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MTP

Performing Arts

Learner's Book

Grade

7



Mountain Top Educational Publishers

Approved by
Kenya Institute of
Curriculum Development

Learning Points

- In Performing Arts, you will learn how to use your voice, your body, instruments and technology to create songs, sounds, verses, stories and more.
- In this section, you will also learn that Performing Arts is one of the ways person can express ideas artistically.

Talk it over

1. In groups, brainstorm on the meaning of Performing Arts.
2. Share your findings with the class.

Activity 1

1. In groups, study the pictures below which show different art forms.



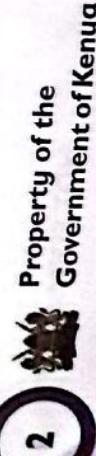
2. Discuss which images represent Performing Arts and which ones do not.

Tips Corner

The main distinction between Performing Arts and other art forms is that it is performed by a performing artist.

Explore

1. In groups, research on different performing arts genres in your community.



PERFORMING ARTS BASIC ELEMENTS

1

Introduction to Performing Arts

Think About This

How is Performing Arts useful to the society?

Performing Arts as a medium of artistic expression



Getting Started

In pairs, study the pictures below which show different performances.



1. What do each of the pictures represent?
2. Discuss with your partner similar performances that you have watched and share your experiences with the class.

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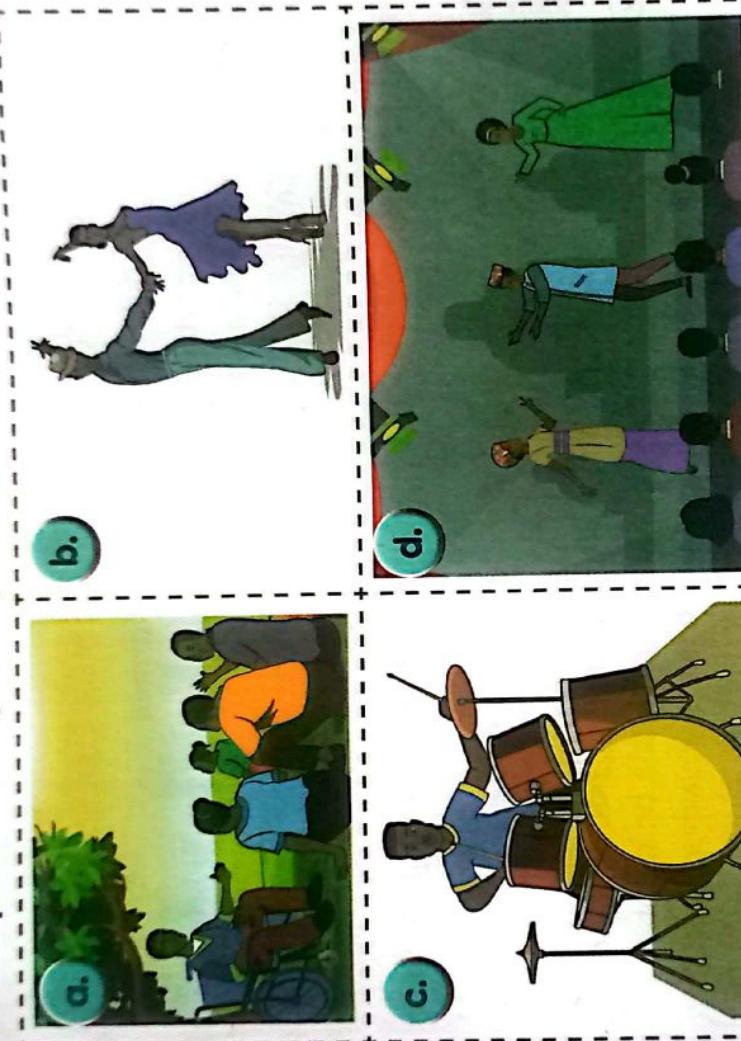
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- Share your findings with your class.
- Draw a chart that shows different art forms and indicate which ones are performing arts and which ones are not.
- Display the chart in class.

Genres of Performing Arts

Getting started

In groups, study the pictures below and identify the genre that is represented by each picture.



Learning Points

In this grade, we will learn the following genres of Performing Arts:

Drama: This is action performed on a stage through acting.

Verse: This is a poetic form performed on stage and uses rhythm and other qualities of language.

Music: This is an arrangement of sounds using rhythm, melody and harmony.

Dance: This is organised movement performed to express specific emotions and feelings.

Narrative: This is telling a story orally.

Film: A story or event recorded by a camera as a set of moving images and shown in a cinema or on television.

feelings about it.

- Share your ideas in class.

Tips Corner

- Most performers are naturally talented in different areas.
- To excel in the different genres of performing arts, you need to sharpen your skills and talents through consistent practice and learning of new techniques.

Explore

- Use the table below to write other genres in Column B that can be combined with a genre in Column A.

Column A	Column B
Skit	
Narrative	
Music	
Verse	
Dance	

- Draw the chart above on paper and display it for the class to see.

Importance of Performing Arts in society



Getting Started

Name the functions or ceremonies where you have watched performances of songs, dances, stories, short plays and verses in your community.

Learning Points

- Performing Arts genres such as drama, poetry, music and dance provide us with entertainment.
- They can also be used to talk about things happening in society.
- Most importantly, they can be used to educate young persons and society as a whole.

Talk it over

- In groups, recall the performances you have watched.

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Activity 2

1. In groups, discuss similar features across the different genres of performing arts.
2. Discuss the differences between the various genres.
3. Share your favourite genre to watch and why.

Tips Corner

Performing Arts is not a genre by itself but a broad discipline that is broken down into different genres.

Explore

1. In groups, watch live or recorded performances from your community.
2. Observe how the different genres are performed.
3. Write down a list of the performances you watched and a brief description of what the performance was about.
4. Share your findings with the class.

Relationships among the disciplines in Performing Arts



Getting Started

Have you ever watched a performance that had storytelling, dance and music at the same time? Some genres can be combined into one performance. For example, you can have a skit where actors also sing and dance during the performance.

Learning Points

- Artistes combine different genres to encourage collaboration.
- Using different genres in one performance also enriches the performance.
- Combining genres also allows audiences to be introduced to new concepts and ideas.

Activity 3

1. In groups, watch video clips or any live performances with combined genres.
2. Observe how different genres relate with each other.
3. Discuss whether combining genres enriches performances and your



2. Brainstorm the importance of the performances you watched in the society.
3. Discuss the importance of Performing Arts as a learning area to you.

Tips Corner

1. Through Performing Arts, individuals and societies are able to express themselves.
2. Performing Arts prepare you for future careers in entertainment, music, radio, public speaking, television or film.

Explore

1. Attend a function in the community and watch a performance of drama, narrative, song or dance.
2. Take note of who the performers are, the people present, where they are and why they are making the performance.
3. Share your findings with the class.

Rhythm

Rhythmic patterns incorporating the semiquaver



Getting Started

In groups, with the help of a teacher, sing a song that incorporates the semibreve, minim, crotchet, quaver and semiquaver. An example is the excerpt 'I am a Musician' below.

I AM A MUSICIAN

solo

The musical notation shows a treble clef, a 2/4 time signature, and a series of notes. The notes include eighth and sixteenth notes, creating a rhythmic pattern that fits the lyrics 'I am a mus-i-cian'.

I am a mus-i-cian I come from far a-way and I can play play.

group

The musical notation shows a treble clef and a series of notes. The notes include eighth and sixteenth notes, creating a rhythmic pattern that fits the lyrics 'What can you play play? I play the gui-tar,'.

What can you play play? I play the gui-tar,

solo and group

The musical notation shows a treble clef and a series of notes. The notes include eighth and sixteenth notes, creating a rhythmic pattern that fits the lyrics 'ti ki ti ki ti ki ti ki ti ki ta, ti ki ti ki ta, ti ki ti ki ta,'.

ti ki ti ki ti ki ti ki ti ki ta, ti ki ti ki ta, ti ki ti ki ta,

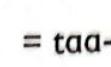
The musical notation shows a treble clef and a series of notes. The notes include eighth and sixteenth notes, creating a rhythmic pattern that fits the lyrics 'ti ki ti ki ti ki ti ki ti ki ta, ti ki ti ki ti ki ti ki ta.'

ti ki ti ki ti ki ti ki ti ki ta, ti ki ti ki ti ki ti ki ta.

1. Listen to the song 'I am a Musician' (or any other) sung or played by your teacher or resource person.
2. Sing the song as you tap the rhythms of each syllable.
3. Repeat the song, replacing the word 'guitar' with the name of another instrument, for example, trumpet played as pa-ra-ra-ra, pa-ra-ra-ra, pa-ra-ra-ra, ram, pa-ra-ra-ra, ram, pa-ra-ra-ra, ram, pa-ra-ra-ra, pa-ra-ra-ra, ram, pa-ra-ra-ra, pa-ra-ra-ra, ram.
4. Recite the French rhythm names equivalent to the note values in the song "I am a Musician" instead of the syllables of the song.

Learning Points

This table shows the position of the semiquaver in relation to the longer note values.

	= Taa-aa-aa-aa						
(1 semibreve)							
	= taa-aa		= taa-aa				
(2 minims)							
	+		+		+		+
Taa		taa		taa		taa	
(4 crotchets)							
							
ta-te	ta-te	ta-te	ta-te				
							
ta-fa te-fe	ta-fa te-fe	ta-fa te-fe	ta-fa te-fe				

- A semiquaver is a note that result from dividing the quaver into two.
- A semiquaver is represented by a filled notehead, or dot, and a stem with 2 tails (♪).
- To draw a semiquaver, draw a circle, colour in the circle then add a stem and two tails always on the right hand.



- In duration of one crotchet, there are two quavers, with the French rhythm names, ta and te respectively. The first quaver, **ta** is equivalent to two semiquavers.
- The French rhythm names of these semiquavers are **ta** and **fa**. The second quaver **te** is equivalent to another two semiquavers.
- The French rhythm names of these semiquavers are **te** and **fe**.



2. Clap the following patterns:

1. ♩ ♩ 8/8 8/8 ♩ ♩ 8/8 ♩
2. ♪ ♩ ♩ 8/8
3. ♩ ♩ 8/8 8/8 8/8 ♩
4. 8/8 8/8 ♩ 8/8 8/8 8/8 ♩
5. ♩ 8/8 8/8 8/8 ♩ ♩ ♩
6. ♩ 8/8 8/8 8/8 ♩ ♩ ♩

Publish

In pairs, recite French rhythm names of the rhythmic patterns below.

1. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
2. 8/8 ♩ ♩ ♩ ♩ ♩ ♩ ♩
3. ♪ ♩ ♩ ♩ ♩ ♩ ♩ ♩
4. ♩ 8/8 ♩ ♩ 8/8 8/8 ♩ ♩
5. ♩ ♩ ♩ 8/8 8/8 ♩ ♩ ♩

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The semiquavers in a steady crotchet beat appear as



Talk it over

1. In pairs, use illustrations to discuss how the quaver beat can be sub-divided to create different metric feels.
2. Share your ideas in class.

Tips Corner

1. In a song, some syllables have long sound lengths, while others have short sound lengths. In music, the different lengths (durations) of sound are represented by symbols known as notes. The length of a given sound is therefore referred to as a **note value** or a **note duration**.
2. The semibreve has a note value or note duration of four counts. These are represented by the French rhythm name taa-aa-aa-aa. The minim lasts two counts. Its French rhythm name is taa-aa. The crotchet is one count long. Its French rhythm name is taa.
3. The crotchet is further divided into two to form two quavers. The French rhythm name of the first quaver is ta and that of the second quaver is te.

$$\text{♩} = \text{♪} + \text{♪} \quad \text{also written as } \text{♪} \text{ ♪}$$

$$\text{taa} = \text{ta} - \text{te} \qquad \qquad \text{ta-te}$$

4. A quaver lasts for half a crotchet beat - so there are two to the time of a crotchet.
5. A semiquaver lasts for a quarter of a crotchet beat - so there are four to the time of a crotchet.

$$\text{♩} = \text{♪} + \text{♪} + \text{♪} + \text{♪} \quad \text{also written as } \text{♪} \text{ ♪} \text{ ♪} \text{ ♪}$$
$$\text{taa} = \text{ta} - \text{fa} - \text{te} - \text{fe}$$

Explore

1. In groups, with the help of your teacher, find words that can help in identifying the semiquaver patterns equivalent to the crotchet. For example:



chi - nja ku - ku (ta-fa te-fe)

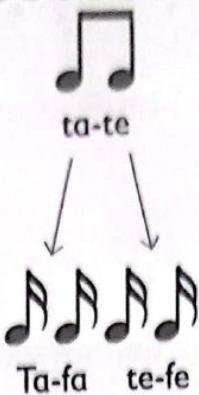


cro - co - dile (ta-fa te)



straw-ber-ry (ta te-fe)





Also written with the hooks joined into beams as



The semiquaver patterns in a crotchet beat (*ta-fa te-fe, ta te-fe, ta-fa te*)

Activity

1

In groups, with the help of a teacher or a resource person, sing the rhyme *Inky Pinky Ponky*.

Inky Pinky Ponky,
Father had a donkey,
Donkey die, Father cry,
Inky Pinky Ponky.

1. Write down the words of the rhyme.
2. Divide these words into syllables.
3. Clap the steady pulse of the rhythm as you sing.
4. Clap or tap each syllable as you sing the rhyme.
5. What do you notice about the lengths of sound of the syllables?

Learning Points

- A syllable is part of a word or a whole word that contains sound. Examples of words that are made up of one syllable are 'cry', 'tie' and 'die'. The word 'inky' is made of two syllables. Other examples are wa-pi, ku-ja, pi-ta and we-ka.
- The steady beat is the underlying pulse in the music.

Aural recognition of the semiquaver



Getting Started

In groups, with the help of the teacher:

- i. Sing the song 'Gari la moshi'.
Group 1 will sing the words as they clap to each syllable of the word;
Group 2 will recite the equivalent French rhythm names as they , to these words.
- ii. Interchange roles in (i) above.
- iii. Identify semiquaver patterns equivalent to a crotchet in the music.

Gari la Moshi

ta te-fe	ta-fa te	ta-fa te-fe	ta-te
Ga-ri la mo - shi	li-na- e-nda	wa-pi	
ta te-fe	ta-fa te-fe	ta-fa te-fe	
na-mzi-go wa-ke?	Chi-ki cha-ka	chi-ki cha-ka	

- iv. Listen to rhythmic patterns played by the teacher or resource person and identify the rhythmic patterns of the semiquaver.
- v. Recite the French rhythm names of the following patterns in groups:

- 1.
- 2.
- 3.
- 4.
- 5.



Learning Points

- The semiquaver patterns that correspond to a crotchet beat are  and  among others.
- Melodies and rhythmic patterns dictated for aural recognition contain these patterns. The patterns, thus are played among other notes and rests for recognition.
- Aural recognition of the music is realised by clapping back, singing back and reciting the patterns using the pattern words or the French rhythm names.

Talk it over

1. In groups, discuss the best ways of recognising the rhythmic patterns incorporating the quaver and semi quaver in a given song or rhythmic pattern.
2. Present your findings in class.

Tips Corner

1. Always clap the main beat (the crotchet beat) in simple time before listening for the various notes in a rhythmic pattern.
2. Work on exercises reciting French rhythm names of notes as you clap.
3. Rehearse with rhythmic patterns.
4. Write the equivalent note symbols to each French rhythm names such as:
 - i. taa ta-te taa taa ta-fa te-fe ta-te taa taa taa-aa-aa-aa.
 - ii. taa-aa taa taa ta-te ta-te taa taa ta te-fe ta te-fe ta te-fe ta taa-aa-aa-aa.
 - iii. taa-aa taa-aa taa taa taa ta-fa te ta-fa te ta-fa te taa taa taa taa.

Explore

1. In pairs, search for and listen to rhythmic patterns with semiquavers.
2. Identify the patterns: *ta-fa te-fe*, *ta te-fe* and *ta-fa te*.
3. Share your work in class.

Publish

1. With the help of a parent, guardian or resource person, search for melodies that contain the semiquaver notes.
2. Listen to them repeatedly and tap only against the semiquaver notes.
3. Record the performance.
4. Let other learners and the teacher listen to the recording and give feedback.

Grouping notes into beats in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time



Getting Started

With the guidance of a teacher or a resource person:

- Sing the song 'Bounce high' below and carry out the tasks that follow.

Bounce high, high,
bounce the ball to Shi - lo

- Write down the words of this song.
- Count the beats in the song 'Bounce high'.

Bounce high, bounce low, bounce the ball to Shi - lo.

1 2 3 4 5 6 7 8

- Underline the accented syllables of the words.

Bounce high, bounce low, bounce the ball to Shi - lo.

- Place a short vertical line before the accented syllables.

Bounce high, bounce low, bounce the ball to Shi - lo.

1 2 3 4 5 6 7 8 ||

The short line placed before an accented note is known as a bar line, and the space between two bar lines is known as a bar or a measure.

- Write the rhythm of the song writing each note value above the syllables in the text above, and count the beats in each bar as beat 1 and 2 as follows.

Bounce high, bounce low, bounce the ball to Shi - lo.

Each bar has notes equivalent to two crotchet beats. This music is said to be in $\frac{2}{4}$ (simple duple) time. This is because its accents group the notes in two main beats in a bar. The time signature $\frac{2}{4}$ is written at the beginning of the music as follows:

2
4 Bounce high, bounce low, bounce the ball to Shi - lo.

Grouping notes in $\frac{3}{4}$ time



Getting Started

See the music excerpt below:

Hap - py birth - day to you, hap - py birth - day to

you, hap - py birth - day to Jim - my, hap - py birth - day to you!

1. With the help of your teacher or a resource person:
 - a. sing the song "Happy Birthday" inserting the names Winnie and Johnny in the second line of text in bar 7,
 - b. clap to the accented beats of the music,
 - c. for each bar clap the constant beats.
2. How many crotchet beats are in each bar?

Learning Points

- A piece of music with 3 crotchet beats in each bar is in $\frac{3}{4}$ time. In $\frac{3}{4}$ time, beat 1 is the strong beat of the measure. Beat 2 and 3 are weak beats. Clap as follows:

Strong weak weak Strong weak weak Strong weak weak

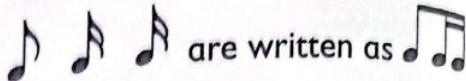
- Because there is an odd number of beats per measure, the "center" of $\frac{3}{4}$ time is in the middle of beat two. However, as both beats two and three are weak, there is no need to separate them.

- Remember that $\frac{3}{4}$ is a simple time signature, meaning that the beat is divisible by two, not three.

Talk it over

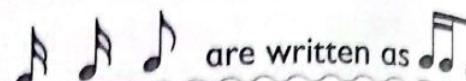
On a blank staff, beam the smaller note values by a beat. Share your findings in class.

3. A quaver and two semiquavers



are written as

4. Two semiquavers and a quaver



are written as

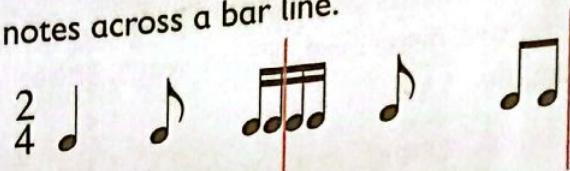
Talk it over

- With illustrations, discuss the role of a beat, a beam, a bar, a bar line and time in note grouping.
- Share your findings in class.

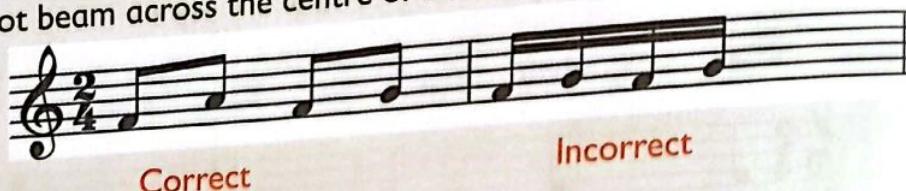
Tips Corner

1. All beaming of notes takes place within a bar.

2. Do not beam notes across a bar line.



3. Do not beam across the centre of a measure.



Correct

Incorrect

4. Group semiquavers by beat, thus,



(one crochet beat).

Explore

In groups, with the help of your teacher or resource person, group the following rhythms by beat and add bar-lines in $\frac{2}{4}$ time.

1. $\frac{2}{4}$
2. $\frac{2}{4}$
3. $\frac{2}{4}$

Publish

With the guidance of a teacher or resource person, tap or clap the rhythms in Explore above, record using a digital device and upload on your digital portfolio.



Learning Points

- In order to make reading and interpretation of music easy and precise, notes are grouped into beats and bars. Metre or time signature, bar lines and beams are important in note grouping.
- In order to play music, one needs to know its time signature or metre. Metre refers to the basic beat that you respond to in the music by dancing, clapping, nodding or tapping. In music notation, metre is represented by numbers arranged like a fraction, for example, $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ among others.
- These figures are the music's time signature. Hence denoted as $\frac{2}{4}$ time, $\frac{3}{4}$ time or $\frac{4}{4}$ time. The top figure tells the number of beats found in a bar, while the bottom number represents the value of each beat. The lower figure, 4, represents the value of a crotchet (quarter note).
- Simple time** is when the beats of a piece of music can be divided into twos. Simple time signatures are described in two ways, either with the description duple, triple or quadruple.
- Every time signature has "strong" and "weak" beats. In $\frac{2}{4}$ time, there are two beats per bar. The first beat is a strong beat, while the second is weak. Notes are normally beamed together to make up one crotchet beat. Here are some examples. See the diagram below:



- The center of the measure in $\frac{2}{4}$ time is between beats one and two, so remember: do not beam over it! Again, the quarter note is equivalent to one beat, so we can have a maximum of four quaver notes per beat and eight semiquaver notes per beat.

Beaming and grouping of notes in $\frac{2}{4}$ time

- Notes with less rhythmic value than a crotchet, such as an quaver or semiquaver, have tails attached to them. Connecting several notes with tails is called **beaming**. Beaming notes together is important because it makes sheet music easier to read.
- In simple time, these notes are grouped relative or equal to the crotchet beat.

1. Two quavers are joined by one line as

2. Four semiquavers are joined by two lines as