

# MUSIC



LESSON NOTES

**GRADE 5**

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# PERFORMING

## Songs

**Repertoire** - This is a wide collection of songs. It varies in language, events or occasions and activities relevant to the learners.

There are various categories of songs to be learnt in Grade 5. They include

- Religious songs
- Patriotic songs
- Topical songs
- Popular songs

## **The criteria for choosing songs should include**

- ✓ Simplicity in text and, rhythm and melody
- ✓ Stepwise movement of melodies
- ✓ Call and responsorial.
- ✓ Songs with catchy appealing melodies.
- ✓ Strophic infrastructure (songs with different verses which are sung to the same music).
- ✓ Full appropriate activities / actions for the learners.

## **Types of songs**

- Patriotic songs*** – They are sung in praise of a county and its leaders. They emphasize on patriotism and social cohesion eg Kenya, Kenya Taifa Leo.



- b. **Topical songs** – they are used to convey special message on pertinent and contemporary issue. These include safety, personal hygiene, health and nutrition, importance of education environmental conservation and values. *Corona Ni Atari, wash your hands.*
- c. **Religious / sacred songs** – They are imposed for religious purpose e.g. Christianity, Islam and Hinduism use their sacred songs to worship and praise a divine.
- d. **Popular songs** – They have great appeal to listeners. Such songs cause an audience to easily dance or sing along. The lyrics. Rhythm, melody or genre can influence the popularity of the songs.

## **The East African Anthem**

- ✓ It is also known as *wimbo wa Jumuiya ya Africa Mashariki* in Kiswahili
- ✓ It has three verses which are sung in Kiswahili
- ✓ It is also commonly or simply referred to as EACA (*EAST AFRICAN COMMUNITY ANTHEM*)
- ✓ The anthem is sung among the east African community members states namely: Kenya, Rwanda, South Sudan, Tanzania and Uganda.
- ✓ The music of EAC anthem is presented in two scores namely:
  - a. A choral music score written for Soprano, Alto ,Tenor and Bass
  - b. Brass band music score written for the western brass musical instrument.
- ✓ **In grade 5** it is limited to being sung in unison using Soprano melody.
- ✓ It is to be sung once the East African Communities has been hosted in all government and public learning institutions in Kenya.
- ✓ Both the Kenya National Anthem and the EACA should be performed at public events with the aim of boosting the East African Community



integration and also as a symbol of unity among the East African community member states.

### ***Guidelines of Performing the EACA***

- a. During and the occasion of the performance, everyone present should stand to show a sign of respect.
- b. EACA citizens shall sing or play the anthem during the occasions or regional significance.
- c. Individuals playing or singing the EACA should ensure that the tune and the lyrics (words) are sung with the dignity it deserves.
- d. Either the instrumental or sung version will be performed.

### **Occasions during which the EACA is performed**

- ✓ During all the EACA summit meeting and commemoration days.
- ✓ During any occasion of the community where the head of the state is present, two verses of the anthem shall be sung or played
- ✓ Any other occasion

### ***Skills and concepts to be developed in singing***

Accuracy in pitch, rhythm and words should be observed while singing the various types of songs.

Learners should observe the natural speech rhythm of the words of the songs which define the rhythmic pattern of the songs

## **PART SINGING**

There are indicators to show that learners are ready to sing in parts, they include:



- a. Singing in tune and unison without support of either the voice or instrumental accompaniment.
- b. Accurate imitation of melodic phrases and phrases and rhythmic patterns.
- c. Confidence while singing along with others.

### **Questions**

1. *Name three types of songs?*
2. *Write occasions when patriotic songs are performed?*
3. *When should the East African Community Anthem should be sung in Kenya?*
4. *Write the Kenya National Anthem verse 1 in Kiswahili?*
5. *Name any three voices in a three part song?*

### **KENYA FOLK SONGS**

- ✓ Singing is part and parcel of everyday life in any community. This habitual practice is deeply embedded in every cultural activity within the community.
- ✓ It plays an integral part in ritual and social event within a community.
- ✓ Folk songs are songs sung in particular community.
- ✓ It originates among the people of particular area or locality.
- ✓ They are sung in the local dialect or language of the community they originates from.
- ✓ The songs are handed down from singer to singer or from one generation to another by oral tradition
- ✓ Folk song starts at welcoming of birth once new born baby takes the first breath.



- ✓ As an individual, he or she celebrates rite of passage which introduce them to adult responsibilities as captured in work songs, wedding songs, initiations songs, praise songs and when an individual dies, dirges (funeral songs)
- ✓ The circumstance/events/occasions within which the folk songs are performed dictate the message, gender and aged of the participant.
- ✓ Folk songs tell stories, give a snippet of the past life and highlight various areas of life shared across the cultures and shed life don similarities between people.

### **Folk songs serve the following roles**

- a. Preserves community culture
- b. Define cultural identity/helps to distinguish one community from the other.
- c. Used as a medium of communication
- d. Enhance or strengthen unity or solidarity within the community.
- e. Enhances conformity to social norms of the community.
- f. Creates/provides a medium forum of emotional expression

## **ASPECT OF FOLK SONGS**

### **1. OCCASIONS**

life is punctuated by different events or occasions. The events are influenced by community tradition, customs and history e.g ritual and social occasions such as birth of baby, work, marriage, funerals initiations and religious ceremonies. Each occasion has its own special song.



## **2. MESSAGES**

–Folk songs play a communicative role. The various occasions dictate that the song sung have messages that are appropriate to the ceremony or event. The messages as communicated through text, dictate the mood of the folk songs.

Folk songs are appropriate and uphold community values, virtues, customs and norms

## **3. INSTRUMENTATION**

Community diversity is also evident through the varied array of musical instruments.

In most community, musical instruments are used to accompany folk songs. Music instruments can either be melodic or rhythmic.

During the performance of folk songs, music instruments can be played for the following reasons:

- a. To support the melody/tune
- b. To pitch the performance
- c. Make the performance interesting /lively
- d. To provide rhythmic support
- e. To fill up the interludes during the performance
- f. Help in keeping the steady beat

## **4. PARTICIPANTS**

Folk songs are performed in groups or as solo. Participants vary in age and gender. They include; soloist, singers and instrumentalist.

The occasions during which folk songs are performed influences the age group and gender of participants e.g. boys and girls, men and women



African folk songs are largely responsorial in style also referred to as ***solo choral response***

A soloist can either be male or female. A good soloist should be confident and audible.

### **Roles of a soloist in a folk song**

- ✓ Pitching singers so that they sing without straining
- ✓ To cue singers on the change of melody or body movements
- ✓ Address the audience while commanding singers
- ✓ To coordinate the movements during the performance.

The choral groups/response sings the same tune/ melody throughout the performance of folk song. This referred to as singing in ***unison***

The vocal power of the choral response must match the vocal strength of the soloist

### **PERFORMANCE ETIQUETTE DURING FOLK SONGS**

- ✓ Dress appropriately
- ✓ Talking – this distracts the performance
- ✓ Reactions to others - e.g. during a mistakes, it is wrong to stare, mock or boo.
- ✓ Maintain enough space between the participant to avoid collision
- ✓ Always accept and acknowledge the applause from any audience.

### ***Questions***

1. The participant who leads a folk song is known as .....
2. A folk song belongs to ..... of community
3. Name any other occasion when a folk song is performed.



## KENYA INDIGENOUS MUSICAL INSTRUMENT

### *Wind instrument*

- ✓ They are also called ***aero phones***. They are played by blowing  
These instruments have a permanent tuning which is acquired during construct
- ✓ This is because upon constructions, wind instruments remain of fixed length, have a fix number of holes and a fixed blowing hole.
- ✓ They vary in shape, size and material used to make them. They are grouped in the following sub- classes”
  - a. Horns-** made from animal horns or natural hollow or hollowed out wooden tubes. Among some communities horns are joined to a gourd. E.g.
    - Oluika- luya
    - Lalet-kalenjin
    - Oporo/tung’-Luo
    - Coro-kikuyu
    - Kikundit-kipsigit
    - Adet-turkana
    - Aluti-Teso
  - b. Flutes-**Are made from materials such as bamboo, swamp reeds, twig or wooden tubes. Currently improvised using plastic tubes.  
  
Flutes vary in length and number of finger / pitch holes from one community to another.  
  
Other features that can be used to distinguish or differentiate flutes are:
    - *-closed at both ends*



- *-Open at both ends*
- *-Open at one end and closed at another end*
- *-Notched at the blowing end (part of the end is v-shaped)*
- *-Round at the blowing end*
- *-End blown (also oblique)*

**-Side blown** (also transversely blown) this means the blowing hole is at the side of the flute.

Indigenous flutes from the diverse Kenyan communities include:

### **End blown flutes (oblique)**

- Muturiri-Gikuyu
- Auleru-Teso
- Asili/Odundu-Luo
- Ndererut-Kalenjin
- Ebune/Elamaru-Turkana

### ***Transversely held flutes***

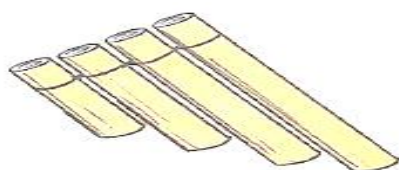
- Chivoti-Digo, Rabai, Duruma
- Ekibiswi-Kuria
- Emborogo-Kuria
- Umwere-Kuria
- Mulele-Luhya



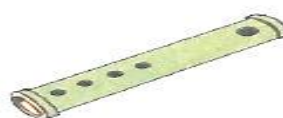
Chivoti



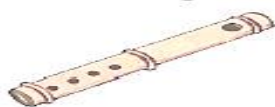
Ndurerut



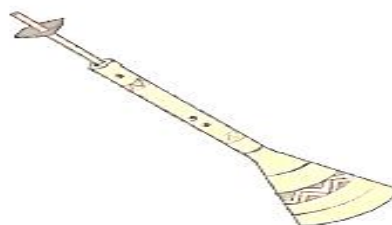
Biringi



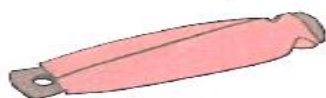
Muturiru



Emborogo



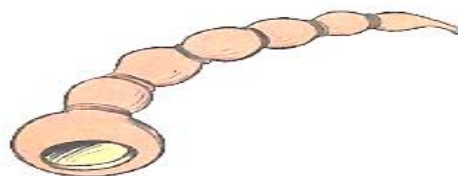
Bung'o



Vilingi



Nzumari



Abu



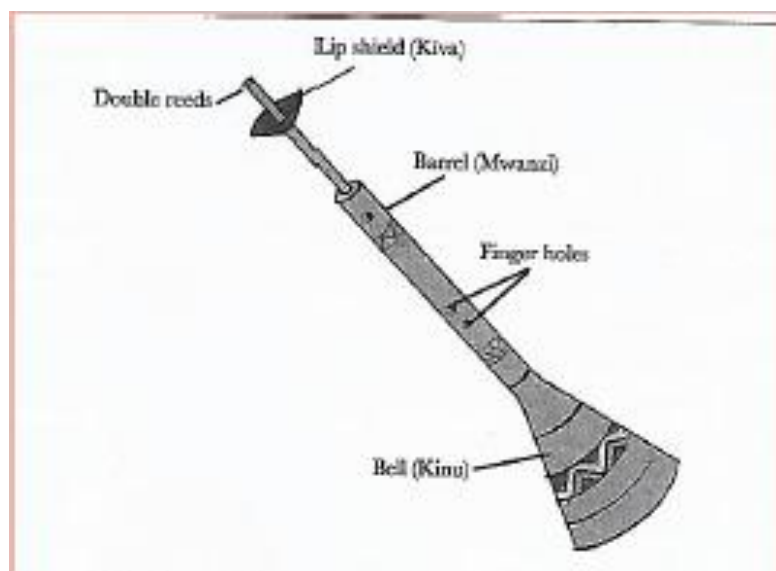
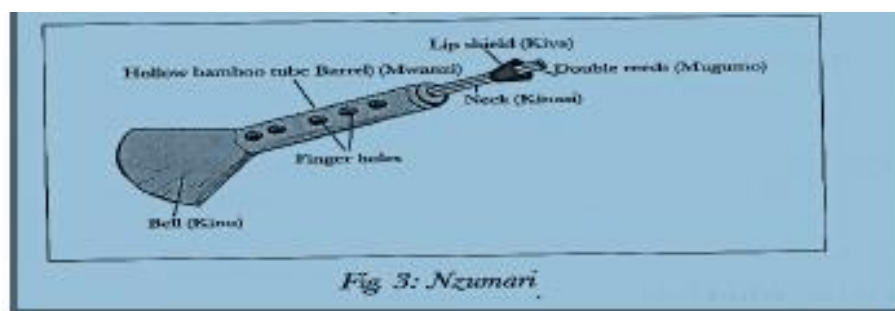
4. **Whistles** - these wind instruments are made from hollow tubes or reeds which are bound together. The different length makes it possible to produce different varied pitches when the instrument is blown e.g. biringi of Agikuyu, vilingi of the Akamba.
5. **Reed instruments** - double reed instruments have two reeds at the mouthpiece which is made from reeds. The two reed instruments have a tip shield made out of a coconut shell or metal coin

**The lip shield** - holds the reed in place and prevents air from escaping. The reeds vibrate when air is blown into the instrument thus producing sound. The Nzumari and the Bung'o played among some of the mijikenda community such as Digo and Rabai.

### Functions of parts of flutes

- **Bamboo reed** - this is the main framework of the instrument and it also serves as the resonator
- **Blowing hole** – it is a hole through which air is blown causing the production of sound
- **Pitch hole** – are closed and opened with alternating finger movements to produce varied pitch when playing the melody.
- **Closed** – end = this part directs the sounds towards the open end.





## FUNCTIONS OF THE PARTS OF REED INSTRUMENTS

- **Hollow bamboo reed** – this is the main body of the instrument which act as a resonator
- **Bell** - it is used to make the sound louder or amplify the sound
- **Neck** - use to attach the double reeds and the lip shield
- **Double reeds** - when blown, they vibrate to produce sound
- **Lip shield** – this is where the lip rest when blowing

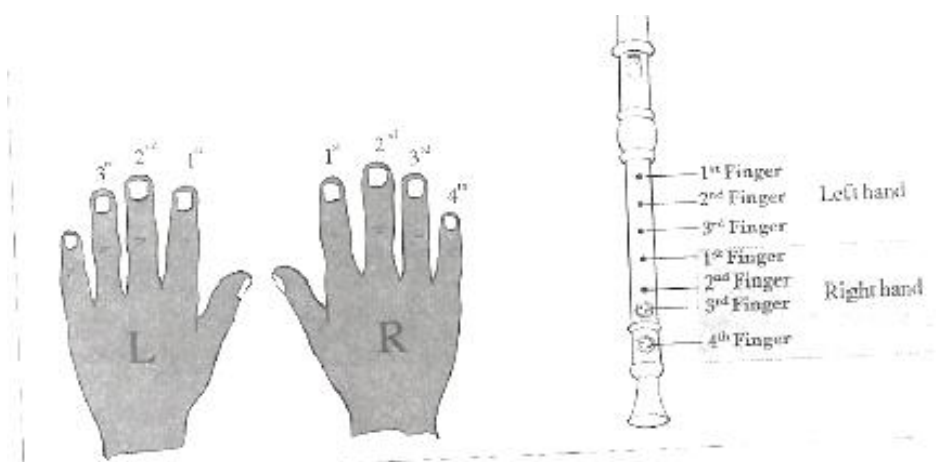


## SKILLS OF PLAYING WIND INSTRUMENTS

- Some are held transversely while others are end blown
- **Positioning of the lips** – the lower lip is placed on the lower part of the blowing hole
- **Blowing**- air should be blown across the blowing hole. The amount of air being blown depends of the wind instrument.
- **Tonguing** - the tongue is used to put the accent on
- **Fingering** – closing and opening of finger holes in an alternating manner assist to produce varied pitch.
- **Breath control** – it's also referred to as phrasing and should be done at appropriate places when playing the wind instrument.

## WESTERN MUSICAL INSTRUMENT

### Descant recorder



Recorder fingering chart

### *Skills of playing the recorder*

- **Posture** – correct posture will help in breathing deeply in order to get good sound out of the recorder.

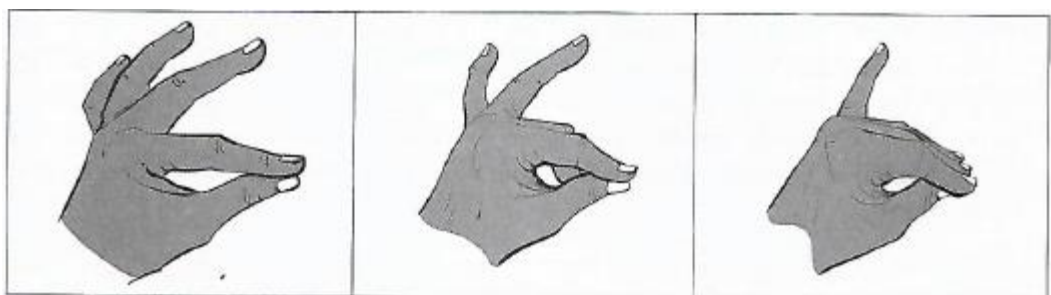


- **Breath control** – enables them to achieve the good phrasing when playing the descant recorder.
- **Holding** – should be held properly with both left handed and right handed learners. The recorder is end blown.
- **Embouchure** - refers to the position and the use of the lips and teeth in playing wind instrument. It includes shaping the lips to the mouthpiece of the musical wind instrument

Embouchure is important because it affect the production of quality of sound

- **Articulation** – (preparing the tongue) air flow is critical to the production of good tone or sound on the descant recorder. Blowing too much air will leard to production of squeaking sound.
- **Fingering** – the left hand should be placed in the first three holes, while the right hand should be placed in the rest of the holes. Holes should be covered completely, failure to which will cause air to escape and a squeaking sound will be produced.

When holes on the descant recorder are covered completely, small round marks will be imprinted on the fingers



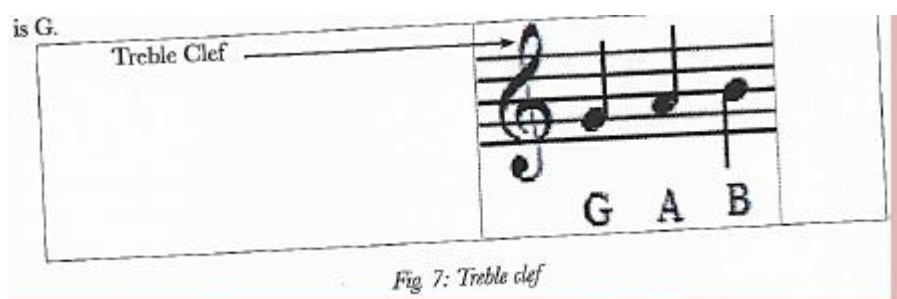
*Fig. 9: Notes B, A and G notes*

## THE NOTES B, A AND G

They are played using the left hand and are organized logically with fingers moving in a sequential order.



## MUSIC STAFF NOTATION

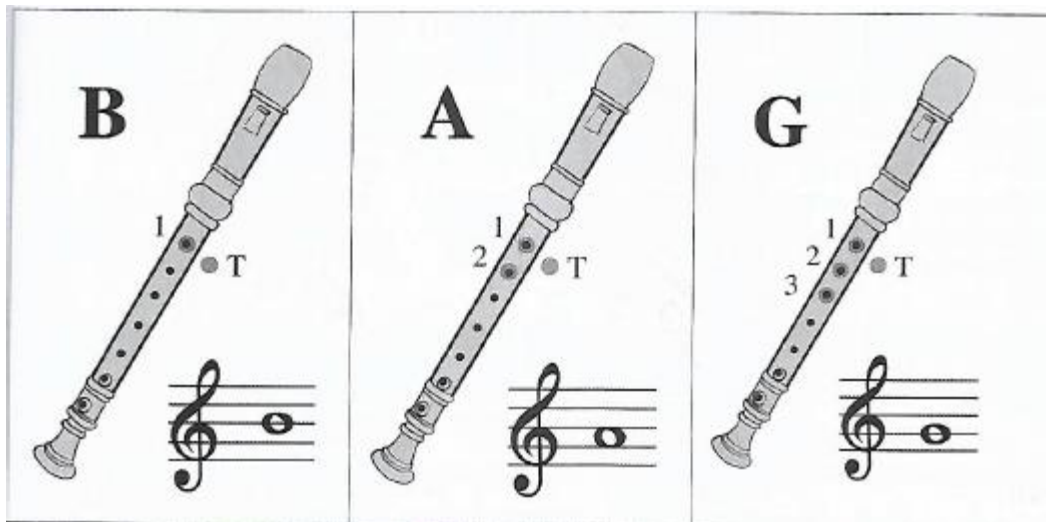


**THE STAFF**- this is a set of five parallel line and four spaces on which music is written.

The lines and spaces are named using the seven letters of the English alphabets A,B,C,D,E,F, and G.

Naming is made possible using clef. The treble or G clef is used to establish the pitches of the staff.

Music for the descant recorder is written on the staff using the treble Or G clef. Fingering notes is illustrated below.



### NEW NOTES C AND D

- They are fingered using the left hand as shown below
- The left hand thumb hole is left open when playing the note D

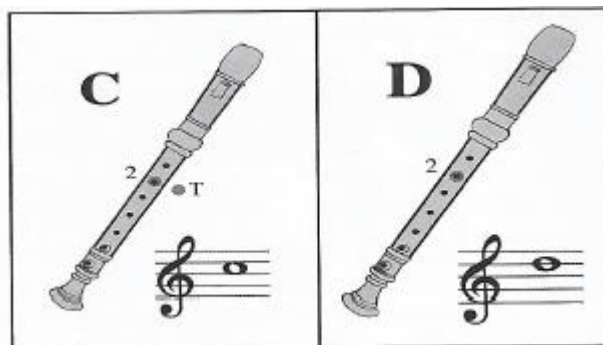


Fig. 10: Notes C and D on descant recorder

## Kenyan Folk Dances

**Dance** - a form of art involving rhythmic movement's of the body in response to music

It is an expression of norms, values, belief, attitudes and customs of the community.

In traditional African society dances are for specific groups of the performance e.g. boys, girls, boys and girls, young women and men etc



## Categories of participants

- **Soloist** – introduces dances, it is also known as Solo choral response or call response singing.

### Roles of a soloist

- Starting the dance
- Ending dance
- Help capture the message and the mood of the dance
- Pitching the dance songs
- Cuing dance on the change of melodies, movements and dance formations.
- **Dancers** – perform dance movements, create formations

c. **Dancers** – perform dance movement. create formations

d. **Lead dancers** – remind dancers the next dance style and formation.

Guide other dancers in creating the varied dance styles/movement and formations to ensure transitions to ensure transitions are smooth.

e. **Singers** - respond to the call of soloist. Make performance lively.

Communicate the message and the mood of the dance

f. **Instrumentalist** – make the dance performance lively.

Melodic instrument helps in pitching the performance.

Help in keeping the steady beat of the songs.

Assist to cue singers and dancers on the change of melodies, dance styles and formations to ensure smooth transition.

Provide rhythmic and melodic support to the rhythms and melodies in dance.

g. **Audience and onlookers** – make participants feel appreciated

Their participations bring the dance to life



## *Costumes*

This involves styles of dress or clothes worn by the participants in dance performance. Roles of costumes in dance performance include:

- ✓ To depict the cultural community it is drawn from.
  - ✓ To adorn the participant
  - ✓ To distinguish the different roles played by various participants of the dance
  - ✓ Influence the participant level of confidence
  - ✓ Allow dancers or the wearers freedom of movement and formation
  - ✓ Give information about certain role or characters due to elaborate details of the costumes
  - ✓ They give the participant of the dance aesthetic appeal
  - ✓ Are associated with the costumes and habits of a group of people
  - ✓ Gives the participant dignity
  - ✓ Help the identify the community the song originates from
  - ✓ Create uniformity among the participant
- 
- ✓ In modern times dance performance use uniform costumes made of sisal and banana leaves
  - ✓ In each community there are items of value which the participants use during dancing. These items are also known as artifacts which includes shields, swords, skis and traditional tools.



## **BODY ADORNMENT**

- It is an art which involved decorating the body, these vary across communities and can be permanent or temporary
- Permanent body adornment is done by piercing, scarification or tattoos, both are used to enhance beauty and also have social and ritual significance
- Some adorn using temporary designs using pain, ochre and henna to decorate the skin. The decoration can symbolize a variety of meaning e.g. social, economic or marital or even political status of the wearer.
- In some communities it is used to enhance the femininity or masculinity of an individual.
- The most common method used nowadays is by water emulsion pain
- The type of body adornment used is influenced by the occasion /event or an individual's stage in life.

## **ORNAMENTS**

Are accessories, articles or items used to add beauty or decorate the appearance of the participants in dance.

In some communities' beadwork is an integral part of making ornament, beads used in making ornaments can vary in shape, size and colour. The ornaments include.

- Earring
- Armlets/armbands
- Anklets
- Necklaces
- Feathers







## CREATING /COMPOSING

Is a succession of sound with long, short or equal duration. It is the pattern of the music in a given time. It can exist without a rhythm.

The long and short the French rhythm names are used to create different rhythms and represented by different matching symbol. These musical symbol are the musical notes.

French rhythm name	Length of sounds			
Taa	1 long sound			
Ta-te	2 short sounds			
Taa-aa	2 long sounds			
Taa-aa-aa-aa	4 long sounds			

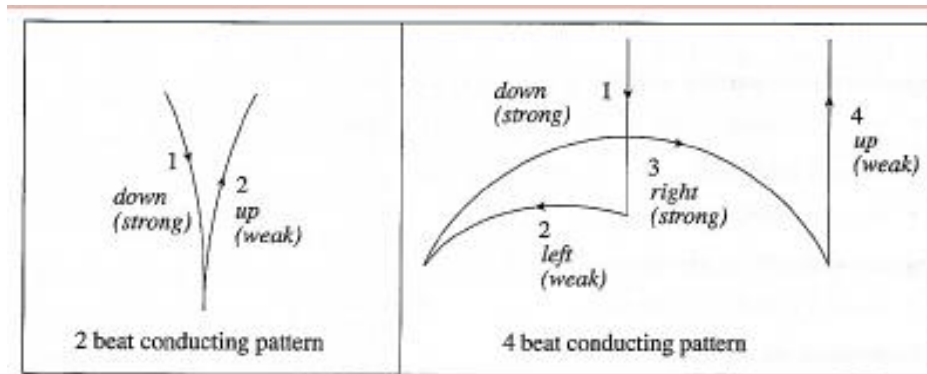
  

French rhythm name	Note symbol	Note name	Length of sound	Number of beats
Taa		crotchet	1 long sound	1 beat
Ta-te		quavers	2 short sounds	1/2 a beat for each quaver
Taa-aa		minim	2 long sounds	2 beats
Taa-aa-aa-aa		semibreve	4 long sounds	4 beats

Words have their natural speeches style which dictates whether to be given either along or a short beat. Syllables in words can be stressed while others are not.

The stressed syllables occurs as strong beats while the unstressed syllables as weak beats.

The beats are divided into groups of two beats, three beats or four beats



## MELODY

Is a sequence of pleasant sounds that makes up musical phrase

It is a tune that sounds nice or pleasant to the ears

An understanding of high and low sounds is essential in identifying melodic variations within a song. Variation to simple melodies can be created by

- Repetition
- Changing doh
- Changing rhythms
- Changing note
- Changing words

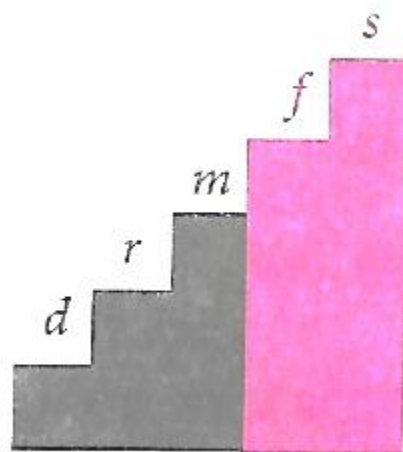


Fig. 39: Sol-fa ladder

## HAND SIGNS

It is a good way of understanding and recognizing pitch. These are gestures used to indicate pitch in sol –fa.

When using hand gestures to guide the pitch of the ‘doh’ is movable (it is not fixed)




Hand sign	Sound
	<i>m</i>
	<i>d</i>
	<i>r</i> •

Fig. 41: Hand signs showing sol-fa syllables







<i>m</i>	Keep the same hand shape but move it so that it is parallel to the ground.		
<i>f</i>	Making a loose fist with four fingers, extend the thumb.		
<i>s</i>	Straighten the fingers so that the hand forms shape M. Tilt it a bit for the palm to face you.		

Fig. 42: Hand signs for solfa syllables



# LISTENING, RESPONDING AND APPRECIATION

## Element of music

The following are musical instruments

**Pitch** – the highness or lowness of sound. The combination of varied pitches produces a melody e.g pitch pipe

**Melody** – should be done keenly as it is difficult to correct once mastered. Use melodies or songs familiar for the start.

**Dynamics** – relates to the volume of sound. This can either be loud or soft. Dynamics influence the expressiveness in a performance.

**Beat /Pulse** – regular through of music. The following activity helps in identifying beat.

- ✓ Clapping/tapping
- ✓ Chanting the words of familiar songs rhythmically
- ✓ Conducting learners

**Tempo** – refers to pace or speed of music. Activities such as clapping, tapping, marching can be use when teaching about tempo. Responses to tempo are communicated through by running, walking jogging, or skipping.

**Mood**- this involves feeling about the songs, whether happy or sad

**Form** – is the structure or shape of piece of music, it is dictated by the **melody**. The rhythms and repetition on the piece It is always shown with letters such as //A// OT //B// or //AB//

Grade 5 focuses on //ab//. The part is always the stanza while the B part represents the chorus.