



THE REPUBLIC OF UGANDA  
Ministry of Education and Sports

# ADVANCED SECONDARY CURRICULUM



## MUSIC SYLLABUS



**NCDC**  
NATIONAL CURRICULUM  
DEVELOPMENT CENTRE

**2025**



**ADVANCED SECONDARY  
CURRICULUM**

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**MUSIC  
SYLLABUS**

**2025**



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## FOREWORD

The Ministry of Education and Sports, through the National Curriculum Development Centre (NCDC), aligned the Advanced Level Curriculum with the competency-based Lower Secondary Curriculum (LSC) to ensure a smooth learner transition from lower secondary to advanced level.

The two-year aligned Advanced Secondary Curriculum adopted learner-centered approaches, inquiry-based, and discovery methods. The learning outcomes give the learner hands-on experiences in real-life situations while being cognizant of different learner abilities and learning styles. The syllabus focuses on assessment for learning with emphasis on criterion-referenced assessment. It further provides learners with the opportunity to enhance the 21st-century skills and values that were acquired at the lower secondary level.

This Music syllabus fosters holistic development, creativity, and cultural appreciation among learners. It equips learners with technical and interpretative skills in performance, composition, and analysis, laying a foundation for academic and professional careers. Music enhances critical thinking, problem-solving, and collaborative skills that are transferable across disciplines. It emphasises learner-centred pedagogies that accommodate diverse abilities, interests, and learning styles, enabling learners to connect theoretical knowledge with real-world applications.

As the Minister responsible for Education, I endorse this syllabus as the official document for teaching and learning Music at the Advanced Level of secondary education in Uganda.



Hon. Janet Kataaha Museveni

**First Lady and Minister of Education & Sports**

## ACKNOWLEDGEMENTS

The National Curriculum Development Centre (NCDC) is indebted to the Government of Uganda for financing the alignment of the Advanced Level Curriculum to Lower Secondary Education in Uganda.

Our gratitude goes to the Ministry of Education and Sports for overseeing the adaptation of the curriculum, the Curriculum Task Force of the Ministry of Education and Sports for the oversight role and making timely decisions whenever necessary, and members of the public who made helpful contributions towards shaping this curriculum.

NCDC is also grateful to Members of Parliament, schools, universities, and other tertiary institutions, the writing panels, and professional bodies, for their input in the design and development of the Adapted A level curriculum. To all those who worked behind the scenes to finalise the adaptation process of this teaching syllabus, your efforts are invaluable.

NCDC takes responsibility for any shortcomings that might be identified in this publication and welcomes suggestions for effectively addressing the inadequacies. Such comments and suggestions may be communicated to NCDC through P. O Box 7002, Kampala, or Email: [admin@ncdc.go.ug](mailto:admin@ncdc.go.ug) or on the Website: [www.ncdc.go.ug](http://www.ncdc.go.ug)



Dr Grace K. Baguma

**Director**

**National Curriculum Development Centre**



## 1.0 INTRODUCTION

The Advanced Secondary Curriculum has been aligned with the Lower Secondary competency-based model for ease of progression of learners from the Lower to Advanced Secondary Level. The alignment is a result of the analysis of the Advanced Level Curriculum published in 2013, to determine whether the content is:

- i) appropriate.
- ii) high-pitched or overloaded.
- iii) covered at Lower Secondary.
- iv) obsolete.
- v) repeated in different topics.
- vi) redundant.

The results from the curriculum analysis revealed that there were overlaps of concepts with what was covered at the Lower Secondary, as well as concepts within different topics of the same subject. In addition, a number of syllabuses had content that is no longer necessary for today's contemporary society and the 21st century.

### 1.1 Changes in the Curriculum

The alignment of the A-Level Curriculum to that of the Lower Secondary led to changes in the pedagogies of learning from a knowledge- and objective-based, to an integrated and learner-centred competency-based approach. The adapted syllabus, therefore, is a result of rationalising, integrating, and merging content with overlaps and similar skills, dropping topics that had been studied at Lower Secondary, or are no longer critical and relevant for the current learning needs, while upgrading those that were of low competencies to match with the advanced level. The programme planner details the learning progression derived from the learning outcomes. The detailed syllabus section unfolds the learning experiences with corresponding assessment strategies.

This Music syllabus is part of the Advanced Secondary Curriculum. The teacher is encouraged to read the whole syllabus before planning your teaching programme, since many topics have been merged, upgraded, or removed. While aligning this syllabus, efforts were made to ensure a smooth progression of concepts from the Lower Secondary Level, adapting topics and content with familiar features that are of value to the learner and society. In addition, the process of developing this syllabus document removed what was considered obsolete, high pitched as well as content overlaps and overloads.

## 1.2 Classroom-Based Assessment

This syllabus requires classroom learning to be experiential, through the suggested learning activities for the acquisition of the learning outcomes. This is the gist of a learner-centred and activity-based approach to learning, which emphasises the acquisition of required competencies. Formative assessment in Music will focus on the acquisition of knowledge and skills, through performance of the learning activities. The learning activities sprout from the learning outcomes, which are evidenced by acquiring and demonstrating the application of the desired skills, to show that learning has taken place. The sample assessment strategies have been provided to guide the teacher on classroom-based assessment. The teacher can develop more assessment strategies based on the same principles of observation, conversation, and product, for the acquisition of the desired knowledge, skills, values, and attitudes. (See detailed syllabus)

## 1.3 Learners with Special Educational Needs

The Advanced Secondary Curriculum is designed to empower all learners, including those with Special Educational Needs (SEN), to reach their full potential and contribute meaningfully to the nation. By incorporating inclusive strategies, the curriculum ensures equitable access to high-quality learning opportunities while maintaining high academic standards. It emphasises creating an inclusive learning environment that supports the diverse needs of learners with SEN, enabling them to succeed alongside their peers.

## 1.4 Generic Skills

Generic skills are embedded within all subjects and are essential for learning and workforce readiness. These skills enable learners to engage with the entire curriculum effectively and prepare them for lifelong learning. These skills equip learners with the ability to adapt to change and navigate life's challenges in the 21st century.

**The key generic skills include:**

**1**

### Critical thinking and problem-solving

- i) Planning and carrying out investigations
- ii) Sorting and analysing information
- iii) Identifying problems and proposing solutions
- iv) Predicting outcomes and making reasoned decisions
- v) Evaluating different solutions

### Co-operation and Self-Directed Learning

- i) Working effectively in diverse teams
- ii) Interacting effectively with others
- iii) Taking responsibility for own learning
- iv) Working independently with persistence
- v) Managing goals and time

**2**

**3**

### Creativity and Innovation

- i) Using imaginations to explore possibilities
- ii) Working with others to generate ideas
- iii) Suggesting and developing new solutions
- iv) Experimenting with innovative alternatives
- v) Looking for patterns and making generalisation

### Communication

- i) Listening attentively and with comprehension
- ii) Talking confidently and explaining ideas/opinions clearly
- iii) Reading accurately and fluently
- iv) Writing and presenting information coherently
- v) Using a range of media to communicate ideas

**4**

**5**

### Mathematical Computation

- i) Using numbers and measurements accurately
- ii) Interpreting and interrogating mathematical data
- iii) Using mathematics to justify and support decisions

### Information and Communication Technology (ICT) Proficiency

- i) Using technology to create, manipulate and process information
- ii) Using technology to collaborate, communicate and refine work

**6**

**7**

### Diversity and Multicultural Skills

- i) Appreciate cultural diversity
- ii) Respectfully responding to people of all cultures
- iii) Respecting positive cultural practices
- iv) Appreciating ethnicity as a cradle for creativity and innovation



## 1.5 Cross-cutting Issues

These are issues that young people need to learn about, and are not confined to a particular subject but are studied across subjects. They help learners understand the connections between the subjects and the complexities of life as a whole. They are:

- i) Environmental awareness
- ii) Health awareness
- iii) Life skills
- iv) Mixed abilities and involvement
- v) Socio-economic challenges
- vi) Citizenship and patriotism

These are a concern to all mankind irrespective of their areas of specialty. They are embedded in the learning outcomes of the different subjects.

## 1.6 Values

The curriculum is based on a clear set of values. These values underpin the whole curriculum and the work of schools. Learners need to embrace these values as citizens of Uganda. The values are derived from the Uganda National Ethics and Values Policy of 2013. They are:

- i) Respect for humanity and the environment
- ii) Honesty, uphold and defend the nation at all times
- iii) Justice and dealing with others
- iv) Hard work for self-reliance
- v) Integrity; moral uprightness and sound character
- vi) Creativity and innovation
- vii) Social responsibility
- viii) Social harmony
- ix) National unity
- x) National consciousness and patriotism

These are neither taught directly in lessons nor assessed through pen-and-paper methods. They are incorporated in some learning outcomes and developed as learners progress.

## 1.7 ICT Integration

Teachers are encouraged to use ICT tools in teaching and learning music while implementing this adapted curriculum to encourage high levels of learner engagement, creativity, and lifelong learning. Teachers use ICT tools to generate interactive content, such as digital simulations and videos, that will bring abstract topics to life.

Blended learning methodologies can be implemented through ICT platforms like Google Classroom, Zoom, Microsoft Teams, and Google Docs. These tools enhance collaboration, streamline communication, and provide avenues for delivering customised feedback.

Music software such as Adobe Audition, Finale, FL Studio, Logic Pro, and Garage Band offers learners opportunities to create, record, edit, and arrange music thus, enabling hands-on experience in music

production. Furthermore, streaming platforms like YouTube, Facebook, TikTok, and Instagram facilitate the sharing and dissemination of learner-created music fostering peer feedback and building confidence.

Digital and Analog devices including mobile phones, microphones, storage devices, audio interfaces, speakers, computers, and portable recorders support both teachers and students in tracking performance progress. These tools enable analysis and improvement contributing to overall skill development.

Using ICT in teaching and learning not only enhances the educational experience but also equips learners with critical digital skills essential for the 21st century. By embracing these tools, teachers can create an innovative, engaging, and future-ready learning environment.

## 1.8 Projects

Projects and project-based learning are fundamental to 21st-century education. This syllabus incorporates sample projects across various topics to illustrate how learners can apply their knowledge practically. However, it is highly recommended that teachers design additional projects tailored to their local context.

Composition projects encompass a variety of creative activities such as crafting thematic compositions, creating soundtracks for visual media, exploring ethnic music fusion, collaborating on group compositions, and transforming poetry into melodies.

Performance projects on the other hand provide opportunities for practical application and skill refinement. These include solo recitals to enhance individual artistry, improvisation showcases to foster creativity, ensemble performances to build teamwork, concert productions to gain experience in event management, and workshop presentations where learners engage with an audience.

Additionally, integrated projects offer a broader perspective including cultural music showcases that celebrate diverse traditions, the creation of music portfolios to document progress, and interdisciplinary projects that connect music with other fields of study.

When designing projects, teachers ensure alignment with the learning outcomes of the respective topics. This approach ensures that projects not only enhance learners' creativity and problem-solving skills but also support the achievement of specific educational goals.

## 1.9 Aims of Secondary Education

The aims of Secondary Education in Uganda are to:

- i) instil and promote national unity, an understanding of social and civic responsibilities, strong love and care for others, and respect for public property, as well as an appreciation of international relations and beneficial international cooperation;
- ii) promote an appreciation and understanding of the cultural heritage of Uganda including its languages;



- iii) impart and promote a sense of self-discipline, ethical and spiritual values, personal and collective responsibility, and initiative;
- iv) enable individuals to acquire and develop knowledge and an understanding of the emerging needs of society and the economy;
- v) provide up-to-date and comprehensive knowledge in theoretical and practical aspects of innovative production, modern management methods in the field of commerce and industry, and their application in the context of the socioeconomic development of Uganda;
- vi) enable individuals to develop basic scientific, technological, technical, agricultural, and commercial skills required for self-employment;
- vii) enable individuals to develop personal skills of problem-solving, information gathering and interpretation, independent reading and writing, and self-improvement through learning and development of social, physical, and leadership skills such as are obtained through games, sports, societies, and clubs;
- viii) lay the foundation for further education;
- ix) enable the individual to apply acquired skills in solving problems of the community, and to develop a strong sense of constructive and beneficial belonging to that community;
- x) instil positive attitudes toward productive work and strong respect for the dignity of labour and those who engage in productive labour activities;
- xi) develop a positive attitude towards learning as a lifelong process.

### **1.10 Aims of the Advanced Secondary Curriculum**

The aims of the Advanced Level Curriculum are to:

- i) adopt a competency-based learning approach.
- ii) develop holistic education for personal and national development based on clear shared values.
- iii) develop key skills essential to work and life and promote life-long learning.
- iv) adopt an integrated approach to learning that develops the ability of learners to apply what they have learned.
- v) improve on assessments by incorporating school-based assessment into the end-of-cycle assessment.
- vi) emphasise learners' participation through engagement with the community.
- vii) prepare for further education.

### 1.11 Rationale for Teaching Music at A Level

The Advanced Level Music Syllabus is designed to empower learners with the skills, knowledge, and artistry needed to create and express powerful messages through music. By emphasising technical and creative expression, the learners are nurtured as cultural ambassadors who promote unity while conveying resonant artistic messages that foster social cohesion and honour diverse cultural identities.

Through composition, learners are inspired to address community needs, enrich cultural heritage, and inspire positive change. This process not only enhances their musical expression but also allows them to contribute meaningfully to the cultural vibrancy of their communities, instilling a sense of patriotism and pride in their heritage.

In addition, the syllabus prepares learners for meaningful careers in the music industry by equipping them with the skills to manage performances and explore commercial opportunities that promote self-reliance and economic growth and enable learners to thrive within Uganda's music sector and on the global stage.

This syllabus shapes learners into socially responsible, culturally proud, and economically empowered professionals. It serves as a transformative platform guiding young minds to become leaders who will influence their communities and the world through the universal power of music.

### 1.12 Subject Overview

This Music syllabus focuses on two broad categories of music: Western music explores global practices that follow harmonic and structural conventions such as staff notation, major and minor keys, structured rhythms, and melodic forms. This includes genres like classical, jazz, and popular music which often feature instruments originating from Europe and have significantly influenced music traditions worldwide.

Ethnic music on the other hand represents ideologies, instrumentation, melodies, and structures rooted in local cultural groups. This music reflects the rich diversity of Uganda's heritage and has evolved over time under the influences of colonial history, and post-colonial and technological advancements. These modern adaptations have given rise to creative styles such as Afro-fusion, band music, Afro-pop, Bax-ragga, to mention but a few.

The areas of study have been re-organised within the syllabus to come up with the adapted version. The subject areas of study are:

#### a) Music Performance

- i) Achieve technical precision in their performances by mastering accuracy and control across diverse musical styles.
- ii) Cultivate stage presence for solo performances, utilizing expressive movements, dynamic expressions, and engaging visual and auditory elements to captivate audiences.
- iii) Enhance interpretative abilities through the practice of tone modulation, ornamentation, and creative performance variations, fostering a deeper emotional connection with their music.

- iv) Showcase creativity and improvisation by incorporating personalized stylistic elements, cost-effective stage settings, and innovative use of technology to enrich their performances.
- v) Present integrated artistic works by creatively blending musical, visual, auditory, and technological components to deliver cohesive and engaging productions.

**b) Music Composition**

- i) Compose melodies in diverse time and key signatures while demonstrating proficiency in rhythmic and melodic coherence.
- ii) Create original music by analysing and transforming given themes, melodies, or lyrics into compositions that reflect unique stylistic approaches.
- iii) Develop harmonic lines using Major triads adhering to the conventional principles of Western musical traditions.
- iv) Compose music inspired by thematic poems combining artistry and creativity to produce cohesive works.
- v) Create thematic songs of various styles and purposes by integrating imaginative elements into compositions that reflect chosen styles and resonate with their intended audience.

**c) Music Analysis and Literacy**

- i) Explore the historical background, characteristics, and evolution of Ugandan ethnic music, gaining insights into its cultural significance and development over time.
- ii) Enhance music writing and reading skills by applying key musical elements and conventions to present compositions coherently.
- iii) Interpret musical works by reading scores and critically engaging with recordings of selected pieces, fostering an appreciation for diverse styles and techniques.
- iv) Develop aural skills by actively listening to vocal and instrumental works while identifying their structural and expressive elements.

**d) Music Careers and Professional Practices**

- i) Plan and manage musical performances effectively while identifying and capitalising on industry opportunities to build successful careers.
- ii) Demonstrate an understanding of music industry practices including the organisation of public performances and the development of promotional strategies that align with legal and ethical standards.



### 1.13 Time Allocation

The learners shall be engaged for eight (8) periods of 40 minutes per week from Senior Five to Senior Six.

### 1.14 Suggested Approaches to Teaching and Learning Music

The approaches suggested below enhance learning and empower teachers to support learners in acquiring the competencies. This necessitates teachers to work alongside learners to guide, facilitate, support, and supervise them as they progress through the learning process. These approaches include:

- i) **Practical Demonstration and Modelling:** The teacher shows a skill, technique, or concept, and learners observe and replicate. This helps bridge theory and practice, especially in performance and composition.
- ii) **Collaborative Learning:** Learners work in groups to achieve shared goals. This enhances teamwork, creativity, and problem-solving skills through joint tasks such as group performances or compositions.
- iii) **Project-Based Learning:** Learners engage in extended projects, applying knowledge and skills to solve real-world problems or create tangible outputs like performances or event plans.
- iv) **Inquiry-Based Learning:** Learners explore questions or problems, fostering critical thinking and independent discovery, often through research, analysis, and discussion.
- v) **Use of Technology and Digital Tools:** This integrates software and digital platforms to enhance learning such as music notation tools, recording apps, and online collaborative platforms for composing or analysing music.
- vi) **Reflective Practice:** Learners engage in self-assessment and reflection on their learning experiences, identifying strengths, areas for improvement, and strategies for growth.
- vii) **Experiential Learning:** Learners participate directly in real-world or simulated environments such as live performances or cultural studies to gain practical experience and contextual understanding.
- viii) **Aural and Kinaesthetic Learning:** This approach focuses on learning through listening and physical movement, enhancing skills such as rhythm, tone recognition, and coordination through body sounds or aural exercises.
- ix) **Role-Playing and Simulation:** Learners act out scenarios or professional roles to develop practical skills and problem-solving abilities such as preparing for music industry careers or ethical dilemmas.
- x) **Scaffolding:** Learners build skills and knowledge, with increasing complexity as they gain confidence and proficiency in tasks like composing or performing.

### 1.15 Programme Planner

Class /Term	Topic	Sub-Topic		Periods
<b>Senior Five Term 1</b>	1. Technical Accuracy in Music Performance	1.1	Vocal and Instrumental Techniques	36
		1.2	Music Performance Techniques	
	2. Melody Composition	2.1	Rhythmic Composition	36
		2.2	Composition in Major Keys	
	3. Ugandan Ethnic Music	3.1	Characteristics of Ethnic Music	24
		3.2	Development of Ugandan Music	
3.3		Aural Analysis of Ethnic Music		

Class /Term	Topic	Sub-topic		Periods
<b>Senior Five Term 2</b>	4. Expressive Skills in Music Performance	1.1	Emotional Expression	36
		1.2	Interpretation in Music	
		1.3	Enhancing Music Performances	
	5. Melody Creation and Stylistic Adaptation	2.1	Complementary Melodies	36
		2.2	Melody and Lyrics Composition	
		2.3	Original Compositions	
6. Music Reading and Writing in Staff Notation	3.1	Music Notation Conventions	24	
	3.2	Interpretation of Staff Notation		



Class /Term	Topic	Sub-Topic		Periods
<b>Senior Five Term 3</b>	7. Building Stage Presence for Performance	1.1	Stage Presence Techniques	36
		1.2	Musical Stage Art-crafts	
	2. Create Harmonic Lines with Primary Chords	2.1	Harmonic Analysis	36
		2.2	Harmonising Melodies	
		2.3	Compositions of Harmonic Parts	
	3. Set Work Analysis and Listening	3.1	Music Elements in Set Works	24
3.2		Influences in Music Set Works		

Class /Term	Topic	Sub-Topic		Periods
<b>Senior Six Term 1</b>	1. Creative Approaches to Music Performance	1.1	Personal Interpretation in Music	36
		1.2	Audience Engagement	
	2. Lyrics and Melodic Relationship	2.1	Thematic Music Composition	36
		2.2	Music Anacrusis Composition	
	3. Legal and Ethical Music Industry Practices	3.1	Organising Music Events	24
		3.2	Music Intellectual Property	

Class / Term	TOPIC	SUBTOPIC		PERIODS
<b>Senior Six Term 2</b>	1. Improvisation and Creative Expression in Music Performance	1.1	Flexibility and Creativity in Music	36
		1.2	Stage Setups and Technology	
	2. Thematic Song Composition	2.1	Composing Songs from Themes	36
		2.2	Shaping Music Mood	
	3. Exploring Careers and Commercial Success	3.1	Music careers and Roles	24
		3.2	Music Career Networks	

Class / Term	Topic	Sub-topic		Periods
Senior Six Term 3	1. Exhibition of Integrated Artworks	1.1	Resources for Stage Performance	36
		1.2	Visual and Auditory Enhancement	
		1.3	Presenting Integrated Artworks	
	2. Presentation of Composed Musical Artworks	2.1	Arrangement of Compositions	36
		2.2	Presenting Cohesive Final Artworks	
	3. Final Drills in Music Analysis and Notation	3.1	Features in Ethnic Music	24
3.2		Melodic and Rhythmic Structures		

### 1.16 Note to users:

Each topic has a competency, which is a broad statement that brings out what the learner is expected to do at the end of the topic. The competency is broken down into learning outcomes, for which suggested learning activities and sample assessment strategies are developed as represented in the three columns below.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategies
A statement of the knowledge, understanding, skills, generic skills, values, and attitudes expected to be learned by the end of the topic. Hence each learning outcome is coded with some of these letters such as; <b>k, u, s, gs and v/a</b> for emphasis to the teacher on what to consider during the lesson.	The sort of hands and minds on engagements, which enable the learner to achieve the learning outcome including the generic skills and values. They are designed to enable learners to Discover, Explain, Apply and Analyse ( <b>DEAA</b> ) as they participate in knowledge construction.	Opportunities for assessment within the learning process that is, during and after the lesson.

The learning activities and assessment strategies in the syllabus are “suggested” and “samples” respectively and not exhaustive. The teacher is encouraged to develop more learning activities and assessment strategies that are based on the learning outcomes. In addition, the teacher is free to customise the suggested learning activities to make them suitable for their respective learning environments and for learners with Special Educational Needs (SEN).

## 2.0 DETAILED SYLLABUS

### Senior Five Term 1

#### Topic 1: Technical Accuracy in Music Performance Duration: 36 Periods

**Competency:** The learner demonstrates technical accuracy in performance of Western and Ethnic music, fostering personal artistic growth and message delivery to communities.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategies
The learner should be able to:		
a) demonstrate vocal or instrumental control focusing on pitch, tone and rhythmic accuracy in Western and Ethnic music styles. <b>(u, s, v, a)</b>	a) Learners improvise melodic phrases in Western and Ethnic styles based on given melodies. These should be shared in plenary for feedback. b) In groups or individually, learners create rhythmic patterns using locally available materials such as sticks, bottles, metals and body sounds (such as clap, snaps and beatbox). These patterns are rehearsed and performed as group compositions. c) Learners rehearse solo pieces in both Western and Ethnic music styles, emphasising accurate pitch, rhythm and tonal quality. These should be shared in class to guide improvement.	1. Observe learners' improvisation and solo practice sessions focusing on: <ul style="list-style-type: none"> <li>i) pitch accuracy.</li> <li>ii) consistent rhythm.</li> <li>iii) clear tone; intonation, breath and tonal control.</li> </ul> 2. Converse with learners about: <ul style="list-style-type: none"> <li>i) what helped them to improve accuracy at rhythm and pitch control.</li> <li>ii) challenges met in the execution of tone, rhythm and pitch control.</li> <li>iii) strategies to improve.</li> <li>iv) schedules for personal practices.</li> </ul> 3. Evaluate solo performances focusing on: <ul style="list-style-type: none"> <li>i) pitch accuracy.</li> <li>ii) tone control.</li> <li>iii) rhythmic fluency.</li> <li>iv) stylistic authenticity.</li> </ul>
b) develop stability in music performance by applying regular vocal and instrumental exercises.	a) Learners practise drills focusing on tone production, breath support, phrasing and body relaxation. b) Learners practise routine technical exercises tailored to address vocal and instrumental techniques.	1. Observe learners as they practise their warm-up routines with focus on: <ul style="list-style-type: none"> <li>i) posture and body.</li> <li>ii) tonal precision.</li> <li>iii) breath support and phrasing.</li> </ul> 2. Converse with learners about the: <ul style="list-style-type: none"> <li>i) purpose and structure of their practice routines.</li> <li>ii) effectiveness of their exercises.</li> <li>iii) suggested improvements.</li> </ul>

<p><b>(u, s, v, a)</b></p>	<p>c) Learners discuss how timbre changes with playing techniques and materials which make them, while experimenting on their instruments.</p> <p>d) Learners perform collaborative repetitive rhythmic patterns and exercises using available resources, advancing in levels of difficulty.</p>	<p>3. Evaluate written or video-recorded practice routines by learners:</p> <p>i) Criteria for exercises: structure, relevance and creativity.</p> <p>ii) Criteria for group compositions: rhythmic patterns, complexity, musicality and stylistic integration.</p>
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## Topic 2: Melody Composition

**Duration: 36 Periods**

**Competency:** The learner composes melodies in various time and key signatures, demonstrating proficiency in rhythmic and melodic coherence to foster artistic expression.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategies
<p>The learner should be able to:</p> <p>a) compose 4-bar rhythmic patterns and variations in simple, compound, and</p> <p style="text-align: center;"><math>\frac{4}{4}</math>, <math>\frac{6}{8}</math>, <math>\frac{5}{8}</math> and <math>\frac{7}{8}</math></p> <p>ethnic time signatures (such as</p> <p style="text-align: center;">(u, s, v, a)</p>	<p>a) Learners create 4-bar rhythmic phrases in simple time signatures such as using <math>\frac{4}{4}</math> or <math>\frac{3}{4}</math> body percussion, clapping, or tapping while focusing on repetition and variation.</p> <p>b) Learners compose 4-bar phrases in compound time signatures such as ethnic meters such as <math>\frac{6}{8}</math> or <math>\frac{9}{8}</math> with <math>\frac{5}{8}</math> and <math>\frac{7}{8}</math> emphasis on varied rhythmic patterns.</p> <p>c) Learners experiment with syncopation, repetition, and augmentation to enhance the musicality of previously composed rhythmic phrases.</p> <p>d) Learners work in small groups to combine their individual rhythmic phrases into a cohesive group composition, ensuring logical flow and alignment between phrases.</p>	<p>1. Observe learners during the creation process focusing on:</p> <p>i) creativity and originality.</p> <p>ii) proper use of meter.</p> <p>iii) rhythmic variation.</p> <p>iv) clarity and balance of patterns.</p> <p>2. Converse with learners about:</p> <p>i) choice of time signatures and rhythmic patterns.</p> <p>ii) challenges faced in creating variations.</p> <p>3. Evaluate written rhythmic phrases or video recordings of the performances focusing on:</p> <p>i) creativity and alignment with the chosen meter.</p> <p>ii) rhythmic accuracy.</p> <p>iii) balance and inventiveness.</p>
<p>b) compose 8-bar melodies in different major keys and time</p>	<p>i) Learners compose 8-bar melodies in major keys and simple time signatures with focus on logical phrasing, smooth melodic</p>	<p>1. Observe learners improvise and draft their melodies focusing on:</p>



<p>signatures exhibiting musicality and creativity. <b>(u, s, v, a)</b></p>	<p>movement, and balanced structure.</p> <p>ii) Learners create 8-bar melodies in compound time signatures integrating melodic techniques such as stepwise motion and leaps.</p> <p>iii) Learners explore melodic techniques like sequences, ornamentation, and dynamic variations through improvisation, incorporating these into their compositions.</p> <p>iv) Learners present their final 8-bar melodies with rhythmic accompaniment in a performance, explaining the creative decisions and techniques used during composition.</p>	<p>i) balanced phrases.</p> <p>ii) stepwise motion and use of leaps.</p> <p>iii) rehearsing and refining their compositions.</p> <p>2. Converse with individuals or groups about the:</p> <p>i) techniques learners used and the inspiration behind their compositions.</p> <p>ii) musical choices of keys and time signatures.</p> <p>3. Assess notated or recorded 8-bar melodies with a focus on:</p> <p>i) phrasing and melodic coherence.</p> <p>ii) creativity, structural unity, and melodic flow.</p>
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### Topic 3: Ugandan Ethnic Music Characteristics and Influences

**Duration: 36 Periods**

**Competency:** The learner analyses the historical background, characteristics, and development of Ugandan ethnic music to achieve a deeper understanding for personal enrichment and creation of their works.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategies
<p>The learner should be able to:</p> <p>a) analyse the characteristics of Ugandan ethnic music including forms, rhythmic, tonal, and textural features. <i>(k, s, u)</i></p>	<p>a) In groups, learners analyse selected Ugandan ethnic music, focusing on rhythmic patterns, tonal structures, and textural characteristics. Each group presents their findings to the class for discussion.</p> <p>b) Learners recreate selected ethnic songs using available instruments or improvised materials,</p>	<p>1. Observe learners during group discussions focusing on:</p> <p>i) teamwork.</p> <p>ii) articulation of features in the music.</p> <p>iii) creativity of their recreation and compositions.</p> <p>2. Converse with learners about:</p> <p>i) how the rhythms reflect the cultural context of the music.</p> <p>ii) what makes the tonal features unique to this ethnic style.</p> <p>3. Evaluate learners' discussions and compositions:</p>



	<p>emphasising rhythmic and tonal accuracy.</p> <p>c) Learners create original compositions inspired by Ugandan ethnic music, integrating rhythmic, tonal, and textural elements discussed in class.</p>	<p>i) recreated ethnic songs and original compositions with a focus on the application of rhythmic, tonal, and textural features.</p> <p>ii) written or recorded analyses for depth of understanding and presentation of facts.</p>
<p>b) trace the development of Ugandan music from the precolonial practices to date considering social, political, religious, and economic influences. <i>(k, s, u, a)</i></p>	<p>a) Learners explore the precolonial Ugandan ethnic music practices focusing on functional roles, rhythmic, tonal, form and textural developments using the provided resources.</p> <p>b) Learners discuss in groups how foreign influences have contributed to Ugandan ethnic music's evolution, presenting arguments supported by examples.</p> <p>c) Learners make presentations highlighting the effects of social, political, religious, and economic factors on the development of Ugandan music.</p>	<p>1. Observe learners' engagement in discussions focusing on:</p> <p>i) ability to use historical and musical evidence effectively.</p> <p>ii) clarity and depth of analysis.</p> <p>2. Converse with learners about:</p> <p>i) the most significant changes Ugandan music has undergone over time.</p> <p>ii) how social, religious, economic, and political influences shape musical practices.</p> <p>3. Evaluate learners' presentations focusing on:</p> <p>i) accuracy and depth of their analysis of Ugandan music's development.</p> <p>ii) debate or essays for critical thinking and understanding.</p>
<p>c) analyse melodies and rhythms in vocal and instrumental ethnic music using aural skills. <i>(k, u, a)</i></p>	<p>i) Learners listen to excerpts of ethnic music and identify specific rhythmic patterns, melodic movements, and instrumental timbres.</p> <p>ii) Learners recreate selected ethnic melodies or rhythms by ear using available instruments or body percussion.</p> <p>iii) Learners compare and contrast selected ethnic music recordings</p>	<p>1. Observe learners during listening activities focusing on:</p> <p>i) accuracy in identifying given music elements.</p> <p>ii) recreation process for accuracy in pitch and rhythm.</p> <p>2. Converse with learners about:</p> <p>i) texture and rhythmic patterns in the music excerpts.</p> <p>ii) what strategies helped them distinguish between the rhythmic elements of the music.</p>

	listened to, focusing on rhythm, melody, timbre, and texture.	<ul style="list-style-type: none"> <li>iii) challenges found in recreating ethnic music.</li> </ul> <p>3. Evaluate learners' recreated melodies and rhythms or write-ups focusing on:</p> <ul style="list-style-type: none"> <li>i) correctness in timbre, rhythm, and melody.</li> <li>ii) stylistic authenticity.</li> <li>iii) compare-and-contrast exercises based on depth of analysis and perceptive listening skills.</li> </ul>
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## Senior Five Term 2

### Topic 1: Expressive Skills in Music Performance

**Duration: 36 Periods**

**Competency:** The learner develops expressive skills in the performance of Western and Ethnic music through thoughtful use of stylistic elements, make-up, props, and costumes to enhance message delivery.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategies
The learner should be able to:		
a) express emotion and significance in Western and Ethnic styles, focusing on message delivery through music. (s, v, a)	<ul style="list-style-type: none"> <li>a) Learners practise performing Western or ethnic songs emphasising dynamics, phrasing, facial expressions, and audience connection to communicate the intended mood or message.</li> <li>b) Learners experiment with vocal or instrumental techniques (such as crescendos, decrescendos, and vibrato) to enhance the expressive quality of selected pieces, adjusting their delivery to fit the mood or story.</li> <li>c) Learners perform in groups combining music, movement, gestures, and body language to express the mood or theme of a Western or Ethnic song. They receive constructive</li> </ul>	<ul style="list-style-type: none"> <li>1. Observe learners during rehearsals and performances focusing on:                             <ul style="list-style-type: none"> <li>i) group collaboration.</li> <li>ii) learners' facial expressions, gestures, and dynamics.</li> <li>iii) effective integration of body language into performances.</li> </ul> </li> <li>2. Converse with learners about:                             <ul style="list-style-type: none"> <li>i) techniques that bring out emotions.</li> <li>ii) how feedback improves performance.</li> </ul> </li> <li>3. Evaluate learners' solo and group performances focusing on:                             <ul style="list-style-type: none"> <li>i) emotional expression, use of dynamics, and body language.</li> </ul> </li> </ul>

	feedback to refine their performance.	ii) using video recordings for detailed review and progress tracking.
b) enhance interpretative depth by understanding the significance of selected Western and Ethnic music pieces. <i>(u, v, a)</i>	<p>a) Learners analyse the story or background of selected Western or Ethnic music pieces and brainstorm on how the meaning of the story influences the performance.</p> <p>b) Learners write summaries or create a visual storyboard in groups of how the music's cultural or historical context informs performance decisions, including mood, style, and delivery.</p>	<p>1. Observe learners during discussions and presentations on:</p> <p>i) the ability to link cultural or historical significance to performance techniques.</p> <p>ii) how they apply this understanding during performances.</p> <p>2. Converse with learners about:</p> <p>i) how the storyline influences dynamics.</p> <p>ii) what unique features in the storyline inform music decisions while preparing a performance.</p> <p>3. Evaluate learners' written summaries or storyboards focusing on:</p> <p>i) accuracy.</p> <p>ii) interpretative depth of the storyline to the music.</p>
c) use make-up, props, and costumes that enhance the message delivery aspect of music performances. <i>(s, v, a)</i>	<p>a) Learners improvise costumes or props (such as scarves, hats, or handheld items) to enhance the storytelling aspect of their performance, ensuring alignment with the piece's theme.</p> <p>b) In groups, learners brainstorm and design a theme-based visual concept (make-up, props, costumes) to complement a chosen Western or Ethnic song.</p> <p>c) Learners perform a dress rehearsal incorporating make-up, props, and costumes, making adjustments based on teacher and peer feedback to ensure effective communication of the piece's message.</p>	<p>1. Observe learners' use of make-up, props, and costumes during rehearsals and performances focusing on:</p> <p>i) group collaboration during the brainstorming and design stages.</p> <p>ii) how effectively these elements enhance storytelling.</p> <p>2. Converse with learners about:</p> <p>i) how make-up, costume and prop choices support the theme of the piece.</p> <p>ii) adjustments made after the dress rehearsal.</p> <p>3. Evaluate learners' photos or videos of rehearsals and performances based on:</p>



	<p>d) Learners present a polished performance that integrates expressive elements with creative use of make-up, props, and costumes, focusing on cohesive storytelling and emotional impact.</p>	<p>i) the effectiveness of visual elements in conveying the message.</p> <p>ii) creativity and refinement in a given context.</p>
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**Topic 2: Melody Creation and Stylistic Adaptation**      **Duration: 36 Periods**

**Competency:** The learner creates original music in Western and Ethnic styles by analysing the given themes, melodies, or lyrics, fostering creative expression and community enrichment.

<b>Learning Outcomes</b>	<b>Suggested Learning Activities</b>	<b>Sample Assessment Strategies</b>
<p>The learner should be able to:</p> <p>a) improvise complementary melodies to existing songs in Ethnic and Western styles. <i>(u, s, v, a)</i></p>	<p>a) Learners improvise complementary melodies to existing Ethnic or Western songs, ensuring their melodies harmonise and contrast effectively with the original.</p> <p>b) Learners add ornamentation or change intervals in melodic phrases, applying this technique to Ethnic or Western melodies to enhance musical variation.</p> <p>c) In pairs or groups, learners create call-and-response melodies, alternating between Ethnic and Western styles, to develop adaptability and creativity.</p> <p>d) Learners use improvisation to adapt melodies from Ethnic styles into Western styles or vice versa, maintaining the original essence while exploring stylistic shifts.</p>	<p>1. Observe learners during improvisation sessions, focusing on:</p> <p>i) ability to create harmonising and contrasting melodies.</p> <p>ii) group interactions during call-and-response exercises.</p> <p>2. Converse with learners about the:</p> <p>i) decision to contrast elements in their melodies.</p> <p>ii) challenges faced while adapting styles.</p> <p>3. Evaluate learners’ recorded or live improvisations based on:</p> <p>i) melodic cohesion.</p> <p>ii) stylistic appropriateness and creativity.</p> <p>iii) effectiveness of improvisation techniques.</p>

<p>b) compose original melodies for two-line poems starting on a strong beat in the Western style. (<i>u, s, v, a</i>)</p>	<p>a) Learners compose original melodies for two-line poems in the Western style, ensuring the melody starts on a strong beat and incorporates smooth phrasing.</p> <p>b) Learners experiment with different rhythmic settings for their melodies to match the poetic meter, emphasising logical phrasing and coherence.</p> <p>c) Learners practise composing melodies with techniques like repetition, sequencing, and dynamic contrasts to enhance musicality.</p> <p>d) Learners present their compositions to peers, receiving constructive feedback on phrasing, rhythmic alignment, and emotional expression.</p>	<p>1. Observe learners during composition sessions focusing on:</p> <ul style="list-style-type: none"> <li>i) ability to align rhythmic structures with poetic meters.</li> <li>ii) inclusion of melodic variations.</li> </ul> <p>2. Converse with learners about:</p> <ul style="list-style-type: none"> <li>i) reasoning behind their melodic and rhythmic choices.</li> <li>ii) how melody reflects the tone of the poem.</li> </ul> <p>3. Evaluate learners' notated or recorded compositions focusing on:</p> <ul style="list-style-type: none"> <li>i) adherence to Western style.</li> <li>ii) phrasing.</li> <li>iii) rhythmic coherence.</li> </ul>
<p>c) compose an original vocal or instrumental tune in Western and Ethnic style to a message or lyrics of choice. (<i>u, s, v, a</i>)</p>	<p>a) Learners create vocal or instrumental melodies in Ethnic styles to express a personal message or lyrics, incorporating diverse scales and rhythms characteristic of the style.</p> <p>b) Learners collaborate with peers to arrange their compositions integrating complementary harmonies and adapting them for group performances.</p> <p>c) Learners present their compositions explaining the stylistic and creative decisions used to develop their work.</p>	<p>1. Observe the learners' creative process focusing on:</p> <ul style="list-style-type: none"> <li>i) teamwork.</li> <li>ii) engagement with Ethnic styles.</li> <li>iii) emotional engagement.</li> </ul> <p>2. Converse with learners about:</p> <ul style="list-style-type: none"> <li>i) their creative techniques and cultural inspirations.</li> <li>ii) how scales and rhythms reflect the Ethnic style.</li> </ul> <p>3. Evaluate learners' final compositions, recordings, or live performances focusing on:</p> <ul style="list-style-type: none"> <li>i) adherence to Ethnic style.</li> <li>ii) creativity.</li> <li>iii) effective message delivery.</li> </ul>



### Topic 3: Music Writing and Reading in Staff Notation

**Duration:** 36 Periods

**Competency:** The learner develops music writing and reading skills by applying the music elements and conventions to foster creative expression and community enrichment.

Learning Outcomes The learner should be able to:	Suggested Learning Activities	Sample Assessment Strategies
a) notate musical lines on appropriate staves (such as melodies and percussion) using conventional approaches. ( <i>u, s, v, a</i> )	a) In groups, learners notate known vocal or instrumental melodies on treble or bass staves representing pitch, phrase marks, time and key signatures, rhythm, and dynamics. They may use music manuscript papers or music writing software.  b) Learners notate 4-bar rhythmic phrases or melodies on appropriate staves, ensuring accurate writing of symbols, rhythms, pitches, and dynamics (such as crescendos, decrescendos, and accents).  c) Learners transcribe melodies played on various instruments, focusing on accuracy in pitch, rhythm, and dynamics.	1. Observe learners as they notate melodies focusing on: <ul style="list-style-type: none"> <li>i) ability to interpret pitch, rhythm, and dynamics.</li> <li>ii) individual participation in collaborative exercises.</li> <li>iii) use of symbols and alignment of notes to beats.</li> </ul> 2. Converse with learners about: <ul style="list-style-type: none"> <li>i) dynamic and phrasing choices in their melodies.</li> <li>ii) the rationale behind their transcriptions on the choice of staves.</li> </ul> 3. Evaluate completed notations focusing on: <ul style="list-style-type: none"> <li>i) accuracy, consistency, and clarity.</li> <li>ii) key and time signatures, dynamics, and phrasing.</li> <li>iii) evaluating the adherence to notational conventions.</li> </ul>

<p>b) interpret staff notation (vocal or instrumental) music pieces in different keys and time signatures. (<i>s, v, a</i>)</p>	<p>a) Learners sight-read progressively complex melodies and rhythmic patterns from the respective staves, building familiarity with lines, spaces, various musical symbols, and terms.</p> <p>b) Learners perform notated melodies in groups or individually, ensuring accuracy in pitch, rhythm, and dynamics.</p> <p>c) Learners compose 4-bar sight-reading melodies or rhythmic phrases in different keys and time signatures. Learners may exchange their pieces with peers and sing them.</p> <p>d) Learners compare a variety of notated music scores, analysing differences in melodic contours, harmonic structures, dynamic changes, and cadential usage (such as perfect, imperfect, and plagal).</p>	<p>1. Observe learners during sight-reading sessions focusing on:</p> <ul style="list-style-type: none"> <li>i) rhythmic and pitch accuracy.</li> <li>ii) ability to explain melodic and harmonic features.</li> <li>iii) collaborative group analysis.</li> </ul> <p>2. Converse with learners about:</p> <ul style="list-style-type: none"> <li>i) sight-reading different keys or rhythms.</li> <li>ii) rhythms they found most difficult.</li> <li>iii) how cadences enhance resolution.</li> <li>iv) understanding of harmonic structures.</li> </ul> <p>3. Evaluate learners' written or oral reports, recorded or live performances, music interpretation focusing on:</p> <ul style="list-style-type: none"> <li>i) accuracy and depth of analysis.</li> <li>ii) ability to accurately notate and recognise cadences or harmonic elements within the music.</li> </ul>
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## Senior Five Term 3

### Topic 1: Building Stage Presence for Music Performance

**Duration:** 36 Periods

**Competency:** The learner builds stage presence for performance by employing movements and visual presentation approaches to enhance personal artistic expression and message delivery.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategies
<p>The learner should be able to:</p> <p>a) utilise effective stage presence techniques while exhibiting confident movement, facial expression, positive body language, and audience engagement. (s, v, a)</p>	<p>a) Learners rehearse performances focusing on body language and facial expressions that align with the message in the music. They use peer feedback for refinement.</p> <p>b) Learners practise stage presence techniques such as entries, exits, posture, and eye contact while mapping out stage positions and projecting a positive outlook to engage the audience, then perform their polished solo pieces in a class showcase.</p> <p>c) Learners share roles as performers and adjudicators alternately, providing and receiving constructive feedback on stage presence, gestures, posture, facial expressions, and audience connection.</p>	<ol style="list-style-type: none"> <li>1. Observe learners during rehearsals and performances focusing on:                         <ol style="list-style-type: none"> <li>i) posture, movement, and facial expressions.</li> <li>ii) leadership skills in peer coaching sessions for constructive feedback.</li> </ol> </li> <li>2. Converse with learners about:                         <ol style="list-style-type: none"> <li>i) how specific movements or expressions enhance stage presence and audience engagement.</li> <li>ii) aspects of stage presence that felt most challenging.</li> </ol> </li> <li>3. Evaluate learners' live or recorded performances based on:                         <ol style="list-style-type: none"> <li>i) movements on stage.</li> <li>ii) confidence.</li> <li>iii) body language.</li> <li>iv) overall stage presence.</li> <li>v) rehearsal notes for evidence of progress.</li> </ol> </li> </ol>
<p>b) apply suitable make-up, props, and costumes to enhance visual appeal and authenticity in both Western and Ethnic styles. (s, v, a)</p>	<p>a) Learners experiment with improvised props or costumes (such as scarves and traditional hats) during rehearsals to enhance visual appeal.</p> <p>b) Learners design a mock performance setting that complements their performance style, using improvised props (such as</p>	<ol style="list-style-type: none"> <li>1. Observe learners' rehearsals and final performances focusing on:                         <ol style="list-style-type: none"> <li>i) creativity.</li> <li>ii) effort in designing props and costumes.</li> <li>iii) effectiveness of employing visual elements.</li> </ol> </li> <li>2. Converse with learners about the:                         <ol style="list-style-type: none"> <li>i) rationale behind their choices of costumes, props, or make-up.</li> </ol> </li> </ol>



	backdrops, artificial lights, or fabrics). c) Learners conduct a dress rehearsal where they integrate costumes, make-up, and props while performing their pieces, receiving feedback from peers and the teacher on visual coherence. d) Learners present their integrated performances, incorporating visual elements and participating in a post-performance reflection to evaluate the impact of their choices.	ii) lessons learned after their integrated performance. 3. Evaluate learners' set design, props, costume, and make-up: i) appropriateness and integration of make-up, props, and costumes in the performance. ii) overall visual appeal and creativity in the final performance.
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## Topic 2: Create Harmonic Lines using Major Chords

**Duration:** 36 Periods

**Competency:** The learner creates harmonic lines using I, IV, and V triads by applying conventional principles of Western music to foster musical creativity and appreciation.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategies
The learner should be able to:		
a) analyse harmonic functions of chords within a progression to create coherent expressions. ( <i>k, u</i> )	a) Learners analyse harmonic functions of I, IV, and V triads in selected Western pieces focusing on tension, resolution, and tonal coherence within the progression. b) Learners identify changes in mood or expression caused by the chord progressions in selected harmonic excerpts that they listen to. c) Learners experiment with melodies over i, iv, and v chord progressions (ostinato) played on instruments like guitars and keyboards or played using music software, noting coherence in melodic expression.	1. Observe learners playing harmonic progressions focusing on the ability to: i) identify triadic functions during analysis activities. ii) create various chord progressions using i, iv, and v triads. 2. Converse with learners about: i) how specific triads function within a progression. ii) the role of a chosen triad in creating tension or resolution. 3. Evaluate learners' written or performed progressions focusing on: i) accurate identification of triads and their placement.



		ii) clarity and coherent use of triads.
b) harmonise existing melodies using triads (I, IV, and V) in Western style. ( <i>u, s, v, a</i> )	<p>a) Learners harmonise 4-bar melodies using I, IV, and V triads focusing on chord choices against melodic notes for smooth phrasing.</p> <p>b) Learners harmonize given melodies using (I, IV, and V) triads in root position and inversions to explore enhanced harmonic variety.</p> <p>c) Learners perform their harmonised melodies on instruments or sing them with peer accompaniment receiving feedback.</p>	<p>1. Observe learners harmonising melodies focusing on:</p> <ul style="list-style-type: none"> <li>i) process of selecting triads.</li> <li>ii) aligning triads to melodies during harmonisation tasks.</li> <li>iii) how learners refine their harmonisation with given feedback.</li> </ul> <p>2. Converse with learners about the:</p> <ul style="list-style-type: none"> <li>i) musical choices on specific triads to support melodic lines.</li> <li>ii) challenges faced when harmonising melodies.</li> </ul> <p>3. Evaluate learners' harmonized melodies with a focus on:</p> <ul style="list-style-type: none"> <li>i) correct application of I, IV, and V triads.</li> <li>ii) attention to smooth transitions and coherence.</li> <li>iii) consistency and creativity.</li> </ul>
c) compose harmonic parts that enhance the musical expression of a melody while adhering to Western harmony principles. ( <i>u, s, v, a</i> )	<ul style="list-style-type: none"> <li>i) Learners compose contrasting or harmonic parts focusing on enhancing emotional expression through harmonic support.</li> <li>ii) Learners substitute existing I, IV, and V harmony with extended or substitute chords while sharing opinions on the changes in mood or tension.</li> <li>iii) Learners present their compositions to the class, explaining how their harmonic choices enhance the melody's musical expression and emotional impact.</li> </ul>	<p>1. Observe learners' creative process focusing on:</p> <ul style="list-style-type: none"> <li>i) application of harmonic principles.</li> <li>ii) coherence between melody and harmony.</li> </ul> <p>2. Converse with learners about:</p> <ul style="list-style-type: none"> <li>i) how specific harmonic choices contribute to a melody's emotional character or musical impact.</li> <li>ii) challenges faced in balancing melody and harmony.</li> </ul> <p>3. Evaluate learners' composed and harmonised melodies with a focus on:</p> <ul style="list-style-type: none"> <li>i) adherence to harmonic principles.</li> </ul>

		ii) smooth transitions and expressive quality. iii) written or verbal explanations for depth of understanding and application of harmonic concepts.
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### Topic 3: Set Work Analysis and Listening

**Duration:** 24 Periods

**Competency:** The learner analyses musical works by reading the scores and listening to recordings of selected works to give informed responses for personal musicianship and community development.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategies
The learner should be able to:		
a) analyse excerpts from <i>The Creation</i> by Franz Joseph Haydn and <i>Missa Acholi</i> by Fr Anthony Okello, focusing on specified music elements ( <i>form, dynamics, tempo, rhythm, phrases, melody, tonality, expressions, texture, timbre, orchestration, key and time signatures, harmonic structure</i> ). ( <i>k, u, s</i> )	a) Learners identify the major parts or sections like music form (introduction, development and conclusion) while noting transitions and key thematic material of selected sections from <i>The Creation</i> and <i>Missa Acholi</i> . b) Learners analyse the use of dynamics, texture and orchestration in a selected excerpt from <i>The Creation</i> and <i>Missa Acholi</i> , discussing how these elements contribute to the expression of the message. c) Learners listen to <i>Missa Acholi</i> and identify key rhythmic patterns, tonal characteristics and melodic contours that are reflective of Acholi traditions. d) Learners discuss similarities and differences in the cultural influences and compositional	1. Observe learners during group discussions focusing on: <ol style="list-style-type: none"> <li>i) the ability to identify and articulate the specified musical elements.</li> <li>ii) mastery in reading and listening activities.</li> </ol> 2. Converse with learners about: <ol style="list-style-type: none"> <li>i) how specific elements contribute to the character and style of each work.</li> <li>ii) how different music elements contribute to the message or mood of the work.</li> </ol> 3. Evaluate learners' written or oral analysis focusing on: <ol style="list-style-type: none"> <li>i) the depth.</li> <li>ii) accuracy.</li> <li>iii) ability to connect musical elements with stylistic contexts.</li> </ol>

	techniques between excerpts from <i>The Creation</i> and <i>Missa Acholi</i> .	
b) identify musical forms, cultural influences and compositional techniques in selected parts of <i>Missa Acholi</i> and <i>The Creation</i> for listening. (k, u, s,)	<ul style="list-style-type: none"> <li>i) Learners identify melodic and rhythmic excerpts from <i>Missa Acholi</i> and <i>The Creation</i>, to develop aural precision.</li> <li>ii) Learners identify cultural influences within the selected musical works such as instrumentation, harmony, rhythm and melodic characteristics from a variety of Western and Ethnic works.</li> <li>iii) Learners perform sections from <i>The Creation</i> or <i>Missa Acholi</i> using instruments or voices, demonstrating their understanding of the compositional techniques and expressive elements.</li> </ul>	<ul style="list-style-type: none"> <li>1. Observe learners during performance of music sections focusing on:                             <ul style="list-style-type: none"> <li>i) their ability to accurately capture and reproduce musical elements.</li> <li>ii) interpretation of stylistic elements in the set works.</li> </ul> </li> <li>2. Converse with learners about:                             <ul style="list-style-type: none"> <li>i) the cultural influences that are reflected in the music.</li> <li>ii) articulation of their understanding of compositional techniques.</li> </ul> </li> <li>3. Evaluate learners' writeups and discussions focusing on:                             <ul style="list-style-type: none"> <li>i) accuracy and demonstration of aural and analytical skills through transcriptions, form analysis and listening.</li> <li>ii) given facts about the different musical elements in the set works.</li> </ul> </li> </ul>



## Senior Six Term 1

### Topic 1: Creative Approaches to Music Performance **Duration:** 36 Periods

**Competency:** The learner applies performance variations with visual elements to enhance audience engagement for better message delivery.

<b>Learning Outcomes</b> The learner should be able to:	<b>Suggested Learning Activities</b>	<b>Sample Assessment Strategies</b>
a) exhibit personal interpretative choices in instrumental and vocal performances that enhance message delivery. <i>(k, u, s)</i>	a) Learners analyse the historical context of chosen pieces explaining how this influences their interpretative choices for their performance. b) Learners perform selected Western or Ethnic music pieces, adding their creative interpretation by varying dynamics, tempo, phrasing or rhythm to enhance the emotional depth. c) Learners collaboratively experiment with vocal or instrumental techniques (such as ornamentation, syncopated rhythms, stylistic elements, accompaniment and improvisation) to personalise a chosen Western or Ethnic piece.	1. Observe learners' creativity while integrating various music elements with adherence to the stylistic characteristics of the music. 2. Converse with learners about the interpretative choices and the rationale behind their creative decisions in shaping the final piece. 3. Evaluate the quality of the final performance for its: <ul style="list-style-type: none"> <li>i) creativity.</li> <li>ii) stylistic accuracy.</li> <li>iii) overall artistic expression.</li> </ul>
b) employ make-up, props and costumes to enhance audience engagement. <i>(k, u, s)</i>	a) Encourage learners to incorporate visual elements (such as props, costumes, make-up, fabric, instruments, or symbolic items) that align with the narrative or mood of the performance. b) Learners rehearse their performances, integrating make-up, props and costumes, seeking peer feedback to refine the overall presentation. c) Learners present their integrated performance with visual and audio elements to engage and captivate the audience.	1. Observe learners' creativity to use visual elements effectively to impact the audience. 2. Converse with learners about how their chosen make-up, props and costumes enhance the mood, narrative or style of their performance. 3. Evaluate the live or recorded performances focusing on: <ul style="list-style-type: none"> <li>i) the creativity and effective integration of make-up, props and costumes.</li> <li>ii) how these elements enhance audience engagement and overall presentation.</li> </ul>



## Topic 2: Lyrics and Melodic Relationship

**Duration:** 36 Periods

**Competency:** The learner composes music inspired by thematic poems using expressive techniques to enhance emotional appeal and foster creativity.

<b>Learning Outcomes</b> The learner should be able to:	<b>Suggested Learning Activities</b>	<b>Sample Assessment Strategies</b>
a) compose musical pieces in Western and Ethnic styles inspired by poems, reflecting the poem's theme, structure and mood. <i>(u, s, v, a)</i>	a) Learners analyse the theme, mood, and structure of four-line poems and brainstorm about how musical elements (such as melody, rhythm, harmony) can reflect the message in the poem. b) Learners experiment with various rhythmic and melodic patterns in line with the given lyrics until a suitable and memorable pattern is identified, ensuring rhythmic flow and phrasing to complement the poem's syllabic division and accents to accommodate the phrases in the given poem. c) Learners compose not less than 8-bar melodies inspired by selected four-line poems, choosing appropriate key and time signatures to align with the poem's mood and structure. d) Learners apply dynamics, tempo, volume and expressive techniques to enhance the emotional depth and character of their compositions.	1. Observe learners during brainstorming and composition activities for: <ol style="list-style-type: none"> <li>i) their ability to connect the poem's elements with musical ideas.</li> <li>ii) application of expressive techniques during rehearsals.</li> </ol> 2. Converse with learners about the rationale for their musical choices of dynamics, tempo and expressive techniques and their impact on the composition. 3. Evaluate the final written or recorded compositions for: <ol style="list-style-type: none"> <li>i) coherence.</li> <li>ii) creativity.</li> <li>iii) alignment with the poem's structure and emotional depth.</li> </ol>
b) compose songs by using anacrusis (upbeat) and integrating expressive elements into poetic phrases for creative variety in music. <i>(u, s, v, a)</i>	a) Learners analyse four-line poems to identify natural anacrusis (upbeat) and determine how this influence rhythmic phrasing in the melody. b) Learners choose a structural form (such as strophic, ternary or binary) that supports the poem's thematic progression and enhances the overall composition. c) Learners compose melodies to four-line poems using anacrusis, observing rhythmic patterns and note values that reflect the natural syllabic flow, note values, intonation and accents in the poem.	1. Observe learners as they construct anacrusis melodies, paying attention to their alignment with poetic phrasing. 2. Converse with learners about their melodic choices, emphasising the role of anacrusis and rhythmic flow in enhancing the poem's interpretation. 3. Evaluate the submitted own compositions for:

	d) Learners apply expressive elements such as dynamics, harmonic support, accompaniment and ornaments to enhance the mood and character of the composition.	i) accuracy in aligning melody with poetic phrasing. ii) the effective use of anacrusis.
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### Topic 3: Legal and Ethical Music Industry Practices

**Duration:** 24 Periods

**Competency:** The learner demonstrates an understanding of the music industry practices, organisation of public performances, and promotional strategies adhering to legal guidelines for professional growth and economic development.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategies
The learner should be able to:  a) demonstrate understanding of workable procedures for organising music events in Uganda. <i>(k, us)</i>	a) Learners should explore the process of organising a public music performance by consulting various industry professionals and organisations, including event organisers, the police and Uganda Performing Rights Society (UPRS) considering: a) permits and licenses. b) venue booking. c) advertisement. d) posters in public places. e) legal requirements. f) safety protocols.  Learners present the plan to the plenary.  b) In groups, learners role-play scenarios involving ethical challenges in public performances and suggest possible solutions. This could be in relation to: a) dress code. b) payments. c) team behaviour. d) relating with the audience.  c) In groups, learners simulate the setup of a public music performance, assign roles to peers, and present their contribution to the event's success. Roles can be: a) stage roles. b) support or off-stage roles. c) publicity.	1. <b>Observe learners' actions and interactions focusing on:</b> i) ability to apply theoretical knowledge and processes. ii) ability to identify and sequence necessary procedures (such as securing permits, safety protocols, creating schedules, and marketing strategies). iii) ability to respect opposing viewpoints.  2. Converse with learners about: i) understanding of concepts, reasoning and ability to reflect on their experiences. ii) planning decisions and how they account for legal and ethical requirements. iii) how ethical behaviour impacts the success of a public performance.  3. Evaluate the tangible outputs learners create

	<p>d) director.</p> <p>d) In groups, learners explore key elements and functions of music contracts from the given samples and design one for a hypothetical scenario (such as hiring a band for a wedding, signing a vocalist for an album, or working for a musical group). Learners should present in the plenary.</p>	<p>during the activities. Assess the performance plan for:</p> <ul style="list-style-type: none"> <li>i) completeness: covering all necessary steps.</li> <li>ii) realistic timelines and resources.</li> <li>iii) legal/ethical adherence to audience safety measures.</li> <li>iv) clarity: decisions well-articulated and practical.</li> <li>v) setup meets the requirements for a successful performance.</li> <li>vi) setup adheres to safety and logistical standards.</li> </ul>
<p>b) demonstrate understanding of the procedures needed to protect music as an Intellectual Property using selected references from Uganda's <b>Copyright and Neighbouring Rights Act, 2006 (Act 19)</b>. (k, u)</p>	<ul style="list-style-type: none"> <li>a) Learners should research the Uganda Performing Rights Society (UPRS) to understand which musical works can be copyrighted, the nature of partnerships, and the conditions under which these works are protected - <b>Part II, Sections 5-11</b> of Uganda's <b>Copyright and Neighbouring Rights Act, 2006 (Act 19)</b>.</li> <li>b) Learners explain the duration of a given copyright and the authorised use of copyrighted works for other musicians - <b>Part III, Sections 13-15</b> of Uganda's <b>Copyright and Neighbouring Rights Act, 2006 (Act 19)</b>.</li> <li>c) Explain the legal rights of a performer as an individual or underemployment. Acquire information from the Uganda Registration Service Bureau (URSB) and UPRS websites - <b>Part III, Sections 22-25</b> of Uganda's <b>Copyright and Neighbouring Rights Act, 2006 (Act 19)</b></li> <li>d) Learners suggest solutions to real or hypothetical cases of Uganda's <b>Copyright and Neighbouring Rights Act, 2006 (Act 19)</b> infringements related to musicians in Uganda. Acquire more information from security organs such as the police or event organisers - <b>Part IV, Sections 46-51</b> of Uganda's <b>Copyright and Neighbouring Rights Act, 2006 (Act 19)</b>.</li> </ul>	<ul style="list-style-type: none"> <li>1. Observation: note learners' ability to articulate their arguments, use evidence effectively, and listen/respond respectfully.</li> <li>2. Conversation: Prompt learners to reflect asking:             <ul style="list-style-type: none"> <li>i) "What perspectives did you gain from arguing while referring to diverse scenarios?"</li> <li>ii) "How do these arguments shape your understanding of copyright laws?"</li> </ul> </li> <li>3. Evaluate learners' discussions or written essays. Assess learners' arguments based on:             <ul style="list-style-type: none"> <li>i) coherence of facts.</li> <li>ii) evidence used.</li> <li>iii) their ability to address counterarguments.</li> </ul> </li> </ul>



## Senior Six Term 2

### Topic 1: Improvisation and Creative Expression in Music Performance

**Duration:** 36 Periods

**Competency:** The learner demonstrates improvisation and creativity in performance by incorporating personalised elements, cost-effective stage settings, and technology to foster effective artistic communication.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategies
<p>The learner should be able to:</p> <p>a) exhibit flexibility and creativity in performance, adding unique and personalised elements while maintaining the integrity of Western and Ethnic styles. (<i>u, s, v, a</i>)</p>	<p>a) Learners perform a variety of Western or Ethnic music, incorporating personalised elements such as ornamentation, rhythm variations, and phrasing adjustments while maintaining the original style.</p> <p>b) Learners create melodies or rhythmic patterns inspired by themes like nature or celebration, ensuring that pieces reflect characteristics of the intended styles.</p> <p>c) Learners experiment with unconventional instruments or objects (such as homemade drums, bottle flutes, and sticks) to explore alternative sound production techniques to enhance emotional engagement in performances.</p> <p>d) Learners respond creatively to musical phrases presented by the teacher or peers, emphasising spontaneity and adherence to the chosen style through "call and response" improvisation.</p>	<ol style="list-style-type: none"> <li>1. Observe learners' rehearsals focusing on improvisation and the ability to maintain original style.</li> <li>2. Converse with learners about their creative choices and how they reflect the characteristics of Western or Ethnic styles.</li> <li>3. Evaluate the final live or recorded performance for its:             <ol style="list-style-type: none"> <li>i) originality.</li> <li>ii) adherence to the style.</li> <li>iii) effective integration of personalised elements.</li> </ol> </li> </ol>
<p>b) use affordable stage setups and technology to enhance message delivery. (<i>k, u, s</i>)</p>	<p>a) In groups, learners design a cost-effective stage setup, using available materials such as desks, fabric, or paper to create a setting that complements the mood or theme of their performance.</p> <p>b) Learners incorporate basic technology such as pre-recorded sounds, phone-based sound effects, or improvised lighting (such as flashlights) while rehearsing</p>	<ol style="list-style-type: none"> <li>1. Observe learners' collaboration and resourcefulness during the stage setup and rehearsal processes.</li> <li>2. Converse with learners about how their choices of stage elements and technology support enhance the intended</li> </ol>



	<p>performances to enhance the atmosphere.</p> <p>c) Learners discuss how to combine cost-effective visual elements (such as props, makeup, costumes, and stage design) to enhance the emotional aspect of their performance.</p> <p>d) Learners integrate all elements; stage setup, lighting, sound technology, refining the use of visual and technological enhancements into their performances based on peer and teacher feedback.</p>	<p>message of their performance.</p> <p>3. Evaluate the final stage setup and performance for:</p> <p>i) creativity.</p> <p>ii) effectiveness.</p> <p>iii) impact of the message in the performances.</p>
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## Topic 2: Thematic Song Composition

**Duration:** 36 Periods

**Competency:** The learner composes thematic songs by integrating creative elements of chosen styles, experimenting with expressive techniques, fostering creativity, and addressing community needs.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategies
<p>The learner should be able to:</p> <p>a) compose vocal and instrumental songs based on given themes, integrating elements (such as ululations, accompaniments, and additional melodies) appropriate to a chosen Western or Ethnic style. (<i>u, s, v, a</i>)</p>	<p>a) Learners analyse the social and emotional significance of a chosen theme (such as celebration, nature, or unity) brainstorming how ethnic elements like ululations, rhythmic patterns, or tonalities can emphasise the theme.</p> <p>b) Learners compose vocal melodies inspired by the given theme, ensuring the use of ethnic elements including rhythmic patterns, vocal enhancements, and tonalities that align with the chosen style.</p> <p>c) Learners create instrumental accompaniments for their vocal melodies, integrating ethnic elements such as percussive rhythms or parallel harmonies to enrich their compositions.</p> <p>d) Learners present their songs by blending vocal and instrumental parts, seeking feedback to ensure thematic and stylistic coherence.</p>	<ol style="list-style-type: none"> <li>1. Observe learners during brainstorming and composition sessions focusing on their ability to select and integrate appropriate ethnic elements.</li> <li>2. Converse with learners about:             <ol style="list-style-type: none"> <li>i) their choice of music elements.</li> <li>ii) how they align with the chosen style.</li> </ol> </li> <li>3. Evaluate the final composition focusing on:             <ol style="list-style-type: none"> <li>i) originality.</li> <li>ii) thematic relevance.</li> <li>iii) effective incorporation of ethnic stylistic elements.</li> </ol> </li> </ol>

<p>b) experiment with contrasts in tempo, volume, and ornaments to enhance the mood and thematic intent of their composition. (<i>u, s, v, a</i>)</p>	<p>a) Learners experiment with dynamic contrasts such as tempo and volume in their compositions to reflect emotional shifts or narrative flow of specific thematic ideas.</p> <p>b) Learners showcase their compositions to different audiences, applying expressive elements and seeking feedback on the emotional impact and thematic delivery.</p>	<ol style="list-style-type: none"> <li>1. Observe learners' experimentation with expressive elements during rehearsals and their ability to apply them effectively.</li> <li>2. Converse with learners about how tempo and volume enhancements contributed to the mood and thematic intent of their work.</li> <li>3. Product: Evaluate the final performance or recording of their composition for:             <ol style="list-style-type: none"> <li>i) emotional depth.</li> <li>ii) stylistic authenticity.</li> <li>iii) thematic coherence.</li> </ol> </li> </ol>
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**Topic 3: Exploring Careers and Commercial Success** **Duration:** 24 Periods

**Competency:** The learner explores music-industry career opportunities by examining the processes carried out during composition, performance, and music analysis to foster effective relationships for commercial success.

<p><b>Learning Outcomes</b></p> <p>The learner should be able to:</p>	<p><b>Suggested Learning Activities</b></p>	<p><b>Sample Assessment Strategies</b></p>
<p>a) demonstrate an understanding of diverse music industry roles (such as human, material, and administrative) by identifying required skills and responsibilities. (<i>k, u</i>)</p>	<p>a) Learners explore diverse music industry roles such as music producer, educator, performer, sound engineer, and manager. Learners present the respective responsibilities and required skills for each role.</p> <p>b) Learners role-play in pairs, alternating as interviewers and job applicants for specific music roles. List interview questions related to qualifications, skills, and career aspirations and encourage them to simulate professionalism.</p> <p>c) In groups, learners create a performance plan for a themed event such as a</p>	<ol style="list-style-type: none"> <li>1. Observe learners as they engage in:             <ol style="list-style-type: none"> <li>i) the role-play activity, focusing on their ability to articulate responsibilities, qualifications and skills required for specific music industry roles.</li> <li>ii) group collaboration during the development of the performance plan and budget discussion, noting teamwork, communication, and problem-solving skills.</li> <li>iii) presentation delivery in plenary, assessing clarity, confidence and professionalism.</li> </ol> </li> <li>2. Converse with learners about:             <ol style="list-style-type: none"> <li>i) the challenges and opportunities in music career pathways.</li> </ol> </li> </ol>

	<p>wedding or Independence Day, considering the event's objective, expected audience, event timeline, and human and material resources. Learners present in the plenary.</p> <p>d) In groups, learners discuss budget items for their planned event and present their spending priorities and justifications in plenary.</p>	<p>ii) what informed their spending priorities.</p> <p>iii) evaluation of their professionalism as interviewers and interviewees.</p> <p>3. Evaluate learners' written summaries or posters, outlining the responsibilities and skills for selected music industry roles:</p> <p>i) a career pathway map detailing key milestones for achieving specific music roles.</p> <p>ii) the completed performance plan for the themed event, including objectives, audience, timeline, and resource allocation.</p> <p>iii) a detailed budget breakdown with justifications for each item, ensuring alignment with the event's needs.</p>
<p>b) develop a strategic plan to build working relationships within teams and with the fan base in the music context. (k, s, u)</p>	<p>i) In groups, <b>learners</b> create a social media campaign to attract and engage an audience and stakeholders for a hypothetical music event, using selected platforms such as WhatsApp, Instagram, Facebook, and Telegram.</p> <p>ii) Learners coordinate team activities (such as scheduling, meetings, communication, and file sharing) for a hypothetical music group, using team management tools like Microsoft Teams and Google Workspace. Learners should seek permission from the administration to access technological devices and internet connection.</p> <p>iii) Learners design posters, flyers, videos, or stories to highlight the event's value to sponsors, community members and fans. Include elements like a catchy slogan,</p>	<p>1. Observe learners as they:</p> <p>i) design and execute the social media campaign, focusing on creativity and use of selected platforms.</p> <p>ii) use team management tools to schedule, share files and manage communication.</p> <p>iii) develop visuals (posters, flyers, videos, etc.), focusing on details, alignment with the campaign's goals and target audience.</p> <p>2. Converse with learners about the:</p> <p>i) effectiveness of their social media campaign and strategies used to engage stakeholders and the audience.</p> <p>ii) challenges and successes of coordinating team activities using digital tools.</p> <p>iii) choices of design for posters, flyers, and videos and how these visuals deliver messages.</p> <p>3. Assess the outputs produced by learners, including:</p>



	<p>visuals (such as graphics, colours and fonts) and information tailored to the target audience fostering engagement.</p>	<ul style="list-style-type: none"> <li>i) the social media campaign, evaluating its engagement strategy, creativity and relevance to the hypothetical music event.</li> <li>ii) the coordination and scheduling plan created using team management tools, reviewing its clarity, efficiency and feasibility.</li> <li>iii) the final posters, flyers, videos or stories, focusing on their design quality, target audience appeal and ability to highlight the event's value effectively.</li> </ul>
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## Senior Six Term 3

### Topic 1: Exhibition of Integrated Performance Artworks

**Duration:** 36 Periods

**Competency:** The learner presents integrated artworks by mobilising musical, visual, and technological elements creatively to foster artistic excellence and community engagement.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategies
<p>The learner should be able to:</p> <p>a) mobilise resources for stage performance while observing safety and acceptable environmental practices. (<i>s, v, a</i>)</p>	<ul style="list-style-type: none"> <li>a) In groups, learners demonstrate resourceful stage setup strategies using available materials, considering low cost and safety and environmentally friendly practices (such as recycling materials for props).</li> <li>b) Learners create a resource checklist, identifying items needed for their performance and strategising how to obtain or improvise them sustainably.</li> <li>c) Learners present stage setup plans, receive feedback, and refine their designs for better safety and environmental compliance.</li> </ul>	<ul style="list-style-type: none"> <li>1. Observe learners' resourcefulness and adherence to safety and environmental practices during the planning and setup stages.</li> <li>2. Converse with learners about their rationale for material choices and how safety and environmental considerations were integrated.</li> <li>3. Evaluate the stage setup during the performance for:                             <ul style="list-style-type: none"> <li>i) functionality.</li> <li>ii) aesthetic appeal.</li> <li>iii) compliance with safety and environmental standards.</li> </ul> </li> </ul>
<p>b) use appropriate sound and visual elements, accompaniment,</p>	<p>a) Learners experiment with a variety of sound effects and accompaniment in their performances using</p>	<ul style="list-style-type: none"> <li>1. Observe learners' use of sound and visuals during rehearsals, focusing on creativity and their</li> </ul>

<p>and stage setting for performance enhancement. (<i>s, v, a</i>)</p>	<p>conventional instruments and improvised items like bottles, sticks, or metals.</p> <p>b) Learners create written sketches of their performances, outlining the visual and auditory elements (such as lighting, props, and background sounds) that they plan to include in the stage presentation.</p> <p>c) Learners refine their stage presentation focusing on sound balance, and visual appeal and ensuring that each element enhances the overall impact of the theme.</p>	<p>ability to enhance the performance.</p> <p>2. Converse with learners about the effectiveness of their chosen sound and visual elements and their contribution to the performance's impact.</p> <p>3. Evaluate the final live performance for:</p> <p>i) coherence and mastery.</p> <p>ii) effectiveness of sound.</p> <p>iii) visual integration in enhancing the stage presentation.</p>
<p>c) present polished integrated artworks that exhibit mastery at performance. (<i>u, s, v, a</i>)</p>	<p>a) Learners present integrated performances combining music, movement, and visuals (such as costumes, props, and gestures) aligned with chosen themes or messages.</p> <p>b) Learners improvise smooth transitions between sections of their performances, integrating sounds and silences while maintaining thematic coherence.</p> <p>d) Learners conduct dress rehearsals of their integrated artworks, focusing on timing, consistency, and alignment of all artistic elements.</p> <p>d) Learners present their final integrated artworks to different audiences, demonstrating proficiency in performance techniques and effective artistic elements.</p>	<p>1. Observe learners' rehearsals focusing on consistency in performance and integration of movement, sound, and visuals.</p> <p>2. Converse with learners about their creative decisions, focusing on how each element contributes to the overall theme.</p> <p>3. Evaluate the learners' recorded or live presentations and evaluate the final presentation for:</p> <p>i) artistic mastery.</p> <p>ii) coherence of musical elements.</p> <p>iii) emotional impact of the integrated elements.</p>

## Topic 2: Presentation of Composed Musical Artworks

**Duration:** 36 Periods

**Competency:** The learner presents a variety of compositions by integrating various music elements from Western and Ethnic styles for self-expression and community development.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategies
<p>The learner should be able to:</p> <p>a) develop arrangements for their own composed lyrics and melodies in various musical themes and styles. (<i>u, s, v, a</i>)</p>	<p>a) Learners write original lyrics for a song, ensuring that the lyrics align with a specific theme or cultural influence (such as an anthem, promotional, educative, or social song).</p> <p>b) Learners compose original melodies that suit the lyrics, considering both Western and Ethnic stylistic elements such as scale, rhythm, and phrasing. Ensure the melody complements the lyrics emotionally and thematically.</p> <p>c) Learners arrange melodies and sections (such as verses, chorus, bridges, and coda) to suit a desired accompaniment in Western and Ethnic styles.</p>	<ol style="list-style-type: none"> <li>1. Observe learners' resourcefulness and adherence to safety and environmental practices during the planning and stage construction.</li> <li>2. Converse with learners on:                         <ol style="list-style-type: none"> <li>i) the rationale for their material choices.</li> <li>ii) how safety and environmental considerations were integrated.</li> </ol> </li> <li>3. Evaluate the stage setup for their performances for:                         <ol style="list-style-type: none"> <li>i) functionality.</li> <li>ii) aesthetic appeal.</li> <li>iii) compliance with safety and environmental standards.</li> </ol> </li> </ol>
<p>b) present cohesive final artworks from integrated compositional elements. (<i>u, s, v, a</i>)</p>	<p>a) Learners create accompaniment to the melodies and harmonies, using chordal (such as piano and guitar) or rhythmic accompaniments in Ethnic styles (such as percussive ostinatos).</p> <p>b) Learners perform final versions of their compositions or present recordings, incorporating feedback from peers, and considering the technical quality, expression, and</p>	<ol style="list-style-type: none"> <li>1. Observe learners' compositions as they create accompaniments, focusing on:                         <ol style="list-style-type: none"> <li>i) their technical skills (such as harmonic structure and rhythmic patterns).</li> <li>ii) creativity in blending Western and Ethnic elements.</li> <li>iii) execution of rhythm, articulation, expressiveness, and overall musicality in live performances or a recorded piece.</li> </ol> </li> <li>2. Converse with learners about:                         <ol style="list-style-type: none"> <li>i) compositional choices and their process of integrating Western and</li> </ol> </li> </ol>



	integration of musical elements.	Ethnic elements as well as their approach to harmony and rhythm.  ii) how feedback was integrated into the final version and how the learners adapted their work based on peer and teacher suggestions.  3. Evaluate learners' submitted music scores or recorded compositions focusing on:  i) the technical accuracy.  ii) creativity and integration of Western and Ethnic styles in the written or recorded accompaniment.  iii) final live performance or recording. Assess the overall quality, including technical execution, expression, and how well the learner combines Ethnic and Western elements in the performance or recording.
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### Topic 3: Final Drills in Music Analysis and Notation

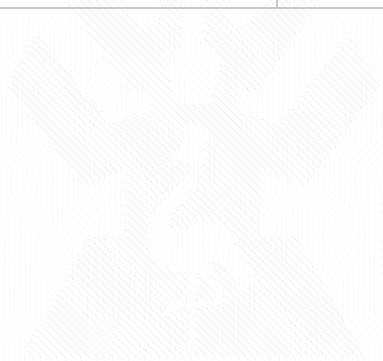
**Duration:** 24 Periods

**Competency:** The learner actively listens to accurate notation and creative composition of different music styles to make informed decisions for self-expression and community development.

<b>Learning Outcomes</b> The learner should be able to:	<b>Suggested Learning Activities</b>	<b>Sample Assessment Strategies</b>
<b>a)</b> identify various music styles, rhythms, and drum patterns through active listening and notation. (k, u, s)	<b>a)</b> Learners describe key features such as instrumentation, tempo and rhythm patterns from different music styles listened to (such as classical, jazz, reggae, and ethnic music).  <b>b)</b> Learners transcribe a variety of drum patterns or rhythmic passages using conventional rhythmic notation after listening.	<b>1.</b> Observe learners' creative use of music conventions focusing on: i) accuracy during listening and transcribing. ii) ability to recognise patterns and styles. iii) coherency in writing music.  <b>2.</b> Converse with learners on: i) how they distinguish between styles and identified rhythms. ii) the elements that helped them recognise the music style.



		<ol style="list-style-type: none"> <li>3. Evaluate learners' written descriptions of music styles and transcriptions for:                     <ol style="list-style-type: none"> <li>i) clarity of stylistic elements.</li> <li>ii) accuracy and adherence to rhythmic conventions.</li> </ol> </li> </ol>
<p>b) analyse melodic and rhythmic structures by listening to and composing responses in different styles. (k, u, s)</p>	<ol style="list-style-type: none"> <li>i) Learners listen to short melodic phrases and sketch their contours (such as rising, falling, stepwise motion, leaps, and arpeggios) on staff paper. Discuss how these contours contribute to the style and mood of the piece.</li> <li>ii) Learners listen to a given melody or rhythm and compose a complementary response (such as a rhythmic phrase to match a drumbeat or a melodic phrase in the same style). Learners perform their responses in groups or individually.</li> </ol>	<ol style="list-style-type: none"> <li>1. Observe learners' engagement and accuracy in identifying melodic contours and composing responses with adherence to style.</li> <li>2. Converse with learners about the choices of melodic or rhythmic elements that they made in their responses.</li> <li>3. Assess learners' written sketches and composed responses for:                     <ol style="list-style-type: none"> <li>i) accuracy.</li> <li>ii) creativity.</li> <li>iii) stylistic consistency.</li> </ol> </li> </ol>



## 3.0 ASSESSMENT

### 3.1 Assessing Music

This Advanced Secondary Curriculum sets new expectations for learning, with a shift from Objectives to Learning Outcomes that focus mainly on the application of knowledge and deeper learning that leads to the acquisition of skills. These Learning Outcomes require a different approach to assessment. The “Learning Outcomes” in the syllabi are set out in terms of Knowledge, Understanding, Skills, Values and Attitudes. This is what is referred to by the letters k, u, s v & a.

It is not possible to assess values and attitudes in the same way as knowledge, understanding, and skills because they are more personal and variable, and are long-term aspirations. This does not mean that values and attitudes are not important or cannot be assessed. They too can be assessed but not easily done through tests and examinations. Values and attitudes can be assessed over a period of time through observing and having interactions with the learner.

To assess knowledge and its application, understanding, and skills, we need to look for different things. Knowledge can be assessed to some extent through written tests, but the assessment of skills, application of what is learnt, and deeper understanding requires different approaches. Because of this, the role of the teacher in assessment becomes much more important. This section focuses on knowledge, understanding, and skills.

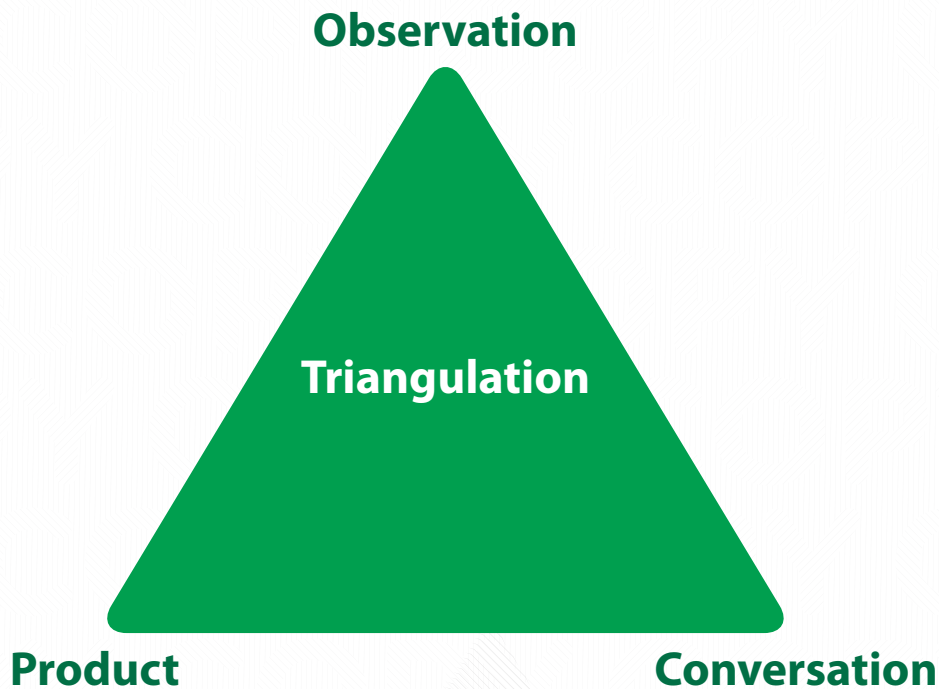
### 3.2 Formative Assessment

In this curriculum, the teacher’s role in assessment is not only to write tests for the learner but also to make a professional judgment about the learner’s learning during the teaching and learning process. The professional judgment is about how far the learner achieves the Learning Outcomes that are set out in this syllabus. To make these judgments the teacher needs to look at how well the learner is performing in terms of each Learning Outcome.

The formative assessment opportunities occur in three forms. They can be done through:

- a) **Observation** – watching learners working (good for assessing skills, values, and attitudes).
- b) **Conversation** – asking questions and talking to learners (good for assessing knowledge and understanding).
- c) **Product** – appraising the learner’s work (writing, report, translation, calculation, presentation, map, diagram, model, drawing, painting, etc). In this context, a “product” is seen as something physical and permanent that the teacher can keep and look at.

When all three are used, the information from anyone can be checked against the other two forms of assessment opportunity (e.g. evidence from “observation” can be checked against evidence from “conversation” and “product”). This is often referred to as “triangulation.”



### 3.3 Assessing Generic Skills

The Generic Skills have been built into the syllabus and are part of the Learning Outcomes. It is, therefore, not necessary to assess them separately. It is the increasingly complex context of the subject content that provides progression in the Generic Skills, and so they are assessed as part of the subject Learning Outcomes. Assessing generic skills is done with the help of **an observation checklist and scoring rubric**.

### 3.4 Assessing Values/Attitudes

It is not possible to assess values and attitudes in the same way as knowledge, understanding, and skills because they are more personal and variable and are long-term aspirations. This does not mean that attitudes are not important. It means that we must value things that we cannot easily assess through tests and examinations. However, values and attitudes can be assessed over a long period of time through observation and interactions.

### 3.5 Examinations

There will be only one school-based summative assessment at the end of the year. There will no longer be examinations or tests set at the beginning and end of every term. Instead, there will be a summing up of ongoing teacher assessments made in the context of learning through end-of-topic scenario-based tasks (Activities of Integration). The learners will also be subjected to the end-of-cycle assessment for certification.

### 3.6 Record keeping

In competency-based learning, accurate and comprehensive record-keeping is crucial to track learners' progress and achievements. Therefore, the teacher and school **must keep accurate records of learners' achievements.**

Various assessment tools and strategies are employed to capture learners' demonstration of abilities and achievements, including observation checklists, rubrics, and scoring grids. These tools provide a holistic picture of learners' strengths, weaknesses, and areas for improvement. The collected data and evidence from these assessments are correctly recorded and maintained in learners' files, portfolios, and anecdotal notes.



## Glossary of Key Terms

Term	Definition
<b>Competency-based curriculum</b>	Learner-centred educational model that focuses on what learners apply rather than what they know
<b>Differentiation</b>	The design or adaptation of learning experiences to suit an individual learner's needs, strengths, preferences, and abilities.
<b>Formative assessment</b>	The process of monitoring a learner's learning, by interpreting the responses to tasks, to gauge progress and inform subsequent learning steps.
<b>Generic skills</b>	Skills that are deployed in all subjects, and which enhance the learning of those subjects. These skills, also known as transferable skills, equip learners for work and life.
<b>Inclusion</b>	An approach that aims to create a learning environment that allows each learner to feel valued, confident, respected safe, and equipped to learn at his or her full potential.
<b>Learning outcome</b>	A statement which specifies what the learner should know, understand, or be able to do within a particular aspect of a subject.
<b>Process skill</b>	A capability acquired by following the programme of study in a particular learning area. This skill enables a learner to apply the knowledge and understanding of the learning area.
<b>Sample assessment activity</b>	An activity that allows a learner to demonstrate the extent to which they have achieved the Learning Outcomes. This is usually part of the normal teaching and learning process and not something extra at the end of a topic.
<b>Suggested learning activity</b>	An aspect of the normal teaching and learning process that facilitates formative assessment.
<b>Western music</b>	Musical traditions that originate from Europe and their influence globally. It includes genres and styles like classical music (such as symphonies, and operas), popular music (such as jazz, rock, and pop), and other forms that follow Western harmonic and structural conventions (such as the use of staff notation, solfage, major and minor scales, and structured rhythm and melody).
<b>Ethnic music</b>	Music that represents ideologies, instrumentation, melodies, and structures rooted in local cultural groups. This music reflects the rich diversity of Uganda's heritage and has evolved under the influences of colonial history, and post-colonial and technological advancements which have given rise to creative styles such as Afro-fusion, band music, Afro-pop, and Bax-ragga.



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