in the blank spaces.


Name	Number of quavers	Number of semiquavers	Number of demi-semiquavers	Number of hemi-demi-semiquavers
A minim		
A crotchet		
A semibreve		
A quaver		


1.8. ALTERNATIVE WORDS

Learning activity 1.21


Study and analyse the table below. Fill in the provided spaces with the alternative names.

 =

 =


 =

 =

 =

 =








 =

The Latin speaking countries name music notes in Latin. The British name them in English. One note is outdated. That is the breve. It lasts for eight beats. This is it: ||  ||

The British named it a double whole note. Therefore, alternative names are the symbol names in English.

Learning activity 1.22

1. Study the table given below.

Symbol	Name in Italian	Names in English
	A semibreve	A whole note
	A minim	A half note
	A crotchet	A quarter note
	A quaver	An eighth note
	A semiquaver	A sixteenth note
	A demi-semiquaver	A thirty-second note
	A hemi-demi-semiquaver	A sixty-fourth note

2. Give the alternative names:

- (i) A breve
- (ii) A semibreve
- (iii) A minim
- (iv) A crotchet
- (v) A quaver
- (vi) A semiquaver
- (vii) A demi-semiquaver
- (viii) A hemi-demi-semiquaver

The English speaking countries can write notes in figures. For example; a whole note can be written as **1 note**. A half note can be written as $\frac{1}{2}$ **note**.






A quarter note can be written as $\frac{1}{4}$ **note**. An eighth note can be written as $\frac{1}{8}$ **note**. A sixteenth note is written as $\frac{1}{16}$ **note**. A thirty-second note is written as $\frac{1}{32}$ **note**. And then a sixty-fourth note is written as $\frac{1}{64}$ **note**.

Application activity 1.6

1. Fill in the table with the alternative words.

Words in Latin	Alternative words
Crotchet	.....
Minim	.....
.....	A whole note
A quaver	.....
.....	A sixty-fourth note
A semiquaver	.....
.....	A thirty-second note

2. Study the table given below and fill in the blank spaces.

Symbol	Name	Rest	Alternative words	Note values
.....	A semibreve	.....		4 beats
.....	A minim	.....		.....
	.....	.....		1 beat
	.....	.....	An eighth note	.....
	A semiquaver	.....		.....
.....		


1.9. NOTATION

Learning activity 1.23

1. Study and read the lyrics of the song “What is notation”?

Verse one

What is Notation?

Notation is a system
Of using signs and symbols
To represent information.

Verse two

Join in notating
For it is beneficial
Notating is beneficial, it raises our finances.
It always keeps us busy.
It stops lousiness.
It shapes moral and boosts income.

Verse three

Keep on notating
Stop wasting the time
Malingering always
It leads us to the virus.
Which brings all sorts of illness.
That’s so painful and causes death.
Then we depart

- (i) Recite the lyrics given above.
 - (ii) Recite the lyrics given above from memory.
 - (iii) Discuss the message in each verse.
 - (iv) Brainstorm the importance of notation.
2. Study and analyse the flow of the song “**What is notation?**” Thereafter, do the activities that follow.

What is notation?



What is no - ta - tion? What is no - ta - tion? No -
 Join in no - ta - ting, For 'tis bene - fi - cial. No -
 Keep on no - ta - ting, Stop wast - ing the time, ma -



ta - tion is a sy - stem of us - ing signs and sym - bols, of
 ta - ting is bene - fi - cial. It rais - es our fi - nan - ces. It
 lin - ger - ing al - ways. It leads us to the vir - us. This



us - ing signs and sym - bols to re - pre - sent, to
 al - ways keeps us bu - sy. It stops lousi - ness. It
 brings all sorts of ill - ness. That's so pain - ful, and



re - pre - sent in - for - ma - tion.
 shapes mor - als and boosts in - come.
 caus - es death. Then! we de - part.

- ▲ Sing the song **What is notation** to sol-fa notes.
- ▲ Sing to words.
- ▲ Recite the rhythm names of the song **What is notation?**

Notation is a system of using signs and symbols to represent information. In music, symbols represent rhythm whereas signs represent pitch. Music has two main elements. These are **pitch** and **rhythm**. Pitch deals with the arrangement of lines and spaces. Rhythm deals with the arrangement of music symbols.


Rhythm

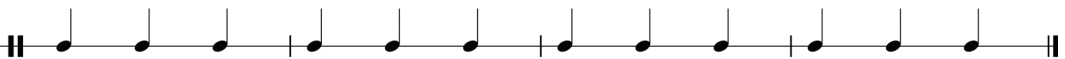
Rhythm is the flow of music beats. Rhythm can be arranged using beats of the same values. However, in most cases beats are commonly varied. A good rhythm combines notes of different values.

Study and analyse the examples given below. Thereafter, do the activity that follows.

Example 1:

Notating rhythms using only crotchet beats.

(i) 


(ii) 

Learning activity 1.24

1. Let us form groups and clap the rhythms in example one.
2. Now, let us use rhythm names to recite the rhythms in example one.
3. Let us individually compose our own rhythms using crotchet beats. Our rhythms should have sixteen crotchet beats in total. Thereafter, insert vertical lines every after four crotchet beats. And then double lines at the extreme end.

Example 2:

Notating rhythms using crotchet and quaver beats.

(i) 

(ii) 

(iii) 

Learning activity 1.25

1. Let us form groups and clap the rhythms in example two.
2. Now, let us use rhythm names to recite the rhythms in example two.
3. Let us individually compose our own rhythms using crotchet and quaver beats. Our rhythm should have sixteen crotchet beats in total. Thereafter, insert vertical lines every after four crotchet beats. And then double lines at the extreme end.

Example 3:

Notating rhythms using minims, crotchets and quaver beats.

(i) 

(ii) 

(iii) 

(iv) 

Learning activity 1.26

1. Let us form groups and clap the rhythms in example three.
2. Now, let us use rhythm names to recite the rhythms in example three.
3. Let us individually compose rhythms using minims, crotchets and quaver beats. Our rhythm should have sixteen crotchet beats in total. Thereafter, insert vertical lines every after four crotchet beats. And then double lines at the extreme end.

Example 4:

Notating rhythms using minims, crotchets, quaver and semiquaver beats.

(i) 

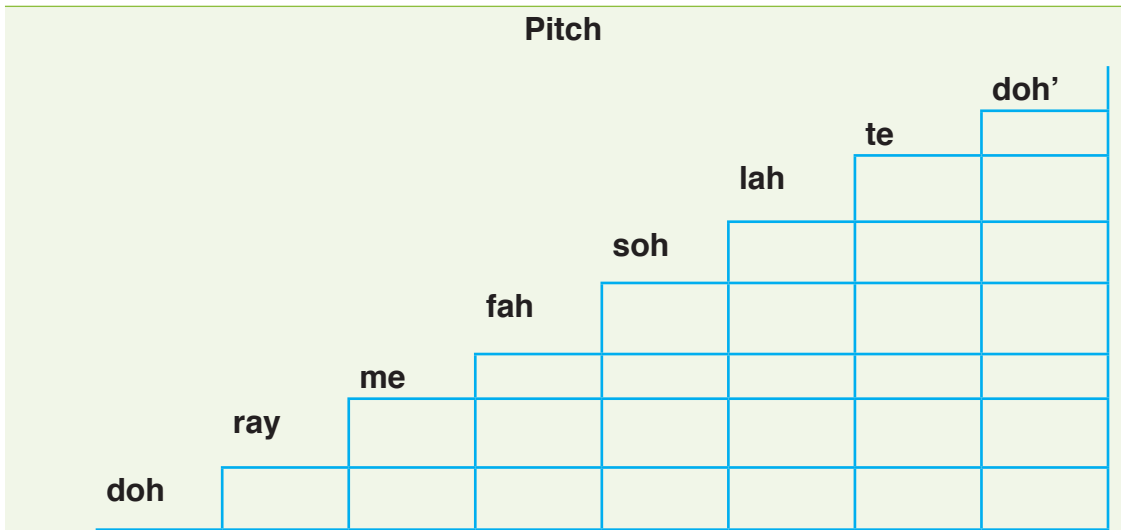
(ii) 

(iii) 

(iv) 

(v) 

Activity 1.29



1. Sing up and down the sol-fa ladder.
2. Sing up and down the sol-fa ladder with leaps of thirds.
 - (i) d : m : r : f : m : s : f : l : s : t : l : d'
 - (ii) d' : l : t : s : l : f : s : m : f : r : m : d
3. Sing up and down with leaps of fours.
 - (i) d : f : r : s : m : l : f : t : s : d'
 - (ii) d' : s : t : f : l : m : s : r : f : d

1.10. PITCHING IN SOL-FA NOTATION

Pitch is the highness or lowness of sound. It deals with the structure of signs. The signs are arranged in a table form. Those tables guide us to identify the particular level of pitch. It means that a table tells us exactly how high or low the sound is. There are two types of those tables:

- The sol-fa ladder.
- The staff.

Those two tables lead us to the two types of reading and writing music. These are:

- Sol-fa notation.
- Staff notation.

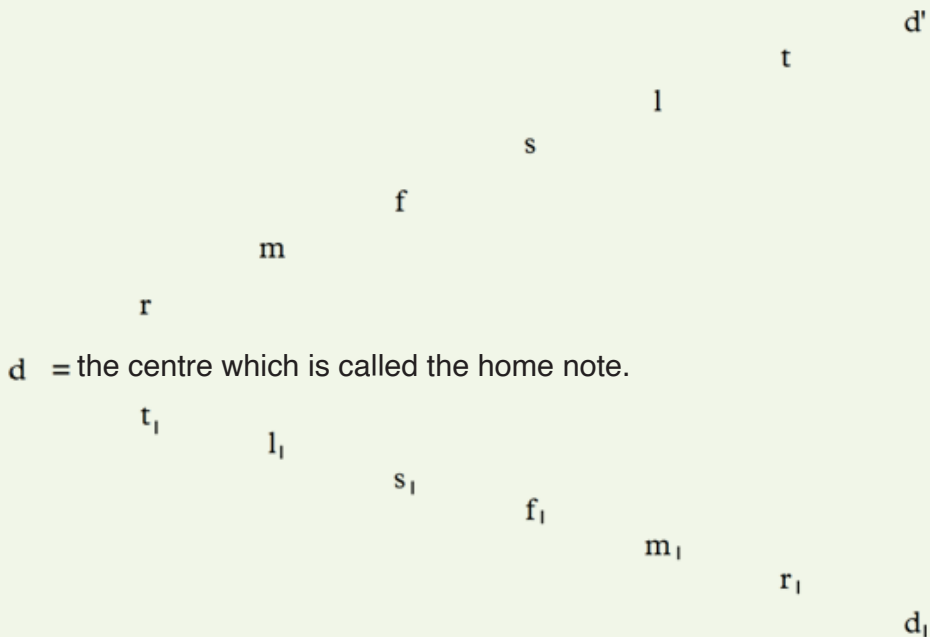
What do we mean by sol-fa notation?

It is the writing of music notes using seven letters. The seven letters are selected from the English alphabets.

These are: **d : r : m : f : s : l : t**. The pitches of those notes are represented on a table called a sol-fa ladder.

Learning activity 1.30

This is the sol-fa ladder.

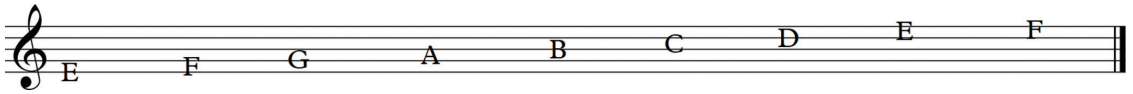


1. Study and analyse the above sol-fa ladder. Thereafter, do as instructed below.
 - (i) Sing up and down the sol-fa ladder.
 - (ii) Sing up and down the sol-fa ladder with leaps of thirds.
 - (iii) Sing up and down the sol-fa ladder with sequences of threes.
2. Sing the sol-fa melodies below.
 - (i) d : r : m | r : m : f | m : f : s | f : s : l | l s : l : t || t : d'
 - (ii) d : r : d | r : m : r | m : f : m | f : s : f | f s : l : s || t : l
 - (iii) d : m : d | r : f : r | m : s : m | f : l : f | f s : t : s || d' : l

1.11. PITCHING IN STAFF NOTATION

What do we mean by staff notation?

It is the writing of music notes using signs and symbols. The symbols are arranged on five horizontal lines called a **music staff**. It has lines and spaces which represent different pitches. Every pitch on a line or in space has a name. Those names are called **fixed pitch names**. They are the first seven letters of the English alphabet: **A B C D E F G**. Those fixed pitch names are arranged on the treble staff as shown below.



Learning activity 1.31

1. Study and analyse the staff given below.



Analysis:

The table is a two part staff. The top part has a treble clef. After the treble clef comes a figure. There are several semibreve rests. After every semibreve rest, there is a vertical line. At the extreme end, there are double lines. The very last one is thicker than the rest.

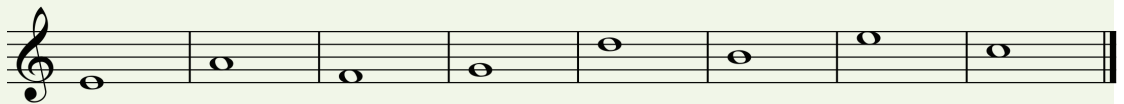
Application activity 1.7

Draw a treble staff. On it insert fixed pitch names.

1.12. TRANSLATION OF STAFF SYMBOLS TO SOL-FA NOTES

Learning activity 1.32

1. Study and identify the fixed pitch names of the symbols indicated on the staff.



(i)..... (ii)..... (iii) (iv)..... (v)..... (vi)..... (vii).....

2. Name the fixed pitch names indicated on the above treble staff:

(i)..... (ii)..... (iii) (iv)

(v) (vi) (vii)..... (viii).....

Translating symbols is changing from staff notation to sol-fa notation. We can change from staff notation to sol-fa notation. We can also change from sol-fa notation to staff notation. We discussed that each line and space represents a

pitch. Therefore, **doh** can be on any line or space. **doh** is the centre on which other notes gravitate. So we should know the sol-fa ladder.

Learning activity 1.33

1. Study and identify the fixed pitch names indicated on the treble staff.



(i)..... (ii)..... (iii) (iv)..... (v)..... (vi)..... (vii).....

Name the pitch names:

- (i) =.....
- (ii) =.....
- (iii) =.....
- (iv) =.....
- (v) =.....

On the staff, the tonic is either on line or in space. Look at the illustrations below.

(i) The tonic **doh** is on line **E**

This is it:



This means that **doh** is on line **E**. Then space **F** is **ray**. Line **G** is **me** and so on.

(ii) The tonic **doh** is in the space **F**

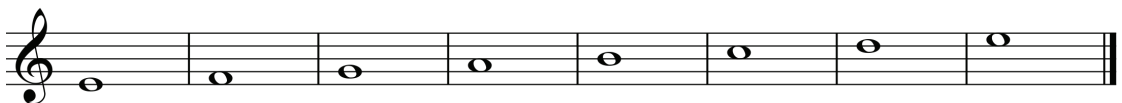


This means that **doh** is in space **F**. Then line **G** is **ray**. Space **A** is **me** and so on.

Now, how are notes placed on to the staff?

Example one

See the illustrations below. They are scales on the staff.



The above illustration can be translated into sol-fa notes. It will appear like in the illustrations given below.

d r m f s l t d'

The scale below is **F** meaning that the home tone is on the line.



The scale above is translated as below.

d r m f s l t d'

The scale below is **D** meaning that the home tone is on the space below the first line.



The scale above is translated as below.

d r m f s l t d'

Activity 1.34

1. a) Study the examples given below.
b) Sing the examples below to sol-fa names.
2. Write sol-fa notes above the symbols on the staff.

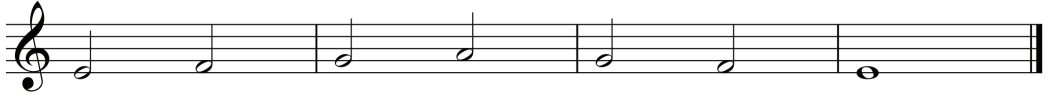
(i)

(ii)

(iii)

Writing music must be pleasant to look at. It should also be easy to read. The music must be accurate. A note should be placed exactly where it should be. If it is on the line, let it be a line. If it is in a space it should be a space. Any slight mistake may turn sense into nonsense.

The illustration below makes sense.



Notes above the middle line have their stems down.



The notes below the middle line have their stems up. Notes on the middle line can have their stems up or down.



When the stem goes up, it comes after the note. When it goes down, it comes before the note.

Learning activity 1.35

- Let us study and analyse the melodies given below and then do activities below.



(iv) 

(v) 

(vi) 

- i. Sing the melodies to sol-fa names.
- ii. Sing the same melodies to syllables “la” and “ma.”
- iii. Copy the melodies in our books and then insert sol-fa notes above the staff.

2. Study and analyse the following melodies. Thereafter, do the activity that follows.

(i) 

la la la la la la la la la la la la.
 ma ma ma ma ma ma ma ma ma ma ma ma.

(ii) 

pa pa pa pa pa pa pa pa pa
 na na na na na na na na na



pa pa pa pa pa pa pa pa pa.
 na na na na na na na na na.

(iii) 

- a) Sing the above melodies to sol-fa names.
 - b) Sing the above melodies to the syllables indicated.
 - c) Sing the above melodies to rhythm names "taa."
3. Copy the following melodies, hear them as you write. Then add sol-fa notes above each note.



4. Copy the following and add the stems needed. Thereafter, add the sol-fa notes. Lastly sing the activity from your own copy.



5. Copy all the melodies in activity 1.35, number 4. Make oval note heads exactly on the correct line or space. Add the stems where necessary. Try to hear the flow of the notes as you write them. Thereafter, write sol-fa notes above the staff and sing through several times.

1.13. TRANSLATION OF SOL-FA NOTES TO STAFF SYMBOLS

Learning activity 1.36

1. Study and analyse the sol-fa and staff melodies below.



- (i) Sing the melody in sol-fa notes.
- (ii) Sing the melody in staff symbols.
- (iii) Identify the doh on the staff.
- (iv) Discuss the fixed pitch names of the symbols on the staff.

How do we translate sol-fa notes to staff symbols?

We must establish where the tonic should be. So, we can either choose a line or a space.

How do we choose where to place the tonic?

For example: We are going to translate the sol-fa notes below to staff symbols. The doh will be on the first line E.

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

This is the translation.



Activity 1.37

Translate the given sol-fa melodies into staff melodies. The notes with a dot in between are quaver notes.

(i) l d : d . r | m : m | f : s . m | r : - | l d : d . r | m : m | r : r | d : - ||



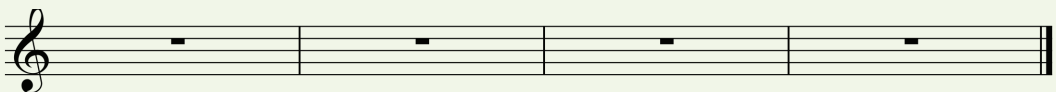
(ii) l d : d | m . r : m . f | s : s | l . s : f . m | r : r | f . m : f . s | m : r | d : - ||



(iii) l d : m | s : s | f : m | r : - | l d : m | s : s | m : r | d : - ||



(iv) l m : m | r : r | f . m : r . d | r : - | l s : s | f : f | m . r : d . t , | d : - ||



A melody is a single line of music notes.

A single line of music notes is called a **music line**. A music line is a combination of rhythm and pitch. Pitch deals with the vertical arrangements of signs.

Rhythm deals with flow and values of music beats. The flow can be fast or slow. It can have beats with the same or different values.

The melodies below are arranged in different ways. The first one has notes with the same values. See below.

Learning activity 1.38

Study the melodies given below. After studying, sing them to sol-fa names.

(i) The melodies to syllables “la” “ma” and “na”.

Melody using only crotchets.



Melody using crotchets and quavers.



Melody using minims, crotchets and quavers.



Melody using minims, crotchets, quavers and semi-quavers.



Melody using semi-breves, minims, crotchets, quavers, and semi-quavers.




(ii) Compose your own melodies using:

- Only crotchet beats.
- Crotchets and quaver beats.
- Minim, crotchet, quaver and semiquaver beats.

End Unit Assessment 1.14

1. Discuss the difference between a staff and a great stave.
2. Illustrate a great stave.
3. Explain the importance of a music staff.
4. What is a clef?
5. When does a staff become a treble staff?
6. Illustrate a treble staff.
7. Discuss the importance of the fixed pitch names.
8. Draw a table of all the music notes.(from the whole note to a sixty-fourth note).
9. Illustrate the following:
 - (i) A whole note
 - (ii) A quarter note
 - (iii) A half note
 - (iv) A thirty-second note
10. Write the symbols of the following rhythm names:
 - (i) taa taa ta- te ta - te taa-aa taa taa taa taa taa taa ta-te ta -te taa-aa.
 - (ii) taa ta-fa-te-fe ta-te taa taa taa taa taa ta-te ta-te taa-aa .
11. By the use of a beam, group the rhythms below.

(i) 

(ii) 

(iii) 

Unit

2

SOL-FA RESPECTING SIMPLE TIME SIGNATURES

Introductory activity

1. Explain the following terms:
 - a) Measure
 - b) Beat
 - c) Beat unit
2. Discuss the types of simple time signatures
3. Perform any song on the theme of your choice and accompany it with clapping.

What are we going to learn in this unit?

By the end of this unit, we shall have learnt:

- ▲ ledger lines
- ▲ measure or bar
- ▲ bar lines
- ▲ simple time signature
 - Two four $\frac{2}{4}$ - Three four $\frac{3}{4}$ - Four four $\frac{4}{4}$
- ▲ music rest
- ▲ beats or pulses

What are we going to do?

Through this unit, we are going to:

- ▲ describe shapes and values of musical notes.
- ▲ use simple time signatures.
- ▲ identify pitches of the musical notes on the staff.
- ▲ convert notes into other notes.

How are we going to do it?

We are going to be able to do it by:

- ▲ describing musical notes and rests on a musical staff.
- ▲ practising musical notes.

How shall we be able to achieve it?

As we practise all the above, we should:

- ▲ appreciate the test of music.
- ▲ love musical pitch variation.

2.1. TREBLE CLEF

Learning activity 2.1

A tre - ble clef this love - ly sym - bol.

A tre - ble clef that shows the pitch.

When the tre - ble clef ap - pears on the staff,

the spa - ces and lines will be named.

Learning activity 2.2

(a) Watch carefully your friend as he/she draws the staff on the chalkboard.

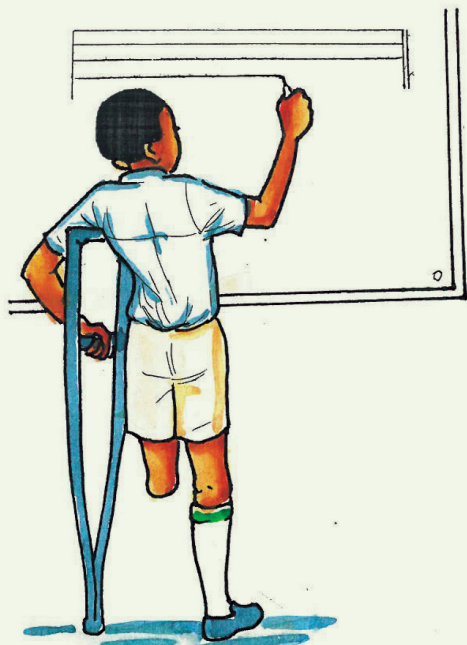


Figure 2.4: A boy drawing the staff.

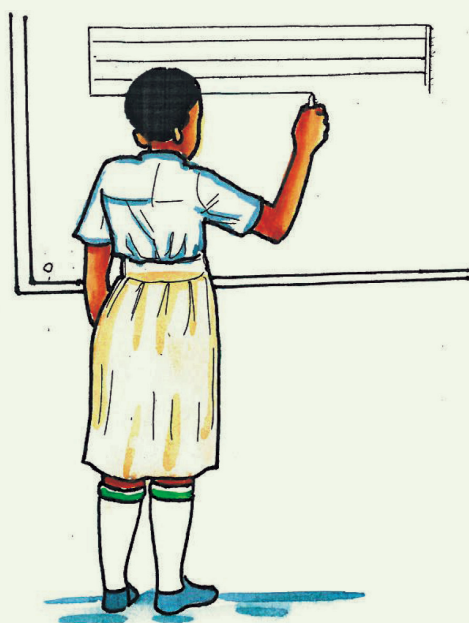
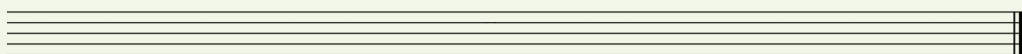


Figure 2.5: A girl drawing the staff.

(b) Draw a music staff in your book.



Points to note as you draw:

- ▲ The lines must appear as a set.
- ▲ The lines must be horizontal.
- ▲ The lines are five.
- ▲ They are equidistant. This means that the spaces in between are of the same width.
- ▲ The lines are geometrically parallel.

(c) You surely know the treble clef we have sung about in the song.

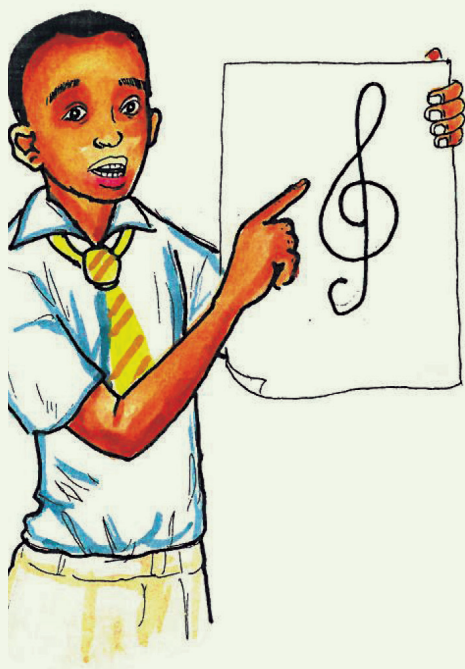


Figure 2.6: The treble clef.

Let us practise drawing it. In the drawing below, observe the arrows.

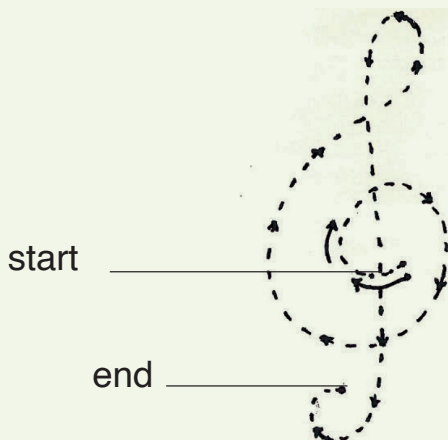
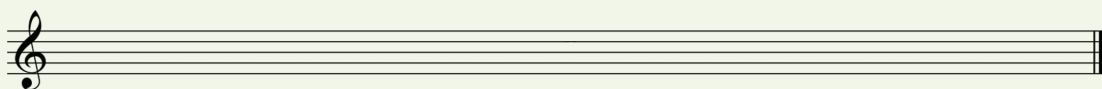


Figure 2.7: Note the arrows in the drawing.

(d) After you have perfected your drawing, do it on the staff. It is placed at the beginning of the staff, like this:



Application activity 2.1

1. Some notes in the song do not fit on the staff. These notes are placed on the short line below or above the staff. The short lines are called **ledger lines**.

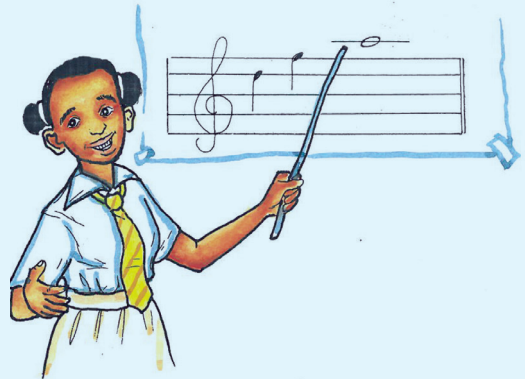
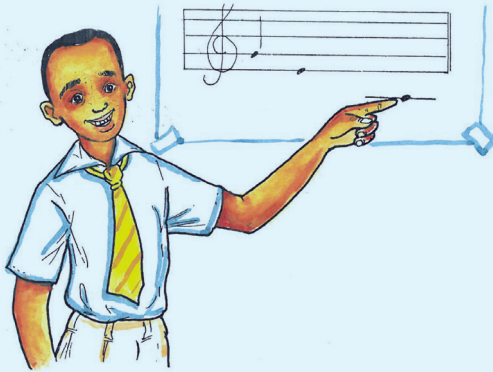


Figure 2.2: A boy pointing at a ledger line. Figure 2.3: A girl pointing at a ledger line.

2. Write down the words which appear against ledger lines in the song you have sung.

2.2. MEASURE

In this lesson, we are going to learn a new song. The title of the song is **Let us draw**. We will study the rhythm names, staff rhythm symbols and the poem of the song.

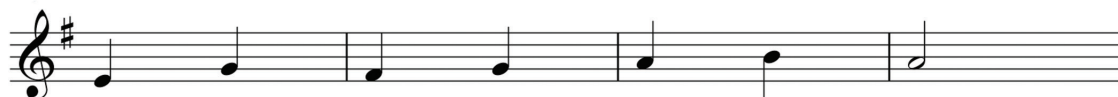
Let us draw



Let us draw a semi - breve note,
 Let us draw a crot - chet note,
 Let us draw a qua - ver note,
 Let now the semi - qua - ver be



in the form of an egg shape.
 in the form of an egg shape.
 in the form of an egg shape.
 our next note that we shall draw.



Then we shall draw a mi - nim
 Then we shall shade this egg shape,
 Then we shall shade this egg shape,
 Then we shall shade this egg shape,



like an egg but with a stem.
 And then bless it with a stem.
 And then bles it with a flag.
 And then bless it with two flags.



Learning activity 2.3

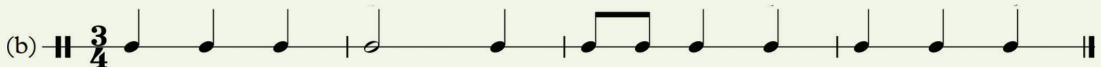
1. Recite the poem of the song **Let us draw**.
2. Sing the song **Let us draw** to words.
3. Sing the song to syllables **ta la ma pa ca**.
4. Write the rhythm names of the song.
5. Write the staff rhythm symbols of the song.
6. Write the words of the song **Let us draw**.
7. Write all the staff notes sung about in the song.

Aural work

Aural work is about listening. Listening is hearing with an intention to understand. We listen to understand the rhythm of a song. We also listen to understand pitches, message, phrases and time signature.

Activity 2.4

1. Let your friend say the rhythm names below as you listen. Write them down on a piece of paper.
 - (i) taa ta.te taa ta-te taa taa-aa
 - (ii) ta-te ta-te taa-aa taa taa taa-aa
 - (iii) taa-aa-aa-aa ta-te taa taa taa
 - (iv) ta.fa-te.fe taa ta-te taa taa-aa taa-aa
2. Say the rhythm names of the staff rhythm symbols given below.



3. Match rhythm names to the above staff rhythm symbols in no.2.
4. Sing to tonic sol-fa as you clap the rhythm patterns in no.2 above. Give a **stronger clap** at every vertical line.

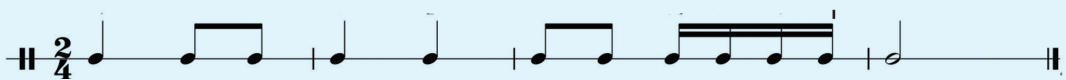
Application activity 2.2

1. If **taa** is the name of a crotchet beat:
 - (a) How many crotchets make a minim?
 - (b) How many crotchets make a semibreve?
 - (c) How many quavers make a crotchet?
 - (d) How many semiquavers make a minim?
2. Look at music on the staff. What happens to the stems of music notes when you cross the middle line?

[Doh is G]

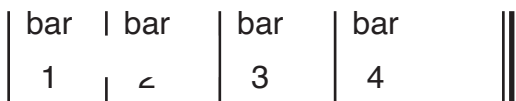


3. Draw a staff. On it, write the following song in key G.



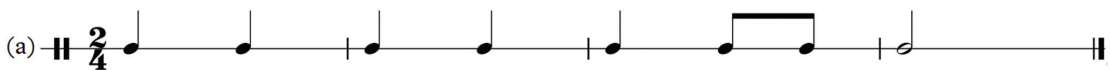
2.3. BAR LIGNE

Music is for listening to. It becomes meaningful to the ear when it is organised in manageable units. One of these musical units is a bar.



Bars must be of equal length. In a piece of music, a bar is made of beats. A bar can be of 2 beats, 3 beats, 4 beats or more. Another name for **bar** in music is **measure**.

Examples



NB: In all the bars presented here, the basic beat is a crotchet.

- ▲ They are in simple time.
- ▲ The time signature has two numerals.

The top figure refers to the number of beats in a bar. The lower figure shows the type of beat used. The figure 4 represents a crotchet.

Therefore:

$\frac{2}{4}$ means 2 crotchet beats

$\frac{3}{4}$ means 3 crotchet beats

$\frac{4}{4}$ means 4 crotchet beats

Copy down the following examples:

1. 



2. 

3. 

Note:

- When writing on the staff, the time signature is placed immediately after the key signature.
- It appears only once at the beginning of music. Later, if music changes time, a new time signature is inserted.
- The time signature is not a fraction symbol. So there is no beam between the top and bottom figures.
- The block symbol is used here to show the position of **G** on the staff.

Activity 2.6

(a) Sing to sol-fa the melodies given below:

(i) 

(ii) 


(iii) 

(b) Write down the melodies you have sung.


Activity 2.7

Get a friend and act this dialogue.

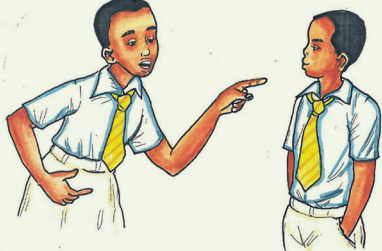
1 *Josephine:* Do you know Joseph? I will not forget what our teacher said.



2 *Joseph:* Did he say something interesting Josephine?



3 Not interesting but important



4 Tell me please. I am listening



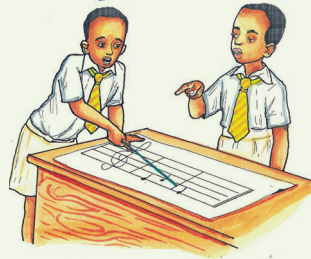
Teacher said that in a song there are divisions called **bars**. The bars are divided by **bar lines**. Bar lines are vertical lines and are all over the music.

5



6

Bar lines.



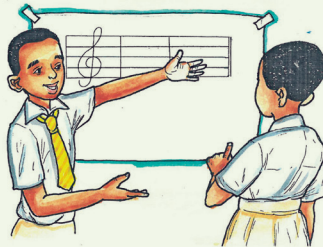
7

So you mean all these vertical lines punctuating our music are bar lines? Wonderful!



8

Then, what about the two lines closing the music?



9

The name for the two || is a **double bar**.



10

Then let us celebrate by singing the Hop step song.



10

Yes, a good play song for our bodies.



Hop step song

Busuulwa Katambula



Let us play this joy - ful game, Hop, step jump!



Hop, hop, hop and step and jump, Hop step jump!

2.4. TWO-FOUR TIME SIGNATURES

In this lesson, we are going to sight sing melodies in **Simple Duple Time**. The time signature for Simple Duple Time is $\frac{2}{4}$. The symbol $\frac{2}{4}$ means two crotchet beats in a bar. We shall also learn the value of a dotted note.

Activity 2.9

- (a) Write the following melodies in staff.
 (b) Sing them aloud to a friend.

(i)
 Doh F

(ii)
 Doh C

(iii)
 Doh C

(iv)
 Doh F

(v)
 Doh F

Activity 2.10

Get a friend and perform this dialogue:

1

What have you said about dotted notes?



2

When a dot follows a note, it increases the value of that note.



3

If it does so, how long is the extension?



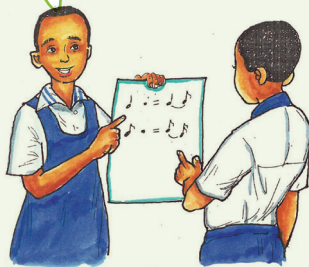
4

O! It only sustains the note by a half of the value of that note.



5

Good! That means we can read these explanations correctly.



(i) =
 This shows that a quarter note with a dot (dotted quarter) is equivalent in duration to a quarter note followed by a half note.

(ii) =
 This shows that a quarter note with a dot (dotted quarter) is equivalent in duration to a quarter note followed by a half note.

(iii) =
 taa a -te taa a-te
 This shows that a quarter note with an arc (tie) followed by another quarter note is equivalent to a quarter note followed by a dotted quarter note.

(iv) =
 ta - e . fe ta - efe ta-e.fe
 This shows that a quarter note with an arc followed by an eighth and sixteenth note is equivalent to a quarter note followed by an eighth and sixteenth note, or an eighth note followed by a sixteenth note.

(v) An arc joining two or more notes of the same pitch is a tie. It is also called a **bind**. When performing rhythm names, the **taa** or **ta** is said only once at the beginning.

Activity 2.11

Here are some melodies for you to sing. Sing them to tonic sol-fa.

- 
- 
- 
- 
- 

Application activity 2.4

- Learn the song **Environment protection** and answer the questions which follow.



Figure 2.5: Tree cutting.



Figure 2.6: Tree planting.



Figure 2.7: Bathing.

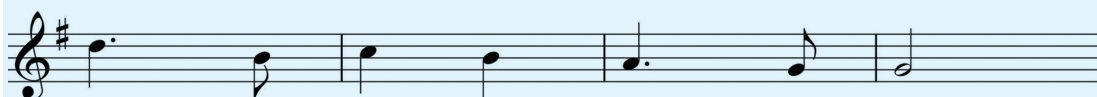


Figure 2.8: A class singing as a choir.

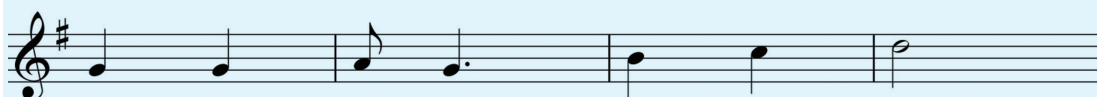
Environment protection



1. Let us keep our en - vir - on - ment safe and clean
 2. Let us keep our en - vir - on - ment safe and fresh



to main - tain our health and lives.
 to main - tain our health and lives.




Clean your bo - dy eve - ry day.
 Cut, cut one tree! plant, plant two!



Good sa - ni - ta - tion is good for your health.
 We must con - serve this good en - vir - on - ment.

Questions

- How many bars does the song Environment Protection have?
- What is the time signature of the song?
- In which bars do we find this rhythm ? Use bar numbers to locate the answer.
- Mention two ways we should protect the environment.
- Copy down the music of the phrase (To maintain our health and lives).

2.5. THREE-FOUR TIME SIGNATURES

Be prepared to be introduced to music suitable for a waltz dance.

As you work through the activities in this lesson, observe the following:

- The time signature.
- The distribution of accents.

3. The common note values.
4. The common grouping of notes.

Here is a song: Strong Weak written in triple time

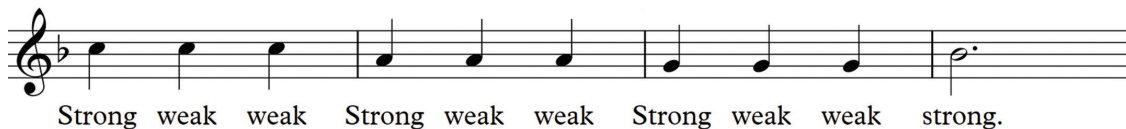
STRONG, WEAK



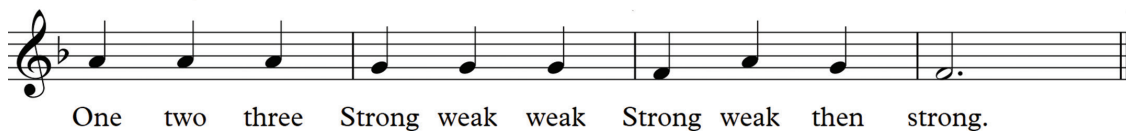
As you sing this hap - py song.



Clap the beats as you en joy,



Strong weak weak Strong weak weak Strong weak weak strong.



One two three Strong weak weak Strong weak then strong.

Activity 2.12

Based on the song **Strong, Weak**

1. Recite the rhythm names of the song.
2. Recite the words as you clap the first and last beats of a bar.
3. Sing the song to tonic sol-fa.
4. Sing the song to syllables like **la pa ma ca**.
5. Sing the song to words as you clap the first beat of a bar.
6. Write the song, Strong, Weak in your book.

Application activity 2.5

1. What is the title of the song you have sung?
2. Name the composer.
3. What is the key of the song?
4. State the time signature.
5. In what time is the song?
6. Which beats of the bar are weak?

Sight singing exercise in triple time

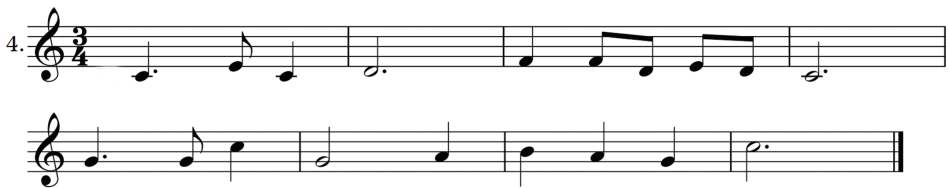
Sight-sing the following melodies.

Sight singing exercise in tripple time

1. 

2. 

3. 

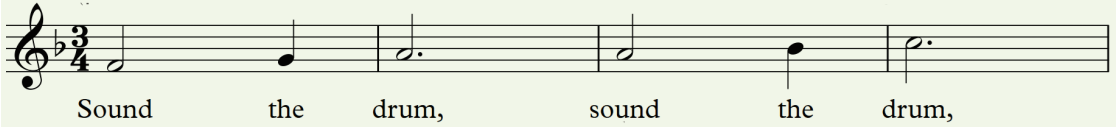
4. 

5. 

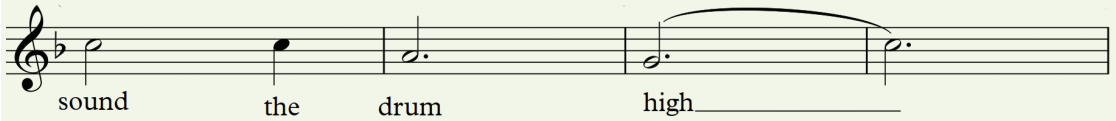
Learning activity 2.13

Listen to this music **Sound the drum** as you study it in this book.

SOUND THE DRUM



Sound the drum, sound the drum,



sound the drum high _____



If you want to sound it high,



then stretch the skin and play.



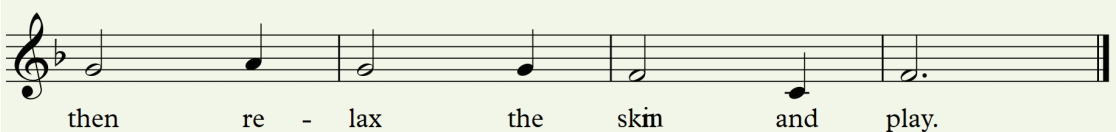
Sound the drum, sound the drum.



let the sound be low and low.



If you want to sound it low,



then re - lax the skin and play.

Application activity 2.6

1. What is the song **Sound the drum** about?
2. Why do you tighten the skin?
3. What happens to the vibrations when you tighten the skin?
4. What happens to the pitch when the skin is relaxed?
5. In which branch of **science** is **sound** talked about?
6. How many beats are there in a bar?
7. Why do you think the double bar || appears twice in the song?
8. Mention a dance which is suitable for this song.

2.6. FOUR-FOUR TIME SIGNATURES

When music is written with a $\frac{4}{4}$ time signature, it is in simple quadruple time.



Figure 2.9: A boy and a girl showing their parents items in the music corner.

Activity 2.14

Sing the following examples to sol-fa.

(a)

(b)

(c)

(d)

(e)

(f)

Note the following common grouping of notes in a $\frac{4}{4}$ time signature:

(i)

(ii)

(iii)

(iv)

Note that a quaver note may follow a quaver note. The two or four notes may be joined by a beam. e.g.

(v)

(vi)

(vii)

(viii)

(ix)

(x)

Activity 2.15

Clap the rhythm as you sing to sol-fa.

(a)

(b)

(c)(i) Copy down the two exercises in your book.

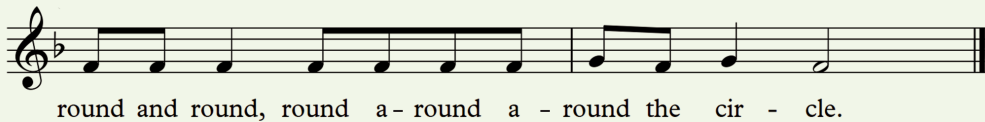
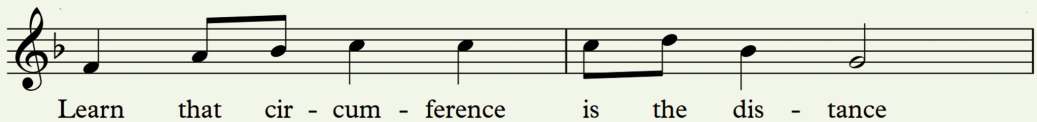
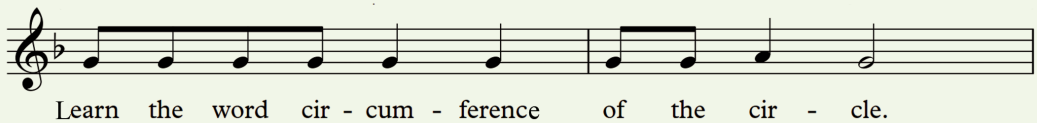
(ii) Add sol-fa notes to the exercises.

Activity 2.16


Let us sing a song titled **Circumference**.

It is written in $\frac{4}{4}$ time.

Circumference

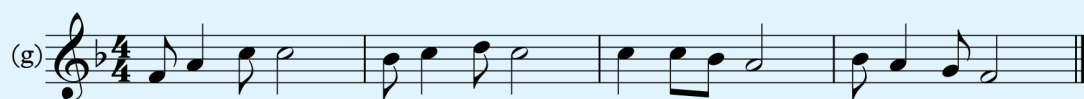
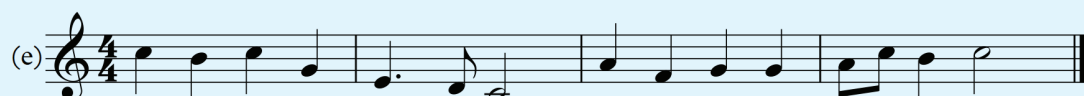


Learning activity 2.17

1. Bar 4 has a rhythm pattern . Which other bar in the song has the same rhythm pattern?
2. How many bars does the song **Circumference** have?
3. What is the time signature of the song **Circumference**?
4. What is the longest note in the song? In which bars does it appear?

Application activity 2.7

Sight read the following melodies to sol-fa. Let one student in the group be the conductor.



Note the shift of the strong and weak accent in bars 1, 2 and 4. This is called **syncopation**.

2.7. MUSICAL RESTS

Rests in $\frac{2}{4}$ time.

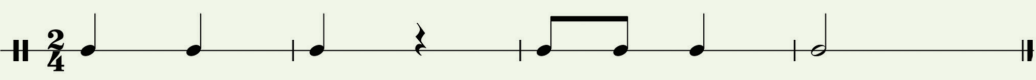
In music, a period of silence is called a **rest**. The rest lasts as long as the note it represents.

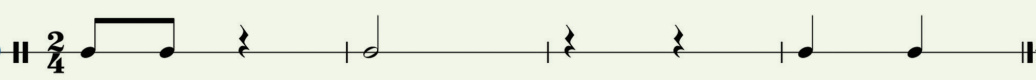
The following are some of the notes and their corresponding rests.




Activity 2.18

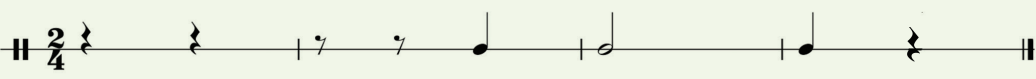
In groups recite the rhythm names of the following exercises:

(a) $\frac{2}{4}$ 
 taa taa taa saa ta - te taa taa - aa

(b) $\frac{2}{4}$ 
 ta - te saa taa - aa saa saa taa taa

(c) $\frac{2}{4}$ 
 taa sa - se taa - aa saa - aa taa - aa

(d) $\frac{2}{4}$ 
 taa - aa sa - fa - te taa ta - fa - te - fe ta - te taa - aa

(e) $\frac{2}{4}$ 
 saa saa sa - se taa taa - aa taa saa

Now clap as you say the rhythm names.



Activity 2.19

In a group, sight read the following melodies which have rests.

(a)

(b)

(c)

(d)

(e)

Activity 2.20

It is now time to learn and sing a song about **gender equality**.



Daughter's Song

Oh my dear par - ents, Take me too to school.

Though a fe - male, I too need to learn.

See that my bro - ther John, He should not leave me at home,

Oh dear my par - ents, Take me too to school.

Application activity 2.8

1. Define the word *rest* in music.
2. How many bars are there in **Daughter's song**?
3. What does the symbol $\frac{2}{4}$ stand for?
4. Using bar numbers, identify all the bars where the rests appear.
5. In **Daughter's Song**, the girl is actually sobbing. How does the music suit the sobbing mood?
6. Learn the song by heart and sing it to your classmates.

2.8. SOL-FA RESPECTING THE GIVEN RESTS SIGNS

In lesson 7, you learnt about rests in $\frac{2}{4}$ time. Rests can also be found in triple time music. Here is a song which will serve as an example.



Figure 2.10: Franklin Delado Roosevelt

Activity 2.21



Figure 2.11: Class being led by the teacher. He or she sounds on the drum.

▲ Clap as you recite the rhythm names.

▲ Clap louder on the first beat of a bar.

(a) $\text{H} \frac{3}{4}$
 taa saa taa taa - aa taa ta - te taa - aa taa - aa - aa

(b) $\text{H} \frac{3}{4}$
 ta - te taa taa taa - aa ta - te taa - aa - aa taa - aa saa

(c) $\text{H} \frac{3}{4}$
 saa saa ta - te taa - aa - aa ta - te ta - te saa taa saa saa

(d) $\text{H} \frac{3}{4}$
 taa - a - te taa saa saa taa taa saa ta - te taa - aa - aa

(e) $\text{H} \frac{3}{4}$
 taa taa saa ta - te saa taa taa sa - te taa taa saa saa

When I think of one man



When I think of one man
Let edu - ca - tion be for all,



He was pres - ident but was lame.
let edu - ca - tion be for all.



This was pres - ident Roo - se - volt,
do not give it to a few.



Pres - ident of A - me - ri - ca!
Al - so to the dis - a - bled.



Think of this man, if he was not giv - en
men - tion the dump, men - tion the blind and lame,



that en - cour - age - ment, what a loss this
men - tion that deaf one, They all need to



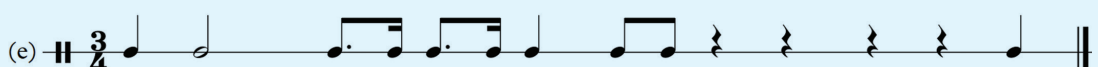
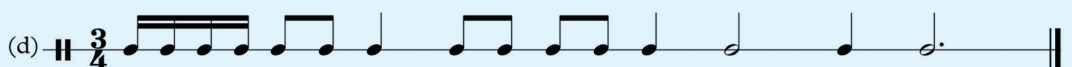
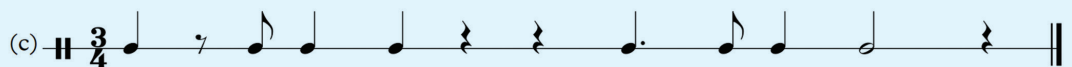
world would have. The world would have great loss!
learn and live. All need to learn and live!

Activity 2.22

- (a) Clap as you recite the rhythm names of **When I think of one man**.
- (b) Sing the song to syllables **la pa ma ta** and so on
- (c) Recite the words of the first verse as you clap the rhythm.
- (d) Recite the words of verse 2 as you clap the first beat of the bar. Clap it loud.
- (e) Sing the song to tonic sol-fa.
- (f) Sing the song to words.
- (g) Find out the major world event which took place when Roosevelt was president of USA.

Application activity 2.9

1. What is the message in the song **When I think of one man**?
2. Using bar numbers, identify all the bars where rests occur.
3. Add bar lines to the exercise below:



4. Sight sing the following melodies to tonic sol-fa.

(a) Musical notation for exercise (a) in 3/4 time. The melody consists of two staves. The first staff contains the notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The second staff contains the notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

(b) Musical notation for exercise (b) in 3/4 time with a key signature of one sharp (F#). The melody consists of two staves. The first staff contains the notes: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The second staff contains the notes: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

(c) Musical notation for exercise (c) in 3/4 time with a key signature of two flats (Bb, Eb). The melody consists of two staves. The first staff contains the notes: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter). The second staff contains the notes: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter).

(d) Musical notation for exercise (d) in 3/4 time. The melody consists of two staves. The first staff contains the notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The second staff contains the notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

(e) Musical notation for exercise (e) in 3/4 time with a key signature of one sharp (F#). The melody consists of two staves. The first staff contains the notes: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The second staff contains the notes: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

(f) Musical notation for exercise (f) in 3/4 time with a key signature of two flats (Bb, Eb). The melody consists of two staves. The first staff contains the notes: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter). The second staff contains the notes: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter).

(g) Musical notation for exercise (g) in 3/4 time with a key signature of two flats (Bb, Eb). The melody consists of two staves. The first staff contains the notes: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter). The second staff contains the notes: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter).


(h) 


(i) 


(i) 


5. Sol-fa and sing

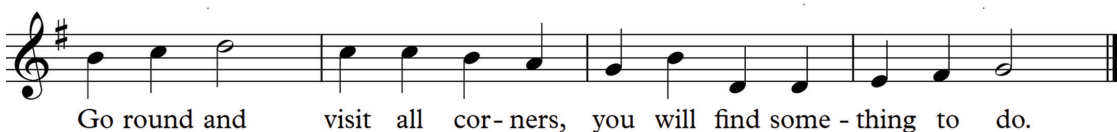
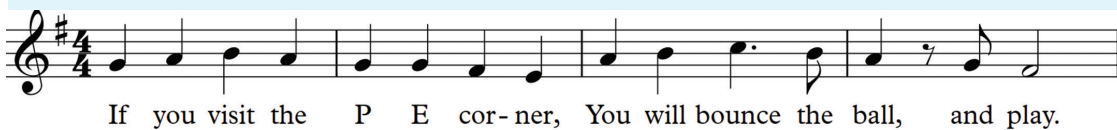
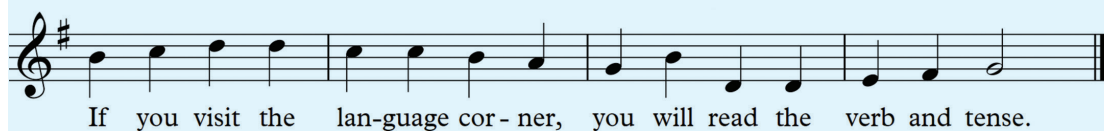
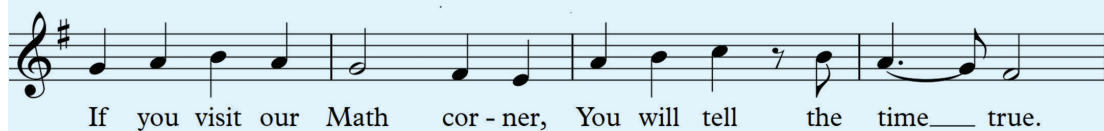
Visit our class


 If you visit our class to - day You will see a talk - ing class!


 If you visit the mu - sic cor - ner, you will sound the drum twice.


 If you visit the Sci - ence cor - ner, you will see the bea - kers clean.


 If you visit the Geo - graphy cor - ner, you will point at the maps.



Activity 2.23

- Clap the rhythm of the song Visit our class.
- Recite the rhythm names as you clap.
- Recite the words as you clap the first beat of a bar.
- Sing the music to tonic sol-fa.
- Sing the song to syllables like **ta, ma, la, pa**.
- Sing the song to words.

Activity 2.24

Get more acquainted with rhythm.

Clap as you recite the rhythm names.

(a)
 taa taa taa - aa ta-te taa taa - aa ta-te ta-te taa - aa taa taa taa - aa.

(b)
 ta-fa-te-fe taa taa taa ta-e-fe taa taa - aa taa - aa ta-te-ta-te taa - aa.

(c)
 taa taa ta-e-fe taa taa - aa taa-aa-aa-aa taa taa taa - aa

(d)
 taa ta - te ta - fa - te saa ta - te - fe ta - e-fe taa - aa

(e)
 taa - aa taa - aa ta - te taa taa sa - te ta-fa-te-fe ta - te taa - aa

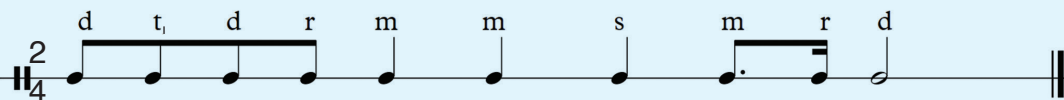
Application activity 2.10

Add bar lines to the patterns you have recited above. Use $\frac{4}{4}$ time signature. Do not forget to insert a double bar at the end of each pattern.

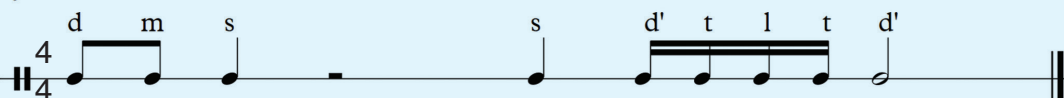
Application activity 2.11

Transfer the following sol-fa melodies to the staff.

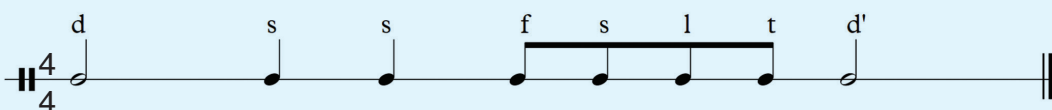
Key F

(a) 

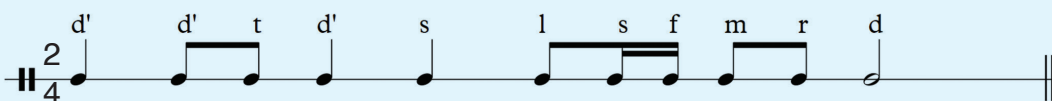
Key C

(b) 

Key F

(c) 

Key F

(d) 

Key G

(e) 

Application activity 2.12

Based on the song Visit our class

1. What is the time signature of the song?
2. When you add up all verses, how many verses does the song have?
3. Mention the different activities one can do in the mentioned corners. Match the activity with the subject corner.
4. Which bars have the longest note?
5. The longest rests are found in the following bars:
Use bar numbers to locate the rests.
6. Point out the similarities and differences between verses 1 and 2. Use bar numbers in your discussion.



Figure 2.12: A girl writing on the board as the boy watches.

2.9. SOL-FA AND SINGING RESPECTING THE GIVEN RESTS SIGNS




Figure 2.13: A boy on clutches conducting a discussion about simple time signatures.

Activity 2.25

- (a) Brainstorm the meaning of standardisation culture.
 - ▲ Make a list of the examples mentioned in the song (**We belong.....**)
 - ▲ Suggest more areas where standardisation culture can be seen.
- (b) Recite the lyrics of the song **We belong to the global village.**
- (c) Recite the rhythm names of the song.
- (d) Sing the song to tonic sol-fa.
- (e) Sing the melody of the song to syllables like **la, pa, ma.**
- (f) Sing the song to words.


We belong to the global village




When we use the stan - ard no - ta - tion
 When we use the me - tric mea - sure,
 If we had uni - ver - sal siz - es,
 Let us talk of stand - ard - isa - tion,




Figure 2.14: Girl fixing a bulb.



which is term - ed staff no - ta - tion
 For dis - tanc - es and the weights
 For the au - dio - vi - sual aids,
 For all gad - gets that we use.



All mu - sic - ians round the world
 All the trad - ers round the world
 All the know - ledge round the world
 All the world shall go stand - ard.



will be a - ble to learn our songs.
 will be a - ble to serve with ease.
 will be a - ble to be ac - cessed.
 We wish all world to go stand - ard.



Figure 2.15: Boy weighing sugar on a scale.

Coda



Activity 2.26

In your groups: Study the sol-fa notation of the song **We belong to the global village**.

- (a) Copy down the sol-fa music of bars 4 to 6. Mark the accent marks as Istrong Weakl

{ Strong weak Strong weak Strong weak ||
 { d :s, | f :f | m :m ||

- (b) Sustaining a note is indicated by placing a dash(—) after that note. Identify the bars which have this punctuation:

{ l, :t, d | : -- ||
 { taa taa taa - aa ||

- (c) Dividing a beat(pulse) into halves is done by inserting a dot, like this:

{ r d . r m :r ||
 { taa ta - te taa taa ||

Look for the bars in the song where this music occurs.

- (d) Dividing a pulse in quarters calls for use of dots and commas.

Example

2 | d , r . m , f :s s , f . m , r :d ||
 4 ta . fa - te . fe taa ta . fa - te . fe taa

Application activity 2.15

Sight sing the following melodies to tonic sol-fa.

(a) 

(b) 

(c) 

(d) 

(e) 

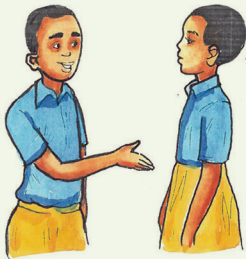
2.10. SOL-FA RESPECTING THE GIVEN RESTS SIGNS II

Activity 2.27

Rukundo

1

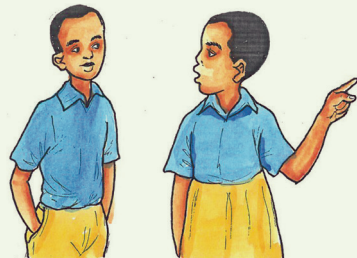
Ingabire dear, we chose you to represent our school at the provincial student's conference.



2

Ingabire

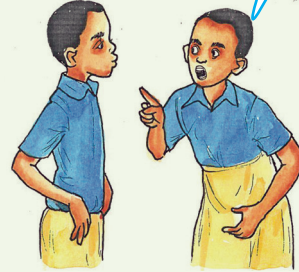
Yes you did and we travelled safely to and from the venue.



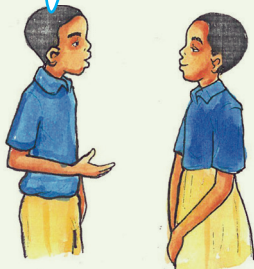
3 Tell us Ingabire, who was the guest speaker at the conference?



4 It was the Provincial Governor himself. And we were excited when he arrived



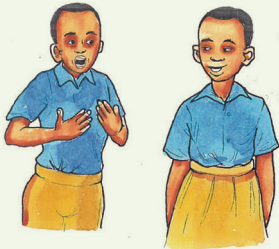
5 We are interested to learn what our governor said. I know you cannot give us the whole speech. Please give us the main points



6 That is very simple, Rukundo. I will pick out the main points in the governor's address. You know, his speech was mainly about patriotism.



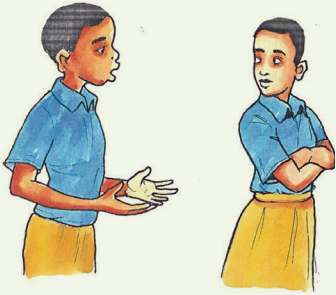
7 Good! What did he say about that?



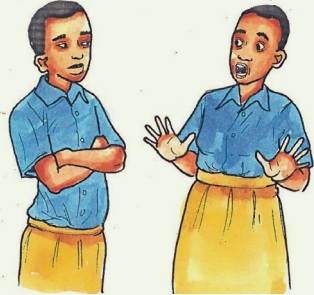
8 "Love your country," he said, "and show willingness to defend it."



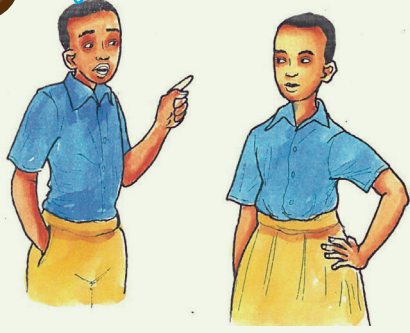
9
Fine!
Then how can
we know that one is a
patriot?



10
One, A
patriot does not fear. He
or she is not a coward.



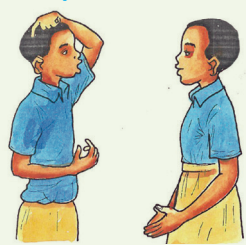
11
That is
indicator number One..
Continue



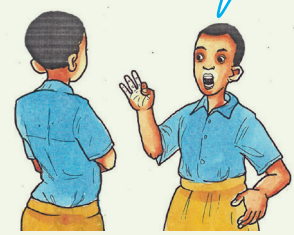
12
Two,
when a patriot comes
face to face with a problem he or
she does not complain. Instead, one
finds a solution to the problem
very fast.



13
You
are a wonderful
ambassador, Ingabire. Please
go ahead.

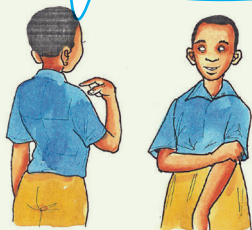


14
Three,
A patriot fights for the
interests of other people.



15

That sounds like one who is not selfish. I think I am also a patriot!



16

Wait a minute. There is one more indicator of a patriot. A Rwandese patriot supports the work of the local adjudicature courts.



17

Thank you Ingabire. Then I am one. You see, I cannot take a bribe from anyone.



18

Let me teach you one of the camp songs which we sang at the conference. Later on you will jubilate. The Motto Song



The motto song

We crave for un_ _ _ _ _ ity, work_ _ _ _ _ , pa - tri -
ot - ism, To pros_ _ _ _ _ per and_ _ be in peace.

- ★ The patriotic song has helped you to observe sol-fa punctuation in $\frac{3}{4}$ time.

Look at these accents in:

(a) Bar 1 { l : : ||

(b) Bar 4 { l : _ : s ||
taa - aa taa

(c) Bar 6 { l s : _ . f : m ||
ta - a - te taa

(d) Bar 7 Strong and weak weak
{ l m . r : d : r ||
ta - te taa taa

(e) Bar 8 { l d : _ : _ ||
taa - aa - aa

- ★ There are other common punctuations in $\frac{3}{4}$ time which are not shown in this song. Study them and clap as you recite the rhythm names.

(a) { d , r . m , d : s : s ||
ta . fa - te . fe taa taa

(b) { m . r , d : r : d ||
ta - te . fe taa taa

(c) { s , f . m : r : d ||
ta . fa - te taa taa

(c) { d . , t , : d . r : m ||
ta - e . fe ta - te taa

Application activity 2.16

- 1(a) What is the Motto of Rwanda?
 - (b) What is the rank of the government officer who addressed the students' conference?
 - (c) What is patriotism?
 - (d) Mention two qualities of a patriot.
2. Transcribe the following melodies into tonic sol-fa.

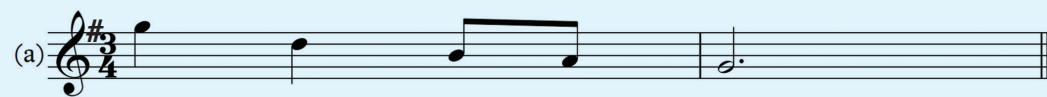




3. Ear tests

Listen to the exercises from a recording. Write them down in staff.

Note this: Doh must be sounded before the singing or play through.



4. Sing the following exercises at sight.

(a) 

(b) 

(c) 

(d) 

(e) 

2.11. SOL-FA WRITING

Activity 2.28

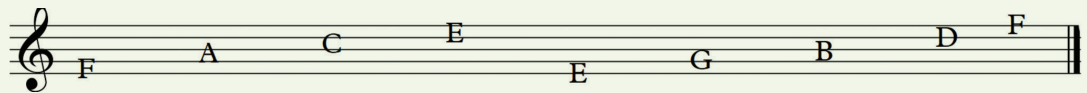
- Brainstorm the lyrics of the song The staff.
- Recite the rhythm names of the song.
- Clap the rhythm as you recite the rhythm names.
- Sing the song to syllables like **la, pa, ma, ca**.
- Sing the song to tonic sol-fa.
- Sing the song to words.

The staff



Activity 2.29

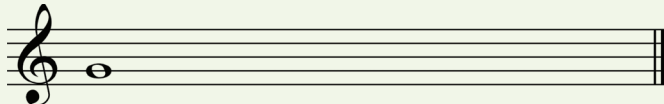
- (a) Study this illustration as you sing the song The Staff.



- (b) Recite the formular below. It will help you to remember the positions of notes.
The lines from below:

Every Good Boy Deserves Favour

- (c) Notice the spaces which form the word FACE.
(d) Remember that the treble clef



circles round the second line. That line is G.

- (e) Notice that these seven letters of the English Alphabet do not change positions. They are **fixed pitch names**.

- f. Also notice that the sol-fa names d r m f s l t d' can change positions on the staff. They are therefore called **relative pitch names**. They change positions depending on the key of a song.

Activity 2.30

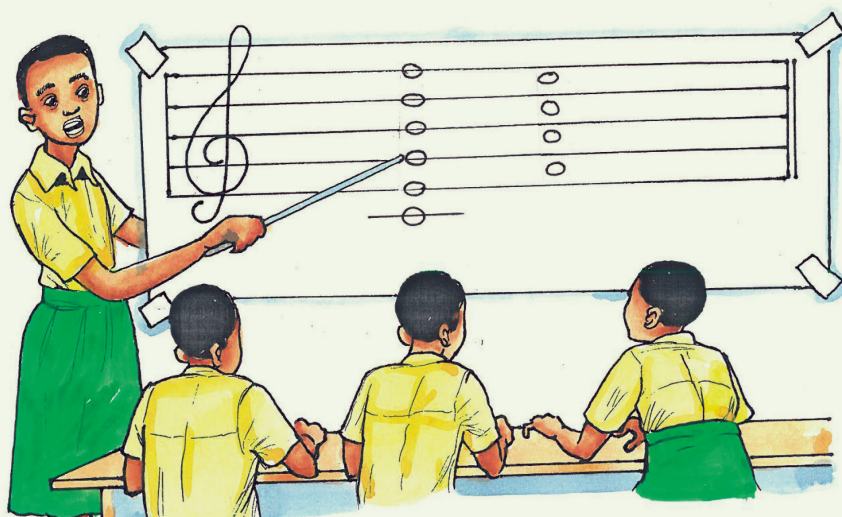


Figure 2.16: Group practising

- ▶ The leader points at a staff note and calls it **doh**. He/she announces a sol-fa note.
- ▶ The members suggest the fixed pitch position of the sol-fa note.

Example

Leader: If doh is **C**, what sol-fa note will **G** sound?

Answer: soh

Leader: If doh is **F**, what sol-fa note will **A** sound?

Answer: me

In sol-fa writing, the song you have sung is in $\frac{4}{4}$ time.

Look at bar 1. The sol-fa rhythm is punctuated as

strong	Weak	Medium	Weak	
:		:		

The second beat has a beat division $\{ : d \ . \ r \ || \}$

The third beat is sustained $\{ | d \ : \ - \ || \}$

Activity 2.31

- ▲ Copy down the music of bars 3 and 4.
- ▲ Do not leave out the punctuation marks.

Application activity 2.17

1. Transcribe the following melodies into tonic sol-fa.

(a) 

(b) 

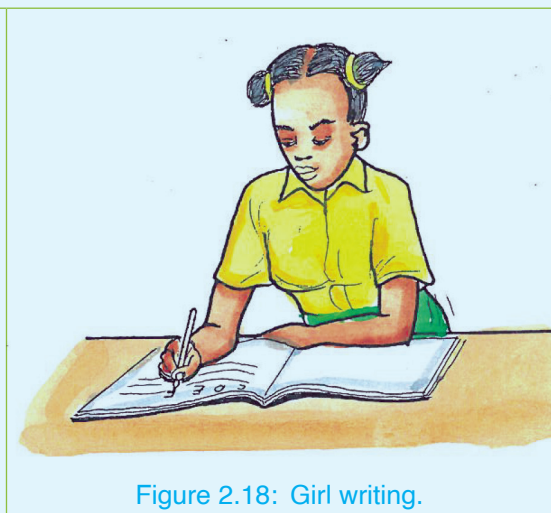
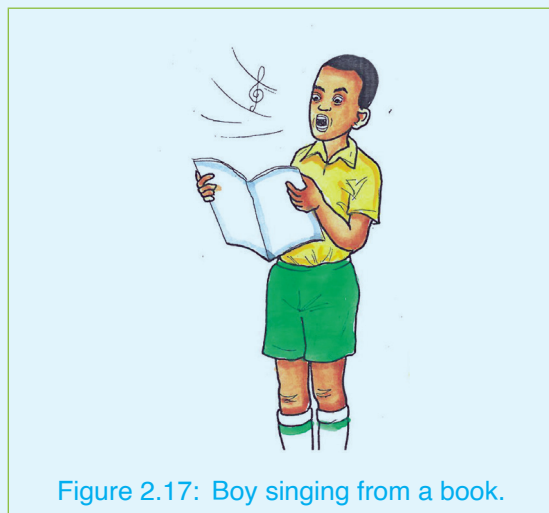
(c) 

(d) 

(e) 

2. Ear tests

Get a friend to hum (or sing to **1a**) the following tunes to you. Write them down from dictation. Mark the answers together.



(a) 

(b) 

(c) 

(d) 

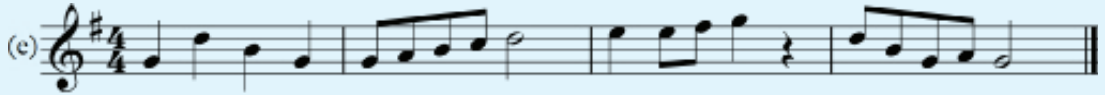
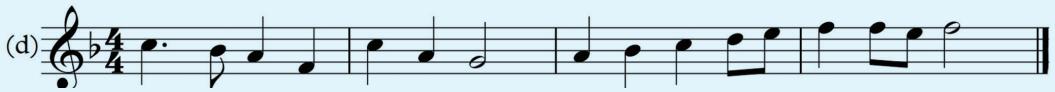
(e) 



Figure 2.19: Groups of students singing from their books.

3. Sight singing

Sing the following tunes in $\frac{4}{4}$ time.



We have come to the close of unit 2.

Sing this song to always keep you alert.

Take care of your life.

The cheapest drug

What's the cheap - est drug for AIDS? We abs - tain.

If I want to know my status? Go and test.

5. Write the following melody on the staff" Doh = G
 {d :- .r :m lr :m :f ls .m :r., d :t; ld :-:-||
- 6 (a) Mention two ways we should protect the environment.
 (b) In the song Sound the drum, why do we tighten the skin?
 (c) What is the main message in the song **We belong to the global village?**
7. Song study
 Study the song **Daughter's song** ad answer the questions which follow it.

Daughter's Song

Oh my dear par - ents, Take me too to school.

Though a fe - male, I too need to learn.

See that my bro - ther John, He should not leave me at home,

Oh dear my par - ents, Take me too to school.

- (a) How many bars are there in **Daughter's song**?
- (b) What does the $\frac{2}{4}$ symbol stand for?
- (c) Define the word *rest*.
- (d). Using bar numbers, locate all the bars where the rests appear.
- (e). In Daughter's song, the girl is actually sobbing. How does the music suit the sobbing mood?

Unit 3

INTRODUCTION TO DRAMA

Introductory activity

Think of any difficult situation full of suffering.
Discuss it with your friends.

INTRODUCTION

In this unit, you are going to be introduced to drama. You will be able to know/learn the following:

- ▲ drama.
- ▲ structure of a play.
- ▲ types of drama such as tragedy, comedy, tragicomedy and development theatre play.
- ▲ elements of drama such as plot, theme, characters and spectacle.
- ▲ staging in drama.

Unit Competence

By the end of this unit:

you will be able to describe the different types of drama.

Learner's outcome

By the end of this unit you will have achieved the following:

(a) Knowledge and Understanding

- ▲ Knowing concepts in drama.
- ▲ Distinguishing different types of drama.
- ▲ Knowing the different participants in a dramatic presentation.

(b) Skills

- ▲ Researching the concept used in drama to create a play so that you can perform a role.
- ▲ Observing a performance to develop the ability to judge what is good and bad.

(c) Attitude and Values

- ▲ Appreciating drama as a means of expression.
- ▲ Showing respect for the performance of the plays.

3.1. DRAMA

In this unit, we shall be introduced to drama. We shall also describe the different types of drama.

Activity 3.1

- (a) Where do you go to watch drama?
- (b) How much do you pay to watch a piece of drama?
- (c) List any four plays you have ever watched.

What is drama?

Drama is the representation of real life on stage. However, there is what we call fiction in drama which is a representation of the nonexistent.

Why do we do drama?

These are some of the reasons why drama is important?

It is a source of income

- Many people earn their living through drama. When drama is staged, people pay money to watch a piece of drama.

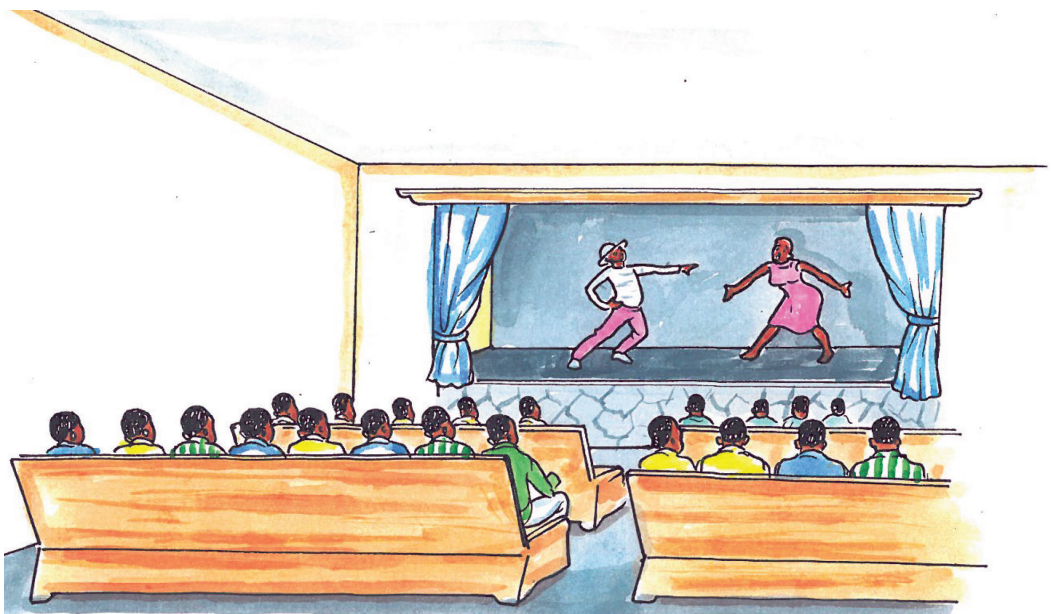


Figure 3.1: An audience watching a piece of drama.

It is for entertainment

People go to theatres or other halls to be entertained.



Figure 3.2: People in a theatre being entertained.

It is a tool of communication

- Drama or plays are used to pass on information to the community.
- In case of any problem in the community, a play can be used to communicate to the people, for example:

If there was a serious disease in a community:

A play can be used to inform people to be aware of the disease.

It is used as a tool of changing behaviour.

Drama can be used to change people's behaviour.

For example, Drama can be used to inform communities:

- The dangers of HIV/Aids.
- That HIV/Aids kills and it has no cure.

Activity 3.2

- (a) How can you avoid HIV/Aids?
- (b) How can you advise your friend to avoid HIV/Aids?



Figure 3.3: An HIV/AIDS patient.

There are so many other reasons why drama is important.

Activity 3.3

List other reasons why drama is important.

3.1.1. Structure of a play

What is a structure?

This is the way a play is organised.

Each type of drama has a different structure.

You can determine any type of drama according to its structure.

For example:

- The play begins in suffering and ends in sufferings.
- The play begins in sadness, then happiness and ends in suffering.
- The play begins in happiness, then suffering and ends in happiness.
- The play begins in happiness and ends in happiness.

Application activity 3.1

1. What is a drama?
2. List any three reasons why drama is important.
3. What is a structure?

Activity 3.4

- ▶ Listen to and watch look at a recorded play and determine its structure.

3.1.2. Types of drama

- Tragedy
 - In this type of drama, we see a lot of sufferings.
 - It shows what a person goes through in life.
 - It always ends in sadness.
 - The structure of a tragedy begins and ends in suffering.

Activity 3.5

- (a) Watch a recorded play about tragedy.
- (b) With the guidance of your teacher, discuss the structure of the tragedy.
- (c) Compose a simple dialogue and act it out.

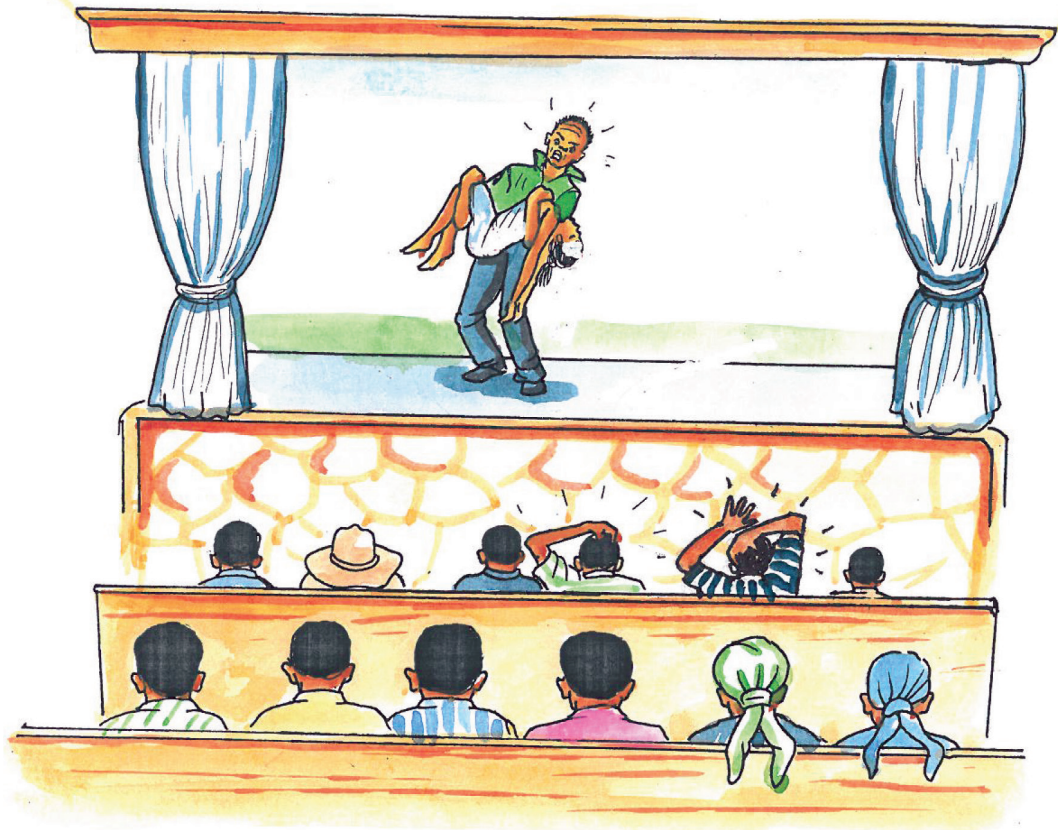


Figure 3.4: A scene which shows sadness.

Application activity 3.2

1. What do you know about tragic plays?
 2. How is a tragedy structured or organised.
- Comedy drama

Activity 3.6

- (a) Think of any moment full of fun.
- (b) Discuss it with your friend.

In this type of drama, we find a lot of amusing statements.

It is full of jokes and laughing moments.

It always ends in happiness.

The structure of this drama begins and ends in happiness.

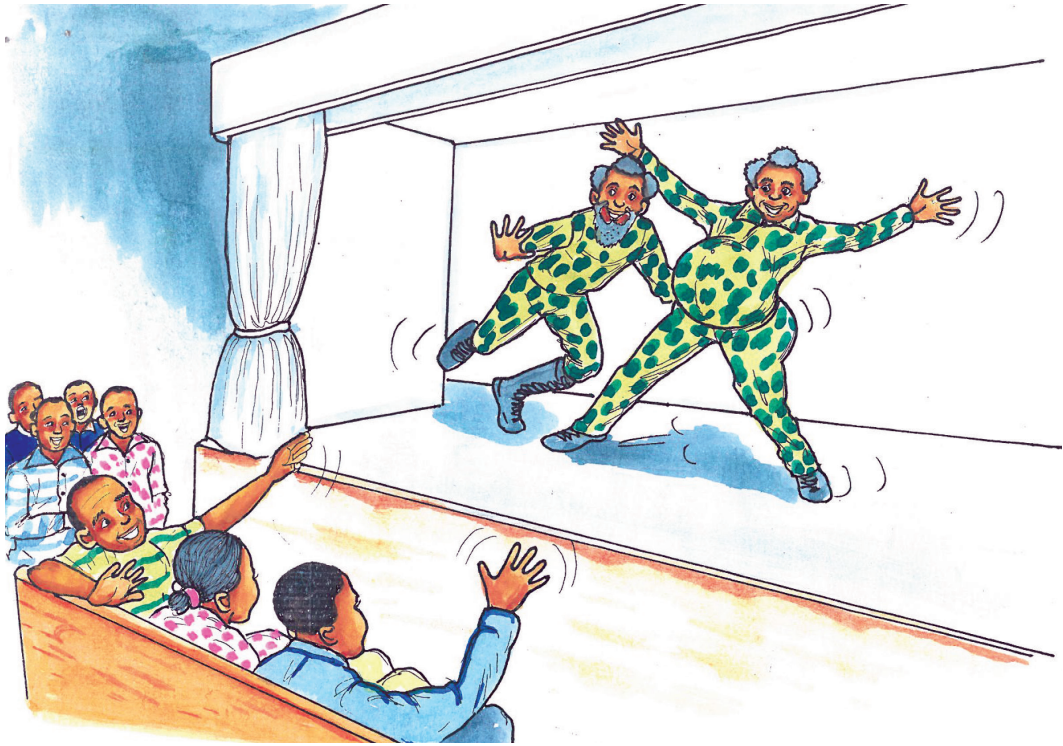


Figure 3.5: A scene where the actors are happy and the audience is very happy, laughing.

Activity 3.7

- (a) Watch a recorded comedy.
- (b) Discuss the structure of the comedy.
- (c) Compose a simple dialogue and act it out.

Application activity 3.3

1. What is a comedy?
2. How is a comic play structured?

- Tragicomedy drama

Activity 3.8

- (a) Imagine a situation with both happiness and sadness.
- (b) Discuss it with your friends.

- This play has both the exciting and sad moments.
- It has the combination of both comedy and tragedy.
- It can end either in good or bad moments.
- The structure of this drama either begins in sadness then happiness and ends in suffering; or begins in happiness then suffering and ends in happiness.

Activity 3.9

- (a) Read and spell the word tragicomedy.
- (b) Watch a recorded drama which is a tragicomedy.
- (c) Discuss the structure of the tragicomedy.
- (d) Think of a simple dialogue and act it out.

Application activity 3.4

1. What is a tragicomedy?
2. What is the structure of a tragicomedy?

Plays for development Theatre

Activity 3.10

- (a) Think of some development issues with in your community.
- (b) Find a way of how you can involve members of the community. Discuss this issue.

What is development theatre?

Development theatre is a drama written for developmental issues within society.

This is also another type of drama.

It is not very common in our theatres.

This type of drama is mainly used to solve issues of development.

The plays contain a participatory technique. Therefore, it is an interactive type of drama.

Dialogue: SAY NO TO HIV/AIDS

Jane: *(In sad mood)* My brother Tom, Am not happy with the way you lead your life.

Tom: Why? Any problem my sister?

- Jane:** I always see you jumping around with so many girls.
- Tom:** What's wrong with that? I have to enjoy myself.
- Jane:** Are you aware of HIV/Aids?
- Tom:** (*Reluctantly*) Am aware but
- Jane:** Do you know that HIV/Aids kills and it has no cure?
- Tom:** (*Laughs*) So what?
- Jane:** Don't laugh, Am serious.
- Tom:** (*Turns to audience*) Is it true people?
- Audience:** (*Individually*) Yes, it is true, Aids has no cure. Please abstain.....
- Jane:** You see?

In this dialogue, Tom calls the audience to participate.

Any member of the audience airs out his or her feelings.

Then, the play becomes interactive.

Therefore, developmental theatre plays are used:

- (a) as tools in solving problems in the society.
- (b) In empowering communities in changing behaviours and attitude for better development.

For example

- ▲ HIV/Aids awareness
- ▲ Fighting against malaria
- ▲ Eradication of poverty
- ▲ Fighting domestic violence

Activity 3.11

- (a) Read and spell the word **Development Theatre**.
- (b) Discuss any topic, form a play and present it.
- (c) Act the dialogue on page 132.

Application activity 3.5

1. What is **Development Theatre**?
2. Discuss two types of drama.
3. Describe the difference between comedy and development theatre plays.

Now, I have learnt the types of drama.



Yes, I also enjoy drama.



3.1.3. Elements of drama

Activity 3.12

1. Read the dialogue below.
2. Choose any role you will act.

Dialogue: Kayonza Village Council

Selle: *(In a happy mood)* My people of Kayonza village, you are most welcome I called this meeting so that we discuss the issue of our environment.

Village 1: *(Look surprised)* What is the problem with our environment?

Selle: That is a very good question. You are aware that this village had a lot of trees. It was almost a forest. This was our beauty! But where are the trees. Look around and see.

Village II: It is true! We used to get firewood and the village was cool. *(Some people clap their hands).*

Selle: That is why I have called you. We need to find a way of planting more trees and protect our environment.

Village III: Chief! This is going to waste a lot of our time. We have to plant crops and do other things.

Woman: It is true, may be we leave this to men. And let women go for gardening.

Other women: Yes, you are right.

- Selle:** No! This has to be a collective effort for both men and women. We are even going to all schools around. All schools will have to participate in this exercise.
- Drunkard:** Have you already bought a piece of land? Where are we going to plant the trees you are talking about?
- Selle:** Good question! We shall plant trees in our homes and on the public land.
- School boy:** Which type of trees are we going to plant?
- Selle:** All types of trees but most especially fruit trees.
- School girl:** *(Looks very happy)* I will plant mango trees!!
- Woman:** This will help us to solve the burden of looking for firewood.
- Selle:** Not only firewood, but it will help us to improve our climate. We shall be enjoying fresh air, get rainfall and other things. *(A big applause from the crowd).*
- Village II:** This is a very good idea. Let us start the campaign with effect from next week. Members of this village, is it okay?
- Members:** It is ok!
- Selle:** I, with my executive members, shall be visiting your homes and schools. Please make sure that this exercise begins and it is well done. My people, we need to conserve and save our environment. Let us together protect and save our country and be patriotic. *(An applause from the audience)*
- Drunkard:** Our man! We need to exercise Patriotism!

3.1.4. Plot

Activity 3.13

1. Discuss the **elements of drama**.
2. In the dialogue above, tell the plot of the play.
3. Look at the recorded play and discuss the different events.

What is plot?

This is the relationship of a series of events which make up a story.

The storylines should be clearly followed by the audience from the beginning to the end.

When the storyline is not clear, it means that the message in the drama will not be well-delivered to the audience.

3.1.5. Theme

What is theme?

A theme is a subject or a topic you wish to talk about.

Any piece of drama has a subject or topic on which it is composed.

The plotting is done according to what you wish to bring out of a theme.

The theme helps the writer or composer to develop a good storyline.

Look at these examples of theme.

- ▲ A malaria free environment for better learning.
- ▲ Stop early marriage and poor feeding for better learning.

Therefore a good piece of drama or play must have a theme.

Activity 3.14

- (a) Read and spell the word theme.
- (b) Think of any two themes and write them down.
- (c) Listen to a recorded play and identify the theme.

3.1.6. Characters

Activity 3.15

- (a) List the different roles you saw in the plays.
- (b) Name any three roles in that play.

What are characters?

These are the different roles in a piece of drama.

These roles are assigned to different people.

The characters help to bring out the message in a piece of drama.

Look at these characters or roles.

Selle

Village I

Village II

Village III

Woman

School boy

School girl

Drunkard

If you are given any character, ensure that it is properly brought out.

To bring out a character you need to have a good study of that character.

Characters can also be developed.

For example

If you are given a character of an elderly man, study the behaviour of that character. For example:

- ▲ How he walks.
- ▲ How he talks.
- ▲ How he looks.

This will help you to develop that character of an elderly man.

A character can also be developed using props and costumes.

- Props are the things we use in a play.
- Costumes are things we wear in a play.

3.1.7. Cast

These are the names of people taking different roles in a play.

In the table below, fill in your name against a character you will wish to act.

Characters	Cast (names)
Selle	_____
Village I	_____
Village II	_____
Village III	_____
Woman	_____
School boy	_____
School girl	_____
Drunkard man	_____

Activity 3.16

1. Which character has the biggest role in the play?
2. Which character has the least role in the play?
3. Listen to a recorded play and list all the characters in the play.

Application activity 3.6

1. List any two elements of drama.
2. What is a plot in drama?
3. What do you understand by the word *character*?
4. What is a theme?
5. What do you understand by the word *cast*?
6. What is a spectacle?
7. List the types of drama you know.

3.1.8. Spectacle

What is spectacle?

Anything presented on stage to be seen by the audience.

In drama, what we see on stage is a spectacle.

Whatever is presented should be good to look at.



Figure 3.6: A thief caught by a policeman.

Activity 3.17

- Read and spell the word spectacle.
- Look at the recorded drama.
- In small groups, discuss and observe the spectacle.

3.1.9. Staging in Drama

This is the performance of a play on stage. Before you stage a play do the following:

Step I

Activity 3.18

- Choose the play you wish to present.
- Discuss the different characters in the play.
- Choose the character you want to act.
- Read through your lines.
- Rehearse the play with your colleagues.

Step II

Activity 3.19

- (a). Organise the stage.
- (b). Make a dress rehearsal.

Step III

Activity 3.20

Stage the play

After staging a play, discuss/evaluate the performance.

Evaluation guide

- Who has been the best actor/actress?
- Who said his/her dialogues well?
- Did you use the right prop and costumes.
- Which character did not come out well?

This will help to improve the next performance.

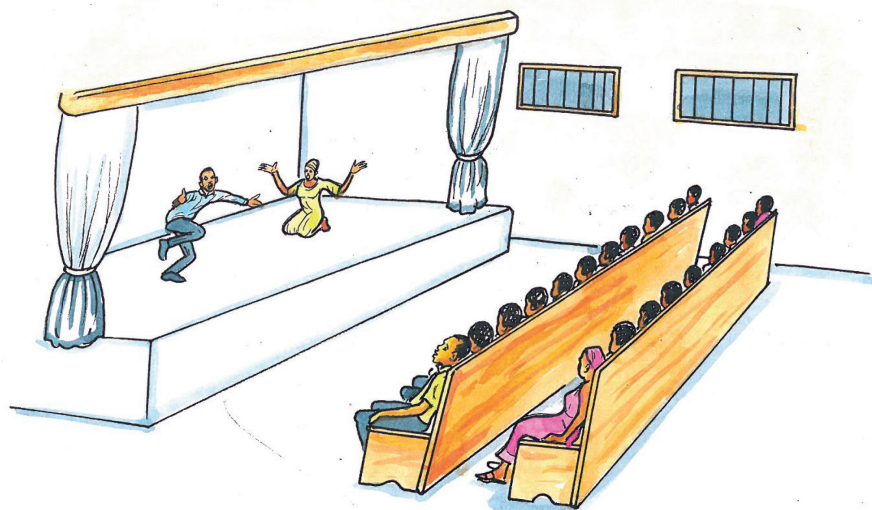


Figure 3.7: An audience entertained by a piece of drama.

Links to other subjects

This unit has been linked to body fitness in Physical Education. This can be done when a student is acting when staging drama or a play.



Unit Summary 3.2

In this unit, you have learnt how to describe the different types of drama. The types of drama are **tragedy, comedy, tragicomedy** and **development theatre**.

You have also learnt some elements of drama. These are : **theme, character** and **spectacle**. Also you have learnt how to stage drama.

End Unit Assessment 3.3

1. List any three important reasons of drama.
2. How can you describe drama?
3. List three types of drama.
4. List the elements of drama.
5. What is *staging* in drama?
6. Describe a *plot* in a piece of drama.
7. Give definitions of the following:
(a) Tragedy (b) comedy (c) tragicomedy

Unit **4**

COMPOSING AND PERFORMING SKETCHES IN KINYARWANDA

Introductory activity

- (a) Compose sketches in Kinyarwanda.
- (b) Perform sketches in Kinyarwanda with emotions.

4.1. DRAMA

Activity 4.1

List down any drama groups you know in Rwanda.

What is drama?

Drama refers to the expression of one's feelings through acting.

We have two types of drama:

- (i) Formal drama
- (ii) Informal drama

Formal drama

This is drama which is written down. Written drama is called a **script**. Each word in the script must be followed strictly.

Informal drama

This is drama which is not written down. The actor or actress uses his or her own words. There are no rules governing choice of words to use.

In this topic, we shall learn about performing formal drama in our local language Kinyarwanda.

Application activity 4.1

1. What is drama?
2. What are the forms of drama?

4.1.1. Composing

In this unit, we are going to compose sketches in Kinyarwanda relating to different topics: Sketch, dialogue, story.

What is a sketch?

A sketch is a simple picture that is drawn quickly and does not have many details.

In drama, we can also compose simple sketches of pieces of drama.

The sketch helps you to develop our skills in composing and performing.

Sketches are structured in dialogues. The dialogues have characters which bring out the desired message in a piece of drama.

Example of sketch: Umubyeyi ugira urukundo



Figure 4.1: Mother seated with her children explaining the importance of love.

What is a dialogue?

A dialogue is a conversation of two people or more. This can be in a book, a play or a film.

Activity 4.2

- (a) Read the sketch above.
- (b) Choose a role and act it out.

What is a story?

A story is a series of events.

The story can either be written or told.

Read the story below:

Mukandoli is looking for employment after completing her studies. She fails to find one. She even visits the shrine. She does not get help from there. She joins a group of prostitutes. They also get involved in taking alcohol.

One day, villagers want to burn them to death. They claim that the prostitutes will spoil their children. The villagers also claim that the prostitutes will spread Aids to their families. Other villagers, however, suggest that they are taken to prison instead of burning them. There is a strong debate on what should be done to the prostitutes. In the end, the police takes them to prison for a period of five years.

During the five years in prison, the prostitutes (now prisoners) learn vocational skills including knitting and tailoring. On release from the prison, each one is given a knitting and tailoring toolkit.

Mukandoli opens a knitting workshop in her locality (village). She gets contracts from many schools around. She realises the need to employ others to help her with the work. She becomes the wealthiest lady in the area. She ends up building a hospital for the community. This is because the community helped her when they saved her and other prostitutes from being burnt to death.

Tips on writing a good story

Ask yourself the questions below as you are writing your story:

- ▲ Is my story clear?
- ▲ Why am I writing this story?
- ▲ When or what time is the story set?
- ▲ Who is in the story? Why is he or she there? (These are what we call **characters**).
- ▲ How are the characters? Who is the inner man that shapes the characters' behaviour?

Activity 4.3

- Look at the sketch below, developed out of the above story.
- Read the dialogue of the developed sketch.
- Choose the role and act the sketch.

MUKANDOLI NA MUTESI

AGAKINO: Ajya mu rugo

Mukandoli: *(Ahuye n'inshuti ze ajya mu rugo, yari avuye mu biro yasabagamo akazi, kandi akabuze yataye icyizere!)*

Mutesi : *(Yishimye).* Eh! Mukandoli, ni wowe?

Mukandoli *(Ohhh!);* Mutesi, ni wowe?

Mutesi: Iminsi myinshi disi. Iminsi ishize yose wabaga he?

Mukandori: Hm! Nshuti yanjye, ubuzima buragoranye *(arira)!* Ariko buragoye ku ruhande rwanjye.

Mutesi: Mbwira nshuti yanjye! Byagenze bite? Reka twicare *(bicara Iruhande rw'umuhanda)* mukandori arebana na Mutesi, amuha ikiganza cy'iburyo, begeranya intugu. Ngaho mbwira.

Mukandoli: *(Bacyegeranije intungu):* Na..... Na..... Na... bu ... z'akazi.

Mutesi : Nshuti yanjye! *(amwiyegamije umutwe mu gituzza cye)* kuva twarangiza amashuri koko?

Mukandoli: Yego Mute!!!

Mutesi: Ibyo ni bibi! None se wagashakiye hehe ?

Mukandoli : Nagashakiye ahantu harenze icumi *(arira cyane)*

Mutesi : Ntabwo byumvikana *(afungura isakoshi avanamo umuswara, ahanagura amarira ye Mukandoli).* None se nshuti yanjye, wigeze ugerageza kubaza ngo umenye aho ikibazo kiri?

Mukandoli: Sha! *(areba cyane)* ntabwo nabyigeze, mu buzima byanjye, ntabwo nigeze njya mu bapfumu ! risubize

Aho urikuye, narize bihagije

Mu bapfumu ni ahantu h'abatajijutse.

Sigaho !! ubwo se nashobora nte..... !

Mutesi: Uriho urareba abagabo n'abagore b'iwanyu bamerewe neza se ?

- Mukandoli:** Yego, nibyo ndimo.
- Mutesi:** None se utekereza ko ubwo bukire babuvanye he ?
- Mukandoli:** (*Aratekereza cyane kugira ngo abone igisubizo*)
- Mutesi:** Reka gutekereza cyane; niba utabizi, reka nkubwire aho amafaranga aboneka.
- Mukandoli:** Ngo aho amafaranga aboneka? (*asimbukana ibyishimo*) aho ni hehe?
- Mutesi:** Nibyo koko, aho amafaranga aboneka; uzaba umuherwe kuruta abo uzi bose.
- Mukandoli:** (*Yivugisha*) aho amafaranga aboneka?
None se ubwo nzafata igitebo, ijerekani, indobo? Oya igitebo ntabwo cyakoreshwa mu mafaranga. Ubwo se nzajyana na nde kuzana ayo mafaranga?
Ngo aho amafaranga aboneka? (*asimbukana ibyishimo*).
- Mutesi:** Reka kwivugisha, nshuti yanjye! Reka ahubwo tujye kureba aho ayo mafaranga twayabona; nta mwanya wo gutakaza.
- Mukandoli:** (*Asimbukana ibyishimo, ahita asaba Mutesi kumuherekeza kureba aho yabona amafaranga*). Ngaho Mute, ngwino tujye kuyareba.

Application activity 4.2

1. What do you understand by the word character?
2. What is a dialogue?
3. Compose sketches relating to different topics.

“UMUBYEYI UGIRA URUKUNDO

- Mama:** (Ahamagara abana be) Ritah! Norah! na Paul.
- Rita:** Karame, Mama!
- Mama:** Bwira basaza na bashiki bawe baze hano.
- Abana bose:** Twitabye Mama!
- Mama:** Ejo rero muzasubira ku ishuri!

- Abana bose:** (Bishimye) yego Mama!
- Paul:** None se Mama, wabonye amafaranga y'ishuri yacu twese?
- Mama:** Bana ba! narayabonye kandi ndabakunda sinshobora kandi sinshaka kubabona hano mutari mu ishuri!
- Norah:** None se Mama! ayo mafaranga warayagujije?
- Mama:** Yego, narayagujije, kuko nagombaga.....
- Abana bose:** Warakoze Mama! turagushimiye cyane kandi turagukunda Mubyeyi!
- Mama:** Banabanjye, mbafitiye icyizere ko nimurangiza kwiga muzanyitaho.
- Abana bose:** Yego Mama! tuzabikora!

Activity 4.4

1. Read the sketch above.
2. Choose a role in the sketch.
3. Act out the sketch

Activity 4.5

1. Think and compose a story in Kinyarwanda relating to love and faith.
 - Compose and write a sketch out of the story.
 - Choose a role, rehearse the dialogue and act out the sketch.

A story

“Umunsi wanjye wa mbere ku ishuri”

Hari ku wa mbere mu gitondo ubwo papa (data) yanjyanaga ku ishuri. Ni ubwa mbere byari bimbayeho ku buryo ntazabyibagirwa. Twageze ku ishuri, dukomereza mu biro. Byari ibiro by'Umuyobozi w'ishuri.

Yaduhaye ikaze ni uko twicarana iminota mike. Yahamagaye umwarimu atujyana hanze. Twagiye mu ishuri ryari ryuzuye abanyeshuri. Abana bose barahagurutse bati “Murakaza neza! Hano ni mu mwaka wa mbere w'amashuri y'isumbuye.” Nuko bampa umwanya wo kwicaramo. Abanyeshuri babiri baje kunsuhuza. Abo ni Ngabirano na Mahoro. Banyeretse buri wese na buri kintu ku ishuri.

Activity 4.6

Read the above story and develop sketch out of the story.

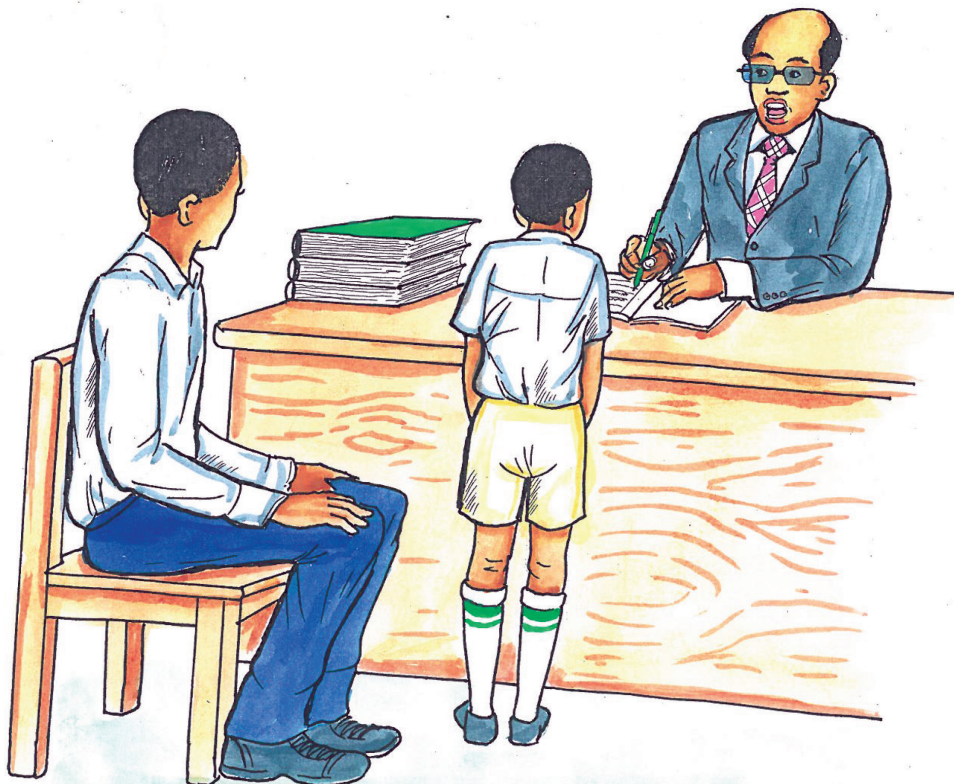


Figure 4.2: A boy standing before the Headteacher. His father is seated on a chair besides the headmaster's table.

Activity 4.7

1. Compose a story in Kinyarwanda related to your first day at primary one classroom.
2. Compose and write a sketch from the story.
3. Choose a role and rehearse the dialogue.
4. Act out the sketch.

4.1.2. Peace building

What is peace?

A period of time in which there is no war or violence in a country or area.

What is to build?

This is to become gradually stronger.

In Rwanda, after going through the bad times, we need to build peace in our country. This is of concern to all citizens of Rwanda.

Therefore, all people of Rwanda must participate in the peace building process.

This will help us to bring glory to our country.

We should have the love of our country and avoid conflicts. We need to be good citizens and protect our country.

Activity 4.8

With the guidance of your teacher:

1. Read and spell words “peace building”.
2. Read or listen to a story about peace building in Kinyarwanda.
3. Compose and develop a sketch out of the story.
4. Choose a role in the sketch and rehearse it.
5. Act out the sketch.



Figure 4.3: Students reading a story while the teacher is listening.

Activity 4.9

1. Think and compose a story in Kinyarwanda.
2. Discuss the story with your friends.
3. Develop and write a sketch of your story.
4. Choose a role in the sketch and rehearse it.
5. Act it out to the classmates.

4.1.3. Drug abuse

What is drug abuse?

This is the taking of illegal drugs.

Illegal drugs or substances are taken by people. The people smoke, inhale or inject such substances into their bodies.

Drug abuse is harmful to our health and it causes violence.

Drug abuse can lead to:

- domestic violence
- mental illness
- committing crimes
- many other bad acts.

If someone is addicted to these drugs, he/she loses senses. This affects the development of individuals. It also affects the national development of our country.

Look at this story

“WHO IS YOUR FRIEND?”

In Kibuye village, there lived a rich family. The family was a model in the whole village. In this family, there were 5 children, four girls and one boy. The name of the boy was Tom.

The parents loved Tom so much. He was even studying in a very good school compared to the girls. When Tom was in S.4 vacation, he joined a group of boys who used to take illegal drugs.

The village members approached his parents to report what was happening. The parents thought it was envy to their loved boy.

The boy started misbehaving and he even ran away from home. This is when the parents started panicking but it was too late.

He had performed well in his examinations. But his success was of no use. He was already a drug addict. He was living in slums, he was senseless and was feeding from garbage heaps.



Figure 4.4: Abusing drugs can make one look terrible.



Figure 4.5: Abusing drugs can lead one to eat from garbage cans.

Activity 4.10

1. Read and spell the word drug abuse.
2. Read the story about drug abuse.
3. With the guidance of your teacher,
 - ✦ Develop and write a sketch out of the story.
 - ✦ Choose a role and rehearse it.
 - ✦ Act out the sketch.

Activity 4.11

With the guidance of your teacher;

1. Think and compose a story about drug abuse in Kinyarwanda.
2. Compose and develop a sketch out of the story.
3. Choose a role and rehearse it.
4. Act out the sketch to your friends.

4.1.4. Sexuality

What is sexuality?

The feelings and activities connected with a person's sexual desires.

You should avoid sexual activities when you are still young.

Sexual activities may lead you to the following:

- ✦ early marriages.
- ✦ unwanted pregnancy.
- ✦ acquiring of STDs and HIV/Aids
- ✦ dropping out of school.

If you love your country, avoid sexual activities. Always report sexual abuse to the authorities.

Look at this sketch: MUKANDOLI and MUGIRANEZA

- Mukandoli:** None Mugiraneza, ko ntabonye Mariya uyu munsi?
- Mugiraneza:** Ntabwo se uzi ibyamubayeho?
- Mukandoli:** Oyaaa!
- Mugiraneza:** Uribuka umugabo wakundaga kutugurira za bombo?
- Mukandoli:** Yego di! uwo mugabo ndamwibuka
- Mugiraneza:** Burya rero, yari shuga dadi wa Mariya, bigeza aho bakorana imibonano mpuzabitsina, none Mariya yatwaye inda.
- Mukandoli:** Aaaah! ndabyumva; kandi koko uwo mugabo afite urugo.
- Mugiraneza:** Ibyo uvuga ni ukuri, afite urugo; ariko ikibazo gihari, ni uko abana n'ubwandu bw'agakoko gatera sida!
- Mukandoli:** Nibyo se? Ngo iki? Mbega Mariya! (*Bombi basuka amarira*).

Activity 4.12

1. Read and spell the word **sexuality**.
2. Read the sketch above about sexuality.
3. Choose a role and rehearse it.
4. Act out of the sketch.



Figure 4.6: An old man befriending a schoolgirl.

Activity 4.13

1. Think and compose a story about sexuality in Kinyarwanda.
2. Compose and develop a sketch out of it.
3. Choose a role and rehearse it.
4. Act out the sketch.

4.1.5. Alcoholism and juvenile delinquency

What is alcoholism?

This is the medical condition caused by drinking too much alcohol.

What is delinquency?

This is a bad or criminal behaviour usually of young people.

What is Juvenile?

This is connected with young people who are not yet adults.

Young people should avoid taking alcohol.

When you take alcohol, it can harm your life.

Therefore, alcohol is bad.

Look at this story

“BUTERA’S LIFE”

Butera was a young boy who grew up in a humble family. He was quite a clever boy who was liked by his teachers. At the age of 9 years, his parents died and his aunt decided to take responsibility of him.

The aunt was leaving in a nearby slum area. The main occupation was of brewing and selling of local brew called Urwagwa. This was also the main job for Butera’s aunt.

During Butera’s holidays in the evening, he would assist his aunt in serving clients. As time went on, Butera started testing the drink and eventually he seriously started drinking.

This affected Butera’s study as he could not go to school. He used to sleep late and at times he would be drunk all the time.

In a period of one year, Butera was a useless young boy. All the time you would find him drunk. Butera’s future got wasted and that was the end of his hopes for a better life.

Activity 4.14

1. Read and spell the words, alcoholism, delinquency and juvenile.
2. Read the above story about alcoholism and juvenile delinquency.
3. Create and develop a sketch out of the story.
4. Write the sketch and choose a role to play.
5. Act our sketch.

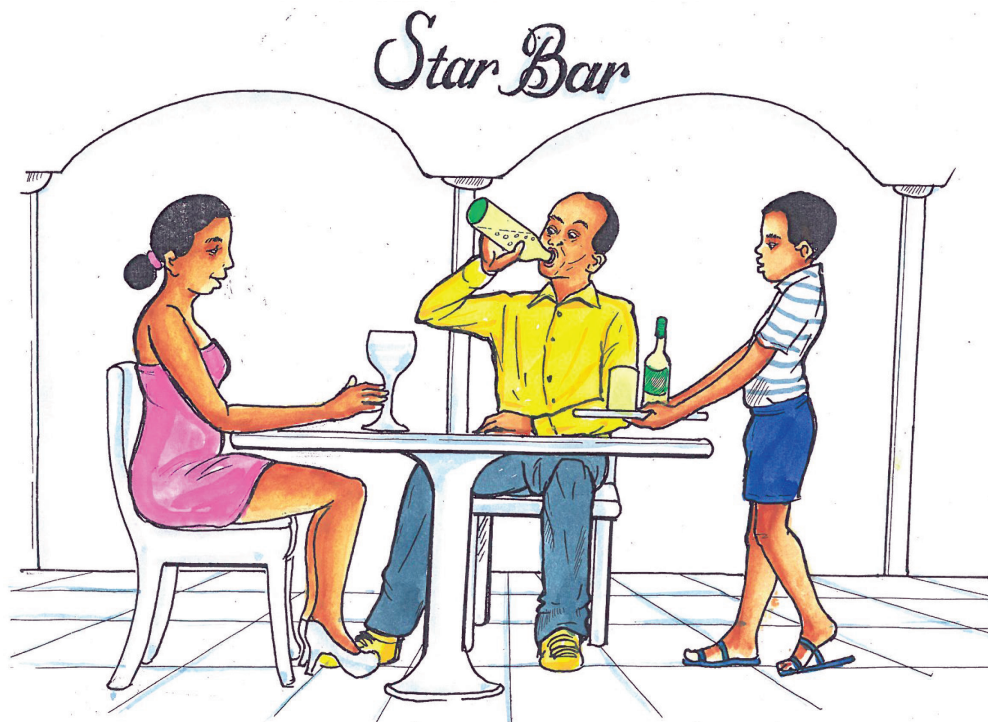


Figure 4.7: A young boy serving beer in a bar.

Activity 4.15

1. Think and compose a story about alcoholism and juvenile delinquency in Kinyarwanda.
2. Compose and develop sketches out of the story.
3. Choose a role and rehearse it.
4. Act the group sketch to your classmates.



Unit Summary 4.2

In this unit, we have learnt composing and performing sketches in Kinyarwanda related to different topics like love, faith, education, peace building, alcoholism and juvenile delinquency.

We have also learnt that we can develop a sketch from a story. This will help us to develop skills in composing and performing sketches in kinyarwanda.

End Unit Assessment 4.3

1. Define drama.
2. Name the forms of drama.
3. Explain the difference between a story and a sketch.
4. What is a dialogue?
5. Suggest how drama can help in peace building.
6. List the stories and sketches you have developed.
7. What is the difference between formal and informal drama?

GLOSSARY

A clef: A sign which shows the particular five lines of the great stave.

A music staff : A table of five horizontal lines.

A note : A sign for sound.

A rest: A sign for silence.

A treble staff: The top part of the great stave.

Fixed pitch names: The first seven letters of the English alphabet.

Music notes: Sounds which can make music.

Notation: A system of using signs and symbols to represent information.

Note grouping: The accepted joining of music notes.

Rhythm: The flow of music beats.

rhythm names: Syllables used to perform rhythms.

Staff: A set of any five horizontal lines.

Stave: A table for piano or both men and women voices.

Approach: To come near somebody or something from a distance.

Audience: A group of people who have gathered to watch or listen.

Avoid: Preventing something bad from happening.

Behaviour: The way that somebody behaves especially towards other people.

Choose: To decide which thing or person you want out of the ones that are available.

Compose: To write something new for example music, play and so on.

Crime: Activities that involve breaking the law.

Criminal: Morally wrong.

Develop: To think of or produce a new idea.

Envy: The feeling of wanting to be in the same situation of somebody else.

Faith: Trust in somebody's ability or knowledge.

Harmful: Causing damage or injury to somebody.

Illegal: Not allowed by the law.

Love: A strong feeling of deep affection for somebody or something.

Model: A person or thing that is considered excellent or an example.

Panic: A sudden feeling of great fear.

Perform: To entertain an audience by playing a piece of music or acting a play.

Prostitute: A person who has sex for money.

Rehearse: To practise a play or a piece of music.

Role: An actor's part in a play.

Violence: Violent behaviour that is intended to hurt or kill somebody.

Accent marks: Punctuation marks in sol-fa writing, indicating the strong and weak accents.

Audiovisual aids: Gadgets which use both sound and pictures (especially for the classroom).

Aural work: Connected with hearing and listening.

Bar/measure: One of the short sections of equal length that a piece of music is divided into and the notes that are in it.

Beam: A line that joins the stems of two or more notes.

Beat (pulse): The main rhythm or a unit of rhythm in a piece of music, a poem etc.

Beat: To produce rhythm by hitting something many times.

Brainstorming: A way of making a group of people all think about something at the same time, often in order to solve a problem or to create good ideas.

Celebrate: To mark an event that is important by doing something special.

Circumference: A line that goes round a circle or any other curved shape. The length of this line.

Crotchet: (quarter note): a note that lasts half as long as a minim.

Dotted note: A note followed by a dot. A dot after a note increases the values of that note by half its value.

Double bar: A pair of vertical lines at the end of a piece of music.

Environment protection: Taking care of the place where we live and make it easy to live in.

Equally: Far from two or more places.

Geometrical parallel (of line): the same distance apart at every point.

Global village: The concept of having ideas, materials, etc affecting the whole world.

Guest speaker: A speaker at a function who gives the main speech (or key note address).

Lyrics: The words of a song.

Marching: Walking with stiff regular steps like a soldier.

Minim (half note): A note that lasts as long as two crotchets.

Motto: A short sentence or phrase of a person, a group, an institution, a country etc and is used as a rule of behaviour.

Octave mark: Figures in sol-fa writing indicating the notes outside the first octave e.g d¹ r¹ or d₁ l₁.

Patriot: A person who loves their country and who is ready to defend it against an enemy.

Quaver: A note that lasts half as long as a crotchet.

Rest (in music): A period of silence. The symbol indicating silence is also called a **rest**.

Rhythm pattern: A meaningful arrangement of musical notes in a line.

Semibreve (whole note): A note that lasts as long as four crotchets.

Semiquaver (sixteenth note): A note that lasts half as long as a quaver.

Sight sing: To sing a piece of music at first sight without prior preparation.

Simple Duple Time: Rhythm in music with two crotchet beats in a bar.

Simple Quadruple Time: Rhythm in music with four crotchet beats in a bar.

Simple Triple Time: Rhythm in music with three crotchet beats in a bar.

Standardisation: The making of objects or activities of the same type have the same features or qualities.

Staff (a staff in music): A set of five lines on which music is written.

Sustain: To make a musical note continue for some time.

Syncopation: Rhythm in which the strong beats are made weak and the weak beats are made strong.

Tie/bind: An arc in staff notation that joins two or more notes of the same pitch level.

Time signature: A sign at the start of a piece of music, usually in the form of numbers, showing the number of beats in each bar/measure.

Tune: Melody a series of musical notes that are sung or played in a particular order to form a piece of music.

Waltz: A dance in triple time. Music composed to accompany a waltz is also called a **wJoke:** Something that you say or do to make people laugh.

Participate: To take part in doing something.

Participatory: Something which makes people work together.

Poverty: The state of being extremely poor.

Rehearsal: Time that is spent practising a play.

Sadness: The feeling of being sad.

Society: People living together.

Spectacle: Anything presented on stage to be seen by the audience.

Suffering: Physical or mental pain.

Theme: The subject or main idea in a talk, piece or work of art.

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