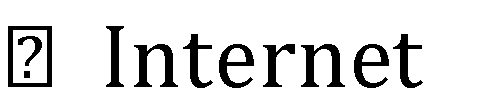
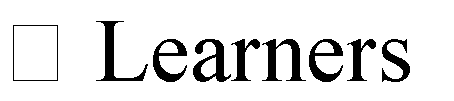
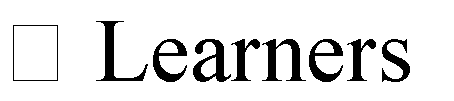
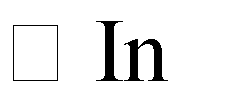
MUSIC SCHEME OF WORK GRADE 5 TERM 3



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| **Wk** | **Ls n** | **Strand/ Theme** | **Sub Strand** | **Specific Learning Outcomes** | **Key Inquiry Questions** | **Learning Experiences** | **Learning Resources** | **Assessment Methods** | **Ref** |
| **1** | **1** | **PERFOR MING** | **Kenyan Folk**  **Dances :** Roles of ornaments/costu mes in a folk dance | By the end of the sub strand, the learner should be able to:   1. Discuss the roles of costumes, ornaments and body adornment in a folk dance. 2. use costumes, body adornments and ornaments in a folk dance 3. appreciate the role of participants, costumes, body adornment, ornaments in a folk dance | 1. What is the role of costumes, body adornment and ornaments in a dance? 2. What is the role of different participants in a dance? 3. Which materials can be used to make costumes, body adornment or ornaments? | Learners watch a Live/recorded performance of a folk dance and identify; costumes, instruments, body adornments and ornaments.  Learners brainstorm on the roles of costumes, ornaments and body adornment in a folk dance.  In groups learners discuss the roles of different participants in a dance (soloist, chorus/response group, instrumentalist and dancers).  Learners use digital devices to download and watch various  Kenyan folk dances.. | * Locally available * materials to make * body ornaments * Audio/visual * recordings of folk * dances * Resource persons * Musical instruments     connectivity | 1. Observation checklist 2. Portfolio |  |
| **2** | **1** |  | **Making a costume/Orname nt** | By the end of the sub strand, the learner should be able to:   1. make a costume or an ornament using locally available materials 2. Discuss the procedure of making an ornament/costume 3. appreciate the role of participants, costumes, body adornment, ornaments in a folk dance | 1. What is the role of costumes, body adornment and ornaments in a dance? 2. What is the role of different participants in a dance? 3. Which materials can be used to make costumes, body adornment or ornaments? | In groups learners brainstorm on the procedure and materials for making costumes, ornaments and body adornments.  Learners make a costume, ornaments, and body adornments from locally available materials for a selected dance observing safety measures.  In groups learners use  costumes, ornaments  and body adornments made or borrowed from the community in a folk dance with appropriate  Instrumental accompaniment. | * Locally available * materials to make * body ornaments * Audio/visual * recordings of folk * dances * Resource persons * Musical instruments     connectivity | 1. Observation checklist 2. Portfolio |  |

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|  |  |  |  |  |  | In groups learners identify  and practice a Kenyan folk dance for class presentation |  |  |  |
| **3** | **1** | **CREATI NG/CO MPOSIN G** | **Rhythm :** Interpreting French Rhythm | By the end of the sub strand, the learner should be able to:   1. interpret French rhythm names in a rhythmic pattern 2. Define the term rhythm 3. appreciate rhythms created by self and others | 1. How are rhythmic patterns created? | Learners listen to/sing  familiar/simple songs and are guided in identifying the notes (semibreve, minim, crotchet and quaver) using their French rhythm names (taa-aa-aa-aa, taa-aa, taa, and ta-te)  in groups, learners sing familiar songs then clap while  chanting the rhythm of the song using French rhythm names. | * Song excerpts * Percussion * instruments * Melodic instruments * Audio recordings of * songs | 1. Observation checklist 2. Portfolio |  |
| **4** | **1** |  | **Rhythm :** French Notes and symbols | By the end of the sub strand, the learner should be able to:   1. associate French rhythm names of notes with their symbols 2. write rhythms of familiar tunes using French rhythm names and their 3. appreciate rhythms created by self and others | 1. How are rhythmic patterns created? | Learners practice writing the semibreve, minim, crotchet and a pair of quavers symbols.  clap and chant French rhythm names of musical notes displayed on flash cards.  Learners listen to and imitate rhythmic patterns played using the correct French rhythms names.  Learners listen to and write rhythmic patterns using note symbols.  Individually and in groups, learners use French rhythm names and note symbols (semibreve, minim, crotchet and quavers) to create simple  rhythms. | * Song excerpts * Percussion * instruments * Melodic instruments * Audio recordings of * songs | 1. Observation checklist 2. Portfolio |  |
| **5** | **1** |  | **Rhythm :** French Notes and symbols | By the end of the sub strand, the learner should be able to:   1. associate French rhythm names of notes with their symbols 2. write rhythms of familiar tunes using French rhythm names and their corresponding symbols 3. appreciate rhythms created by self and others | 1. How are rhythmic patterns created? | Learners practice writing the semibreve, minim, crotchet and a pair of quavers symbols.  Learners clap and chant French rhythm names of musical notes displayed on flash cards.  Learners listen to and imitate rhythmic patterns played using the correct French rhythms  names. | * Song excerpts * Percussion * instruments * Melodic instruments * Audio recordings of * songs | 1. Observation checklist 2. Portfolio |  |

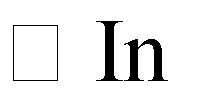
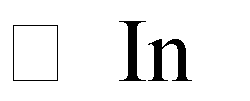
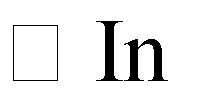
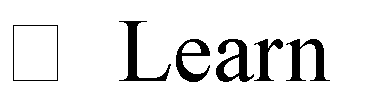
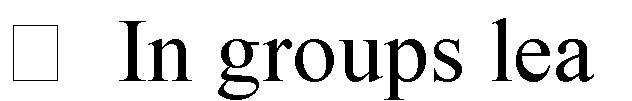
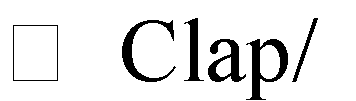


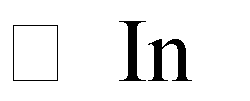


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|  |  |  |  |  |  | Learners listen to and write rhythmic patterns using note symbols.  Individually and in groups, learners use French rhythm names and note symbols (semibreve, minim, crotchet and quavers) to create simple  rhythms. |  |  |  |
| **6** | **1** |  | **Rhythm :** Creating rhythm using note symbols | By the end of the sub strand, the learner should be able to:   1. create simple rhythms using note symbols 2. aurally recognize strong and weak beats in two and four beat patterns 3. appreciate rhythms created by self and others | 1. How are rhythmic patterns created? | Learners sing/listen to a song and are guided to identify songs in two or four beat patterns.  Individually and in groups, learners clap/tap/stamp the beat/ pulse, strong and weak beats of music.  In groups learners tap/use percussion instruments to imitate rhythms of songs in two  and four beat patterns  in groups learners play  rhythmic games e.g. rhythmic dictation | * Song excerpts * Percussion * instruments * Melodic instruments * Audio recordings of * songs | 1. Observation checklist 2. Portfolio |  |
| **7** | **1** |  | **Rhythm :** Creating rhythm using note symbols | By the end of the sub strand, the learner should be able to:   1. create simple rhythms using note symbols 2. aurally recognize strong and weak beats in two and four beat patterns 3. appreciate rhythms created by self and others | 1. How are rhythmic patterns created? | Learners sing/listen to a song and are guided to identify songs in two or four beat patterns.  Individually and in groups, learners clap/tap/stamp the beat/ pulse, strong and weak beats of music.  Individually and in groups learners tap/use percussion instruments to imitate rhythms of songs in two  and four beat patterns  in groups learners play rhythmic games e.g. rhythmic dictation | * Song excerpts * Percussion * instruments * Melodic instruments * Audio recordings of * songs | 1. Observation checklist 2. Portfolio |  |
| **8** | **1** |  | **Rhythm :** Recognizing strong and weak beat in two and four beat patterns | By the end of the sub strand, the learner should be able to:   1. Play rhythmic games 2. aurally recognize strong and weak beats in two and four beat patterns 3. appreciate rhythms created by self and others | 1. How are rhythmic patterns created? | Learners sing/listen to a song and are guided to identify songs in two or four beat patterns.  Individually and in groups, learners clap/tap/stamp the beat/ pulse, strong and weak beats of music. | * Song excerpts * Percussion * instruments * Melodic instruments * Audio recordings of | 1. Observation checklist 2. Portfolio |  |

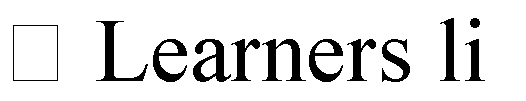
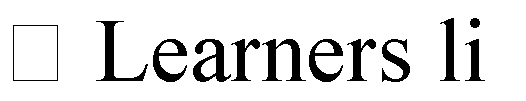
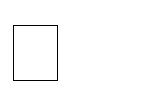


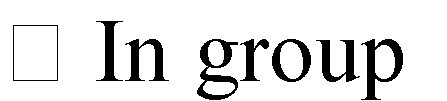
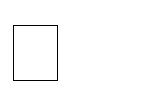
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|  |  |  |  |  |  | tap/use percussion instruments to imitate rhythms of songs in two  and four beat patterns  rners play  rhythmic games e.g. rhythmic dictation | * songs |  |  |
| **9** | **1** |  | **Melody :** Singing the sol-fa syllables | By the end of the Sub strand, the learner should be able to:   1. sing the sol-fa syllables for pitch discrimination 2. interpret corresponding hand signs of the sol-fa syllables 3. appreciate melodies created by self and others | 1. How can you perform a melody in different ways? 2. What makes a melody interesting? | In groups, learners sing familiar songs based on d, r, m, f, s e.g. excerpts of songs such as; Skip to My Lou and Na Maua  Learners interpret hand signs for d, r, m, f, s as demonstrated by the teacher.  Learners orally and aurally identify different pitches (d, r, m, f, s) displayed on flash cards or played on a melodic instrument.  In pairs or in groups, learners  play melody games for pitch discrimination. | * Sheet music * Audio recording * Melodic instruments * Flash cards | 1. Aural tests 2. Oral tests 3. Written tests 4. Portfolio |  |
| **10** | **1** |  | **Melody :** Interpreting hands signs of the sol-fa syllables | By the end of the Sub strand, the learner should be able to:   1. sing the sol-fa syllables for pitch discrimination 2. interpret corresponding hand signs of the sol-fa syllables 3. appreciate melodies created by self and others | 1. How can you perform a melody in different ways? 2. What makes a melody interesting? | groups, learners sing familiar songs based on d, r, m, f, s e.g. excerpts of songs such as; Skip to My Lou and Na Maua  Learners interpret hand signs for d, r, m, f, s as demonstrated by the teacher.    Identify different pitches (d, r, m, f, s) displayed on flash cards or played on a melodic instrument.  pairs or in groups, learners  play melody games for pitch discrimination. | * Sheet music * Audio recording * Melodic instruments * Flash cards | 1. Aural tests 2. Oral tests 3. Written tests 4. Portfolio |  |
|  |  |  | **Melody :** Creating short melodies using the sol-fa syllables | By the end of the Sub strand, the learner should be able to:   1. create short melodies using the sol-fa syllables 2. play own created melodies on the descant recorder | 1. How can you perform a melody in different ways? 2. What makes a melody interesting? | Individually and in group  learners create short melodies  using the sol-fa syllables d, r, m, f and s and rhythms learnt.  Individually and in group  learners are guided to play the | * Sheet music * Audio recording * Melodic instruments | 1. Aural tests 2. Oral tests 3. Written tests 4. Portfolio |  |

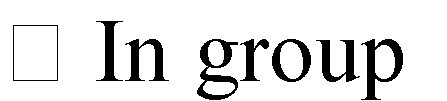


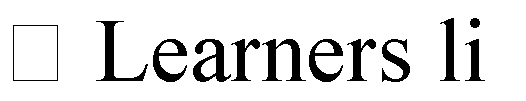


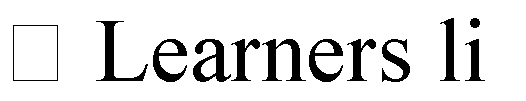
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|  |  |  |  | c. appreciate melodies created by self and others |  | melodies created using the descant recorder.  Learners present their  melodies in class for review and feedback from others.  In school and at home learners record own and others’ or present the melodies for sharing and peer review  Learners present their  recordings in class as others review and give feedback | * Flash cards |  |  |
|  |  |  | **Melody :** Creating short melodies using the sol-fa syllables | By the end of the Sub strand, the learner should be able to:   1. create short melodies using the sol-fa syllables 2. play own created melodies on the descant recorder 3. appreciate melodies created by self and others | 1. How can you perform a melody in different ways? 2. What makes a melody interesting? | Individually and in groups learners create short melodies using the sol-fa syllables d, r, m, f and s and rhythms learnt.  Individually and in group  learners are guided to play the melodies created using the descant recorder.  Learners present their  melodies in class for review and feedback from others.  In school and at home learners record own and others’ or present the melodies for sharing and peer review  Learners present their recordings in class as others review and give feedback | * Sheet music * Audio recording * Melodic instruments * Flash cards | 1. Aural tests 2. Oral tests 3. Written tests 4. Portfolio |  |
|  |  | **LISTENI NG, RESPO NDING AND APPREC IATION** | **Elements of Music** | By the end of the sub strand, the learner should be able to:   1. Name the different elements in music 2. describe how different elements of music are used in a piece of music 3. Appreciate the Importance of elements of music | 1. What is critical listening? 2. What is structure in music? 3. What elements of music does one pay attention to when listening and analyzing music? | In groups, learners brainstorm on what critical listening to music entails.  Learners listen to a variety of music and are guided to discuss how different elements of music (melody, rhythm, dynamics, tempo, structure) are used using appropriate terminology.  Learners listen to a variety of  music and are guided to identify music in AB structure. | * Audio-visual excerpts * of relevant music * Audio-visual * Equipment * Resource persons | 1. Oral/aural questions 2. Written tests |  |

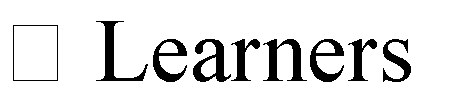


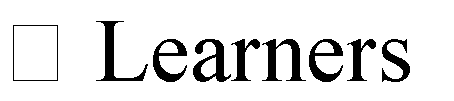


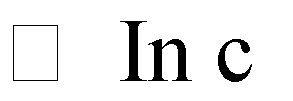












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|  |  |  | **Elements of Music** | By the end of the sub strand, the learner should be able to:   1. Name the different elements in music 2. describe how different elements of music are used in a piece of music 3. Appreciate the Importance of elements of music | 1. What is critical listening? 2. What is structure in music? 3. What elements of music does one pay attention to when listening and analyzing music? | In groups, learners brainstorm on what critical listening to music entails.  Learners listen to a variety of music and are guided to discuss how different elements of music (melody, rhythm, dynamics, tempo, structure) are used using appropriate terminology.  Learners listen to a variety of music and are guided to identify music in AB structure. | * Audio-visual excerpts * of relevant music * Audio-visual * Equipment * Resource persons | 1. Oral/aural questions 2. Written tests |  |
|  |  |  | **Elements**  **of Music :** Music structure- AB structure | By the end of the sub strand, the learner should be able to:   1. Define the term structure in music 2. aurally identify music in AB structure 3. Appreciate music in AB structure. | 1. What is critical listening? 2. What is structure in music? 3. What elements of music does one pay attention to when listening and analyzing music? | Learners sing songs in AB structure and are guided in identifying the two different sections.  Learners play simple melodies in AB structure using the descant recorder.  In lass and at home, learners are guided by teacher/parent/guardian to listen to appropriate music from Digital/electronic devices or live performance and write short sentences describing the  music. | * Audio-visual excerpts * of relevant music * Audio-visual * Equipment * Resource persons | 1. Oral/aural questions 2. Written tests |  |