

## FOREWORD

The Ministry of Education and Skills Development is pleased to present the revised junior secondary school syllabuses. This marks a major milestone towards the attainment of quality education in Botswana. The revised syllabuses signals another major milestone in the attainment of the ideals reflected in the Revised National Policy on Education and brings closer the realization of the aspirations reflected in Vision 2016. The publication of these syllabuses is also a deliberate effort to provide accessible quality education for the creation of an educated labour force. It has been observed that countries with superior education systems are also the most economically successful. Thus, high quality education is seen as a vital pre-requisite in increasing productivity and competitiveness leading to national growth and development and subsequently, a higher standard of living for all citizens.

The revised junior secondary syllabuses come at a time of unprecedented knowledge explosion, technological changes, a fluid socio-economic context and an increasingly interdependent regional and global economy. In this age of global competitiveness, it is important that all countries foster human resources by developing requisite competencies among young people. Survival in this millennium depends on the ability to effectively accommodate and manage change, and to adapt to the changing socio-economic and cultural plains. It is the wish of the Ministry of Education and Skills Development to prepare young Botswana for future growth and adaptation to ongoing changes in the socio-economic context.

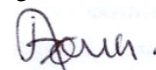
The revised junior secondary programme has not been drastically changed. It is still built on the ten year basic education philosophy that seeks to provide quality learning experiences. It provides students with a broad based education that equips students' with knowledge and skills that are transferable to everyday life. The content has been selected from the students' immediate environment to facilitate understanding and ease of transfer of skills. Furthermore, the programme aims at creating and sustaining a conducive environment for learning and teaching that allows students to excel within their own capabilities. A deliberate attempt has been made to infuse and

integrate emerging issues such as Environmental Education, HIV/AIDS Education, Disaster Management, Anticorruption Culture, Emotional Intelligence, Civic Education and the world of work. The programme also pays attention to the all round development of the individual and the inculcation of attitudes and values that nurture respect for one's self and for others. Life skills education has been integrated into the programmes.

The learners are exposed to a range of knowledge and foundation skills such as numeracy, literacy, prevocational and problem solving skills. It also focuses on the development of desirable attitudes towards different types of work, social and moral values that are expected of them at the end of the program. The implementation of the revised programme begins in 2010.

Critical to the success of the revised junior secondary programme is the recognition of individual talents, needs and learning styles. Thus, the role of the teacher in the classroom must be that of a facilitator for effective learning to occur. The teacher must be conscious of the students' needs to take a certain measure of responsibility for their own learning. The teacher must also take cognisance of the broad range of ability of the student body and the different levels of achievement. This entails the use of participatory teaching and learning styles that provide a rich diverse learning environment.

On behalf of the Ministry of Education and Skills Development, I wish to record my appreciation to members of the National Panels and Standing Committees, school heads, teachers, institutions and other organisations for their invaluable contributions during the revision of these syllabuses.



**Permanent Secretary**  
**Ministry Of Education and Skills Development**

## ACKNOWLEDGEMENT

The Department of Curriculum and Evaluation wishes to express its sincere gratitude to the music Standing Committee members who worked tirelessly in the development of this music syllabus. The Department salutes them for their professional commitment and dedication.

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The Department would also like to thank all music teachers who participated in the various consultative meetings in different parts of the country. It is our hope and belief that this document reflects the outcomes of a genuine collegial and collaborative discourse across a wide educational spectrum. The Department also appreciates all that contributed in one way or the other to make this a reality.

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## INTRODUCTION

Music in the in the three year Junior Secondary Curriculum aims at preparing learners for further education and the world of work. The Botswana Junior Secondary Education Music Syllabus has been designed to build on the foundations laid by the Creative and Performing Arts (CAPA) at Primary level and prepare learners for Senior Secondary music syllabus.

The subject is one of the Creative and Performing Arts subjects within the framework of the entire Junior Secondary programme. The syllabus has been developed on the basis that Music has been allocated at least 2 – eighty minutes periods per week of each in the school time table.

## RATIONALE FOR MUSIC

The inclusion of music as a subject in the education programme provides students with the opportunity to develop their innate musical abilities. Music represents a unique combination of ideas, skills and knowledge, making new ways of communication and problem solving possible. Music contributes to the physical (psychomotor), cognitive (intellectual), affective (emotional, aesthetic, normative and spiritual) and social development of the learner. Music provides the opportunity to express feelings to relieve emotional tension. Learning through music can also promote and add enjoyment to the learning of skills necessary for the understanding of all other school subjects and contribute to the preservation and transmission of cultural heritage of Botswana.

The Provision of a Music programme will contribute significant economic and social benefits for Botswana and also provide opportunities for music profession with global standards and application of information communication technology. The programme will also provide for children with learning disabilities to develop confidence and experience a sense of achievement.

## AIMS OF THE TEN-YEAR BASIC EDUCATION PROGRAMME

On completion of the Ten-Year Basic Education Programme students should have:

1. Developed competence and confidence in the application of computational skills in order to solve day-to-day problems;
2. Developed an understanding of business, everyday commercial transactions, and entrepreneurial skills;
3. Developed critical thinking, problem solving ability, individual initiative, interpersonal and inquiry skills;

4. Developed desirable attitudes towards different types of work and the ability to assess personal achievement and capabilities realistically in pursuit of appropriate career/employment opportunities/possibilities and/or further education;
5. Acquired knowledge, skills and attitudes in food production and industrial arts for self-reliance and self-sufficiency;
6. Developed awareness and/or literacy and understanding of the significance of computers in the world of work;
7. Acquire knowledge and understanding of their environment and the need for sustaining utilisation of natural resources;
8. Developed desirable attitudes/behavioural patterns in interacting with the environment in a manner that is protective, preserving and nurturing;
9. Acquired knowledge and understanding of society, appreciation of their culture including languages, traditions, songs, ceremonies, customs, social norms and a sense of citizenship;
10. Developed the ability to express themselves clearly in English, in Setswana and/or a third language both orally and in writing, using them as tools for further learning and employment;
11. Acquired the basic science knowledge and skills, including basic knowledge of the laws governing the natural world;
12. Acquired a good knowledge and practice of moral standards and health practices that will prepare them for responsible family and community life;
13. Developed their own special interests, talents and skills whether these be dexterity, physical strength, intellectual ability, and/or artistic gifts;
14. Acquired an appreciation of technology and technological skills including basic skills in handling tools and materials;
15. Gained the necessary knowledge and ability to interact with and learn about their community, the government of their country and the world around them.

## AIMS OF THE TEN-YEAR MUSIC PROGRAMME

On completion of the Ten-Year Music Education Programme, students should have

1. Developed the necessary skills to take an active part in music making, through *performing (singing, playing, moving), composing and appraising (listening and appreciating)*;
2. Acquired knowledge and understanding of the basic concepts of music;
3. Acquired desirable attitudes, skills and knowledge for lifelong participation in music activities;
4. Discovered and learned new ways of communicating and problem solving through project work;
5. Acquired basic skills in music technology;

6. Developed an appreciation of their own musical heritage and culture, as well as an understanding of and respect for the music of other cultures;
7. Acquired knowledge and understanding of the role of music and other art forms in society with regard to traditions, ceremonies, customs and social norms;
8. Learned new ways of effective socialization through music;
9. Gained personal development through participation in music;
10. Acquired the necessary skills to prepare them for a possible career in music.

## **AIMS OF THE THREE-YEAR JUNIOR SECONDARY MUSIC**

### **PROGRAMME**

On completion of the Three-Year Music Programme, students should have

1. Developed musical skills and competencies that will enable them to perform their own compositions and the compositions of others, in a variety of styles, through singing and playing instruments.
2. Developed musical skills and competencies that will enable them to create their own musical compositions, devise arrangements of existing compositions and to improvise;
3. Developed the ability to respond to the concepts of music, from a variety of styles and music traditions, through listening and appreciating, and to evaluate performances and compositions;
4. Acquired knowledge and understanding of the history and development of music in Botswana and the characteristics of African music;
5. Developed an interest in different styles of music and related arts to show their interaction and relationship;
6. Developed a creative approach to music-making so as to encourage motivation, self-actualization and the attainment of well-balanced personal artistic qualities;

### **KEY COMPETENCIES**

At the end of the Three Year Junior Secondary Education music programme, learners should be able to:

- apply electronic and computer literacy skills in music.
- use their basic knowledge of music concepts and skills through creative activities
- appreciate different styles of music and musical forms of expression
- read, write and interpret musical notation symbols.

- organise, direct and record musical performance and projects
- use relevant notations to plan, revise and refine materials
- explore and discriminate between musical styles, genres and traditions
- make expressive use of tempo, dynamics, phrasing and timbre during performances
- perform significant parts from memory and from notations with awareness of their own contribution
- express their own ideas and feelings in developing a personal style exploiting instrumental and/or vocal possibilities
- appreciate music as a functional and integral part of society
- appreciate the effects of venue, occasion and purpose on the way music is created performed and heard.
- produce compositions that demonstrate a coherent development of musical ideas, consistency of style and a degree of individuality

### **RECOMMENDED TEACHING METHODS**

- Start where the students are; this is the principle of adjusting the content and methods to the knowledge and interest of students. It makes the subject enjoyable to students. As a practical subject all approaches should be learner centred.
- Provide Experiences; students can memorize concepts but they will not understand it until they hear the concept in actual musical sounds. Teach all musical concepts in real life context.
- Use multi-sensory approach; the more ways in which music is experienced, the more likely it is to be learned. Use CDs, DVDs, video tapes, attending musical activities and organize school concerts.
- Use distributed effort or spaced practice; use the available time to ensure maximum learning, any skill is learned efficiently in several short sessions than in one long session.

### **EMERGING ISSUES**

In an endeavour to ensure that the curriculum is responsive to the needs of society, emerging issues should be infused and integrated at classroom level. Emerging issues

helps students to appreciate the challenges and developments happening around them and this plays a major role in preparing students for life, citizenship and the world of work.

- *life skills*; skills learnt from music lessons should be translated to real life situations. Teachers should therefore make sure that they relate and reinforce life skills implied in the content of the subject. This will help learners see the worth of the subject in day to day activities.

### **ASSESSMENT PROCEDURES**

Assessment is an all inclusive process of monitoring and keeping track of learner's progress over time. It is an integral part of the teaching and learning process. Assessment should take cognizance of learners with special needs. Formative assessment should be done as a diagnostic process of classroom work and should thus be carried regularly. Summative assessment on the other hand is used to measure the

learner's achievement at the end of the programme. This would be coordinated by the Botswana Exams Council.

### **INCLUSIVE EDUCATION**

The syllabus is premised on the concept of inclusion which requires an enabling environment must be created for all group of learners. Learners should not be left out on account of their physical, intellectual or emotional challenges. All learners have a right to access a learning package. Inclusive education commits teachers to ensure that all learners overcome potential barriers to learning and assessment. It requires staff to modify programmes of study to give all learners relevant and appropriately challenging work. The UNESCO (1994) Framework For Action on Special Needs Education urges schools to 'accommodate all children regardless of their physical, intellectual, social, emotional, linguistic or other conditions. This should include disabled and gifted children... and other children from disadvantaged or marginalized areas or groups.'

# FORM 1

UNIT 1: INTRODUCTION TO MUSIC		
TOPIC 1.1: MEANING OF MUSIC		
Sub-Topics	General Objectives	Specific Objectives
	The students should be able to:	The students should be able to:
Role of Music	1.1.1 explore the meaning and role of music in society	1.1.1.1 discuss the meaning of music 1.1.1.2 discuss the social, political and religious role of music in the society 1.1.1.3 identify songs according to various roles 1.1.1.4 discuss Career opportunities associated with music
Elements of Music	1.2.1 know and understand elements of music.	1.2.1.1 identify elements of music 1.2.1.2 describe the use of elements of music 1.2.1.3 discuss elements of music
Music Preservation	1.3.1 know the importance of music preservation.	1.3.1.1 explain preservation 1.3.1.2 discuss ways of music preservation 1.3.1.3 explain the importance of preserving music
The Science of Musical Sound	1.4.1 understand how sound is produced and recorded	1.4.1.1 discuss sound waves and vibrations 1.4.1.2 describe how sound travels 1.4.1.3 discuss how musical sound is organized compared to noise 1.4.1.4 describe sound waves showing amplitude and frequency 1.4.1.5 discuss how some musical instruments reproduce sound 1.4.1.5 use tape recorders to record sound

UNIT 2: NOTATION		
TOPIC 2.1: PITCH		
Sub-Topics	General Objectives	Specific Objectives
	The students should be able to:	The students should be able to:
Types of Musical Notation	2.1.1 understand the different types of music notation.	2.1.1.1 identify types of music notation 2.1.1.2 discuss types of music notation
Staff / Stave	2.1.2 interpret lines and spaces of different staves.	2.1.2.1 discuss the staff 2.1.2.2 identify types of the staff
	2.1.3 explore and apply the bass and treble clefs.	2.1.3.1 draw the treble Clef on the Staff 2.1.3.2 draw the Bass Clef on the Staff 2.1.3.3 construct the Grand Staff 2.1.3.4 place notes on the Grand Staff 2.1.3.5 describe ledger lines
Intervals	2.1.4 recognise and understand the distance in pitch between notes	2.1.4.1 define intervals 2.1.4.2 identify intervals as harmonic by sight. 2.1.4.3 identify intervals as harmonic aurally when played. 2.1.4.4 identify intervals as melodic by sight. 2.1.4.5 identify intervals as melodic by aurally when played. 2.1.4.6 identify intervals by number through sight and aurally. 2.1.4.7 construct intervals on the staff 2.1.4.8 sing intervals in sol-fege.
TOPIC 2.2: RHYTHM		
Note / Rest Values	2.2.1 explore and apply note names and values.	2.2.1.1 define rhythm 2.2.1.2 explain importance of rhythm in music. 2.2.1.3 identify semibreve, minim, crotchet, quaver, semi quaver and their equivalents in tonic sol-fa. 2.2.1.4 state values of semibreve, minim, crotchet, quaver, semiquaver and their equivalents in tonic sol-fa. 2.2.1.5 draw semibreve, minim, crotchet, quaver, semiquaver notes and their equivalents in tonic Sol-fa. 2.2.1.6 perform various rhythmic patterns in tonic sol-fa and staff notation. 2.2.1.7 create short rhythmic patterns using semibreve, minim, crotchet, quaver, semiquaver and their equivalents in tonic sol-fa. 2.2.1.8 create a graphic representation in different rhythmic patterns.



	2.2.2 recognise notes and their rests	2.2.2.1 identify semibreve, minim, crotchet, quaver, semiquaver rests and their equivalents in tonic sol-fa. 2.2.2.2 draw semibreve, minim, crotchet, quaver, semiquaver rests. 2.2.2.3 State values of semibreve, minim, crotchet, quaver and semiquaver rests. 2.2.2.4 create short rhythmic patterns using note values and rests: semibreve, minim, crotchet, quaver and semiquaver. 2.2.2.5 perform various rhythmic patterns.
Simple Time Signature	2.2.3 explore and apply simple time Signatures in music	2.2.3.1 describe time signature 2.2.3.2 analyse time signatures 2.2.3.3 state two types of time signatures: simple and compound time signatures 2.2.3.4 describe simple time signature. 2.2.3.5 identify a rhythmic pattern as $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ 2.2.3.6 create rhythmic pattern as $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$
Pulse Measure	2.2.4 understand and experiment with pulse measures	2.2.4.1 define pulse 2.2.4.2 describe pulse measure 2.2.4.3 identify representations of different pulse measures 2.2.4.4 create representations of different pulse measures. 2.2.4.5 perform representation of different pulse measure 2.2.4.6 analyse a music score.
Tempo	2.2.5 explore and apply tempo and its effects on Music.	2.2.5.1 define tempo 2.2.5.2 explain tempo markings giving Italian names, and their English equivalents 2.2.5.3 identify tempo markings 2.2.5.4 interpret tempo markings 2.2.5.5 respond to tempo markings during performances 2.2.5.6 explain metronome markings 2.2.5.7 relate tempo to the mood of the song.

UNIT 3: APPRECIATION		
TOPIC 3.1 TONE COLOUR		
Sub-Topics	General Objectives	Specific Objectives
	The students should be able to:	The students should be able to:
Types of Voices and their combinations	3.1.1 appreciate different voice types and their combinations	3.1.1.1 describe the process of voice production. 3.1.1.2 classify voices as soprano, alto, tenor and bass. 3.1.1.3 discuss the individual voice ranges 3.1.1.4 describe solo, duet, trio, quartet 3.1.1.5 describe SSA, SAT, SATB choir combinations 3.1.1.6 identify different voice ranges and their combinations
Instruments	3.1.2 appreciate classification and categories of musical instruments	3.1.2.1 describe different types of instrument families as woodwinds, brass, strings and Percussion. 3.1.2.2 categorise different musical instruments as chordophones, idiophones, membranophones and aerophones 3.1.2.3 identify instruments from a given extract.
Dynamics	3.1.3 understand and experiment with musical dynamics	3.1.3.1 explain dynamics 3.1.3.2 state the meaning of <i>p</i> , <i>pp</i> , <i>mp</i> , <i>mf</i> , <i>f</i> , <i>ff</i> , <i>cresc</i> and <i>decresc</i> , Italian names and English equivalents. 3.1.3.3 interpret and respond to dynamics 3.1.3.4 describe mood in relation to dynamics.
TOPIC 3.2: TEXTURE		
Types of textures	3.2.1 gain knowledge and understanding of texture	3.2.1.1 explain texture 3.2.1.2 describe types of texture using descriptive adjectives as light, heavy, sparse, smooth, rough, spiky, hollow 3.2.1.3 identify texture using adjectives. 3.2.1.7 state the importance of texture.

UNIT 4: MUSIC TRADITIONS		
TOPIC 4. 1: AFRICAN MUSIC		
<i>Sub-Topics</i>	<i>General Objectives</i>	<i>Specific Objectives</i>
	<i>The students should be able to:</i>	<i>The students should be able to:</i>
Characteristics of African Music	4.1.1 understand the general musical characteristic features of African Music	4.1.1.1 discuss the social, political and religious role of music in Africa 4.1.1.2 identify characteristics of African music from different excerpts. 4.1.1.3 discuss the characteristics of African music. 4.1.1.4 identify prominent African musical groups and musicians 4.1.1.5 discuss influential musical styles and artists in Southern Africa
TOPIC 4. 2: BOTSWANA MUSIC		
Indigenous Music of Botswana	4.2.1 develop comprehension and appreciation of indigenous music of Botswana	4.2.1.1 define indigenous music of Botswana 4.2.1.2 classify indigenous Botswana music as recreational and ceremonial. 4.2.1.3 discuss the two classifications of indigenous music 4.2.1.4 list styles of ceremonial and recreational indigenous music. 4.2.1.5 state examples of songs in each style. 4.2.1.6 perform various styles of indigenous music 4.2.1.7 identify indigenous styles 4.2.1.8 identify indigenous instruments according to various styles

UNIT 5: PERFORMANCE		
TOPIC 5.1 INSTRUMENTS		
<i>Sub-Topics</i>	<i>General Objectives</i>	<i>Specific Objectives</i>
Voice	5.1.1 acquire and Develop the skills of using the voice during performance	5.1.1.1 use the correct posture in singing 5.1.1.2 discuss the importance of breath control 5.1.1.3 discuss the health precautions related to the voice 5.1.1.4 describe a well developed technique of controlled breathing 5.1.1.5 explain the importance of physical and vocal exercises 5.1.1.6 describe how to produce a good vocal tone 5.1.1.7 perform songs with good voice production and placement 5.1.1.8 perform the national anthem.
Recorder	5.1.1 develop knowledge of playing the recorder.	5.1.2.1 label parts of the recorder 5.1.2.2 discuss proper handling and care of the recorder 5.1.2.3 demonstrate correct playing techniques 5.1.2.4 play BAGED notes 5.1.2.5 play short melodies using BAGED
Keyboard	5.1.3 develop knowledge and basic skills of playing the keyboard	5.1.3.1 demonstrate proper handling and care of the instrument 5.1.3.2 discuss the keyboard structure 5.1.3.3 demonstrate correct keyboard playing posture 5.1.3.4 demonstrate correct keyboard playing techniques 5.1.3.5 demonstrate notes ABCDEFG on the keyboard. 5.1.3.6 demonstrate short melodies using ABCDEFG

## FORM TWO

UNIT 1: NOTATION		
TOPIC 1.1: STAFF/STAVE		
Sub-Topics	General Objectives	Specific Objectives
	The students should be able to:	The students should be able to:
Staff / stave	2.1.1 interpret staff / stave	2.1.1.1 place notes correctly on the stave. 2.1.1.2 place notes and rests on the grand stave 2.1.1.3 sight read notes on the grand stave 2.1.1.4 perform simple melodies on the stave
Intervals	2.1.2 recognise the distance in pitch between notes	2.1.2.1 identify major, minor and perfect intervals by number and quality 2.1.2.2 identify major, minor and perfect intervals aurally 2.1.2.3 construct major, minor and perfect intervals
Major scales	2.1.3 acquire knowledge and application of major scales	2.1.3.1 identify degrees of the major scales 2.1.3.2 list technical names of degrees of the major scale 2.1.3.3 divide scales into tetra chords 2.1.3.4 identify where tones and semitones occur in the major scale 2.1.3.5 construct CGDF and B <sup>b</sup> major scales ascending and descending one octave 2.1.3.6 play or sing scales CGDF and B <sup>b</sup> 2.1.3.7 name degrees of the scale using Solfege 2.1.3.8 list the three accidentals flat, sharp and natural 2.1.3.9 discuss the relationship between major scales and movable doh on the scales CGDF and B <sup>b</sup>
Key Signatures	2.1.4 explore the use of key signatures	2.1.4.1 describe key signatures 2.1.4.2 place key signatures on the stave 2.1.4.3 identify the keys using key signatures 2.1.4.4 construct major scales with and without key signatures 2.1.4.5 compose short melodies on the scales CGDF and B <sup>b</sup>
Harmony	2.1.5 explore the construction and use of harmony	2.1.5.1 define chords 2.1.5.2 describe a triad 2.1.5.3 identify primary and secondary triads within a major scale. 2.1.5.4 identify notes of the major scale using letter names 2.1.5.5 construct triads using degrees of the scale: I, IV, V 2.1.5.6 name triads using degrees of the major scale.

TOPIC 1.2: RHYTHM		
<i>Sub-Topics</i>	<i>General Objectives</i>	<i>Specific Objectives</i>
	<i>The students should be able to:</i>	<i>The students should be able to:</i>
Dotted and Tied Notes and rests	2.2.1 explore the effects of dots and ties on note values.	2.2.1.1 state the effect of dots on the notes and rests 2.2.1.2 state the effects of ties on note and rest values. 2.2.1.3 identify dotted semibreve, minim, crotchet, quaver and semiquaver. 2.2.1.4 identify tied semibreve, minim, crotchet, quaver and semiquaver rests. 2.2.1.5 draw tied notes on the staff. 2.2.1.6 perform rhythmic patterns with dots and ties 2.2.1.7 analyse dotted and tied rhythms.
Compound Time Signature	5.1.2 explore time signatures.	2.2.2.1 describe compound time signature 2.2.2.2 identify compound time signatures 2.2.2.3 compare compound and simple time 2.2.2.4 create rhythmic patterns using compound time signatures 2.2.2.5 clap rhythmic patterns using simple and compound time signature.
Tempo	2.2.3 experiment with tempo changes.	2.2.3.1 aurally identify tempo markings. 2.2.3.2 analyse tempo markings on a score 2.2.3.3 respond to tempo changes through movement 2.2.3.4 compose short melodies using tempo markings 2.2.3.5 perform short melodies using tempo markings
Form	2.2.4 appreciate music structure and form	2.2.4.1 explain form 2.2.4.2 state types of form as binary, strophic, rondo and ternary 2.2.4.3 describe the importance of form 2.2.4.4 aurally and by sight, identify different types of form as binary, strophic, rondo and ternary. 2.2.4.5 explain performance directions as Repeat signs and double bar lines, Coda. 2.2.4.6 perform pieces in binary, rondo and ternary forms.
Articulation Marks	2.2.5 understand and apply music articulation marks.	2.2.5.1 define music articulation marks 2.2.5.2 describe the effect of articulation marks: staccato, accent, sforzando, tenuto, fermata, slurs 2.2.5.3 analyse the effect of articulation marks: staccato, accent, sforzando, tenuto, fermata, slur 2.2.5.4 identify articulation marks: staccato, accent, sforzando, tenuto, fermata, slur on a score 2.2.5.5 perform pieces with articulation marks

UNIT 2: APPRECIATION		
TOPIC 2.1: TONE COLOUR		
Sub-Topics	General Objectives	Specific Objectives
	The students should be able to:	The students should be able to:
Singing: The voice	2.1.1 understand and recognise different voice types.	2.1.1.1 describe subdivisions of female voice ranges as mezzo, lyrical, coloratura, contralto, dramatic. 2.1.1.2 describe subdivisions of male voice ranges as lyrical, dramatic, baritone, basso profundo 2.1.1.3 identify voice ranges by listening 2.1.1.4 compare voice ranges. 2.1.1.5 sing in selected voice ranges.
Dynamics	2.1.2 experiment with and recognise dynamic changes.	2.1.2.1 aurally identify dynamic markings. 2.1.2.2 analyse dynamic markings on a score 2.1.2.3 respond to dynamic changes through movement 2.1.2.4 compose short melodies using dynamics markings. 2.1.2.5 describe mood in relation to dynamics 2.1.2.6. perform short melodies using dynamic makings.
TOPIC 2.2: TEXTURE		
Types of textures	2.2.1 appreciate different types of texture	2.2.1.1 state types of textures as monophonic, homophonic and polyphonic. 2.2.1.2 describe Monophonic, Polyphonic and homophonic textures. 2.2.1.3 aurally identify the textures as monophonic, homophonic and polyphonic.

UNIT 3: MUSIC TRADITIONS		
TOPIC 3.1 AFRICAN MUSIC		
Sub-Topics	General Objectives	Specific Objectives
	The students should be able to:	The students should be able to:
Indigenous Music of Botswana; Artists and Groups	3.1.1 appreciate indigenous music of Botswana.	3.1.1.1 name pioneers of Botswana indigenous music 3.1.1.2 identify indigenous groups of Botswana 3.1.1.3 discuss famous compositions of indigenous artists and indigenous groups 3.1.1.4 discuss their influence on modern traditional music 3.1.1.5 carry out a mini research about indigenous artists and groups in the locality. 3.1.1.6 discuss cultural activities done to conserve indigenous music 3.1.1.7 perform Indigenous music.
Indigenous Music of Botswana; Instruments	3.1.2 appreciate indigenous instruments of Botswana.	3.1.2.1 identify indigenous musical instruments of Botswana 3.1.2.2 describe the organology of each instrument in relation to sound production. 3.1.2.3 identify instruments by their sounds. 3.1.2.4 categorise the instruments as idiophones, aero phones, membranophones, electrophones and chordophones. 3.1.2.5 discuss styles associated with indigenous instruments of Botswana. 3.1.2.6 demonstrate the playing technique on one of the indigenous instruments 3.1.2.7 construct an indigenous musical instrument with locally available materials.
Choral Music in Botswana	3.1.3 appreciate choral music in Botswana	3.1.3.1 describe choral music 3.1.3.2 discuss prominent choral composers, conductors, groups and their major works 3.1.3.3 discuss major choral activities in the country 3.1.3.4 discuss contributions made by choral music to the development of music in Botswana
TOPIC 3.2: WESTERN TRADITIONS		
Renaissance	3.2.1 show interpretative understanding and sensitivity to music of the Renaissance period	3.2.1.1 discuss musical characteristic of renaissance period 3.2.1.2 discuss musical characteristics of renaissance music 3.2.1.4 name main composers and their monumental works 3.2.1.5 list vocal and instrumental music of renaissance. 3.2.1.6 describe the instrumentation of the renaissance.
Baroque	3.2.2 show interpretative understanding and sensitivity to music of the Baroque period	3.2.2.2 discuss musical characteristics in Baroque 3.2.2.4 name main Baroque composers and their monumental works 3.2.2.6 describe the instrumentation of the Baroque 3.2.2.7 discuss main forms of Baroque 3.2.2.8 describe the orchestra of the baroque



Classical	3.2.3 show interpretative understanding and sensitivity to music of the classical period	3.2.3.2 discuss musical characteristics in classical music 3.2.3.4 name main classical composers and their monumental works 3.2.3.5 list vocal and instrumental music of classical music 3.2.3.7 discuss main forms of classical period 3.2.3.8 describe the orchestra of the classical music 3.2.3.9 compare and contrast Baroque and classical music.
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UNIT 4: PERFORMANCE		
TOPIC 4.1: INSTRUMENTATION		
Sub-Topics	General Objectives	Specific Objectives
	The students should be able to:	The students should be able to:
Voice	4.1.1 explore and manipulate the singing voice.	4.1.1.1 use correct diction, articulation, intonation and phrasing. 4.1.1.2 sing individually within own register 4.1.1.3 sing in ensembles as duet, trio, quartet and double quartets. 4.1.1.4 perform physical and vocal exercises
Recorder	4.1.2 develop the knowledge of playing the recorder	4.1.2.1 play the Notes B A G E D C F C <sup>1</sup> D <sup>1</sup> F sharp and octave G 4.1.2.2 play simple tunes using the Notes B A G E D C F C <sup>1</sup> D <sup>1</sup> F sharp and octave G 4.1.2.3 play scales of C and G on one octave, ascending and descending.
Keyboard	4.1.3 develop knowledge and basic skills of playing the keyboard	4.1.3.1 play major Scales: C F G D B <sup>b</sup> , with separate hands, one octave play melodies with separate hands 4.1.3.2 play major scales C F G D B <sup>b</sup> in contrary motion. 4.1.3.3 play tunes with both hands.
TOPIC 4.2: OPTIONAL INSTRUMENT: students must choose one of the following instruments		
Percussion; Drum kit	4.2.1 acquire skills of playing a drum kit	4.2.1.1 label the drum kit 4.2.1.2 discuss proper handling and storage 4.2.1.3 demonstrate the five basic beats on $\frac{4}{4}$
Percussion; Xylophones	4.2.2 acquire skills of playing marimba	4.2.2.1 describe the structure of the instrument 4.2.2.2 discuss proper handling and storage 4.2.2.3 play contrary and similar motions 4.2.2.4 play simple piece in small ensembles
Guitar	4.2.3 acquire skills of playing the guitar	4.2.3.1 demonstrate correct guitar playing technique 4.2.3.2 identify string names 4.2.3.3 identify guitar frets 1-3 4.2.3.4 identify open string notes 4.2.3.5 identify tuning notes 4.2.3.6 play chords A, D & E 4.2.3.7 play fingered simple melodies on C and G

### FORM THREE

UNIT 1: NOTATION		
TOPIC 1.1: PITCH		
Sub-Topics	General Objectives	Specific Objectives
	The students should be able to:	The students should be able to:
Intervals	1.1.1 recognise the quality and quantity of intervals	1.1.1.1 identify intervals as major, minor, diminished and augmented aurally and by sight. 1.1.1.2 construct as major, minor, diminished and augmented. 1.1.1.3 invert major, minor, diminished and augmented intervals 1.1.1.4 identify inverted intervals.
Scale	1.1.2 apply knowledge of major scales.	1.1.2.1 construct major scales using key signatures 1.1.2.2 construct major scales without key signatures 1.1.2.3 construct major scales E <sup>b</sup> , A <sup>b</sup> , D <sup>b</sup> , G <sup>b</sup> , A, E, B, F sharp, C sharp. 1.1.2.4 construct major scales E <sup>b</sup> , A <sup>b</sup> , D <sup>b</sup> , G <sup>b</sup> , A, E, B, F sharp, C sharp one octave, descending and ascending on treble and bass clefs. 1.1.2.5 identify enharmonic scales 1.1.2.6 play and sing the E <sup>b</sup> , A <sup>b</sup> , D <sup>b</sup> , G <sup>b</sup> , A, E, B, F sharp, C sharp
	1.1.3 apply knowledge of minor scales.	1.1.3.1 construct A E D minor scales one octave, descending and ascending on treble and bass clefs. 1.1.3.2 describe natural, harmonic and melodic minor scales. 1.1.3.3 identify natural, harmonic and melodic minor scales. 1.1.3.4 identify the relationship between the major and minor scales 1.1.3.5 construct the natural and harmonic minor scales of A, E and D. 1.1.3.6 play and sing natural and harmonic minor scales. 1.1.3.7 write natural and harmonic minor scales in Solfege
Harmony	1.1.4 Explore the use of harmony	1.1.4.1 construct major, minor and augmented triads 1.1.4.2 identify quality of triads by sight and aurally 1.1.4.3 play triads on the keyboard
Melody Analysis	1.1.5 Appreciate the aesthetic conviction of melodic sophistication	1.1.5.1 describe the melodic structure within the melody 1.1.5.2 analyse expression marks and dynamics within the melody 1.1.5.3 identify tempo markings within the melody. 1.1.5.4 identify the intervals within the melody.

Transcription	1.1.6 Appreciate the relationship between staff and Tonic Solfa Notation	1.1.6.1 define transcription 1.1.6.2 explain the importance of transcription 1.1.6.3 transcribe a given melody from staff to tonic solfa notation on major keys 1.1.6.4 transcribe a given melody from Tonic solfa to Staff Notation on major keys
Transposition	1.1.7 Explore the importance of transposition in music	1.1.7.1 define transposition 1.1.7.2 explain the importance of transposition 1.1.7.3 transpose a given melody a major 3 <sup>rd</sup> , 2 <sup>nd</sup> , 5 <sup>th</sup> , up and down, 1.1.7.4 transpose a given melody from treble to bass clef. 1.1.7.5 transpose a given melody from bass to treble clef: Dropping a melody within the same keys an Octave lower or higher. 1.1.7.6 sing a given melody a major 3 <sup>rd</sup> , 2 <sup>nd</sup> , 5 <sup>th</sup> , up and down.

UNIT 2: MUSIC TRADITIONS		
TOPIC 2.1: MUSIC OF BOTSWANA		
<i>Sub-Topics</i>	<i>General Objectives</i>	<i>Specific Objectives</i>
	<i>The students should be able to:</i>	<i>The students should be able to:</i>
Popular Music of Botswana	2.1.1 appreciate popular music in Botswana	2.1.1.1 describe popular music 2.1.1.2 list styles of popular music in Botswana as gospel, jazz, choral, kwasa – kwasa, kwaito, traditional pop, house, rap, rhythm and blues and hip-hop. 2.1.1.3 discuss individual styles and their influences 2.1.1.4 state instruments used in popular music. 2.1.1.5 identify popular artists and groups in each style 2.1.1.6 identify characteristics of each style 2.1.1.7 mimic any popular piece from the learnt styles 2.1.1.8 discuss lip synching against performance by live bands 2.1.1.9 discuss artists, drug abuse, fashion and HIV/Aids 2.1.1.10 aurally identify styles of popular music in Botswana 2.1.1.11 discuss sound/noise pollution 2.1.1.12 discuss the role of women in the music industry

UNIT 3: PERFORMANCE		
TOPIC 3.1: INSTRUMENTS		
Sub-Topics	General Objectives	Specific Objectives
	The students should be able to:	The students should be able to:
Voice	3.1.1 explore and manipulate the singing voice	3.1.1.1 sing a given melody at sight with correct intonation. 3.1.1.2 sing a melody and observe expression marks and dynamics. 3.1.1.3 sing in parts with correct intonation.
Recorder	3.1.2 explore the playing of the recorder.	3.1.2.1 sight read given melodies 3.1.2.2 play given melodies and observe dynamics and articulation marks expression marks 3.1.2.3 play in parts as duets, trios, and quartet. 3.1.2.4 play C sharp, B flat and E flat 3.1.2.5 play the scales of D, F and B flat major
Keyboard	3.1.3 develop basic skills of playing the keyboard	3.1.3.1 play the arpeggios on scales C, G, F, D and B flat with separate and both hands, one octave 3.1.3.2 play primary triads of scales C, F, D, G and B flat. 3.1.3.3 accompany simple melody with chords IV, V, and I. 3.1.3.4 sight read given melodies 3.1.3.5 play given melodies and observe dynamics and articulation marks expression marks 3.1.3.6 play in parts as duets, trios, and quartet.
TOPIC 3.2: OPTIONAL INSTRUMENT: students must choose one of the following instruments.		
Percussion: Drum Kit	3.2.1 develop skills of playing drums	3.2.1.1 demonstrate fills of 5 basic beats 3.2.1.2 play a drum kit as accompaniment for other instruments
Percussion: Xylophones	3.2.2 develop skills of playing xylophones	3.2.2.1 play songs using xylophones 3.2.2.2 play traditional and modern songs using marimbas 3.2.2.3 discuss differences in keys of different xylophones
Guitar	3.2.3 develop skills of playing a guitar	3.2.3.1 play downward and upward strumming across the strings 3.2.3.2 tune the guitar using the keyboard and/or tuner 3.2.3.3 perform short repetitive melodies 3.2.3.4 play chords C,D and G 3.2.3.5 play simple tunes using chords A, E, D and C,D, G 3.2.3.6 play on fret 1 to fret 5

UNIT 4: MUSIC TECHNOLOGY		
TOPIC 4.1: INTRODUCTION TO MUSIC TECHNOLOGY		
Sub-Topics	General Objectives	Specific Objectives
	The students should be able to:	The students should be able to:
Studio Equipment	4.1.1 understand the state of arts in the music technology	4.1.1.1 define music terms and terminology as recording, digital, analogue, amplitude, sequence, mix, sampling, editing, looping, CD and MIDI 4.1.1.2 list of equipment used in music technology as mixer, microphone, record decks, CD players, cassette decks, keyboard, synthesizer, sequencer, expander, monitor amplifier, loud speakers, synchronizer, sampler, drum machine and computer 4.1.1.3 discuss a recording studio. 4.1.1.4 use available software to compose and record music.
Studio Personnel	4.1.2 appreciate personnel found in the recording studio	4.1.2.1 state studio personnel as producer, sound engineer, maintenance engineer, tape operator, executive producer 4.1.2.2 discuss roles of each studio personnel 4.1.2.3 explain essential requirements of each studio personnel
The Music Industry	4.1.3 understand the music industry and its effects on the artists	4.1.3.1 describe music as an industry 4.1.3.2 discuss agents, promoters and administrators 4.1.3.3 state departments of a record company as Artist and Repertoire Manager, Publicity, Marketing, Art or Creative, Production, Sales and Promotion departments 4.1.3.4 discuss the functions of each department in record company 4.1.3.5 discuss the role of the artist in this industry 4.1.3.6 discuss other ways in which this industry makes money; videos and sales of merchandise 4.1.3.7 discuss piracy and copy right issues 4.1.3.7 discuss how the music industry creates awareness of HIV and AIDS