Advanced Music 11 and Advanced Music 12

Guide

NOVA SCOTIA
NOUVELLE-ÉCOSSE

2008

Advanced Music 11 and Advanced Music 12

This is the most recent version of the current curriculum materials as used by teachers in Nova Scotia.

NOVA SCOTIA

Education
English Program Services

Advanced Music 11 and Advanced Music 12

Implementation Draft
August 2008

ARTS

CURRICULUM

Advanced Music 11
and
Advanced Music 12

Implementation Draft
August 2008

Acknowledgments

Contents

Introduction

Background

As part of its Learning for Life II: Building Brighter Futures Together plan, the Department of Education's *Blueprint Commitments* include the development of advanced courses in music for students in grades 11 and 12. Research and consultation completed as a first stage in the development of these courses included analysis of existing courses in other jurisdictions and extensive consultation with students, teachers, administrators, and community partners. The findings of this preliminary study underline the exciting potential that advanced music courses have for students who wish to further their music involvement in a wide range of genres. Consultation also identified a number of key arts partners who expressed enthusiasm about participating in learning opportunities for advanced students of music in the twenty-first century.

General recommendations contained in the report, *Advanced Arts Courses Research and Consultation* (2005) suggest that advanced music courses should prepare students for further study and/or contemporary careers in the music field; twenty-first century learning styles should be taken into consideration; module-based organization would seem effective; and the apprenticeship model is uniquely relevant to advanced music courses.

The recommendations contained in that report and the draft *Advanced Music 11* document were reviewed by pilot teachers in February 2007, and those discussions formed the basis for developmental work done by the teachers, their students, and community partners during the 2006–2007 school year. Course requirements, resources, and support required were also agreed upon at that meeting. Throughout the year, teachers and students worked within these guidelines to develop *Advanced Music 12*.

Rationale

Music provides for all students a range of unique experiences that are essential for their development. Intelligence theories indicate that each learner has strengths and aptitudes in certain areas. Advanced Music 11 and Advanced Music 12 provide unique opportunities for individual learners who are highly motivated, self-directed, technically able, and passionate about music.

Though creative music teachers have found ways to provide enhanced learning opportunities for exceptional students, it has often been necessary, in the past, for these students to study privately in order to be prepared for music study beyond high school. Advanced Music 11 and Advanced Music 12 recognize excellence in music within the high school curriculum and provide an important step in preparing students for further study and/or contemporary music careers. They

are a key part of schools' overall commitment to meeting the needs of all learners.

The Nature of Advanced Music 11 and Advanced Music 12

Advanced Music 11 and Advanced Music 12 are intended only for students who have exceptional abilities in and passion for music in their lives. Because the course requires a high level of self-motivation and the ability to work independently, students who enrol in these courses must have already demonstrated these abilities. An application process that involves prospective students, music teacher, and guidance staff is outlined in Appendix A.

Important Note for Administrators and Guidance Personnel

Please note that students may only receive credit for **one** music course at the grade 11 level and one at the grade 12 level. For example, students may not receive credit for both Advanced Music 12 and Advanced Placement Music 12.

It is also important to note the specific learning resources that are required for Advanced Music 11 and Advanced Music 12. These are outlined in Contexts for Teaching and Learning (p. 31).

Course Outlines for Student Handbooks

The following outlines are provided for inclusion in student handbooks used during the course selection process.

Advanced Music 11

Advanced Music 11 is designed for students who are considering future music study and/or careers in the music field. The course, offered in the same classroom as Music 11, consists of compulsory modules in music-making, music literacy, and global understandings. Students will be required to perform or compose a body of solo or small ensemble work that meets stated technical requirements, work independently to complete music literacy requirements, and complete independent studies projects that link aspects of global music to music in their own lives. In addition, Advanced Music 11 consists of self-directed learning modules in which students will plan and complete modules of study based on a personal musical interest.

In order to be considered for enrolment in the course, students must submit a portfolio that shows evidence of excellence in previous music studies and exceptional ability to complete independent and self-motivated learning projects. The application process will involve the music teacher and guidance personnel.

Advanced Music 12

Advanced Music 12 is designed for students who are considering future music study and/or careers in the music field or who plan for ongoing involvement in music, though they have chosen other career paths. The course, offered in the same classroom as Music 12, consists of compulsory music-making, music literacy, and global

understandings components. Students will also be required to make a connection with someone currently working in the music field. These aspects of the course are meant to be focussed according to individual plans for future music study / careers. Students will be required to perform or compose a body of solo or small ensemble work that meets stated technical requirements, work independently to complete music literacy requirements, and complete an independent global music studies project that links directly to the focus of music in their own lives. In addition, Advanced Music 12 consists of self-directed learning projects that students will design, based on the direction that is planned for their post-secondary music involvement.

In order to be considered for enrolment in the course, students must have successfully completed Advanced Music 11 or submit a portfolio that shows evidence of excellence in previous music studies and exceptional ability to complete independent and self-motivated learning projects. They must also submit a Proposal for Study portfolio within the first two weeks of the Music 12 course (See Appendix F: The Application Process). The application process will involve the music teacher and guidance personnel.

See Appendix A: Organizing for Learning for a chart that identifies for students key distinctions between Advanced Music 11 and Advanced Music 12.

Advanced Courses and Advanced Music 11 and Advanced Music 12

Requirements for Advanced Courses in Nova Scotia Schools

The following policy requirements for advanced courses in Nova Scotia schools underlie expectations for Advanced Music 11 and Advanced Music 12.

1. Advanced courses are characterized by additional content and by curriculum outcomes reflecting higher expectations than those of related academic courses.
2. Advanced courses offer expanded and extended learning outcomes in both theoretical and applied aspects of the subject area.
3. Advanced courses balance learning opportunities in three required areas:
   - In-depth treatment of selected topics
   - Independent learning and reflection
   - Extended research projects /case studies and related activities

In addition, it is intended that advanced courses be offered in the same class as the regular academic course. Teachers and students will therefore need to identify strategies for independent learning within the class setting. Information technology will play a key role in this regard.

Key Requirements for Advanced Music 11

Students, teachers, guidance personnel, and administrators should note the following key requirements for Advanced Music 11.

- This course is designed for students who have already demonstrated excellence in and passionate commitment to their music studies, and who are independent and self-motivated learners. This includes above-average achievement in Music 10 or the equivalent. In the great majority of cases, there will not be more than two or three students per year in each school for whom this course is appropriate. In some years there will not be any students.

- In order to be successful, students must be prepared and able to commit the additional time required for the course within their own school and extra-curricular schedules.

- All prospective students are required to complete an application process. This process includes the presentation of a portfolio by each student during an interview that involves the music teacher and school guidance personnel. Expectations for this portfolio are articulated in Appendix F: The Application Process.

- Students are expected to provide leadership in the Music 11 classroom activities such as large ensemble music-making and class composition projects.

- Students will be required to sign a contract at the beginning of the course that outlines the expectations for learning activities.

Key Requirements for Advanced Music 12

Students, teachers, guidance personnel, and administrators should note the following key requirements for Advanced Music 12

- This course is designed for students who have already demonstrated excellence in and passionate commitment to their music studies, and who are independent and self-motivated learners. This includes successful completion of Advanced Music 11 or the equivalent. In the great majority of cases, there will not be more than one or two students per year in each school for whom this course is appropriate. In some years there will not be any students.
- Within the first two weeks of the semester, students must submit a Proposal for Study portfolio that outlines their plans for the various components of Advanced Music 12. Expectations for this portfolio are articulated in Appendix F: The Application Process.
- In order to be successful, students must be prepared and able to commit the additional time required for the course within their own school and extra-curricular schedules.
- All prospective students who have not successfully completed Advanced Music 11 are required to complete an application process. This process includes the presentation of a portfolio by each student during an interview that involves the music teacher and school guidance personnel. Expectations for this portfolio are articulated in Appendix F: The Application Process.
- Students are expected to provide leadership in the Music 12 classroom activities such as large-ensemble music-making and class composition projects.
- Students will be required to sign a contract at the beginning of the course that outlines the expectations for learning activities. In light of this contract, each student will be reviewed at the end of a probationary period, normally the first reporting period, to ensure that the student has demonstrated ability to meet course expectations, especially with regard to self-motivated and independent learning. At this time, students may be advised to continue with regular Music 12 studies.
- Music teachers must be willing to take on the considerable challenge of offering the course to students.

Unique Requirements for Teacher and Student Support

Advanced Music 11 and Advanced Music 12 have unique requirements for teacher and student support that go beyond what is required for Music 11 and Music 12. In addition to specific requirements for music hardware and software, solo and small-ensemble literature, and global music resource materials, Advanced Music 11 and 12 require

- that the teacher be given 2–3 days' release time for collaboration with community mentors and for possible travel with students to work with mentors who are outside the local community (For example, a teacher may need to travel with a student to attend a master class being offered at a university.)
- that a grant per student in the approximate amount of $500 be made available for reimbursing community mentors for their hours spent ($50 per hour is appropriate) and for covering travel costs
- that school-level computer software support be available and timely

Key Principles of Advanced Music 11 and Advanced Music 12

Music is an essential form of communication, and achieving the outcomes in this curriculum gives students the skills required to

- make connections among all musics, including those of world cultures
- stimulate and further develop a passion for music through listening, performing, and composing
- enable students to be leaders in a range of musical activities in the school and community
- respond critically and with informed sensitivity to music of different styles, cultures, and historical periods, and draw connections to their own music making
- use the written language of music with fluency

Advanced Music 11 and Advanced Music 12 foster creative thinking and problem solving as students build on and apply, in greater depth than is required in Music 11 or Music 12, their music-making skills. Music-making includes the following two options: either preparing and presenting a body of work from the solo or small ensemble repertoire, or compiling a composition portfolio and directing one of the original works included in that portfolio.

Students are also challenged to make connections as they analyse their own works and those of others. Through concentrated work with ear training and written notation they develop critical aural skills and work toward fluency in the language of music.

In Advanced Music 11, students begin to specialize in areas of particular interest. In Advanced Music 12, students specialize in one area of particular interest. This focus is at the centre throughout the Advanced Music 12 course. Apprenticeships in the music community

beyond the school play a key role in this aspect of the courses. This specialization enables students to further prepare for study and/or contemporary careers in the music field.

Curriculum Outcomes

Organizing Concepts and General Curriculum Outcomes

Foundation for the Atlantic Provinces Arts Education Curriculum provides an outcomes framework for dance, drama, music, and the visual arts. It explains that the outcomes are grouped according to organizing strands that are common to all arts disciplines: creating works of art; understanding and connecting contexts; and perceiving and responding. Within these three organizing strands, eight general curriculum outcomes (GCOs) common to all four arts disciplines identify what students are expected to know, be able to do, and value upon completion of study in arts education. Advanced Music 11 and Advanced Music 12 have been developed using this framework.

Creating, Making, and Presenting

Creating, making, and presenting involves students' creative and technical development; that is, their ability to use and manipulate media—images and words, sound and movement, to create art forms that express and communicate their ideas and feelings. Through these artworks students provide evidence of achievement, both as the work is being developed and in its final form.

Students will be expected to

1. explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts
2. create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes

Understanding and Connecting Contexts of Time, Place, and Community

This strand focusses on evidence, knowledge, understanding, and valuing the arts in a variety of contexts.

Students will be expected to

3. demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture
4. respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression
5. examine the relationship among the arts, societies, and environments

Perceiving and Responding

This strand is concerned with students' ability to respond critically to artworks through increasing knowledge and understanding of, and appropriate responses to, the expressive quality of artworks.

Students will be expected to

6. apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work
7. understand the role of technologies in creating and responding to expressive works
8. analyse the relationship between artistic intent and the expressive work

Specific Curriculum Outcomes for Advanced Music 11

The following statements identify what students are expected to know, be able to do, and value upon completion of Advanced Music 11.

By the end of Advanced Music 11, students will be expected to

GCO 1. Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts.

CM 1.1	through individual and small ensemble music-making, develop/demonstrate skills in the selection, preparation, and presentation of a recital/performance
CM 1.2	make informed judgments while selecting appropriate materials, techniques, and forms for their expressive music-making
CM 1.3	interpret written scores to communicate, through performance, a range of thoughts, images, and feelings
CM 1.4	demonstrate ability to decode traditional and non-traditional music notation
CM 1.5	demonstrate ability to analyse music aurally

GCO 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

CM 2.1	using selected sound sources, improvise and compose music, applying appropriate music notation skills, techniques, and forms
CM 2.2	collaborate with others to create and present a body of music using a range of skills and techniques
CM 2.3	compare and perform a range of musical styles, forms, and genres, alone and with other

GCO 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

UC 3.1	consider and discuss the role of music in their daily lives
UC 3.2	make connections between school, local community, and global musical activities
UC 3.3	analyse cultural contributions to music locally and globally
UC 3.4	analyse the various roles of music both locally and globally
UC 3.5	investigate and analyse world music in the context of the contemporary music environment

GCO 4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.	UC 4.1	make connections between their own music and the music of others in cultural and historical contexts
	UC 4.2	create, notate, and present music that reflects universal ideas
GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments.	UC 5.1	pursue possibilities for connecting their own musical activities and other arts and/or curriculum areas
	UC 5.2	analyse and make decisions about the relationship between music and society and music and the natural environment
	UC 5.3	analyse ways in which their own music and that of others expresses the cultural diversity of the community, both local and global
GCO 6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.	PR 6.1	apply in-depth knowledge and understanding of music to solve problems during the music-making process
	PR 6.2	analyse and compare individual perspectives, perceptions, opinions, and interpretations of musical works
	PR 6.3	reflect on and respond to constructive criticism as it applies to the music-making process
GCO 7. Students will be expected to understand the role of technologies in creating and responding to expressive works.	PR 7.1	evaluate the expressive potential of technologies
	PR 7.2	assess the relationship between technical skill and expressive qualities of a variety of sound sources
	PR 7.3	demonstrate an understanding of the effect of technology on music and musicians
	PR 7.4	demonstrate skill in using contemporary technologies for music creation
GCO 8. Students will be expected to analyse the relationship between artistic intent and the expressive work.	PR 8.1	analyse and make decisions about their musical work, including performances, in relation to the artistic intent
	PR 8.2	analyse artistic intent and its role in the music-making process
	PR 8.3	analyse feedback and make informed decisions about their musical work

Specific Curriculum Outcomes for Advanced Music 12

The following statements identify what students are expected to know, be able to do, and value upon completion of Advanced Music 12.

By the end of Advanced Music 12, students will be expected to

GCO 1. Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts.	CM 1.1	demonstrate leadership, through ensemble music-making, in the selection, preparation, and presentation of music
	CM 1.2	through individual and/or small ensemble music-making, demonstrate skills in the preparation of a formal recital/performance

	CM 1.3	apply creatively their knowledge of musical techniques and technologies in composition and performance
	CM 1.4	interpret written scores to communicate, through performance, a range of thoughts, images, and feelings
	CM 1.5	use with fluency the written language of music as a means toward life-long musical independence and enjoyment
GCO 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.	CM 2.1	improvise and compose increasingly complex music using a range of sound sources, applying appropriate music notation skills, techniques, and forms
	CM 2.2	demonstrate the intrinsic fusion of skills, concepts, and feelings through performing and creating for specific audiences and purposes
	CM 2.3	present or perform, in a formal setting, a cohesive body of work
GCO 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.	UC 3.1	demonstrate critical awareness of and value for the various roles that music plays, both locally and globally
	UC 3.2	plan for long-term involvement in music-related vocations and avocations
	UC 3.3	demonstrate critical awareness of music from other cultures and times as it connects with the contemporary music environment and the music in their own lives
	UC 3.4	analyse, understand, and value the influence of music in creating and reflecting culture
GCO 4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.	UC 4.1	celebrate and value the musical contributions of individuals to their community
	UC 4.2	respect the contribution of cultural groups to music in the global community
	UC 4.3	through their own music-making, demonstrate critical awareness of the power of music to reflect universal ideas and feelings
GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments.	UC 5.1	analyse and make decisions about the relationships between music and other arts
	UC 5.2	demonstrate critical awareness of the relationship between music and society and music and the natural environment
GCO 6. Students will be expected to apply critical thinking and problem solving strategies to reflect on and respond to their own and others' expressive works.	PR 6.1	apply in-depth knowledge and understanding of processes to address challenges and make decisions during the music-making process
	PR 6.2	analyse and respond personally to an extended variety of musical styles, forms, and genres
	PR 6.3	evaluate their own musical insights and aesthetic responses in the context of other critical commentary

GCO 7. Students will be expected to understand the role of technologies in creating and responding to expressive works.	PR 7.1	use the expressive potential of a range of technologies during creative music-making activities
	PR 7.2	demonstrate an understanding of the relationship between technical skill and expressive qualities of a variety of sound sources
	PR 7.3	make decisions, during their creative music-making, based on the relationship between technologies of sound production/reproduction and personal response
GCO 8. Students will be expected to analyse the relationship between artistic intent and the expressive work.	PR 8.1	reflect critically on meanings, ideas, and values associated with particular music compositions and performances
	PR 8.2	demonstrate an understanding, during their music-making, of the ways in which the intended audience affects the musical work
	PR 8.3	interpret the relationship between intention and outcome in others' work
	PR 8.4	make informed decisions about their expressive musical work in light of their own artistic intent, using available technology and feedback from others

Note that a chart found in Appendix D facilitates comparison of specific curriculum outcomes for Advanced Music 11 and Advanced Music 12 and Music 11 and Music 12.

Advanced Music 11 Modules

Compulsory Modules for Advanced Music 11

1. Music-Making

In this module of study, students must complete music-making requirements in **either** performance **or** composition. Performance includes the preparation and presentation of a body of work from the solo and/or small ensemble repertoire. Composition involves the preparation and presentation of a composition portfolio and ensemble direction of one of the works included in that portfolio. The expectations for both of these music-making concentrations is shaped with a view to preparing students for further study and/or contemporary careers in the music field.

There will often be cases when students in performance and composition will need to work with a mentor other than the music teacher, due to the fact that the teacher does not have expertise in a particular field (e.g., bassoon, digital composition, fiddle). This apprenticeship model is highly appropriate for Advanced Music 11 students. Teachers should note that it is critical that they consider guidelines for choosing mentors that are listed in the Student Interest Modules section below.

Note: It has been strongly recommended by students involved in the pilot process that all students receive a copy of this section of the guide at the outset of the course.

Performance

Through learning experiences in both solo/small ensemble and large ensemble settings, students will work toward achieving outcomes in all three curriculum strands as they refine their craftsmanship in music performance. This achievement will be demonstrated through

- high-level technical, interpretive, and concert presentation skills
- solo/group performances and presentations
- refinement of critical appraisal skills of their own performances and those of others
- increasing understanding of musical style

Large Ensemble Performance

Students will be expected to participate in a large ensemble that performs on more than one occasion throughout the course. Students who are members of a band or choral Music 11 class will be expected to demonstrate leadership in that large ensemble. This might involve

them, for example, as section leaders in the concert band or as soloists with the full ensemble.

In cases where there is no appropriate large-group ensemble in the school (e.g., the school has no choir for a vocal student, no orchestra for a violin student) students might fulfill this requirement by participation as players or singers in advanced ensembles such as the provincial youth orchestra, district honour choir, Nova Scotia Youth Wind Ensemble, or Nova Scotia Honours Jazz Band or accompanists for school ensembles. In such cases, directors of these ensembles will collaborate in assessing student achievement in this aspect of their music-making.

Solo/Small Ensemble Performance

Students will also be expected to prepare and present a concert group from either solo or small-ensemble literature. Guidelines for this aspect of the performance module include:

- The concert group be at least 10 minutes in length and should consist of a minimum of two works that are beyond the level of difficulty that would normally be expected of students in their fifth year of performance. Representative works for various instruments, including voice, are found in Appendix C.
- Choices for the concert group should demonstrate understanding of what works together, including the importance of contrast, balance, and connections among the pieces.
- A process folio/journal that documents student goals, work done, successes, challenges, and how they were addressed should be developed and presented during the assessment process. This folio might include recordings of works in progress.
- Assessment should also include self-evaluation, evaluation of the final performance, and input from performance mentors.

It is suggested that students be required to spend a minimum of 30 hours with the teacher in the classroom and, in some cases, with a performance mentor in the completion of this module. In addition, students will spend at least 30–40 hours of daily practice time.

Composition

Through preparing and presenting a composition portfolio and through directing a performance of one of the works, students will work toward achieving outcomes in all three curriculum strands. This achievement will be demonstrated through

- use of current music writing and recording technology
- sophisticated and constructive critical appraisals of their own compositions and those of others
- compilation of a composition portfolio
- progress toward a personal musical style

- discussion of ideas that have led to the development of a composition
- ensemble direction in the performance of their own compositions

The composition portfolio will consist of final versions of at least three compositions with a total length of a minimum of five minutes. Assessment for the composition module should be based on

- written or oral statements regarding the intentions of the work
- self-evaluation
- process folio containing ideas, sources, working drafts, challenges met and overcome, recordings, etc.
- evaluation of the final portfolio
- evaluation of directing a performance
- input from mentors involved

It is suggested that composition students be required to spend a range of 30–40 hours in the completion of this module.

2. Music Literacy

These critical literacy skills should be developed in the context of the student's music-making. The goal is to prepare students to use and interpret with facility the written language of music. Because future study and/or contemporary careers in the music field demand knowledge and use of current music writing and recording technology, this module will require use of that technology (e.g., ear-training and music-writing software, MIDI keyboard, digital sound recording technology).

Note: Students will be unable to meet the requirements of the music literacy module unless they have timely access to computers and the music technology listed in the previous paragraph.

Theory / Music Writing

Working independently at the computer with appropriate theory tutorials (see Appendix B: Resources), students will gain fluency with the language of music notation. They will be expected to understand and use the following:

- grand staff
- treble, bass, alto, tenor, neutral clefs
- leger lines
- sharps, flats, double sharps, double flats
- notes and rests, including dotted notes
- simple and compound time signatures (duple, triple, quadruple)
- note and rest groupings, including subdivision of the beat
- triplets and other "odd" groupings
- measure completion
- tones and semitones
- major, minor, perfect, augmented, and diminished intervals (harmonic and melodic)
- chromatic and diatonic semitones

- inverting intervals
- major scales
- natural, harmonic, and melodic minor scales
- key signatures and their placement in bass and treble clefs
- circle of fifths
- key identification
- triads and roman numerals
- basic counterpoint
- diatonic harmonic analysis
- form analysis (ABA, theme and variation, sonata)
- octave and key transportation
- instrumental transposition
- form analysis (ABA)
- 2–5 part arranging
- musical terms found in solo and large ensemble repertoire

Aural Skills

Melody Playback

Students will play back and/or notate a short melody based on the major scale. After the key has been named, the tonic triad has been sounded once and the melody played twice.

Beginning Note: tonic, mediant, or dominant
Key: Any major scale
Time Signature: 2/4, 3/4, 4/4, or 6/8

Rhythm

Students will sing, tap, or clap the rhythm of a three-bar melody after hearing it twice.
Time Signatures: 2/4, 3/4, 4/4, 6/8

Intervals

Students will aurally identify any of the following intervals and triads:

Ascending: major 3rd, minor 3rd, perfect 4th, perfect 5th, perfect octave
Descending: minor 3rd, perfect 5th, perfect octave

It is suggested that students be required to spend 30–40 hours in the completion of this module.

3. Global Music Study

In this module of study, students will be expected to investigate music that is new to them to find connections between that music and the music in their own lives. This might involve the study of authentic world music in context and/or Western music of the past considered in context of contemporary musical culture. This will be an independent research-based project.

Students will be required to research, prepare, and present a final paper, composition, script, or oral presentation that analyses the music they have investigated and makes evident the connections that they have made to music in their own lives. Ongoing consultation with the music teacher will be key as the students make decisions about their original proposal, develop their working plan, and prepare their final work.

In order to meet the intended outcomes for this module, it is expected that students will

- investigate a wide range of musical examples (See Appendix B for resources.)
- choose an area of focus that involves music from a tradition that is distant from their own culture
- analyse representative works
- investigate relationships, including contrasts and connections, between music studied and music of their own culture or contemporary styles
- keep all working notes, drafts, and sources in a process portfolio

Assessment should include self-evaluation, collaborative assessment of a process folio, and collaborative evaluation of the final presentation.

The following are examples of research projects that would be appropriate for this module of study:

- A student who plays saxophone in the jazz ensemble might study the Cuban "son" tradition.
- A guitar student might investigate the flamenco music of Andalucia.
- A percussionist might choose to research Thai gamelan music.
- A student of voice might research Gregorian Chant and compose a piece that includes a chant-like melody in a contemporary setting.
- A string player might research Asian string music.
- A piano student might study tango music and arrange a piece in the style for piano.
- A fiddle student might explore the hardanger fiddle tradition.
- A voice student might study the Italian 19th century operatic tradition and its links to popular musical theatre.
- A tuba student might research Buddhist chants.
- A student might research the Inuit throat singing tradition.

It is suggested that students be required to spend 20–25 hours in the completion of this module.

Student Interest Modules

Two or three elective modules are tailored according to areas of individual student interest. These areas of interest might include, without being limited to,

- music reviewing/criticism
- sound recording
- conducting
- arts management
- musical theatre
- arranging
- multimedia
- teaching/coaching
- instrument design/maintenance
- improvisation
- film score writing

Each of these elective modules requires students to develop goals, plan learning activities, and evaluate their learning in consultation with their teacher and with mentors in the community. Expectations need to be established in advance of what will be accomplished and what the collaborative evaluation process will include.

Arts partners in the community will provide key resources for these modules, especially when students choose a focus that goes beyond the expertise of the music teacher. Arts organizations, professional artists, and representatives of the music industry can be important resources for this learning. Students are expected to be involved in developing these community connections.

It is critical that teachers and students take into consideration the guidelines that follow during the process of selecting mentors/partners in the community.

- Prospective mentors must meet requirements articulated in school and board policy. Principals should be involved in the selection process.
- It should not be expected that mentors will participate without being reimbursed. Resources need to be allocated for this aspect of the course.
- Mentors should always be involved in evaluation of the module and should provide some documentation of the student's work.

Appendix E contains samples of Student Interest Modules that have been developed by students and their teachers.

It is suggested that students be required to spend a total of 20–30 hours in the completion of these student focus modules. Note that planning time, actual contact time with mentors, and follow-up learning and assessment activities should be included in the total hours.

Appendix A: Organizing for Learning provides useful suggestions for regular teacher/student conferences that are required as students undertake independent study in music literacy, global music, and student interest modules. It also contains checklists for organizing work in the various modules, learning log templates, and suggestions for students made by students who took part in the developmental pilot for this curriculum project.

Advanced Music 12 Modules

Compulsory Modules for Advanced Music 12

1. Music-Making

In this module, students must complete music-making requirements in large ensemble performance and **either** solo / small-ensemble performance **or** composition. Solo / small-ensemble performance includes the preparation and presentation of a body of work from the solo and/or small-ensemble repertoire. Composition involves the preparation and presentation of a composition portfolio and ensemble direction of one of the works included in that portfolio. The expectations for both of these music-making concentrations is shaped with a view to fully preparing those students who plan further study and/or contemporary careers in the music field.

Through learning experiences in both large-ensemble settings and solo/small ensemble performance, students will work toward achieving outcomes in all three curriculum strands as they refine their craftsmanship in music performance. This achievement will be demonstrated through

- high-level technical, interpretive, and concert presentation skills
- solo / group performances and presentations
- refinement of critical appraisal skills of their own performances and those of others
- increasing understanding of musical style, including traditional European art music styles

There will often be cases when students in performance and composition will need to work with a mentor other than the music teacher, due to the fact that the teacher does not have expertise in a particular field (e.g., bassoon, digital composition, fiddle). This apprenticeship model is highly appropriate for Advanced Music 12 students. Teachers should note that it is critical that they consider guidelines for choosing mentors that are listed in the Community Partnerships section below.

It has been strongly recommended by students involved in the pilot process that all students should receive a copy of this section of the guide at the outset of the course.

Large Ensemble Performance

Students will be expected to participate in a large ensemble that performs on more than one occasion throughout the course. Students who are members of a Music 12 class will be expected to demonstrate leadership in the large ensemble. This might involve them, for example, as section leaders in the concert band, assistant directors of the jazz band, or as soloists with the full ensemble.

In cases where there is no appropriate large-group ensemble in the school (e.g., the school has no choir for a vocal student, no orchestra for a violin student) students might fulfill this requirement by participation as players or singers in advanced ensembles such as the provincial youth orchestra or district honour choir, Nova Scotia Youth Wind Ensemble, or Nova Scotia Honours Jazz Band; or accompanists for school ensembles. In such cases, directors of these ensembles will collaborate in assessing student achievement in this aspect of their music-making.

Either Solo / Small Ensemble Performance

Students will be expected to prepare and present, in a formal concert setting, a concert group from either solo or small ensemble literature. Guidelines for this aspect of the performance component include

- The concert group should be at least 20 minutes in length and should consist of a minimum of three works that are at a **minimum of grade 6** Royal Conservatory of Music level. Representative works for various instruments, including voice, are found in Appendix C.
- The formal presentation should demonstrate technical mastery that enables an expressive performance, as well as insight and understanding of the pieces played.
- Choices for the concert group should be appropriate for the student's technical ability, so as to enable ample opportunity for expressive development. They should also demonstrate understanding of what works together, including the importance of contrast, balance, and connections among the pieces.
- Listening to works directly related to repertoire should be an integral part of this learning.
- A process folio / journal that documents student goals, work done, focussed listening, successes, challenges and how they were addressed should be developed and presented during the assessment process. This folio might also include recordings of works in progress.
- Assessment should also include self-evaluation, evaluation of the final performance, and input from performance mentors.

It is suggested that students will spend more than 30 hours with the teacher in the classroom and/or with a performance mentor in the completion of this component. In addition, students will spend a minimum of 7–10 hours per week developing their performance skills through individual practice and small ensemble rehearsal. Many students will spend much more time than this.

Composition

Through preparing and presenting a composition portfolio and through directing a performance of one of the works, students will work toward achieving outcomes in all three curriculum strands. This achievement will be demonstrated through

- use of current music writing and recording technology
- sophisticated and constructive critical appraisals of their own compositions and those of others
- compilation of a composition portfolio
- development of a convincing personal musical style
- discussion of ideas that have led to the development of a composition
- ensemble direction in the performance of their own compositions

The composition portfolio will consist of final versions of at least two compositions and working versions of at least two more, with a total length of a minimum of eight minutes.

These should include a variety of forms, styles, and instrumentation. Emphasis should be on variety rather than length. At least one of these works should be for an ensemble that includes instruments that the student does not play. Assessment for the composition module should be based on

- written or oral statements re the intentions of the work
- self-evaluation
- process folio containing ideas, sources, working drafts, challenges met and overcome, recordings, etc.
- evaluation of the final portfolio
- evaluation of directing a performance
- input from mentors involved

It is suggested that composition students be required to spend a range of 30–40 hours in the completion of this component.

2. Music Literacy Module

These critical literacy skills should be developed in the context of the student's music-making, with an understanding that theoretical studies must connect with the students' "spoken" musical language. In other words, theory and ear-training concepts should be related to music being played and composed. The goal is for students to use and interpret with facility the written language of music. Because future study and/or contemporary careers in the music field demand knowledge and use of current music writing and recording technology, this component will require use of that technology (e.g., ear-training and music-writing software, MIDI keyboard, digital sound-recording technology).

Theory / Music Writing

Working independently at the computer with appropriate theory tutorials (see Appendix B: Resources), students will gain fluency with the language of music notation (equivalent to RCM Grade 2 Rudiments and basic harmony). Thus, in addition to working confidently with concepts listed in Advanced Music 11, they will be expected to achieve a thorough working knowledge of the following:

- modes
- key signatures (and their placement in all clefs)
- triad inversions
- perfect, imperfect, half, and plagal cadences
- basic counterpoint
- form analysis: theme and variations, sonata
- key transposition
- instrumental transposition (continued from Grade 11)
- score formats: full and condensed
- arranging: 2-4 part writing
- musical terms found in solo and large ensemble repertoire

Aural Skills

Melodic and Rhythmic

Students will play, sing, or notate medium length melodies based on any major or melodic minor scale after the key has been named, the tonic etc. (Beginning note—tonic, mediant, dominant; Time Signature - 2/4, 3/4, 4/4, 6/8, 3/2, 4/2; Clef–treble, bass, alto, or tenor).

Students will sing, tap, or clap the rhythm of a short melody after hearing it twice.

(Time Signatures: 2/4, 3/4, 4/4, 6/8)

Intervals and Triads

All intervals ascending, descending, and harmonic

All major, minor, diminished, and augmented triads and inversions

In addition, students should be encouraged to work toward mastery of relative pitch.

It is suggested that students be required to spend 30–40 hours in the completion of this component.

3. Global Music Study Module

In this module students will be expected to investigate music in a global context that is related to their main focus of study. This will be an independent research-based project that might involve the study of authentic world music and/or Western music of the past. For example, a student whose main focus is jazz guitar performance might research Cuban guitar music. A student who plans to study French horn performance at university might research the natural horn and its baroque and classical repertoire.

Students will be required to research, prepare, and present a final paper, composition, script, or oral presentation that analyses the music they have investigated, explains how what they have learned links to and informs their main focus of study.

In order to meet the intended outcomes for this component, it is expected that students will

- choose their research focus carefully, ensuring that it is directly related to the focus of their Advanced Music 12 studies

- listen to and analyse a number of works

- articulate connections to the music in their own lives

- use recognized sources for research and include citations with final presentation

- keep all working notes, drafts, and sources in a process portfolio

Assessment should include self-evaluation, teacher evaluation of the final presentation, and collaborative assessment of the process folio.

4. Student Interest Module

This module is tailored according to the focus of individual student interest. As in Advanced Music 11, focus for this module might be centred on a field such as conducting, arts management, musical theatre, arranging, teaching/coaching, multimedia, improvisation, or music therapy.

For this module, students are required to develop goals, plan learning activities, and evaluate their learning in consultation with their teacher and with mentors in the community. Expectations need to be established in advance re what will be accomplished and what the collaborative evaluation process will include. Community partners such as arts organizations, working musicians, and other members of the music industry will provide key resources for this module. Important criteria for selecting and working with mentors from the community are articulated in the Community Partnerships section below.

It is suggested that students be required to spend a total of at least 30 hours in the completion of this student focus module. Note that planning time, actual contact with mentors, and follow-up learning and assessment activities should be included in the total hours.

Note: This module requires a high level of student initiative and independence. See Appendix A: Organizing for Learning for sample

tools that students might use to assist with early planning and regular tracking of progress throughout.

Key Components

1. Listening

Active listening is a key component of Advanced Music 12 that is woven through all other aspects of the course. For example, students learning about theme and variation form in the Music Literacy Module should listen to examples of that form. Students preparing to perform a baroque suite for keyboard as part of the Music Making Module should listen to examples of suites in the same style. Listening activities that students will need to undertake regularly include

- listening to recordings and live performances to inform their own music-making

- listening to transcribe during theory and ear-training activities

- listening to their own performances and those of others in order to develop analytical skills

- listening to learn about the music of others during rehearsals and performances and make connections with music in their own lives

Students whose focus is jazz performance need to place a particular focus on listening, as jazz is fundamentally an aural rather than a written art. (See Appendix A: Organizing for Learning for one teacher's list of ten recordings that students must hear.)

Each student's listening list should be designed collaboratively with teachers/mentors. It is suggested that students keep a listening log that indicates such details as what music has been listened to, what has been learned, and what questions have been raised. A Student Guide for Active Listening is found in Appendix A: Organizing for Learning (p. 54). A sample Listening Log is located in Assessing and Evaluating Student Learning (p. 59). Is it suggested that students spend approximately one hour per week in focussed listening activity.

It is suggested that students spend approximately one hour per week in focussed listening activity.

2. Community Partnerships

Community partnerships constitute a second key component of Advanced Music 12 that will be a part of various modules. A student clarinettist might attend a master class given by a professional clarinettist as part of the music-making module. A student who intends to study conducting might arrange several lessons with a professional conductor as part of the student interest module. A composition student might arrange to meet with and get feedback on work in progress from a university composition professor.

3. Link with Working Musician Module

In order to meet the expectations for this module, students will establish a link with a working musician, with a view to learning about realities of their own proposed career path. This link will include

- researching possible contacts that are related to their own focus of music study

- making the contact with a working musician

- prepare questions for discussion during meeting(s) with the musician

- prepare a written reflection/response about what they learned, what lessons they will take forward, and what surprises they encountered throughout the process

This link might naturally occur as a facet of other modules. For example, the working musician might also be the mentor for the student's music-making or for the student interest module.

Students and teachers should note the following requirements for this module.

- Prospective mentors must meet requirements articulated in school and board policy. Principals should be involved in the process.

- It should not be expected that mentors will participate without being reimbursed. Resources need to be allocated for this aspect of the course.

- Mentors should always be involved in evaluation of the module of study and should provide some documentation of the student's work.

See Appendix A: Organizing for Learning for the Community Partnerships Grant application.

Appendix A: Organizing for Learning provides suggestions for teacher/student conferences and sample tools for organizing work throughout the course.

Contexts for Learning and Teaching

Principles Underlying the Music Curriculum

Music is a key component of the school program from grades Primary–12. Underlying learning in and through music are the following principles:

- Music is a powerful tool available to students for developing ideas and insights, for giving significance to their experiences, and for making sense of their world and its possibilities.
- Learning in and through music is an active process of constructing meaning, drawing on all sources and ways of knowing.
- Learning in and through music is personal, is intimately connected to individuality, and helps develop ways of expressing one's personal and cultural identity.
- Learning in and through music allows students to develop knowledge, skills, and aptitudes as they express thoughts, experiences, and feelings.
- Learning in and through music is most meaningful when understandings and processes are interrelated and interdependent.
- Learning in and through music is holistic. Students best understand music concepts in the context of creating and responding to their own music and the music of others.
- Students learn best when they are aware of the processes and strengths they use to construct meaning.
- Students need frequent opportunities to assess and evaluate their own works in music and those of others.
- Assessment must be an integral and ongoing part of the learning process itself, not limited to final products.
- Learning in and through music enables students to strive for their personal best as they work toward achieving high performance standards.

Activities and Processes in Music

In music class, students will be engaged by being involved in the creation of original works in music or by participation through the performance of, or response to, existing works in music. In creating, presenting, and responding through music, a number of processes come into play. Activities in the music classroom should include opportunities for students to

- explore and investigate ideas by experimenting with new materials, movements, modes of notation, and sounds
- reassess, rework, refine, and clarify ideas and perceptions to shape a work of music
- present a work of music, keeping in mind a balance between the ideas of the creator and the ways in which the work can be brought to life

- respond to a work of music (their own or other's) with increasing awareness for artistic and aesthetic styles and qualities
- evaluate and make judgments about their own work and existing works
- learn about employment opportunities in music and the cultural sector

The Creative Process in Music Education

This curriculum outlines specific expectations in music for students, and provides strategies for teaching and learning as well as suggestions for assessment to support the outcomes. It is critical that the three aspects of instruction—teaching, learning, and assessment—be interrelated at all times to allow the creative process to be nurtured in a caring and supportive environment.

Howard Gardner (1983, 1990) in his research on multiple intelligence theories advanced the notion of "apprenticeships" in the delivery of an arts curriculum. This approach to learning and teaching recognizes the importance of process as well as products in the arts, and reinforces the necessity for reflection in all activities. In the apprenticeship model, the teacher's role is viewed as one of facilitating, nurturing, and guiding the learning process.

The apprenticeship approach has particular significance in music education where performance can sometimes drive the curriculum. In the music-making process, whether students are creating their own works or preparing works of others, it is important to allow time for students to reflect on their learning, encouraging them to make suggestions for improvement and celebrating success in achieving desired results. In so doing, students

- share and present their work in progress throughout the learning process
- articulate their learning as they develop skills and techniques
- demonstrate how they solve problems rather than simply present solutions
- gain confidence in presenting more than one acceptable response to a problem or question
- make links and transfer skills and knowledge to and from other areas of the curriculum
- inform the assessment process, providing opportunities for both teachers and students to collect data on the learning

Resource-Based Learning

In music education, the learning environment includes basic resources for teachers and students. These resources include a variety of print material, aural and visual stimulation, materials relevant to music, and technology resources.

Music education often relies on community resources. When these community resources are used, the music "classroom" moves beyond the confines of the school walls.

In music, several types of resources should be available:

- print material, including books, magazines, newspapers, and sheet music
- multimedia materials, including films, videos, and recordings
- motivational and study materials, including manipulative objects, scores, pictures
- technology resources, including computer software, CD-ROMs, and sound and light equipment
- community facilities, including theatres, concert halls, and other performance venues
- human resources, including visiting musicians, performing arts groups, and members of arts organizations

Visiting musicians do not replace trained teachers but work with them to enhance students' learning.

It is important that teachers, administrators, and library/media staff collaborate to develop, implement, and arrange resources that support teaching and learning.

Resources for Advanced Music 11 and Advanced Music 12

In Advanced Music 11 and Advanced Music 12, the learning environment includes those resources identified for Music 11 and Music 12 and the following additional learning resources:

- Software and computer hardware to enable students to work independently on music writing and aural skills. This includes
  - a composition program, an ear-training program, keyboard, MIDI interface, headphone/microphone
  - a balanced selection of solo and small ensemble music at an appropriate level (See Appendix C for suggested solo repertoire.)
  - print materials and audio recordings to enable students to explore global musics
  - funds for mentorships for individual students and for related student travel
  - release time for teachers who may need to travel with students or observe students in their community mentorship setting (This requirement is similar to the expectations in the Co-op program, for example.)

Appendix B lists recommended print, software, study materials, and multimedia materials. Suggestions for community partners are also provided.

Partnerships and Advanced Music 11 and Advanced Music 12

It is important that schools and communities work together to create and encourage opportunities for students to benefit from music activities, resources, and facilities available in the community. Within the community there exists a wealth of potential partners for the school music program in general and advanced music courses in particular. These can include local musicians, organizers and supporters of cultural events, performances spaces, sound recording facilities, media, service organizations, businesses, and other education institutions.

The school and community must work together to enhance student learning by

- creating opportunities for students to participate in the musical life of the community
- creating a variety of opportunities for the community to participate in music-making activities in the schools
- valuing and supporting the unique roles that both teachers and musicians have in music education
- encouraging projects, workshops, and performances, as well as being audiences for them
- sharing and exchanging resources
- providing facilities for public performances and demonstrations

The Role of the School Administrator

School principals play a key leadership role in supporting the music program in schools. Working with teachers, they are involved in planning equitable learning experiences that are consistent with those described in this document. The principal can give support to the music program and the music teacher by communicating to parents/caregivers and others the importance of music to student learning. It is important for principals to understand and communicate that music focusses on personal growth of students, not on production or performance, and that, while the music process may lead to a performance, it is not always intended for an outside audience.

Principals also show support for the advanced music courses by

- recognizing that some students may need to work outside the regular music class and maybe outside the school
- providing the equipment, print materials, and technological resources necessary to implement the curriculum
- supporting opportunities for professional growth for teachers
- support community partnerships created by the music teacher

- demonstrate an understanding of the unique setting within which the teacher of Advanced Music 11 and Advanced Music 12 works, and support and assist them in the delivery of the program

The Role of the Advanced Music Student

In order for the students to share responsibility for and have ownership of their learning, they must be able to choose as well as have direction. As they grow as learners, students need to take increasing responsibility for their own music education by

- exploring various activities in music
- developing self-discipline that encourages growth
- accepting responsibility as a "team player" when working in a group or ensemble
- making decisions about how they organize their time for music experiences
- selecting from a range of materials and information resources to support their learning—human, material, technological
- reflecting on and assessing their learning
- identifying and expressing problems, issues, and questions that arise from the learning process
- being flexible and open to new ideas and risk-taking situations
- demonstrating responsibility and working within the guidelines for Advanced Music 11 and Advanced Music 12, realizing that sometimes work will need to be done outside the classroom and/or school

The Role of the Teacher

Teachers demonstrate responsibilities as decision-makers, learners, and facilitators by

- structuring and organizing music learning experiences that are based on the guidelines for advanced courses
- designing teaching and learning experiences that reflect students' motivations, interests, abilities, and learning styles
- using a wide range of teaching strategies
- providing knowledgeable guidance and support in music learning activities
- ensuring student access to a range of learning resources and media
- ensuring that students have a wide range of learning experiences that integrate and develop music processes
- monitoring, assessing, evaluating, and reporting student learning
- providing appropriate modelling by demonstrating the importance of music in their own lives
- demonstrating flexibility in scheduling student learning, teaching, and assessment strategies
- reflecting on their own learning needs and seeking opportunities for professional growth

Assessing and Evaluating Student Learning

Introduction

Basic assessment principles and guidelines and effective assessment practices outlined in *Music 10, Implementation Draft* (pp. 79–84) are appropriate for Advanced Music 11 and Advanced Music 12. In addition to those practices, assessment tools that are included in music-writing and ear-training software will be an important aspect of overall assessment. Additional unique considerations for assessment in Advanced Music 11 and Advanced Music 12 are described below.

Involving All Partners in Assessment

It is critical that students are aware of learning goals and outcomes and that they participate actively in assessment throughout the learning process. Students need to ask themselves questions such as What have I learned to date? What challenges have I overcome? What do I need to learn next? The critical thinking skills and independence of thought developed through such self-assessment are essential for students who intend to continue their involvement with music after high school. It is also important that mentors be involved in student assessment through feedback to students and teachers during the process of assessing student learning. For students, teachers, mentors, and parents, the evaluation process requires clear criteria and guidelines, and balanced, fair judgments.

Peer Feedback

Ongoing, meaningful conversations about concepts, ideas, and work in progress are essential in order that students have opportunities to find and develop their voices, to practise respectful listening, to consider wisely what they hear, and to celebrate one another's work. These conversations between students of Advanced Music 11 and Advanced Music 12 may sometimes occur on-line between students in separate schools, as there often may not be more than one advanced student in a school in a given year.

Sample Assessment Forms

Blank checklists and performance evaluation forms found in Appendix F of *Music 10, Implementation Draft* can be easily adapted for use in Advanced Music 11 and Advanced Music 12. In addition, the following forms are included as a resource for teachers and students during the process of selecting appropriate assessment strategies in music-making, music literacy, global music, and student interest modules.

Student Interest Module "How's It Going?" Weekly Journal

How's it going? _____

Are you progressing as you had hoped/expected?_____

Any surprises?_____

Frustrations? _____

Challenges overcome?_____

Advice needed?_____

Date: _____

_____

_____

_____

_____

_____

Date: _____

_____

_____

_____

_____

_____

Note that these journal entries should be passed in at the beginning of each week of the course.
Contributed by Monica MacNeil

Solo / Small Ensemble Repertoire Analysis

Piece/Composer/Style	Progress	Dates of Performance
	Notes learned?	
	Rhythms learned?	
	Interpretive aspects worked out?	
	Memorized?	
	Notes learned?	
	Rhythms learned?	
	Interpretive aspects worked out?	
	Memorized?	
	Notes learned?	
	Rhythms learned?	
	Interpretive aspects worked out?	
	Memorized?	
	Notes learned?	
	Rhythms learned?	
	Interpretive aspects worked out?	
	Memorized?	
	Notes learned?	
	Rhythms learned?	
	Interpretive aspects worked out?	
	Memorized?	

Contributed by Monica MacNeil

Process Folio Evaluation

	SPECIFICS	
9–10	Many entries are made, and the student is thorough and thoughtful, giving a clear picture of what has transpired over the course of their work.	
7–8	Many entries are made, and most of them are thoughtful, but at times lack specific detail that might give a clearer picture of what has transpired.	
4–6	It appears entries are missing and are lacking in detail that would give a clear account of what has transpired throughout the work period.	
1–3	Folio is missing or lacking information that gives a clear account of what has transpired.	
	CONNECTIONS	
9–10	Student is thorough and thoughtful and has made many connections between own work and how he/she might improve own work, expand thinking, and/or make connections to the arts community at large.	
7–8	Student is thoughtful and has made some connections between own work and how she/he might improve own work, expand thinking and/or make connections to the arts community at large.	
4–6	Student has made some connections between own work and how he/she might improve own work, expand thinking, and/or make connections to the arts community at large.	
1–3	Student has had difficulties making connections between own work and how she/he might improve own work, expand thinking and/or make connections to the arts community at large.	
	ORGANIZATION	
9–10	The process folio is thorough and easy to follow allowing the reader to get a full picture of the work completed.	
7–8	The process folio is quite easy to follow allowing the reader to get a fairly good picture of the work completed.	
4–6	The process folio is at times difficult to follow but does allow the reader to get a fairly good picture of the work completed.	
1–3	The process folio is incomplete and/or very difficult to follow, making it difficult to get a picture of the work completed.	
	TOTAL	/30

Individual Performance Self-Assessment: Instrumental

Name: _____

Date: _____

Music Performed: _____

Condition (Sight Read, Rehearsed, Taped): _____

Discuss the Following Performance Elements: _____

Pitch Production and Intonation	
Tempo/Rhythm (steadiness, flexibility, etc.)	
Articulation (control, special effects, etc.)	
Technique and Posture (hand position, fingering, etc.)	
Dynamics (control, special effects, etc.)	
Overall Musicianship (expressive nuance, sense of phrasing, etc.)	
Presentation (stage presence, communication with audience, posture, etc.)	
Other Comments	

Adapted from *Tools for Powerful Student Evaluation* (Susan R. Farrell)

Individual Performance Self-Assessment: Vocal

Name: _____

Date: _____

Music Performed: _____

Condition (Sight Read, Rehearsed, Taped): _____

Discuss the Following Performance Elements: _____

Tone Quality and Beauty	
Tone Control (projection, consistency)	
Technique: Accuracy of Pitch	
Technique: Diction (consonants)	
Technique: Intonation (vowels, pitch)	
Technique: Rhythm/Tempo	
Interpretation: Dynamics and Contrast	
Interpretation (expressive nuance, style, sense of phrasing, etc.)	
Presentation (stage presence, communication with audience, posture, etc.)	

Adapted from *Tools for Powerful Student Evaluation* (Susan R. Farrell)

Student Interest Module Rubric: Conducting (Advanced Music 11)

	CONDUCTING SKILLS	
9–10	Student is able to conduct through the pieces with confidence, keeping his/her place and following any tempo and time signature changes easily.	
7–8	Student is able to conduct through the pieces with confidence, keeping his/her place with occasional tempo and/or time signature errors.	
4–6	Student is able to conduct through the pieces, although at times confidence is lacking causing difficulties with tempo and time signature changes.	
1–3	Student has difficulties conducting through the piece due to lack of preparation and confidence.	
	MUSICALITY	
9–10	Student has clearly studied the piece, is able to make musical suggestions for improvement, and has success with achieving those goals.	
7–8	Student has clearly studied the piece, but shyness makes it difficult for him/her to make the corrections that he/she would like to see.	
4–6	Student is able to conduct through the piece, but it is not evident that the time required was taken to study the piece and prepare musical suggestions.	
1–3	Student has not adequately prepared the pieces, which results in difficulties in rehearsal.	
	RAPPORT WITH ENSEMBLE	
9–10	Student relates extremely well with the ensemble.	
7–8	Student relates very well with the ensemble with very few frustrations or difficulties being noted.	
4–6	Student has some difficulties maintaining control of the ensemble due to frustrations with performance or discipline.	
1–3	Student has major difficulties maintaining control of the ensemble throughout rehearsal.	
	TOTAL	/30

Contributed by Barbara Hopkin (See Appendix E : Sample Student Interest Module #1.)

Student Interest Module Rubric: Conducting Concert (Advanced Music 11)

	CONFIDENCE	
9–10	Student shows confidence and maturity in leading pieces in the concert. (Student is able to introduce them, begin the pieces, conduct through and finish them with complete confidence that he/she is in control.)	
7–8	Student shows some shyness when being introduced to conduct but is able to conduct through the pieces with confidence.	
4–6	Student shows some shyness upon introduction and during the performance, thus missing some of the cues or musical changes throughout the performance.	
1–3	Shyness makes it difficult for the student to conduct through the piece during performance.	
	CONCERT CONDUCT	
9–10	Student behaves in a mature manner throughout the performance, taking on a leadership role in every way.	
7–8	Student behaves in a mature way for most of the performance, although at times forgets the responsibility of leadership.	
4–6	Student maintains a leadership role during conducting duties but has difficulties maintaining that role at other times.	
1–3	Student has difficulties maintaining the leadership duties expected for the performance.	
	TOTAL	/20

Contributed by Barbara Hopkin (See Appendix E: Sample Student Interest Module, Example 1.)

Peer Critique of Solo / Small Ensemble Music Performance

Assessor: _____

Date: _____

Piece: _____

Composer: _____

Instrumentation: _____

Musical Elements	Observations	Suggested Revisions
Intonation		
Pitch Production		
Rhythm / Tempo		
Articulation		
Dynamics		
Phrasing		
Balance and Blend		
Expression and Style		

Strategies:

What could I use from this for myself / my group?

_____

_____

_____

_____

What strategies have I / my group used that might prove helpful for this/these musicians too?

_____

_____

_____

_____

Teacher Assessment:
Specifics in Observations _____ Specifics in Revisions _____
Detail in Strategy Applications _____

Adapted from *Tools for Powerful Student Evaluation* (Susan R. Farrell)

Student Reflection Questions Concerning Independent Research / Study

Note: Responses to these reflection questions might be included in student process folios, especially for global music and student interest modules.

Always try to answer the following questions as you plan and undertake your work:

1. What is my task?
   What do I hope to learn?
   What is its purpose? What is it a means to?
   What do I need to do next?
   How does it relate to what I did previously?

2. What resources are available?
   What role will others (mentors, students, teachers) play?

3. What know-how and knowledge are required to do it well?

4. How will my work be evaluated?
   How will I know when my work is adequate?

5. How much time will I require? How should I allot that time?
   What aspects of this project demand most attention?
   What is important about this work?

6. Where is my performance strongest?
   Where does it need the most improvement?
   What can I do to make that improvement?

Adapted from *Tools for Powerful Student Evaluation* (Susan R. Farrell)

Global Music Study Rubric (Advanced Music 11)

	PROCESS FOLIO	
9–10	The process folio is thorough and gives a complete picture of learning done throughout the project and of the problems and successes that arose out of the project work. There is a clear link to music in the student's own experience.	
7–8	The process folio is fairly thorough and gives a good idea of the problems and successes that arose out of the project work. There is some evidence of a link to music in the student's own experience.	
4–6	The process folio is incomplete, missing important details that would give a clear picture of the learning done throughout the project.	
1–3	The process folio is incomplete or missing and it is not clear what learning has been accomplished throughout the project work. There is no evidence of link to music in the student's own life.	
	SELF-EVALUATION	
9–10	Student is thoughtful and thorough in analysing work on this project including both successes and areas that might have been improved. There is a clear link to music in the student's own experience.	
7–8	Student is thoughtful in analysing work on this project including some successes and/or some areas that might have been improved. There is some evidence of a link to music in the student's own experience.	
4–6	Although some thought was given to this evaluation, it is missing details that would give evidence of a full understanding of successes and areas that might have been improved.	
1–3	The evaluation is missing or disorganized in such a way that it is not clear that the student has a full vision of successes and areas that might have been improved. There is no evidence of link to music in student's own life.	
	PRESENTATION	
9–10	The presentation is interesting, creative, and thorough. It clearly shows that the student has a complete understanding of the topic of study and its link to music in the student's experience. It includes musical examples that have been played on a CD player or have been performed by the student.	
7–8	The presentation is interesting and thorough and shows that the student has a good understanding of the topic of study. It includes musical examples that have been played on a CD player or have been performed by the student.	
4–6	The presentation is fairly interesting, but is missing evidence that would show that the student has a complete understanding of the topic of study. It includes musical examples that have been played on a CD player or have been performed by the student.	
1–3	The presentation is missing evidence that would show that the student has a complete understanding of the topic of study. It does not include musical examples. There is no evidence of link to music in the student's own life.	
	TOTAL	/30

Contributed by Barbara Hopkin

Student Interest Module Rubric: Stage Management (Advanced Music 11)

	CONFIDENCE	
9–10	Student quickly identifies difficulties and is confident in presenting the problem and asking for or suggesting solutions. Student also responds quickly to requests of the director.	
7–8	Student is able to identify difficulties but at times seems shy about asking for or suggesting solutions. Student responds quickly to requests of the director.	
4–6	Student has difficulties identifying problems but quickly responds to the director's requests.	
1–3	Student has difficulties identifying problems and often does not respond to the director's requests.	
	RAPPORT WITH CREW AND CAST	
9–10	Student interacts very well with all staff, crew, cast, and musicians in the show, acting as an effective leader in every way. Student maintains a sense of humour, and is respectful and professional with all participants.	
7–8	Student interacts very well with all staff, crew, cast, and musicians in the show, although when under stress sometimes has difficulties maintaining a sense of humour or professional attitude.	
4–6	Student interacts well with most staff, crew, cast, and musicians in the show, although at times it appears that the student has difficulties with some of the participants, thus hindering his or her ability to act as an effective leader at all times.	
1–3	Student has difficulties relating with participants, which hinders his or her ability to act as an effective leader.	
	ORGANIZATION OF PROPS	
9–10	Location of props and set pieces is well thought out and reorganized quickly when it becomes apparent that the location would not work. By show time, all difficulties had been worked out, and all movement on the stage and use of props went smoothly with little or no error.	
7–8	Location of props and set pieces is well thought out and reorganized when it became apparent that the location would not work. By show time, most difficulties had been worked out, and most movement on the stage and use of props went smoothly with little error.	
4–6	Location of props and set pieces was considered, but the director had to make all corrections. Suggestions were incorporated. By show time, most difficulties had been worked out, and most movement on the stage and use of props went smoothly with little or no error. Very little disruption was made to the performance.	
1–3	The stage manager had difficulties keeping props and set pieces organized, thus causing some problems during performance.	
	Total	/30

Contributed by Barbara Hopkin (See Appendix E: Sample Student Interest Example 2.)

Portfolio Folder Table of Contents

Date: _____

Name: _____

Date	Document Title	Description of Work Involved	Teacher's Signature

Note: Documents might include finished written work, photos, recordings, compositions, draft work, research notes, etc.

Adapted from *Tools for Powerful Student Evaluation* (Susan R. Farrell)

Learning Log / Reflection Journal (Advanced Music 12)

A written record should be used and reviewed regularly in order to assist with organization of learning activities in the various modules and independent time management. Such a log should also be included in the evaluation process. The forms outlined below could be adapted somewhat to meet needs and priorities of individual students.

Date	Name of Module / # of Minutes Spent	What Accomplished/Learning Goals Met	Reflection (concerns, next steps, lessons learned, etc.)

Week	Work Planned	Done	Yet to Do / Revised Time Line

Performance Portfolio Sample Cover Sheet (Advanced Music 12)

Note: A performance portfolio might be compiled to provide a comprehensive record for assessing learning in this aspect of the course. A cover sheet, completed by the student, could provide a reference for both self- and teacher evaluation of the portfolio.

Item	Yes/No
Audio/video taped performances	
Concert group program notes	
Self-critique of concert group performance	
Analysis of concert group repertoire	
List of all solo/small repertoire performed	
List of all large ensemble repertoire performed	
Analysis of concert group repertoire	
List of all solo/small repertoire performed	
List of all large ensemble repertoire performed	

Appendices

Appendix A: Organizing for Learning

Key Distinctions between Advanced Music 11 and Advanced Music 12

With a view to clarifying distinctions between Advanced Music 11 and Advanced Music 12, the following chart identifies aspects that are unique to each of the two courses.

Advanced Music 11	Advanced Music 12
Performance: 10 minute concert group	Performance: 20 minute concert group (minimum of 3 pieces, RCM Grade 6 or higher)
Composition: 3 works / minimum of 5 minutes	Composition: 4 works/minimum of 8 minutes
Global Music study: exploratory in nature	Global Music study: directly related to and must inform student's main focus of study
two or three student interest modules (total of 20-30 hours)	one focused student interest module(a minimum of 20 hours)
Music Literacy: see list (pp. 17-18)	Music Literacy: equivalent of RCM grade 2 rudiments and basic harmony
	Required link with musician
	Required listening component

Teacher/Student Conferences

Advanced Music 11 and Advanced Music 12 require that students be actively involved in planning, organizing, and navigating through their learning activities to meet learning goals. Teachers act as facilitators—monitoring, making suggestions, and pointing to possibilities throughout the course. In order for this to happen, time must be found for one-on-one meetings with each student. Guidelines and suggestions for these conferences include:

- At the initial conference, course expectations for compulsory modules and student focus modules should be carefully outlined. Available resources should be discussed and a date for submission of plans for student focus modules should be set.
- Regular weekly conferences are very important. For example, the teacher and student may choose to establish a 15-minute conference time during one lunch hour per week. Another option is to hold these one-on-one conferences during the Music 11 or Music 12 class time while the other students are involved in sectionals or in doing independent work.
- During these weekly conferences, the teacher and student do a check on progress to date and discuss strategies for upcoming work. Students should bring their process folio or learning journal to these conferences.

Teacher/Student Checklist for Compulsory Modules

- Have specific learning goals been reviewed?
- Has a sequence of activities been planned, along with projected number of hours required?
- Has a central focus been identified for the Body of Work in the music making module?
- Is the solo / small ensemble repertoire that has been chosen at an appropriate level?
- Have potential mentors been identified?
- Have resources been identified? Are they available in the classroom?
- Have expectations for learning logs been discussed?
- Have assessment tools been identified that involve teacher, student, and mentors (if applicable)?
- Is the student listening log appropriate? (See page 60 for a sample Advanced Music 12 Listening Log form)

Course Planning Chart

It is suggested that students keep a record such as this in their portfolios, reviewing work to date and time lines in light of plans and requirements at regular intervals (e.g., every week or two).

Module / Component	Focus / requirements	Plans	Time Line	Hours to Date
Music Making				
Global Studies				
Ear Training				
Theory				
Student Interest				
Link with Musician				
Listening				

Student Guide for Active Listening

Active listening requires total concentration. It cannot occur if the listener is engaged in other activity. It involves sensory and associative response, and formal response that is on a conscious, analytical level. During focused listening activity, particular focus must be placed on this formal response.

Steps in the Active Listening Process

Step 1: Preparation	Decide on the purpose or focal point for this listening.
Step 2: First Impressions	List five words or images that come to mind as you listen.
Step 3: Description	Describe what you have heard, take inventory – no subjective judgment.
Step 4: Analysis	Analyse elements of music including rhythm, melody, form, style, etc. and the relationships between them, as well as unique characteristics of the particular performance. Use musical language.)
Step 5: Interpretation	Express feelings about what you have heard and what it means to you. What is the work about? What does it mean? Why did the artist create the work?)
Step 6: Gathering Background Information	Gather details about the composer, performer, specific performance, and/or musical culture.
Step 7: Informed Judgment	Offer informed opinion about the work and/or performance and indicate what has been learned/what questions have been raised.

Note that not all steps will be used when responding to the music of self and peers. Judgment should always focus on whether on not the work achieved the student's intended purpose.

Adapted, with permission, from Listening to Music (Saskatchewan Arts Education 9)

Teacher/Student Checklist for Planning Student Focus Modules

- Is the focus for the module clear and realistic?
- Have specific learning goals been identified?
- Has a sequence of activities been planned, along with projected number of hours required?
- Have potential mentors been contacted? Will they be involved in planning, ongoing feedback, and final evaluation?
- What resources are required? What is the plan for accessing these resources?
- Have expectations for learning logs been discussed?
- Is there a plan for ongoing monitoring and final assessment of the work?

Suggestions for Students by Students

Students involved in the developmental pilot project identified the following suggestions for students who are enrolled in Advanced Music 11.

- Don't leave everything until the last minute
- Set goals and stick to them
- Things will take more time than you think
- Plan ahead—it helps to get motivated
- Go ahead and get stuff done
- Create deadlines for yourself and stick to them
- Create a structure—it helps you to know what you are doing
- Choose something really interesting for your global study and student interest modules
- Keep your journals up to date
- If you are having problems with software, ask for support
- Be very focussed—don't choose a topic that is too general

Students involved in the developmental pilot project identified the following suggestions for students who are enrolled in Advanced Music 12.

- Be sure that you are covering all the aspects of the course.
- Set deadlines up front yourself. Decide on a time frame at the beginning.
- Plan to work on all modules and key components throughout – don't leave some of them until the last few weeks.
- Be prepared to do a lot of work.

Student Listening Log

Date, Title of Piece, Composer/Performer	Specific Observations: Why I chose this performance, how it connects to music I am studying, what I learned from it, what questions it raised for me to explore further

Note: This basic chart can be adapted, as appropriate, including conversion to a computer data-based format.

Listening List

Note: A discography designed for individual students, depending on the focus of their studies, could provide an important starting point for students as they design their listening component. The following list is just one sample of such a discography.

Jazz recordings that must be listened to

- Miles Davis – *Kind of Blue*
- Count Basie – *April in Paris*
- Cannonball Adderley – *Something Else*
- Charlie Parker – *Now's the Time*
- John Coltrane – *Giant Steps, Blue Train, Love Supreme*
- Lincoln Centre Jazz Orchestra – *Live at Lincoln Centre*
- Dave Holland – *Extended Play Live at Birdland*
- John Scofield – *Up All Night*
- Jaco Pastoriuos – *The Birthday Concert*
- Brecker Brothers – *Priceless Jazz Collection* or *The Brecker Bros. Volume Two*
- Metalwood and Soulive – various modern recordings

Application for Community Partnerships Grant

To support activities that allow the student to meet the community links requirements for *Advanced Music 11* and *Advanced Music 12,* teachers may apply for a grant on behalf of the student. Available funds may vary from year to year.

It is understood that this grant (maximum $500 per student, $1000 per class) be used to reimburse community mentors at a suggested rate of $50 per hour. In addition, this grant may cover travel costs for students. For example, a student may wish to attend a studio master class offered at a university.

The process to access these funds includes the following steps:

- At the beginning of the course, meet with the student to develop a plan for how the student will fulfill the community partnerships requirement..

- Complete Form A to make application for the funds and submit to the Arts Education Consultant at the Department of Education.

- Upon approval of the application, funds will be sent to your school board. You will make arrangements with your board to transfer the funds to your school.

- At the end of the course, submit a final report (Form B) to the Arts Education Consultant, indicating how the money was spent. If the funds have not been depleted, attach a cheque for the unused funds.

For further information, contact:

Arts Education Consultant
English Program Services
Department of Education
PO Box 578
Halifax NS B3J 2S9
Phone: (902) 424–8894

Form A: Application for Community Partnerships Grant

(to be submitted not later than Oct. 19, Semester One or Feb. 28, Semester 2)

School: _____

Teacher's Name: _____

Student's Name: _____

Course Title (check one):   Advanced Music 11   ❑

Advanced Music 12   ❑

Date: _____

Describe the community partnerships that the student will develop to meet the requirements for this course.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____
 (Teacher's Signature)

For A (page 2)

Expense Form
(to be submitted not later than Oct. 19, Semester One or Feb. 28, Semester 2)

Student's Name: _____   School: _____

Course Title: _____

Proposed Expenses

Name of Community Partner	# of Hours (@ $50/hour)	Subtotal Cost
Estimated Travel Costs		

Reason for Travel	Cost	
Total Estimated Costs (not to exceed $500 per student / $1000 per course)		

Teacher's Signature: _____   Date: _____

Principal's Signature: _____   Date: _____

Submit form to Arts Education Consultant, Department of Education

By mail to: 2021 Brunswick Street
                     PO Box 578
                     Halifax NS B3J 2S9

Or by fax to: 902-424-0613

Form B

Expense Form
(to be submitted not later than Feb. 1, Semester 1 or June 13, Semester 2)

Student's Name: _____   School: _____

Course Title: _____

Actual Expenses

Community Partner Expenses			# of Hours (@ $50/hour)	Subtotal Cost
Date	Details			
Travel Expenses				
Date	Details			
Total Actual Costs (not to exceed $500) - Attach receipts where appropriate				

Teacher's Signature: _____   Date: _____

Principal's Signature: _____   Date: _____

Submit form to Arts Education Consultant, Department of Education

By mail to: 2021 Brunswick Street
                     PO Box 578
                     Halifax NS B3J 2S9

Or by fax to: 902-424-0613

Appendix B: Resources

Introduction

Appendix C: The Physical Environment (*Music 10, Implementation Draft*) outlines a range of requirements for the music room, material resources, music repertoire, computer software, and equipment. Due to the unique requirements for independent learning in Advanced Music 11 and Advanced Music 12, the following specific resources are essential for learning success in Advanced Music 11. It is assumed that a range of other resources provided for Music 11 and Music 12 will also be available.

Print Materials

- *Music! Its Role and Importance in Our Lives* (Teacher's Annotated Ed., Instructor's Guide, Student text, [Delisted], Set of CDs [23582, 23583, 23584])
- *World Music Kit* (CD and workbook)
- *Tools for Powerful Student Evaluation: A Practical Source of Authentic Assessment Strategies for Music Teachers* (22650)—Susan R. Farrell
- Current information re careers in music and music-related fields

Music Repertoire: Solo and Small Ensemble

- A range of repertoire for each instrument, including voice, to be selected by teachers and performance mentors. Appendix C: Solo Literature provides a guide for repertoire selection.
- A range of small ensemble literature that is at an appropriate technical and interpretive level for Advanced Music 11 and Advanced Music 12 students.

Note that it might often be possible to make arrangements to borrow solo and small-ensemble repertoire from music libraries at other schools, universities, and conservatories, and from private music teachers.

Music Literacy Software/Materials

- Easy Music Theory (23121) (Gary Ewer, CD-ROM) or other appropriate music theory software
- Sibelius (51309) or Auralia (51477, 51478) software (ear training)
- Finale (51407, 51449), Sibelius (51309), or other composition software

Computer Hardware

- computer(s) for student use
- MIDI-compatible keyboard
- headphones/microphones

Community Resources

Organizations, institutions, and individuals in the music community such as those listed below can provide important links to mentors for student learning.

- Symphony Nova Scotia
- Jazz East
- Nova Scotia Choral Federation
- Nova Scotia Band Association
- University music departments
- Music Industry Association of Nova Scotia
- Instrument repair technicians
- Sound recording studios
- Traditional music groups

Appendix C: Solo Literature

Advanced Music 11

The following list of solo literature is provided as a guideline for teachers and students who have selected performance for their music-making module. In the process of choosing pieces that will be included in the concert group, teachers and students should use these brief descriptions/representative works as indications of technical levels required for Advanced Music 11 solo performance.

Violin

Students should at least be able to play in positions 1 and 3; play in keys up to 3 ♯s and 3 ♭s; have a vibrato; have a bowing technique that includes legato, détaché, and spiccato styles.

For students who have had private instruction:
- *Sonata in E* (Handel)
- *Meditation from Thais* (Massenet)
- *Allegro* (Fiocco)

For students who have come through a school strings program:
- *Concerto for 4 Violins*, any movement (Telemann)
- *Sonata in F* (Handel)
- Pieces from Suzuki Books 3 and 4

Fiddle

Technical requirements for violin and the ability to play in different styles (waltzes, reels, jigs, etc.) from traditional repertoire such as

- Morag's Song
- MacPherson's Lament
- Soldiers Joy
- Devil's Dream
- St. Ann's Reel

Cello

Any movement from an *Unaccompanied Cello Suite* (Bach)
"The Swan" from *Carnival of the Animals* (Saint-Saëns)
Élégie (Fauré)

String Bass

"The Elephant" from *Carnival of the Animals* (Saint-Saëns)
Selections from unaccompanied Baroque cello repertoire

Flute

Partita in A Minor for Solo Flute, BWV 1013 (Bach, J. S.)
Hallenser Sonatas Nos. 1, 2, or 3, HWV 374–376 (Handel)
Essay for Solo Flute (Louis Applebaum)

Clarinet

Five Bagatelles, any two movements (Gerald Finzi)
Divertimento No. 2, any two movements (W. A. Mozart/Dobree)

Alto Saxophone

Evening in the Country (Bartok)
Largo and Allegro (Handel)
Pieces from Concert and Contest Collection (Rubank)

Tenor Saxophone

Sonata (Handel)
The Swan (Saint-Saëns)
Pieces from *Saxophone Solos, Vol. 1* (J. & W. Chester Ltd.)

French Horn

I See a Huntsman (Handel)
Romance, op. 36 (Saint-Saëns)
Pieces from *Solos for the Horn Player* (Schirmer Inc.)

Tuba

Any pieces from *Solos for the Tuba Player* (Herbert Wekselblatt)

Trombone/ Euphonium

Any pieces from *Solos for the Trombone Player* (H. C. Smith)

Percussion

Snare Drum: *Rudimental Rhythm* (Ostling)
Mallets: *"Sonatina"* (Clementi) from *Masterpieces for Marimba* (Belwin Mills)
Timpani: *Six Graded Timpani Solos, Nos. 3, 4, 5, or 6* (McKenzie)

Voice

Art Thou Troubled (Handel)
Lachen un Weinen (Schubert)
Down by the Sally Gardens (arr. Herbert Hughes)
Pieces from *Highlights of Irish Country Folk Songs*

Advanced Music 12

The following list of solo literature is provided as a guideline for teachers and students who have selected performance for their music-making module. In the process of choosing pieces that will be included in the concert group, teachers and students should use these representative works as indications of technical levels required for Advanced Music 12 solo performance. The examples listed are taken from the Royal Conservatory of Music Grade 8 Syllabus for each instrument. In addition to technical mastery, students' formal performances of chosen repertoire should demonstrate interpretive engagement with the music. See Music-Making Module (p. 21) for further expectations for this study.

It is important to note that some students will be working in genres/styles such as jazz, flamenco guitar, or traditional fiddle music. Others may be studying instruments other than the orchestral and concert band instruments listed below such as percussion, bagpipes, sitar, electric bass, or accordion. When this is the case, qualified teachers of these instruments/genres should be consulted with regard to repertoire selection so that the technical and interpretive levels will be comparable to what is listed on the following page.

Violin
Concerto in A Minor, BWV 1041 (J.S. Bach), 1st movt.
Sonatina (Bartok), 1st and 2nd movts.
Danse villageoise (Claude Champagne)

Flute
Sonata in E Flat Major, BWV 1031 (J.S. Bach)
Sonata (F. Poulenc), 2nd movt.
J'aime les terces mineures (Jean Papineau-Couture)

Clarinet
Four Short Pieces (Violet Archer)
Gigue (Archangelo Corelli)
"Sonata No. 4" from *Four Church Sonatas* (Mozart)

Alto Saxophone
Three Romances (Schumann)
Sonate (Hindemith)
Allegro (Vaclav Nelhybel)

Tenor Saxophone
Concerto in G Minor (Handel, trans. Himie Voxman)
Pièce en forme de habañera (Ravel)
Serenade (Joseph Strimmer)

Trumpet
Vocalise (Rachmaninoff)
Suite for Trumpet (Arthur Frackenpohl)
Sonata in F Major (Corelli, ed. Quinto Maganini)

French Horn
Horn Concerto No. 3 in E Flat Major (Mozart), 1st movt.
Horn Concerto No. 1 in D Major (Mozart), 1st movt.
Romance, Op.36 (Saint-Saëns)

Trombone
Allegro Moderato and Siciliano (J.S. Bach, trans. Charles Crane)
Romance (William Grant Still, arr. Douglas Yeo)
Reflective Mood (Sammy Nestico)

Baritone/Euphonium
Suite for Baritone (Don Haddad)
Sonata in E Minor (Marcello, arr. Keith Brown)

Tuba
Air and Bourrée (J.S. Bach, arr. William Bell)
T for Tuba (Elizabeth Raum)
Waltz for Mippi III (Leonard Bernstein)

Voice
Bitten (Beethoven)
Where're You Walk (Handel)
Sonntag (Brehms)
Love (Ned Rorem)
Che vecchio sospettoso! (Rossini, from Il Barbiere di Siviglia)

Piano
Solfeggietto (C.P. E. Bach)
Sonata in C major, K545 (Mozart), 2nd and 3rd movts.
An Important Event (Schumann)
Rent a Rag (Harry Freedman)

Appendix D: Specific Curriculum Outcomes for Advanced Music 11 and Advanced Music 12, Music 11, and Music 12

Music 11 / Advanced Music 11

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts.

At the end of Music 11, students will be expected to	*At the end of Advanced Music 11, students will be expected to*
1.1 develop skills in the selection, preparation, and presentation of music through individual and ensemble music- making,	1.1 through individual and small ensemble music-making, develop/demonstrate skills in the selection, preparation, and presentation of a recital/performance
1.2 make informed judgments to select appropriate materials, techniques, and forms to enhance the expression of meaning in music	1.2 make informed judgments while selecting appropriate materials, techniques, and forms for their expressive music-making
1.3 interpret and represent a range of thoughts, images, and feelings, by responding to non-verbal gestures	1.3 interpret written scores to communicate, through performance, a range of thoughts, images, and feelings
1.4 analyse and interpret music notation, traditional and non-traditional	1.4 demonstrate ability to decode traditional and non-traditional music notation
	1.5 demonstrate ability to analyse music aurally

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

At the end of Music 11, students will be expected to	*At the end of Advanced Music 11, students will be expected to*
2.1 use vocal, instrumental, and electronic sound sources to improvise and compose music applying a range of skills, techniques, and forms	2.1 using selected sound sources, improvise and compose music, applying appropriate music notation skills, techniques, and forms
2.2 collaborate with others to create and present music using a range of skills and techniques	2.2 collaborate with others to create and present a body of music using a range of skills and techniques
2.3 compare and perform alone and with others, a range of musical styles, forms, and genres	2.3 compare and perform a range of musical styles, forms, and genres, alone and with others

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

At the end of Music 11, students will be expected to	*At the end of Advanced Music 11, students will be expected to*
3.1 consider and discuss the influence of music on their daily lives	3.1 consider and discuss the role of music in their daily lives
3.2 make connections between school, local community, and global musical activities	3.2 make connections between school, local community, and global musical activities
3.3 analyse the richness of cultural contributions to music, local and global	3.3 analyse cultural contributions to music locally and globally
3.4 analyse the various roles of music in local and global contexts	3.4 analyse the various roles of music both locally and globally
	3.5 investigate and analyse world music in the context of the contemporary music environment

4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

At the end of Music 11, students will be expected to	*At the end of Advanced Music 11, students will be expected to*
4.1 make connections between their own music and the music of others in cultural and historical contexts	4.1 make connections between their own music and the music of others in cultural and historical contexts
4.2 create music that reflects universal ideas	4.2 create, notate, and present music that reflects universal ideas

5. Students will be expected to examine the relationship among the arts, societies, and environments.

At the end of Music 11, students will be expected to	*At the end of Advanced Music 11, students will be expected to*
5.1 pursue possibilities for connecting their own musical activities and other curriculum areas	5.1 pursue possibilities for connecting their own musical activities and other arts and/or curriculum areas
5.2 explore ways in which their own music and that of others expresses the cultural diversity of the community, both local and global	5.2 analyse and make decisions about the relationship between music and society and music and the natural environment
	5.3 analyse ways in which their own music and that of others expresses the cultural diversity of the community, both local and global

Perceiving and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

At the end of Music 11, students will be expected to	*At the end of Advanced Music 11, students will be expected to*
6.1 apply their knowledge and understanding of music to solve problems during the music-making process	6.1 apply in-depth knowledge and understanding of music to solve problems during the music- making process
6.2 discuss and compare individual perspectives, perceptions, opinions, and interpretations of musical works	6.2 analyse and compare individual perspectives, perceptions, opinions, and interpretations of musical works
6.3 reflect on and respond to constructive criticism as it applies to the music-making process	6.3 reflect on and respond to constructive criticism as it applies to the music-making process

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

At the end of Music 11, students will be expected to	*At the end of Advanced Music 11, students will be expected to*
7.1 evaluate available technologies and how they can represent a variety of moods, thoughts, and feelings	7.1 evaluate the expressive potential of technologies
7.2 assess the relationship between technical skill and expressive qualities of a variety of sound sources	7.2 assess the relationship between technical skill and expressive qualities of a variety of sound sources
7.3 demonstrate an understanding of the effect of technology on music and musicians	7.3 demonstrate an understanding of the effect of technology on music and musicians
	7.4 demonstrate skill in using contemporary technologies for music creation

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

At the end of Music 11, students will be expected to	*At the end of Advanced Music 11, students will be expected to*
8.1 analyse and make decisions about their musical work in relation to the artistic intent	8.1 analyse and make decisions about their musical work, including performances, in relation to the artistic intent
8.2 speculate on the importance of artistic intent on the music-making process	8.2 analyse artistic intent and its role in the music-making process
8.3 analyse and make decisions about their musical work, using available technology and feedback from others	8.3 analyse feedback and make informed decisions about their musical work

Music 12 / Advanced Music 12

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop ideas, and express using the skills, language, techniques, and processes of the arts.

At the end of Music 12, students will be expected to	*At the end of Advanced Music 12, students will be expected to*
1.1 actively participate through individual or ensemble music making in the selection, preparation, and presentation of music	1.1 demonstrate leadership, through ensemble music-making, in the selection, preparation, and presentation of music
1.2 use their knowledge of musical elements and technologies to shape creative expression through composition and performance	1.2 through individual and/or small ensemble music-making, demonstrate skills in the preparation of a formal recital/performance
1.3 interpret and represent a range of thoughts, images, and feelings using and responding to non-verbal gestures	1.3 apply creatively their knowledge of musical techniques and technologies in composition and performance
1.4 demonstrate an ability to decode musical notation and encode music as a means toward lifelong musical independence and enjoyment	1.4 interpret written scores to communicate, through performance, a range of thoughts, images, and feelings
	1.5 use with fluency the written language of music as a means toward life-long musical independence and enjoyment

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

At the end of Music 12, students will be expected to	*At the end of Advanced Music 12, students will be expected to*
2.1 improvise and compose increasingly complex music using a variety of sound sources, including vocal, instrumental, and electronic, to express ideas, perceptions, and feelings	2.1 improvise and compose increasingly complex music using a range of sound sources, applying appropriate music notation skills, techniques, and forms
2.2 demonstrate the intrinsic fusion of skills, concepts, and feelings through performing and creating for a range of audiences and purposes	2.2 demonstrate the intrinsic fusion of skills, concepts, and feelings through performing and creating for specific audiences and purposes
2.3 create and perform alone and collectively, a wide range of musical styles, forms, and genres	2.3 present or perform, in a formal setting, a cohesive body of work

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

At the end of Music 12, students will be expected to	*At the end of Advanced Music 12, students will be expected to*
3.1 analyse and evaluate the role of music in daily life	3.1 demonstrate critical awareness of and value for the various roles that music plays, both locally and globally
3.2 evaluate possibilities for ongoing involvement in music-related vocations and avocations	3.2 plan for long-term involvement in music-related vocations and avocations
3.3 demonstrate an appreciation of music from a broad range of cultural and historical contexts	3.3 demonstrate critical awareness of music from other cultures and times as it connects with the contemporary music environment and the music in their own lives
3.4 analyse, understand, and value the influence of music in creating and reflecting historical and present-day cultures	3.4 analyse, understand, and value the influence of music in creating and reflecting culture

4. Students will be expected to respect the contributions to the arts of individual and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

At the end of Music 12, students will be expected to	*At the end of Advanced Music 12, students will be expected to*
4.1.1 recognize the importance of the musical contributions of individuals to their communities	4.1 celebrate and value the musical contributions of individuals to their community
4.1.2 respect the contribution of cultural groups to music in the global community	4.2 respect the contribution of cultural groups to music in the global community
4.2 demonstrate an understanding of the power of music to shape, express, and communicate ideas and feelings throughout history	4.3 through their own music-making, demonstrate critical awareness of the power of music to reflect universal ideas and feelings

5. Students will be expected to examine the relationship among the arts, societies, and the environment.

At the end of Music 12, students will be expected to	*At the end of Advanced Music 12, students will be expected to*
5.1 analyse and make decisions about the relationship between music, other arts, and other subjects	5.1 analyse and make decisions about the relationships between music and other arts
5.2 analyse and make decisions about the relationship between music and society and music and the natural environment	5.2 demonstrate critical awareness of the relationship between music and society and music and the natural environment

Perceiving and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

At the end of Music 12, students will be expected to	*At the end of Advanced Music 12, students will be expected to*
6.1 analyse and apply the processes used to address challenges and make decisions while creating and performing music	6.1 apply in-depth knowledge and understanding of processes to address challenges and make decisions during the music-making process
6.2 analyse and respond personally to an extended variety of musical styles, forms, and genres	6.2 analyse and respond personally to an extended variety of musical styles, forms, and genres
6.3 evaluate their own musical insights and aesthetic responses in the context of other critical commentary	6.3 evaluate their own musical insights and aesthetic responses in the context of other critical commentary

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

At the end of Music 12, students will be expected to	*At the end of Advanced Music 12, students will be expected to*
7.1 select among available technologies to create and perform music that reflects a variety of moods, thoughts, and feelings	7.1 use the expressive potential of a range of technologies during creative music-making activities
7.2 demonstrate an understanding of the relationship between technical skill and expressive qualities of sound sources	7.2 demonstrate an understanding of the relationship between technical skill and expressive qualities of a variety of sound sources
7.3 use a range of technologies to produce and reproduce sound that expresses personal thoughts and feelings	7.3 make decisions, during their creative music-making, based on the relationship between technologies of sound production/reproduction and personal response

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

At the end of Music 12, students will be expected to	*At the end of Advanced Music 12, students will be expected to*
8.1.1 analyse how consideration of the intended audience affects the musical work	8.1 reflect critically on meanings, ideas, and values associated with particular music compositions and performances
8.1.2 reflect critically on meanings, ideas, and values associated with particular music compositions and performances	8.2 demonstrate an understanding, during their music making, of the ways in which the intended audience affects the musical work
8.2 interpret the relationship between intention and outcome in their own and others' work	8.3 interpret the relationship between intention and outcome in others' work
8.3 analyse and make decisions about their musical work, using available technology and feedback from others	8.4 make informed decisions about their expressive musical work in light of their own artistic intent, using available technology and feedback from others

Appendix E: Sample Student Interest Modules

Introduction

Pilot students of Advanced Music 11 and their teachers and mentors have worked together to develop relevant, focussed modules of study that reflect student interests. Thumbnail sketches of several of these modules have been compiled as a reference for both students and teachers. These outlines are meant to provide examples of possibilities and to spark ideas for students and teachers as they plan elective student focus modules. Each outline gives a module title, learning goals, learning activities, mentorships, assessment tools, and approximate number of hours involved. See also Assessing and Evaluating Student Learning for rubrics designed for these modules.

Example 1: Conducting—Advanced Music 11

Title of Module / Brief Description	Conducting
School	Sackville High School
Learning Goals	• To conduct in a concert, in a concert setting • To conduct in different time signatures • To select music for band
Learning Activities	Working with Community Youth Band Director during rehearsals, focussing on conducting techniques, score reading, leading rehearsals, doing a full band warm-up, and score reading techniques
Mentorships	Maggie Helms, Director of the Sackville Community Youth Band
Assessment Tools	Rubrics, ongoing journal/record of process, assessment by mentor
Approximate Number of Hours	12 hours

Example 2: Stage Management—Advanced Music 11

Title of Module / Brief Description	Stage Management
School	Sackville High School
Learning Goals	• To become familiar with the various aspects of the stage manager's role during a musical production • To be the stage manager for school production of *Grease*
Learning Activities	Spending time with production staff at Neptune Theatre as they prepare for *The Sound of Music* learning what is involved in being stage manager • Participating in auditions and planning for *Grease* • Creating stage manager's manual for the production • Participating as stage manager for rehearsals and performances
Mentorships	• Neptune Theatre production staff • High school drama teacher
Assessment Tools	• Stage manager's manual, process journal, layouts • Feedback from drama teacher
Approximate Number of Hours	30 plus

Example 3: Jazz Improvisation—Advanced Music 11

Title of Module / Brief Description	Jazz Improvisation
School	Memorial High School
Learning Goals	• To be able to improvise over chord changes
Learning Activities	• Lessons with mentors focussing on chord change exercises • Independent practice of new concepts
Mentorships	Richard Burke, Greg Carter, Jeff Goodspeed, Dave MacKeogh
Assessment Tools	Performances, input from mentors, self-assessment sheets
Approximate Number of Hours	9 hours lessons plus 5 hours per week at home (total of 50 plus hours)

Example 4: Teaching Flute—Advanced Music 11

Title of Module / Brief Description	Flute Teaching / Teaching flute to a small group of Grade 7 band students at area junior high school
School	Queen Elizabeth High School
Learning Goals	• To communicate effectively with students • To develop skills with class control • To work at students' pace and skill level
Learning Activities	Teaching flute students, working on tone, breath support, technique, attitude, phrasing, confidence building
Mentorships	Music teacher at junior high
Assessment Tools	• Input from mentor, students • Record of improvement
Approximate Number of Hours	8 hours

Example 5: Sound Recording—Advanced Music 11

Title of Module / Brief Description	Sound Recording / Study and use of analogue and digital recording equipment and methods
School	Parkview Education Centre
Learning Goals	• To develop practical knowledge of use and set-up of microphones and mixing and recording equipment • To learn about the development of recording technology
Learning Activities	• Learning via resources such as Sound Advice, community college • Recording various performances, both independently and with supervision
Mentorships	• Staff of Nova Scotia Community College • Teacher members of Audio Tech 11 class
Assessment Tools	• Portfolio that includes journal of work done, notes from mentor, sample recordings • Final recording project
Approximate Number of Hours	20 hours

Example 1: Blank Module Template—Advanced Music 12

Title of Module / Brief Description	
Connection to Music-Making Focus	
Learning Goals	
Learning Activities	
Mentorships	
Time Line for Activities—Number of Hours Required	
Assessment Tools	

Example 2: Student Interest Module—Advanced Music 12

Title of Module / Brief Description	Music Management Student will mentor with staff of Celtic Colours, learning aspects of organizing a musical event of this nature. Student will organize and manage a traditional music concert in his or her own school that involves several students from various schools in the area.
Connection to Music-Making Focus	Student is a fiddler in the Cape Breton fiddling tradition and has often attended and participated in festivals locally and in other Maritime Provinces.
Learning Goals	• To identify the various organizational aspects of a major musical event • To identify various useful organizational tools • To use this learning to organize and manage a fiddling concert in the school.
Learning Activities	• Meet with Celtic colours staff person / visit Celtic Colours office on 3–4 occasions • Research aspects of event management • Organize venue setup, publicity, musician roster, etc. • Design assessment rubric for participating musicians, music teacher, and Celtic Colours staff person, to assess success of the event management
Mentorships	Name / Position of Person / Persons
Time Line for Activities—Number of Hours Required	Research: September (4–6 hours) Mentorship with Celtic Colours staff: September—Thanksgiving (4 hours) Organization of Concert: October–November (15–20 hours) Design of Rubric: November 15–30 (2 hours)
Assessment Tools	Completed rubric, feedback from teacher and mentor, video of concert, process journal

Appendix F: The Application Process

Application Portfolio

As indicated in the Introduction, all prospective Advanced Music 11 students are required to complete an application process that includes the presentation of a portfolio that provides evidence of

- Previous music experience, both inside and outside school
- Ability to work independently
- Learning objectives
- Ability to be self-motivated learners
- Ability to meet criteria set for compulsory modules in music-making and music literacy
- Plans for meeting requirements for group music-making

This portfolio must be presented by each student during an interview that involves the music teacher and school guidance personnel.

Prospective Advanced Music 12 students who have not successfully completed Advanced Music 11 must also present a similar portfolio.

Learning Contracts / Probationary Period

Once the music teacher, in consultation with school guidance personnel, has agreed that the Application Portfolio provides evidence that the student will be able to meet learning expectations for the course, students will be required to sign a contract that outlines those expectations for learning activities.

In light of this contract, each student will be reviewed by the music teacher at the end of a probationary period, normally the first reporting period, to ensure that the student has demonstrated ability to meet course expectations, especially with regard to self-motivation and independent learning. At this time, students may be advised to continue the regular Music 11 or Music 12 studies.

Sample Learning Contract

Advanced Music 11 and Advanced Music 12 Student Contract

I, _____, have read and understand the expectations outlined in Key

Requirements for Advanced Music 11 / Advanced Music 12 (See p. ____). I agree that if I do not fulfill these

expectations within the probationary period, I may be asked to return to Music 11 / Music 12 .

Signature of Student _____

Signature of Teacher_____

Date _____

Enrolment Questionnaire

Students who are considering enrolment in Advanced Music 11 may find the following questionnaire helpful.

Advanced Music 11: Is this course for me?

This course is comprised of the following components:

- The performance of a body of work from solo / small-ensemble repertoire at the suggested level of difficulty or the presentation of a composition portfolio
- Leadership in large-ensemble music-making
- Aural training (using music software)
- Theory / music writing (using music software)
- Global music study independent research project
- Modules focussed on individual student interests (e.g., conducting, instrument repair, music management)

If I apply to be enrolled in Advanced Music 11, I am able to

- work independently
- perform or compose with confidence
- commit time beyond regular classroom hours for research and independent study
- make schedules for meeting objectives and use them to guide my progress
- research through the Internet and use computer software

Advanced Music 11 is not for me if I

- have difficulty meeting deadlines or managing my time
- have difficulty using independent time constructively
- have troubles coming up with ideas on my own
- risk overextending myself in school courses, extra-curricular activities and/or part-time employment
- am reluctant to explore beyond my comfort level
- have not achieved an above-average mark in Music 10 (or equivalent)

How would Advanced Music 11 benefit me?

This course is for students who intend to continue their active involvement in music beyond the high school level, whether at university or in a music-related career. Students will build a portfolio of music learning that gives evidence of personal commitment, rigour, and excellence.

Proposal for Study for Advanced Music 12

This proposal should be submitted in the initial two weeks of the course. It may be done in essay format, outline form (including PowerPoint), or as a web diagram. Whatever the format, the proposal must answer the following questions:

- What will be the focus of your music making (e.g., jazz guitar performance, digital composition, French horn performance)?
- What will be the focus of your global studies project, and how will it inform the main focus of your music making?
- Is there a working musician with whom you would like to learn more about a music-related career in your field of interest? How do you think this might inform your decisions for the future?
- What do you intend will be the focus for the Student Interest component of the course? How is this related to the main focus of your music making?
- Who might you have as mentor for your studies?
- How will you fulfill the requirement for leadership in a large ensemble (e.g., asst. conductor of junior band, accompanist for school choir, member of provincial honour jazz band)?
- Given all of the above, what would be an appropriate title for your Advanced Music 12 studies?