

EaD Comprehensive Lesson Plans



or



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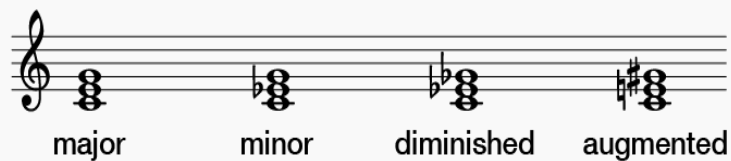
BASIC 9

WEEKLY LESSON PLAN – WEEK 9

Strand:	Creative Arts		Sub-Strand:	Media and Techniques	
Content Standard:	B9. 2.1.2. Demonstrate knowledge, understanding and application of triads, chord progression and improvisation in music				
Indicator (s)	B9 2.1.2.5 Sing in pitch triads on all the seven degrees of the scale horizontally (arpeggios) and vertically (harmony) B9 2.1.2.6 Create/improvise a melody using (I,VI, IV,V) as the ostinato bass line		Performance Indicator Learners can create a melody using (I,VI, IV,V) progression.		
Week Ending	01-12-2023				
Class	B.S.9	Class Size:		Duration:	
Subject	Creative Arts & Design				
Reference	Creative Arts & Design Curriculum, Teachers Resource Pack, Learners Resource Pack, Textbook.				
Teaching / Learning Resources	Video and Audio Player, Organ, Speaker.		Core Competencies:	• Communication and Collaboration. • Critical Thinking and Problem Solving. • Creativity and Innovation.	
DAY/DATE	PHASE 1 : STARTER	PHASE 2: MAIN			PHASE 3: REFLECTION
WEDNESDAY	Discuss with the Learners about the meanings of keywords and terminologies in the lesson. Terminologies; • Harmony • Diatonic • scale degrees • arpeggios • triads • melody • pitch	1. Assist Learners to identify and label triads. 2. With the aid of a diagram, explain how to find triad roots. 3. Learners brainstorm to identify the qualities of triads. 4. Engage Learners in singing and performing melodic instruments triads built on all the seven degrees of the scale melodically. 5. Learners brainstorm to sing and perform on keyboard or melodic instruments triads built on all the seven degrees of the scale harmonically. Triad roots To find a triad’s root, arrange the pitch classes on a circle of thirds (mentally or on paper). The root is the <i>lowest</i> in the three-pitch-class clump. Expressed another way, if the circle <i>ascends</i> by thirds as it moves clockwise, the root is the “earliest” note (thinking like a literal clock), and the other pitch classes come “later.” Triad qualities			Reflect on the qualities of triads. Exercise; State 5 qualities of triads.

To find a triad's quality, identify the interval between the root and the other members of the chord. There are four qualities of triads that appear in major and minor scales, each with their own characteristic intervals.

- major triad: M3 and P5 above the root (as in *do–mi–sol*)
- minor triad: m3 and P5 above the root (as in *do–me–sol* or *la–do–mi*)
- diminished triad: m3 and d5 above the root (as in *ti–re–fa*)
- augmented triad: M3 and A5 above the root (as in *me–sol–ti*)



Lead-sheet symbols

A triad can be summed up by a single symbol, such as a lead-sheet chord symbol. A lead sheet symbol includes information about both root quality, as well as which pitch class occurs in the lowest voice (called the *bass* regardless of who is singing or playing that pitch).

A lead-sheet symbol begins with a capital letter (and, if necessary, an accidental) denoting the root of the chord. That letter is followed by information about a chord's quality:

- major triad: no quality symbol is added

		• minor triad: lower-case “m” • diminished triad: lower-case “dim” or a degree sign “o” • augmented triad: lower-case “aug” or a plus sign “+” Finally, if a pitch class other than the chord root is the lowest note in the chord, a slash is added, followed by a capital letter denoting the pitch class in the bass (lowest) voice. A C-major triad’s lead-sheet symbol is simply C. A C-minor triad is Cm. A D-sharp-diminished triad with an F-sharp in the bass is D#dim/F#. And so on.	
THURSDAY	Learners brainstorm to explain “Ostinato” in music.	1. Assist Learners to rehearse an improvised melody on [d : l : f : s] ostinato 2. Learners brainstorm to perform a melody with voice or instrument based on [I,VI, IV and V] chord progression. 3. Assist Learners to create a melody using (I,VI, IV,V) as the ostinato bass line. Creating Music and Improvising Basslines If music was made up of random notes, then you could sit on a piano keyboard or blindly pluck notes and it would make a lovely song. It won't. Music isn't random. It is quite organized, and theory, like the diatonic chords, helps you organize a lot of its sounds in your musical mind and find it on your instrument. Where will your bassline creation come from? It will foremost come from the chord progression, and the progression often comes from the diatonic chords of the major scale. The I-V-vi-IV Chord Progression The I-V-vi-IV progression uses four of the seven diatonic chords. This is a great progression to practice. It is used a lot, and it	Through questions and answers, conclude the lesson. Exercise; Write a song in I-V-vi-IV progression.

contains the most commonly used chords found in many styles of music.

The I and V are music's most common chords. The IV is the next most common, and the vi is probably the next most common after that.



This I-V-vi-IV progression shows up in songs like:

- Let It Be - The Beatles
- Beast of Burden - The Rolling Stones
- No Woman, No Cry - Bob Marley
- Don't Stop Believin' - Journey
- So Lonely - The Police
- With or Without You - U2
- When I Come Around - Green Day
- Under the Bridge - Red Hot Chili Peppers

Name of Teacher:

School:

District: