

# Band Instruments 7

*Curriculum Guide*

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## Background

# A Contemporary Approach to Band Instruction

The delivery of an effective music curriculum at the junior high school level is dependent on the teacher's understanding of and appreciation for the variety of abilities of the learners in the music class. Band Instruments curriculum focuses on

- expanding each learner's knowledge base
- building skills in music to provide learners with the necessary tools for self-expression
- extending the range of music strategies each learner uses to construct meaning
- extending the range of situations that each learner can create, interpret, and respond to
- providing consistent challenge and support to enable learners to grow beyond their current level of creativity to one of increasing experience and maturity

The Band Instruments curriculum is supported by a resource of 10 sequential modules. Module 1 focuses on beginning band instrument techniques using a sound before sight methodology. The remaining nine modules engage band learners in sequential, learner-centred learning experiences. Each unit within the modules focuses on five components: basic skills, music literacy, ear training and improvisation, composition, and listening. There is no singular expectation for which modules will be offered in which grades. Progress through these sequential modules will be determined by the number of instructional minutes available for Band Instruments in Grade 8 as well as in preceding years. Schools will offer the modules that are developmentally appropriate for the learners in front of them.

[The Modules can be found here.](#)

## Performance as Part of Instruction

Music is a performing art and performances must be carefully planned as part of the instruction. The processes of preparing for and giving a performance (classroom presentation, assembly, or for the wider community) are integral to learners' musical development. Whether learners are performing traditional band repertoire or their own compositions, it is essential to stress the value of process as well as product and to build their self-confidence within the team environment inherent in musical ensembles. Learners should improvise and create their own music freely, record it in symbols, and perform their own works and those of others. This will allow them to experience the true meaning of music, and its role in their lives and in their own and other cultures.

Because performance is essential, rehearsals must be scheduled to complement learning that takes place in the classroom. Whether these rehearsals are scheduled during school hours or outside the regular school day, they are an integral part of the Band Instruments course and thus are co-curricular and should be recognized as part of a music teacher's contact time. Rehearsals that support learning, teaching, and assessment activities should never be considered extra-curricular.

## Learning through the lens of Competencies and Skills

In 2015 the Council of Atlantic Ministers of Education and Training (CAMET) released their findings to a review of the Atlantic Canada Essential Graduation Learnings which had been developed in 1995 as a framework for curriculum development. The review questioned whether the existing model responded to the changing demands of work and life in the 21st century. This review resulted in an updated document, the Essential Graduation Competencies, placed emphasis on the importance of articulating clear statements of what learners are expected to know, be able to do, and reflect on by the time they graduate from high school. These competencies describe expectations, not in terms of individual curricular areas but in terms of attitudes, skills, and knowledge developed throughout the curricula.



### What are competencies?

Competencies are an interrelated set of attitudes, skills and knowledge that is drawn upon and applied in a particular context for learning and living. Competencies are developed over time through engagement in learning experiences and a supportive learning environment.

#### **Citizenship (CZ)**

Learners are expected to contribute to the quality and sustainability of their environment, communities, and society. They analyse cultural, economic, environmental, and social issues, make decisions, judgment, solve problems, and act as stewards in a local, national, and global context.

#### **Personal-Career Development (PCD)**

Learners are expected to become self-aware and self-directed individuals who set and pursue goals. They understand and appreciate how culture contributes to work and personal life roles. They make thoughtful decisions regarding health and wellness, and career pathways.

#### **Communication (COM)**

Learners are expected to interpret and express themselves effectively through a variety of media. They participate in critical dialogue, listen, read, view, and create for information, enrichment, and enjoyment.

## **Creativity and Innovation (CI)**

Learners are expected to demonstrate openness to new experiences, engage in creative processes, to make unexpected connections, and to generate new and dynamic ideas, techniques, and products. They value aesthetic expression and appreciate the creative and innovative work of others.

## **Critical Thinking (CT)**

Learners are expected to analyse and evaluate evidence, arguments, and ideas using various types of reasoning and systems thinking to inquire, make decisions, and solve problems. They reflect critically on thinking processes.

## **Technological Fluency (TF)**

Learners are expected to use and apply technology to collaborate, communicate, create, innovate, and solve problems. They use technology in a legal, safe, and ethically responsible manner to support and enhance learning.

The renewed curriculum outcomes are comprised of skills, concepts, and opportunities for engagement with the competencies. Each outcome has suggested indicators to assist in developing those concepts and skills to demonstrate achievement. The design reflects an opportunity for a natural cross curricular approach.

- Indicators have been identified for each outcome; the indicators are aligned with competencies and are suggested ways to scaffold skill development through conceptual exploration in order to provide a depth of understanding in relation to the outcome.
- Concepts are the key ideas, information, and theories that learners come to know through the aligned skill. Guiding questions are offered as possible ways to approach learning associated with the skill and concept.

Competencies are listed at the end of each indicator. These are closely aligned with the combination of skill and concept that are found in the indicator. The competencies can be used by teachers to frame learning experiences. This framing provides opportunities for learners to engage with and develop the related competency.

## **Course Delivery**

Learning will be enhanced through an inquiry-based approach. Inquiry-based learning requires learners to meaningfully engage in the experience/activity while reflecting upon the learning and the competencies and skills they are developing.

By delivering the curriculum through an integrated approach, higher level thinking and active participation are encouraged. This approach supports learners in a deeper understanding of content and offers expanded opportunities for achievement of outcomes in a meaningful way.

## **Inquiry Based Learning**

Inquiry-based learning is an approach that promotes inquiry, the creation of ideas, and observation. The process typically involves investigations, aimed at answering a big question or solving a problem. These investigations require that students learn how to develop questions, look for information, and to identify possible solutions or conclusions.

## **Project Based Learning**

Using "big ideas" as a starting point, students learn through practical projects that require them to acquire a thorough understanding of the subject that they can apply in the real world. This approach engages students in formulating questions, investigating for answers, building new understandings, communicating their learning to others, while developing critical thinking skills, collaboration, communication, reasoning, synthesis skills, and resilience. Project Based Learning typically is concluded with a final product that is presented to a school and/or a community-based audience.

How inquiry based learning benefits learners:

- Makes learning relatable and relevant for learners
- Provides motivation through contextual learning
- Helps learners integrate and practice concepts and theories learned in the classroom
- Creates opportunities for development of skills and success in learning

## **What could it look like in the classroom?**

Learners will:

- Seek and pursue opportunities for innovation
- Introduce and test ideas
- Assess opportunities
- Set goals and action plans
- Demonstrate self-awareness
- Engage in ongoing reflection
- Take risks

## **How do I know it's working?**

Learners are developing as:

- Flexible collaborators
- Reflective leaders
- Calculated risk takers
- Adaptive and resilient problem solvers
- Effective communicators
- Self-aware learner

## How to Use This Guide

**Outcome:** Learners will analyse particle theory in relation to environmental health in different environments

**Environmental Action**

**Rationale**

Particle theory is essential to understanding how substances in the environment interact with each other, as well as how we can separate pollutants from natural systems. Exploration of solubility and concentration will help learners analyse ways to determine environmental health. Inquiry into particle theory provides the foundation for future studies in chemistry. In grade 8, concepts related to particle theory will be further refined as students explore heat and the kinetic molecular theory through the theme of climate change.

**Competencies**

- Citizenship (CZ)
- Communication (COM)
- Creativity and Innovation (CI)
- Critical Thinking (CT)
- Personal Career Development (PCD)
- Technological Fluency (TF)

**Indicators**

- Investigate pure substances and mixtures in relation to particle theory (COM/CI/CT)
- Investigate methods of separation in solutions and mixtures (COM/CI/CT)
- Analyse the factors that affect solubility and concentration (COM/CT/TF)
- Measure the indicators of health of a local waterway with probes and sensors (CZ/COM/CI/CT)
- Analyse the health of a local waterway (CZ/COM/CI/CT)
- Investigate methods of water purification and pollution cleanup (COM/CI/CT)

**Concepts (and Guiding Questions)**

**Particle Theory**

- How does the Particle Theory of Matter relate to mixtures and solutions?
- How does the particle theory of matter relate to the dissolution of solids?

**Pure substances vs. Mixtures**

- How do pure substances and mixtures compare?
- How do various mixtures and solutions compare?

**Separation of Mixtures**

- How can various mixtures be separated?
- How can pollutants be separated from our drinking water?

**Solubility and Concentration**

- How do solubility and concentration impact the effect of pollutants in the environment?
- How do different variables affect solubility and concentration?

Curriculum outcomes are statements of what a learner is expected to know and is able to do. Outcomes provide context for skill development in relation to the learning of concepts.

The rationale provides a context for learning in relation to the concepts and skills learners will explore in this outcome.

These are the competencies that relate to this outcome.

The indicators support the development of skills and concepts, and provide evidence of student learning. Teachers have flexibility in how the indicators are selected, used and, combined in order to respond to their learners.

The competencies noted at the end of indicator statements identify the types of learning experiences that best support the outcome.

The concepts provide the context for skill development. Concepts may progress across grade levels as the degree of complexity increases and may be developed across curriculum areas.

The guiding questions can provide starting points for inquiry and guide the development of skills and competencies.



## Determining Environmental Health

- How can the health of an environment be determined?
- How can water be kept clean for drinking and as a habitat?
- How does pollution enter the environment?

## Skills

### Analyse

Gather and select appropriate information; determine accuracy, validity, and relevance of the information; identify perspectives; communicate findings.

The first skill defined is the outcome skill and the others are the skills found in the indicators.

### Investigate

Ask and revise questions; locate several relevant and dependable details to support an answer; organize and compare details; identify relationships, recognize represented perspectives, and communicate findings.

### Measure

## Background Knowledge

The following chart provides an alignment of related concepts between grade levels:

Grade 4	Grade 5	Grade 7	Grade 8
Learners will have investigated a variety of local natural habitats. Concepts included habitat components and characteristics, survival needs of organisms, how habitats can change over seasons and with time.	Learners will have tested how physical and chemical changes affect the properties of matter. Concepts included physical and chemical properties of matter, physical and chemical changes as well as conservation of mass.	Learners will analyse particle theory in relation to substances in environments. Learners will explore the following concepts: particle theory, pure substances vs. mixtures, separation of mixtures, solubility and concentration, determining environmental health.	Learners will investigate heat in relation to particle theory.

Some courses include a table that describes the scope and sequence of the skills and concepts for this outcome.

Pollution provides the context for learning about particle theory in this outcome. Learners will explore the impact of various concentrations of substances in the environment. An understanding of the concept of pollution and an understanding of particle theory will support scientific knowledge that underpins the concept of pollution. An understanding of particle theory allows learners to make decisions about what is safe or harmful for the environment.

The background knowledge provides an overview of the learners' experiences in relation to the skills and concepts of the outcome.

Data logging sensors (probeware) can be used to collect data from local environments. This provides opportunities to connect with the mathematics curriculum as well as careers in environmental management. Using probeware allows for the collection of a lot of data in a short period of time so the effort can be placed in designing controlled experiments and analyzing the data for real-life implications. Learners have had probeware available to them as early as grade 4.

## Learning Experiences

The suggested indicators are organized in a way to scaffold learning. The exploration of skills and concepts for this outcome can be done in any order based on the progression of learning. The experience described below is one of the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may *analyse the factors that affect solubility and concentration* when *measuring the indicators of health of a local waterway*.

For each outcome you will find one sample learning experience relating to the skills, concepts, and competencies for a specific indicator.

Guiding questions and learning experiences can be used to launch inquiry into the concept.

## Indicators

- Investigate pure substances and mixtures in relation to particle theory (COM/PCD/CI/TF)
- Investigate methods of separation in solutions and mixtures (COM/CI/CT)
- **Analyse the factors that affect solubility and concentration (COM/CT/TF)**
- Measure the indicators of health of a local waterway with probeware (CZ/CI/TF)
- Analyse the health of a local waterway (CZ/COM/CI/CT)
- Investigate methods of water purification and pollution cleanup (CZ/COM/PCD/CI/CT)

## Overview

The teacher presents learners with the task of designing an experiment to measure solubility and/or concentration. Depending on where learners are in the course, the teacher may provide questions in the form of a design challenge: How do you dissolve the most sugar in a volume of water? What is the fastest method to dissolve a sugar cube?

This provides a quick description of the learning experience outlined in detail below.

## Evidence of Learning for the indicator:

*Analyse the factors that affect solubility and concentration*

Evidence of learning can be gathered as learners design and conduct an experiment to gather information about factors that affect solubility and concentration. Further evidence can be gathered through conversations about the validity and reliability of the data learned.

This section provides an overview of how assessment is embedded within the learning experience. The evidence of learning corresponds to the acquisition of skills and the understanding of concepts related to the outcome.

*The evidence found through the learning experience for this indicator are suggestions of what teachers can look for in relation to skills and concepts. Regardless of the methods used, it is necessary for teachers to be intentional about collecting evidence of student learning to inform next steps for teaching.*

## Description of learning experience for the indicator:

*Analyse the factors that affect solubility and concentration*

This section details the steps for the sample learning experience and identifies the indicator in focus.

## Potential Guiding Questions

- How do different variables affect solubility and concentration?

Guiding questions that relate to the concepts of the sample learning experience are listed here to help launch student inquiry.

*The learning experience below is **one possibility** to engage learners with this indicator. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.*

## Gather and select appropriate information

Learners can carry out their experiments and gather data. This may be done in small groups or pairs. Alternatively, learners may be placed into groups to discuss the various experimental designs and one design can be chosen to be conducted. Another option is to refine the experimental designs as a group to include elements from several members of the group into one design. This refined design can then be carried out. A discussion or mini lesson on how to effectively record data might help learners organize the experimental information that they will be gathering.

Along with the steps for the learning experience, competencies have been identified that best align with the steps as described.



Essential  
Graduation  
Competencies

### Technological Fluency

This provides learners the opportunity to use technology in a r... and

A description of the competency that could be developed through this learning experience.

The teacher should provide feedback with respect to lab safety, throughout the experiment.



## Evidence of Learning (Observations)

While students are collecting experimental data, the teacher can provide **evidence of learning** for analysis.

Evidence of learning is gathered throughout the learning experience. Suggested opportunities are found in these boxes.

## Determining importance of information and Communicate Findings

Learners can share their findings by exploring the following questions:

- How do the results of different experiments compare?
- What do the results mean in relation to pollutants in the environment?
- How is the factor that you inquired about important for pollution management?



Essential  
Graduation  
Competencies

### Communication

This provides learners the opportunity to listen and interact purposefully and respectfully in formal and informal contexts.



## Evidence of Learning (Conversations)

Learners **communicate** and discuss the **importance of the findings**.



## Evidence of Learning (Products)

Learners **communicate their findings** on the factors that affect solubility and concentration.

## Moving Forward

How are the variables you investigated relevant to substances in the

The next steps are scaffolded towards learner independence and application of the skill as it relates to the outcome

**Outcome: Learners will analyse how rhythm, meter, and tempo communicate meaning**

## Rationale

For learners to investigate how the elements of time (rhythm, meter, and tempo) communicate meaning, it is essential for them to experience learning through listening, singing, moving, reading, and playing instruments. Independent and collaborative experiences assist learners in developing responsive skill sets that can be applied in a variety of settings. [Meaning](#) can be conveyed through multiple contexts. Learners will have opportunities to communicate their understanding through improvisation, performance, and creation and will gain experience in how the complexities of music are interwoven in a way that expresses meaning.

## Competencies

- Communication (COM)
- Creativity and Innovation (CI)
- Critical Thinking (CT)

## Indicators

- Investigate time and meter (COM/CT)
- Apply tempi to convey meaning (COM/CT)
- Perform rhythmic activities represented in multiple forms of notation to convey meaning (COM/CI/CT)
- Analyse how rhythm, meter, and tempo are used to convey meaning (COM/CI/CT)

## Concepts (and Guiding Questions)

### Time

- What are the distinguishing features of rhythm/meter/tempo?
- What is the role of steady beat in music?
- What are the different ways I can use to detect the steady beat?
- What happens in ensemble playing when the beat is not steady?
- How can I perform the upbeat differently from the downbeat?
- How do I keep a steady beat?
- How might I communicate the steady beat to another person?
- How does the role of the steady beat change when the style of the song changes?
- How can the steady beat influence how I breathe when singing or playing?
- How do I listen for rhythm/meter/tempo?
- Can I have rhythm without beat?
- What is the difference between rhythm and beat?
- What kinds of music use simple rhythms? Complex rhythms?
- How do I maintain tempo?
- How can ensemble players communicate the tempo at the start of a piece?
- What challenges come with a slow tempo? A fast tempo?

## Meaning

- How can I use rhythm/meter/tempo to communicate meaning?
- How does a change in tempo affect the style or mood of a piece?
- What ideas or emotions does the tempo communicate to the audience?
- How does steady beat connect performers and listeners?
- What might a change in tempo indicate to the audience?
- What experiences/emotions can be communicated through beat and tempo?
- How does complexity in rhythm change the experience of a performance?

## Skills

### Analyse

Gather and select appropriate information; determine accuracy, validity, and relevance of the information; identify perspectives; communicate findings.

### Investigate

Ask and revise questions; locate several relevant and dependable details to support an answer; organize and compare details; identify relationships, recognize represented perspectives, and communicate findings.

### Apply

Carry out, use or complete a procedure/ technique.

### Perform

Synthesize knowledge for a specific purpose; Apply knowledge to refine skills and/or techniques; Communicate using refined skills and/or technique.

## Background Knowledge

The fundamental belief that underlies all music curricula is that music provides a range of unique experiences that are essential for the development for all learners. Throughout history, music has provided processes that nurture personal growth and celebration of the universal connections among individuals. Music enables learners to know themselves, experience the natural and created worlds, and create dynamic new worlds in ways that are both personal and global, real and magical. The development of aesthetic awareness is intrinsically related to learning in, through, and about music. Music also nurtures the development of a broad range of cognitive, language, personal, and social skills. By devoting time and resources to music at all levels, learners may experience a broad range of cumulative music experiences in a regular, planned, and co-ordinated way.

Learners have accomplished a high level of musical literacy during their P-6 music classroom experiences. The Band Instruments 7 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, they have experienced activities such as

- Moving to beat and rhythm in simple and compound meters
- Moving in space in response to a variety of rhythmic durations
- Performing rhythmic activities using voice, body percussion, beatboxing and non-pitched percussion (from eighth notes to whole notes/rests including their subdivisions)
- Naming and using rhythmic values by their standard notational names and other representations in simple and compound time
- Improvising and performing using all known rhythmic concepts

- Creating, notating, and recording all known rhythmic and metric concepts using multiple forms of notation
- Expressing how rhythm, meter, and tempo can communicate musical and emotional intent

## Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may apply tempi to convey meaning in order to perform rhythmic activities represented in multiple forms of notation to convey meaning.

## Indicators

- Investigate time and meter (COM/CT)
- **Apply tempi to convey meaning (COM/CT)**
- Perform rhythmic activities represented in multiple forms of notation to convey meaning (COM/CI/CT)
- Analyse how rhythm, meter, and tempo are used to convey meaning (COM/CI/CT)

## Overview

In this learning experience, learners will explore how tempo changes can impact ideas or emotions. If learners have not already had experience in using a metronome, they will benefit from exploration with the use of a metronome for independent and sectional practice prior to launching this learning experience. Learners can be introduced to a digital metronome, a metronome app on a cellphone, or an online metronome. Learners can offer words to compile into a word bank for tempo indicators that they are familiar with from previous music classes. Special consideration should be given to the exploration of the following terms: *adagio*, *andante*, *moderato*, *allegro*, *presto*. Some terms will be new to learners, and they may want time to describe and relate these words to their english equivalents.

## Evidence of Learning for the indicator:

### ***Apply tempi to convey meaning***

Evidence of learning can be gathered as learners identify and adjust tempi of a known song in response to a movie scene or scenario.

*The evidence found through the learning experience for this indicator are suggestions of what teachers can look for in relation to skills and concepts. Regardless of the methods used, it is necessary for teachers to be intentional about collecting evidence of student learning to inform next steps for instruction.*

## Description of learning experience for the indicator

### ***Apply tempi to convey meaning***

## Potential Guiding Questions

- How can ensemble players communicate the tempo at the start of a piece?
- What challenges come with a slow tempo? A fast tempo?
- What ideas or emotions does the tempo communicate to the audience?
- How does a change in tempo affect the style or mood of a piece?

*The learning experience below is **one possibility** to engage learners with **this indicator**. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.*

## Applying Tempi to Movie Scenes

Learners can listen to a variety of styles of music, instrumental and choral, in a variety of tempi. The teacher will want to find multiple versions of the same piece in contrasting tempos. Ask learners to record or share a list of words that can be used to describe how changing the tempo affects the feeling or meaning of the pieces.



### Essential Graduation Competencies

#### Communication

This provides learners an opportunity to express and respond to ideas, information, learnings, perceptions, and feelings appropriate to audience and purpose through multiple media forms



### Evidence of Learning (Conversations)

Evidence of learning can be gathered as learners **apply** tempi terms to describe the tempo for each example.

The teacher can have learners generate a list of movie scenarios in which the tempo of the background music is essential to that scene in the movie (e.g., car chase vs. romantic moment). Each scenario can be written or recorded for later use.

The class can choose a song that they have already learned to sing or play. Learners can work in small groups, selecting a movie scenario and performing the selected song as if it were to be used as the background music for the movie scene they picked. Special focus for learners as they work is to consider the tempo of the original scene and how to adjust the temp of their song to convey meaning.



### Essential Graduation Competencies

#### Critical Thinking

This provides learners an opportunity to communicate ideas, conclusions, decisions, and solutions appropriate to audience and purpose



## Evidence of Learning (Observations/Conversations)

Evidence of Learning can be gathered as learners **apply** tempo to convey the mood, intention, or feeling of the scene they have picked. Further evidence can be gathered as learners **communicate** why a different tempo was not chosen, or not appropriate for the scene.

### Potential Resources

- Music samples of various tempos and styles
- [\*Collaborative Learner-Centred Experiences for Middle School Band: Beginner Band Pre-Instrument Activities\*](#) by Paul Hutten NSSBB# 1004427
- [Online metronome](#)



**Outcome: Learners will analyse the role of melody and harmony in the communication of meaning**

## Rationale

Through listening, singing, moving, reading, and playing instruments, learners will analyse the elements of melody and harmony as a means to convey meaning. Applying developmentally appropriate ranges and tone sets will provide opportunities for learners to gradually extend their tessitura and range. Harmony will be explored through identifying and layering pitches to add depth and to create interest in musical compositions. Independent and collaborative experiences assist learners in developing responsive skill sets that can be applied in a variety of settings. [Meaning](#) can be conveyed in multiple contexts. Learners will have opportunities to communicate their understanding through improvisation, performance, and creation and will gain experience in how the complexities of music are interwoven in a way that expresses meaning

## Competencies

- Communication (COM)
- Creativity and Innovation (CI)
- Critical Thinking (CT)

## Indicators

- Perform melody represented in multiple forms of notation (COM/CI/CT)
- Analyse how pitches combine in the creation of melody and harmony (COM/CT)
- Question how scale forms and tonality are used to convey meaning (COM/CI/CT)
- Analyse how melody and harmony convey meaning (COM/CI/CT)

## Concepts (and Guiding Questions)

### Melody and Harmony

- What are the distinguishing features of melody/harmony?
- What do I have to do to match pitch?
- What do I hear/feel when I mis-pitch?
- How does it help to scan the entire melody before you begin to perform it?
- How do I listen for melody/harmony?
- What is melody?
- How is melody created?
- Why is a scale a melody?
- Which part in the harmonized scale is hardest to play? Easiest? Why?
- What do I hear/feel when the class is not singing the same pitches?
- What role does/can the bass line play in a small ensemble?
- What is the function of harmony?
- What does harmony add to music?
- What do I think about while improvising a melody? Harmony?
- How do musicians use consonance? How do musicians use dissonance?

## Meaning

- How can I use melody/harmony to communicate meaning?
- How does repetition affect my experience of a melody?
- How does having a “home-base” pitch affect my experience of a melody?
- What do I hear/feel when an improvised melody is successful?
- How does adding harmony change my experience of a melody?
- How does a strong bass line affect my experiences of a performance?
- How can I create a picture of a sound?
- How can changes in harmony communicate emotion?

## Skills

### Analyse

Gather and select appropriate information; determine accuracy, validity, and relevance of the information; identify perspectives; communicate findings.

### Perform

Synthesize knowledge for a specific purpose; Apply knowledge to refine skills and/or techniques; Communicate using refined skills and/or technique.

### Question

Generate questions in response to increasingly complex problems and/or issues; Choose and develop a specific inquiry question to investigate.

## Background Knowledge

The fundamental belief that underlies all music curricula is that music provides a range of unique experiences that are essential for the development for all learners. Throughout history, music has provided processes that nurture personal growth and celebration of the universal connections among individuals. Music enables learners to know themselves, experience the natural and created worlds, and create dynamic new worlds in ways that are both personal and global, real and magical. The development of aesthetic awareness is intrinsically related to learning in, through, and about music. Music also nurtures the development of a broad range of cognitive, language, personal, and social skills. By devoting time and resources to music at all levels, learners may experience a broad range of cumulative music experiences in a regular, planned, and co-ordinated way.

Learners have accomplished a high level of musical literacy during their P-6 music classroom experiences. The Band Instruments 7 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, they have experienced activities such as

- Identifying by sound and sight, singing, and hand-signing from high doh to low sol
- Reading known songs in standard notation using solfege and absolute note names
- Recognizing a variety of clefs
- Singing (in tune) a variety of songs, alone and with others
- Improvising and creating using voice and pitched instruments
  - Including two-part, rounds, partner songs
- Performing and creating two- and three-part melodic phrases
- Singing, playing, and identifying I, IV, V chord roots
- Performing songs in major and minor keys

- Expressing how melody and harmony can communicate feelings and ideas

## Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may analyse how pitches combine in the creation of melody and harmony so they can perform melody represented in multiple forms of notation.

## Indicators

- Perform melody represented in multiple forms of notation (COM/CI/CT)
- **Analyse how pitches combine in the creation of melody and harmony (COM/CT)**
- Question how scale forms and tonality are used to convey meaning (COM/CI/CT)
- Analyse how melody and harmony convey meaning (COM/CI/CT)

## Overview

In this lesson, learners will gain experiences through layering. They will start with playing simple rounds and harmonized scales, moving to a bass line, adding broken chords to the bass line, and finally, adding a created melodic line to the texture.

## Evidence of Learning for the indicator:

### ***Analyse how pitches combine in the creation of melody and harmony***

Evidence of learning can be gathered as learners gather information through echo singing and playing, determining the relevance of the information as they work to create melody lines that communicate their findings.

*The evidence found through the learning experience for this indicator are suggestions of what teachers can look for in relation to skills and concepts. Regardless of the methods used, it is necessary for teachers to be intentional about collecting evidence of student learning to inform next steps for instruction.*

## Description of learning experience for the indicator

### ***Analyse how pitches combine in the creation of melody and harmony***

## Potential Guiding Questions

- *What do I hear/feel when playing a scale in 3rds?*
- *How does playing a round in parts change what I think while playing?*
- *What skills do I have to use to maintain my part during a round?*
- *Which part in the harmonized scale is hardest to play? Easiest? Why?*
- *What role does/can the bass line play in a trio?*
- *What do I hear/feel when I mis-pitch?*
- *What do I think about while improvising a melody? Harmony?*
- *How does adding harmony change my experience of a melody?*
- *How does a strong bass line affect your experience of a performance?*
- *Which part/role of a trio do I notice the most? Why?*

- What do you hear/feel when an improvised melody is successful?

The learning experience below is **one possibility** to engage learners with **this indicator**. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.

## Improvising to a Chord Progression

### Introduction

The teacher will introduce the experience of part-playing and creating harmonies through polyphony with rounds. Examples include:

- Concert Bb scale played in parallel 3rds
- [Rounds.Solfege](#): “Banbury Ale, Row, Row, Row Your Boat, Farmer in the Dell, Are You Sleeping, and Early to Bed”
- [Harmonized Scale 1](#) : Homophony through harmonized scale exercises
- [Harmonized Scale 2](#)

Learners will gather and select information relating to pitches and combining pitches for melody and harmony. The teacher will want to offer the following statement for learners to consider:

- Pitches repeat, pitches go up, pitches go down and sometimes pitches are skipped when moving up or down.

Gathering and selecting information here is done through echo singing and playing related to the statement above.

Examples of progressions that learners can go through include:

- including the following broken triads while leading the echo singing & playing:


*do-mi-sol*

*do-fa-la*

*ti-re-sol*

- Having learners sing the solfege as whole notes; then play; inviting them to improvise 4-beat rhythms for each pitch. The following can be written out for learners to reference:

*d*                      *f*                      *s*                      *d*  
 ^ ^ ^ ^      ^ ^ ^ ^      ^ ^ ^ ^      ^ ^ ^ ^



**Essential  
Graduation  
Competencies**

**Communication**

This provides learners an opportunity to express and respond to ideas, information, learnings, perceptions, and feelings appropriate to audience and purpose through multiple media forms

- Adding a second line above the bass line:

*d-m-s*                      *d-f-l*                      *t-r-s*                      *d-m-s*  
*d*                                      *f*                                      *s*                                      *d*  
 ^ ^ ^ ^                      ^ ^ ^ ^                      ^ ^ ^ ^                      ^ ^ ^ ^



### Evidence of Learning (Observations/Conversations)

Evidence of Learning can be collected as learners **gather and select information** about pitch through echo singing, playing, questioning, and observations.

The teacher can have learners work in pairs to create compatible rhythms for each part. Learners should exclusively sing the pitches and rhythms until they are satisfied they have a playable arrangement. All pairs can practice their arrangements at the same time (synchronously); this can be teacher-conducted, they can play to a rhythm created by the percussionists, to a metronome played through a speaker, or just as a large ensemble listening carefully to each other. (Optional: Ask learners to add dynamics to their arrangements.)



### Essential Graduation Competencies

#### Communication

This provides learners an opportunity to express and respond to ideas, information, learnings, perceptions, and feelings appropriate to audience and purpose through multiple media forms



### Evidence of Learning (Observations)

Evidence of Learning can be gathered as learners **consider the relevance of the information** they have gathered between pitches and the creation of melody and harmony.

Expand learner groups to trios and have learners work together to create a melody line. Introduce non-chord tones or passing tones that could be recorded above the broken chord line

*d-m-s*                      *d-f-l*                      *t-r-s*                      *d-m-s*  
*d*                                      *f*                                      *s*                                      *d*  
 ^ ^ ^ ^                      ^ ^ ^ ^                      ^ ^ ^ ^                      ^ ^ ^ ^

This is an opportunity for learners to explore improvisation. They should have time to offer feedback to each other regarding note choice as they create a melody line. They will want to consider the choices made, and to provide a justification and suggestions for notes that may not work in the melody line. Encourage participants in each trio to take turns in all three roles.



**Essential  
Graduation  
Competencies**

**Critical Thinking**  
This provides learners an opportunity to develop curiosity, inquisitiveness and creativity, flexibility, and persistence, open and fair mindedness



### Evidence of Learning (Observations/Conversations)

Evidence of Learning can be gathered as learners **identify perspectives** in relation to pitches in the creation of a melody line.

### Moving Forward:

Learners can create a peer-assessment tool for trio performances. They can consider the following questions to aid in their exploration:

- What are the essential musical elements that must be present in a successful trio performance?
- How can the pyramid of sound be incorporated into the peer assessment?
- How can we provide positive critical phrases for feedback (i.e., instead of critiquing poor ensemble playing with “they’re not together,” learners can encourage performers to listen more carefully for the steady beat in the bass line, subdivide more carefully in the triad line, and so on).

See *Collaborative Learner-Centered Experiences for Middle School Band Exit Cards & Self-Assessments* for other assessment ideas.

## Potential Resources

- [\*Collaborative Learner-Centred Experiences for Middle School Band: Exit Cards\*](#) by Paul Hutten  
NSSBB# 1004410
- [\*Collaborative Learner-Centred Experiences for Middle School Band: Self-Assessments\*](#) by Paul  
Hutten NSSBB 1004415
- [Rounds.Solfege](#)
- [Harmonized Scale 1](#)
- [Harmonized Scale 2](#)

Outcome: Learners will evaluate the role of texture and form in communicating meaning

## Rationale

Learners will evaluate how the element of texture can be created through the layering of expressive sounds - combining melodic, rhythmic, and harmonic materials to convey meaning. Through investigation of a variety of musical structures (form), learners will evaluate the element of form in conveying intent. It is essential for them to experience learning alone and with others through listening, singing, moving, reading, and playing instruments. [Meaning](#) can be conveyed in multiple contexts. Learners will have opportunities to communicate their understanding through improvisation, performance, and creation and will gain experience in how the complexities of music are interwoven in a way that expresses meaning.

## Competencies

- Communication (COM)
- Creativity and Innovation (CI)
- Critical Thinking (CT)

## Indicators

- Investigate the strategies used in the creation of texture (COM/CT)
- Question how phrases are organized in musical compositions to create form (COM/CT)
- Perform musical works in a variety of forms (COM/CI/CT)
- Analyse how texture and form are used to convey meaning (COM/CI/CT)

## Concepts (and Guiding Questions)

### Texture and Form

- What are the distinguishing features of texture/form?
- How do I listen for texture/form?
- How many parts have to be present to create harmony?
- Can a bass line be a melody?
- What is the difference between melody and accompaniment?
- What is the difference between ending and stopping?
- How is a verse different from a chorus?
- What makes a bridge unique from the rest of the piece?
- What role does balance play in supporting structure?
- How does the structure of a piece create its order and clarity?

### Meaning

- How can texture/form communicate meaning?
- What effect does a chorus have on the listener?
- Is there a contrasting emotional effect between full ensemble and one section playing at a time?



## Skills

### Evaluate

Review processes and results from an inquiry; Consider and communicate varying perspectives and alternative solutions; Identify potential new problems and/or issues; Justify decisions and/or findings.

### Investigate

Ask and revise questions; locate several relevant and dependable details to support an answer; organize and compare details; identify relationships, recognize represented perspectives, and communicate findings.

### Question

Generate questions in response to increasingly complex problems and/or issues; Choose and develop a specific inquiry question to investigate.

### Perform

Synthesize knowledge for a specific purpose; Apply knowledge to refine skills and/or techniques; Communicate using refined skills and/or technique

### Analyse

Gather and select appropriate information; determine accuracy, validity, and relevance of the information; identify perspectives; communicate findings.

## Background Knowledge

The fundamental belief that underlies all music curricula is that music provides a range of unique experiences that are essential for the development for all learners. Throughout history, music has provided processes that nurture personal growth and celebration of the universal connections among individuals. Music enables learners to know themselves, experience the natural and created worlds, and create dynamic new worlds in ways that are both personal and global, real and magical. The development of aesthetic awareness is intrinsically related to learning in, through, and about music. Music also nurtures the development of a broad range of cognitive, language, personal, and social skills. By devoting time and resources to music at all levels, learners may experience a broad range of cumulative music experiences in a regular, planned, and co-ordinated way.

Learners have accomplished a high level of musical literacy during their P-6 music classroom experiences. The Band Instruments 7 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, they have experienced activities such as

- Using multiple forms of notation and expressive sounds to represent words and ideas
- Singing, playing, improvising, and creating melodic ostinato
- Identifying the difference between bordun and bass line (I, IV, V chord change)
- Performing rhythmic ostinati while singing (e.g., hand jive, body percussion)
- Performing and creating two-part and three-part rhythmic phrases
- Performing increasingly difficult arrangements (multi-part pieces)
- Showing phrases while singing, playing, and listening in a variety of ways
- Identifying, performing, listening to, and creating a variety of AB patterns and simple rondo

- using voice, movement, dance, and instruments, with increasing length and complexity
- Identifying theme and variations and other representations
- Expressing how texture and form can communicate feelings and ideas

## Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may analyse how texture and form are used to convey meaning while they are learning how to perform musical works in a variety of forms.

## Indicators

- Investigate the strategies used in the creation of texture (COM/CT)
- Question how phrases are organized in musical compositions to create form (COM/CT)
- Perform musical works in a variety of forms (COM/CI/CT)
- **Analyse how texture and form are used to convey meaning (COM/CI/CT)**

## Overview

Helping learners understand sophisticated musical concepts early in their development will facilitate future independent and collaborative learning activities. Explicit instruction in these forms can happen entirely through analysis as learners have already experienced texture and form in the music they listen to on their own. This learning experience is based on the structure below, one that learners may recognize from music they listen to. Invite learners to find and share current examples of this structure in popular music.

Intro

A Chorus

B Verse

A Chorus

B Verse

C Bridge

A Chorus

Outro (conclusion or coda)

## Evidence of Learning for the indicator:

### ***Analyse how texture and form are used to convey meaning***

Evidence of learning can be gathered as learners gather and select information about texture and form, exploring how meaning can be conveyed through playing as trios.

*The evidence found through the learning experience for this indicator are suggestions of what teachers can look for in relation to skills and concepts. Regardless of the methods used, it is necessary for teachers to be intentional about collecting evidence of student learning to inform next steps for instruction.*

## Description of learning experience for the indicator

*Analyse how texture and form are used to convey meaning*

### Potential Guiding Questions

- *How many parts have to be present to create harmony?*
- *How is a verse different from a chorus?*
- *What makes a bridge unique from the rest of the piece?*
- *What role does balance play in supporting structure?*

The learning experience below is **one possibility** to engage learners with **this indicator**. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.

### Texture and Form in Pentatonic Variations

As a class, learners can sing and play through the following scales.

- major scale (*do to do*)
- natural minor (*la to la*)
- major pentatonic (*do to do no fa or ti*)
- minor pentatonic (*la to la, no fa or ti*)

The teacher may want to consider echo singing and playing single and two-bar chunks alternating between major and minor pentatonics. It will be important to anticipate the rhythm bank that will be used for the upcoming composition experience and make sure all rhythms and rests are offered for learners to consider.



**Essential  
Graduation  
Competencies**

#### **Communication**

This provides learners an opportunity to listen and interact purposefully and respectfully in formal and informal contexts



### **Evidence of Learning (Observations/Conversations)**

Evidence of Learning can be gathered as learners **gather information** about texture and form.

The teacher will have learners select rhythmic values for a rhythm bank.

Learners can be invited to use rhythmic values from the rhythm bank to create two, 4-beat ostinato that sound like bass lines. These will become unifying patterns in their compositions.



**Essential  
Graduation  
Competencies**

#### **Creativity and Innovation**

This provides learners an opportunity to collaborate to create and innovate

For example:



One ostinati will be the major pentatonic bass line (*do* and *sol*), and the other ostinati, the minor (*la* and *mi*). Learners can select which rhythm will be used for each tonality and how the pitches will be assigned. As learners experiment with this step in the process they should discover by listening to each other that the major bass line will mostly be '*do*', and the minor mostly '*la*'. These bass lines can be practiced as a large ensemble to be explored later in this learning experience.

### **Creativity and Innovation**

This provides learners an opportunity to collaborate to create and innovate

The teacher may want to consider the following activity to supplement the experience above. Learners can be separated into two groups, one major and one minor. Learners can perform one-measure solos, alternating between each ostinati rhythm and tonality with no break between performances. Switch measures and repeat so each learner has performed each rhythm as a one-measure solo.



### **Evidence of Learning (Observations/Conversations)**

Evidence of learning can be gathered as learners **select** appropriate rhythm elements that create strong bass lines. Further information can be collected as they **determine the accuracy** of combining their choices in 4-beat segments.

The teacher can pass out  $\frac{1}{4}$  sized strips of paper. Learners will fold in half twice (landscape format) to create four evenly spaced measures. One side will be used to write an original major pentatonic melody, and the other side a minor pentatonic melody. All learners will want to generate two original phrases in order to engage in the trio composition activity. The teacher can facilitate this by providing sufficient time for learners to create and practice their phrases. Because learners are composing in pentatonics, these melodies can be practiced all at once (synchronously) to a metronome played through a speaker or to a conducted pulse.

The teacher can organize learners into trios. Some trios may consist of four learners with two learners doubling a part. Trios can practice the two bass ostinati previously developed and perform their melodies for each other.

The teacher can put the song structure from the opening activity on the board. Learners will assign 1, 2 or 3 to each group member, and then structure their trios as follows:



### **Essential Graduation Competencies**

#### **Critical Thinking**

This provides learners an opportunity to formulate decisions based on evidence

Section	Melody	Accompaniment	Bass
Intro			1, 2 & 3, either tonality
(A) Chorus	1 (major composition)	2 (major composition)	3 (major bass line)
(B) Verse	2 (minor composition)	1 (minor composition)	
(A) Chorus	1 (major composition)	2 (major composition)	3 (major bass line)
(B) Verse	2 (minor composition)	3 (minor composition)	
(C) Bridge	3 (minor composition)	2 (minor composition)	
(A) Chorus	1 (major composition)	2 (major composition)	3 (major bass line)
Outro			1, 2 & 3, the other tonality

This is a starting point; learners can restructure their trios as they choose provided they demonstrate the intent of the structural terminology *intro*, *chorus*, *verse*, *bridge*, and *outro*.

Learners should consider the following questions as they play:

- How does texture and form convey meaning?
- How does modifying the texture and form change the meaning?

Once trios have been successfully rehearsed and performed, the teacher can have groups recruit percussionists from other ensembles to enrich their performances



### Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners **identify the perspectives** within their trios, listen for application of balance and other previously-learned ensemble concepts.

### Moving Forward

Learners can have a large group conversation in order to create an assessment tool that identifies various perspectives, assessing the contrast between unison playing and 2-part or 3-part playing, and the effects of the contrasting A, B, and C sections.

### Potential Resources

[Collaborative Learner Method Book](#) series by Paul Hutten NSSBB#s 1004404-08, 1004411, 1004414, 1004416-18

**Outcome: Learners will evaluate how composers and performers synthesize the elements of music to communicate meaning**

## Rationale

Learners will investigate the elements of timbre and volume as a means to convey meaning. Additionally, they will analyze how multiple elements of music combine in a coherent manner to communicate emotion in compositions and performances. It is essential for them to experience learning alone and with others through listening, singing, moving, reading, and playing instruments. [Meaning](#) can be conveyed in multiple contexts. Learners will have opportunities to communicate their understanding through improvisation, performance, and creation and will gain experience in how the complexities of music are interwoven in a way that expresses meaning.

## Competencies

- Communication (COM)
- Creativity and Innovation (CI)
- Critical Thinking (CT)

## Indicators

- Analyse how timbre and volume are used in musical expression (COM/CT)
- Investigate the intent of stylistic elements in performance and composition (COM/CT)
- Compare the impact of the different elements of music in creating meaning (COM/CI/CT)
- Investigate how combining the elements of music influences style (COM/CT)
- Analyse how unifying the elements of music impacts intent (COM/CI/CT)

## Concepts (and Guiding Questions)

### Timbre

- What are the distinguishing features of, and how do I listen for, timbre?
- How can timbre impact a composition?

### Volume

- What are the distinguishing features of, and how do I listen for, volume?
- Are volume indicators (mf, pp, etc.) always performed at the same volume level in every context?

### Elements of Music

- How are the elements of music organized?
- How is sound organized to make music?
- How do we use the elements of music to enhance performance?

### Meaning

- Why do we create music?
- How is music like storytelling?

- How can works of music “speak” to an audience?
- How can I use the elements of music to create meaning?

## Unity

- What contributions can I make to alter what I hear?
- What do I need to consider when unifying the elements of music to create a shared intent?

## Skills

### Evaluate

Review processes and results from an inquiry; Consider and communicate varying perspectives and alternative solutions; Identify potential new problems and/or issues; Justify decisions and/or findings.

### Analyse

Gather and select appropriate information; determine accuracy, validity, and relevance of the information; identify perspectives; communicate findings.

### Compare

Make observations; identify similarities and differences; identify relationships and offer an interpretation; communicate the findings.

### Investigate

Ask and revise questions; locate several relevant and dependable details to support an answer; organize and compare details; identify relationships, recognize represented perspectives, and communicate findings.

## Background Knowledge

The fundamental belief that underlies all music curricula is that music provides a range of unique experiences that are essential for the development for all learners. Throughout history, music has provided processes that nurture personal growth and celebration of the universal connections among individuals. Music enables learners to know themselves, experience the natural and created worlds, and create dynamic new worlds in ways that are both personal and global, real and magical. The development of aesthetic awareness is intrinsically related to learning in, through, and about music. Music also nurtures the development of a broad range of cognitive, language, personal, and social skills. By devoting time and resources to music at all levels, learners may experience a broad range of cumulative music experiences in a regular, planned, and co-ordinated way.

Learners have accomplished a high level of musical literacy during their P-6 music classroom experiences. The Band Instruments 7 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, they have experienced activities such as

- Investigating expressive terms including dynamics and timbre
- Distinguishing increasingly complex timbres, including voice, body percussion, classroom instruments, found sounds, electronic sounds and instruments, acoustic and amplified sounds, instrument families, the four orchestral families, and world instruments
- Identifying reasons for creating music
- Moving in space expressively
- Applying the expressive use of all elements of music

- Expressing how the elements of music can communicate moods, feelings, and ideas

## Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may investigate how combining the elements of music influences style while they are learning how to analyse how unifying the elements of music impacts intent.

## Indicators

- Analyse how timbre and volume are used in musical expression (COM/CT)
- Investigate the intent of stylistic elements in performance and composition (COM/CT)
- Compare the impact of the different elements of music in creating meaning (COM/CI/CT)
- **Investigate how combining the elements of music influences style (COM/CT)**
- Analyse how unifying the elements of music impacts intent (COM/CI/CT)

## Overview

In this learning experience, learners will create four, 4-bar phrase compositions, first as individuals and then as groups. They will then investigate swing style, in particular, the relationship between swing and straight rhythms. They will communicate their understanding by performing their compositions in both styles.

## Evidence of Learning for the indicator:

### *Investigate how combining the elements of music influences style*

Evidence of learning can be gathered as learners find details about straight and swing music styles, organizing and comparing those details by generating 4-bar phrases, and communicating their findings through performance.

*The evidence found through the learning experience for this indicator are suggestions of what teachers can look for in relation to skills and concepts. Regardless of the methods used, it is necessary for teachers to be intentional about collecting evidence of student learning to inform next steps for instruction.*

## Description of learning experience for the indicator

### *Investigate how combining the elements of music influences style*

## Potential Guiding Questions

- *How are the elements of music organized?*
- *How is sound organized to make music?*
- *How do we use the elements of music to enhance performance?*



The learning experience below is **one possibility** to engage learners with **this indicator**. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.

## Swing vs. Straight

Learners may benefit from reviewing how many beats each of the elements below occupies.



As they progress through this learning experience, learners can consider:

- *How do we use the elements of music to enhance performance?*

Learners have an opportunity to create four contrasting 4-bar rhythmic phrases focusing on straight style. Specify that they should include at least one occurrence of each element in the rhythm bank in each of the 4-bar phrases. As learners finish each 4-bar phrase they may want to practice what it sounds like.



**Essential  
Graduation  
Competencies**

### Communication

This provides learners an opportunity to evaluate the purpose, audience, and choice of media when communicating



## Evidence of Learning (Observation/Conversation/Product)

Evidence of Learning can be gathered as learners **locate several relevant details** (rhythmic elements) of straight style in their 4-bar phrases.

Working in pairs or quartets, have learners review each other's work. Review etiquette norms before engaging in this step; learners should feel confident and safe in the work they are sharing.

Learners will work together to organize and compare the information found in each other's 4-bar phrases. To do this, learners will want to consider:

- What phrase or phrases are musically satisfying? Why?
- What is similar in the groups' phrases?
- What phrases are complementary to my phrases?

Each group will create a new, 4-bar composition comprised of one phrase from each group member. If working in pairs, they can identify two phrases each.



**Essential  
Graduation  
Competencies**

### Critical Thinking

This provides learners an opportunity to reflect on personal ideas and opinions relative to the ideas and contributions of others



## Evidence of Learning (Observation/Conversation)

Evidence of learning can be gathered as learners **organize and compare** their information. Further evidence can be collected as learners **communicate the relationships** between rhythmic elements.

Now, learners will have an opportunity to find information about elements of music relating to swing style. This can be done by listening and reviewing a piece of music, a critique of swing style, or through playing swing music as a class. After learners have selected information about elements of swing music they then can compare their findings with their original 4-bar rhythmic phrases. The teacher is encouraged to provide feedback as learners are working to help identify the principles of “swinging” music, and appropriate swing relationships.

Groups will then modify the 4-bar rhythmic phrases showing both straight and swing style musical elements. As a large ensemble, learners can perform each group’s composition identifying straight and swung rhythms. Encourage volunteers to conduct. Encourage learners to consider the following questions about their performance:

- Which style do I perform more accurately, straight or swing?
  - How do I know?
- How can I identify a particular style of music?
- What happens when I incorporate the syncopated motive?



## Essential Graduation Competencies

### Critical Thinking

This provides learners an opportunity to reflect on personal ideas and opinions relative to the ideas and contributions of others



## Evidence of Learning (Observation/Conversation)

Evidence of learning can be gathered as learners find information about swing style musical elements, **organizing and comparing** style elements. Further evidence can be gathered as learners **communicate the perspectives and relationships** regarding swing style through their performance.

## Moving Forward

- [\*Collaborative Learner-Centred Experiences for Middle School Band: Beginner Band Pre-Instrument Activities\*](#) by Paul Hutten NSSBB# 1004427

**Outcome: Learners will analyse how the cultures of local and global communities are expressed through music**

## Rationale

Music informs, influences, and sustains culture and identity. Through comparison, analysis, and performance of music from various cultures, learners will develop a deeper understanding of what makes cultures and people unique. It is essential that every opportunity be taken to promote the exposure of musical experiences derived from a variety of cultures in real time (and over time), as our learners' ways of knowing and experiencing the world are many. The music classroom is a place where deliberate, thoughtful selection of repertoire, activities, and involvement of mentors should reflect the learners and all voices of our ever-changing school landscape - a place where past and future can intersect in the most creative and respectful atmospheres. Culture is not an event; it permeates the environment to be actively and consistently fostered by all within it. Whether working on their own music or that of others, learners must see themselves. This will enable all learners to feel valued and engaged.

## Competencies

- Communication (COM)
- Creativity and Innovation (CI)
- Critical Thinking (CT)

## Indicators

- Investigate compositional techniques in music of various cultures and communities (COM/CT)
- Perform music of various cultures and communities with intent (COM/CI/CT)
- Investigate how various cultural practices are expressed in and through music (COM/CT)
- Compare cross cultural aspects of rhythm, melody, harmony, texture, form, and musical expression (COM/CT)
- Analyse ways in which music informs, influences, and sustains culture and identity (CZ/COM/PCD/CI/CT)

## Concepts (and Guiding Questions)

### Culture and Community

- How does investigating the music of various cultures and communities help us understand cultures?
- What would the world be like without music?
- How are people connected through music?
- How are cultures connected through musical experiences?
- How are cultures sustained through musical experiences?
- How do musicians influence and sustain culture?
- How do musical works change or look the same across cultures?
- How does culture affect music?
- How does music change through time?

- How do music and history influence each other?
- How does one musical culture influence another?
- How can music from other places, communities, and times be relevant to me? To us?
- What determines a style of music?
- Why should I respect music if I don't like the way it sounds?

## Identity

- Where does music exist in my world?
- Why do people make music?
- How is cultural identity expressed in musical works?
- How is cultural diversity expressed in musical works?
- What is the role of music in society?
- How does music build identity?
- How does identity affect music?
- In what ways have people used music to express their values and describe their experiences?

## Skills

### Analyse

Gather and select appropriate information; determine accuracy, validity, and relevance of the information; identify perspectives; communicate findings.

### Investigate

Ask and revise questions; locate several relevant and dependable details to support an answer; organize and compare details; identify relationships, recognize represented perspectives, and communicate findings.

### Perform

Synthesize knowledge for a specific purpose; Apply knowledge to refine skills and/or techniques; Communicate using refined skills and/or technique.

### Compare

Make observations; identify similarities and differences; identify relationships and offer an interpretation; communicate the findings.

## Background Knowledge

The fundamental belief that underlies all music curricula is that music provides a range of unique experiences that are essential for the development for all learners. Throughout history, music has provided processes that nurture personal growth and celebration of the universal connections among individuals. Music enables learners to know themselves, experience the natural and created worlds, and create dynamic new worlds in ways that are both personal and global, real and magical. The development of aesthetic awareness is intrinsically related to learning in, through, and about music. Music also nurtures the development of a broad range of cognitive, language, personal, and social skills. By devoting time and resources to music at all levels, learners may experience a broad range of cumulative music experiences in a regular, planned, and co-ordinated way.

Learners have accomplished a high level of musical literacy during their P-6 music classroom experiences. The Band Instruments 7 curriculum invites learners to improve upon these existing skills

and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, they have experienced activities such as

- Listening to, performing, and reflecting upon songs, stories, singing games, rhymes, drumming, and chants from various local and global cultures and genres
- Describing, sharing, and valuing music of various cultures and genres encountered at home and in the broadening community
- Investigating how pop music has influenced the music of various cultures
- Investigating how culture is expressed in music and other arts forms
- Analysing how musical context informs and sustains culture
- Reflecting upon understandings gained from exploring various cultures and communities

## Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may investigate how various cultural practices are expressed in and through music while they are learning how to perform music of various cultures and communities with intent.

## Indicators

- Investigate compositional techniques in music of various cultures and communities (COM/CT)
- **Perform music of various cultures and communities with intent (COM/CI/CT)**
- Investigate how various cultural practices are expressed in and through music (COM/CT)
- Compare cross cultural aspects of rhythm, melody, harmony, texture, form, and musical expression (COM/CT)
- Analyse ways in which music informs, influences, and sustains culture and identity (CZ/COM/PCD/CI/CT)

## Overview

This learning experience is compatible with Robert Garofalo and Garwood Whaley’s arrangement of the Korean Folksong “Ahrirang” but will work fine without the repertoire. Garofalo and Whaley’s arrangement uses the Eb Major pentatonic scale, so there’s no concert Ab pitch in the melody, but it does show up in the accompaniment of the band arrangement. For additional resources in expanding scale knowledge and technique, check out the Hutten Scale Book. The “Ahrirang” band arrangement is also referenced in *Teaching Music Through Beginning Band*.

## Evidence of Learning for the indicator:

### ***Perform music of various cultures and communities with intent***

Evidence of learning can be gathered as learners infuse knowledge of melodic improvisation, refining their skills for a purpose, and communicating their new knowledge through playing their instruments.

The evidence found through the learning experience for this indicator are suggestions of what teachers can look for in relation to skills and concepts. Regardless of the methods used, it is necessary for teachers to be intentional about collecting evidence of student learning to inform next steps for instruction.

## Description of learning experience for the indicator

**Perform music of various cultures and communities with intent**

### Potential Guiding Questions

- How does investigating the music of various cultures and communities help us understand cultures?
- How are cultures connected through musical experiences?
- How does the pentatonic scale sound/feel different from the regular diatonic scale?
- How simple can a solo be?

The learning experience below is **one possibility** to engage learners with **this indicator**. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.

### Improvising on a Folk Melody

Learners will benefit from time to rehearse the Eb major pentatonic scale. Learners should become familiar with the scale through singing and playing the scale from *do* to *do*, *sol* to *sol*, low *sol* to high *do*, and the c minor pentatonic scale, *la* to *la*.

Learners can engage in multiple echo singing and playing activities in Eb Major and c minor pentatonic, in triple meter. The teacher can gradually increase the length of the phrases learners are asked to echo.

The learners can become familiar with the melody of “Ahrirang”. They may do this in *solfege* or to nonsense syllables (the band arrangement stipulates singing the tune to “loo”, but “TOH” or “DOH” will transfer to wind instrument tone production). Learners will benefit from time to practice singing or playing the song until they feel more comfortable anticipating the next parts. The song can be performed as a round in two or three parts. Learners can work in small groups for peer collaboration and practice.



**Essential  
Graduation  
Competencies**

#### **Communication**

This provides learners an opportunity to listen and interact purposefully and respectfully in formal and informal contexts



### **Evidence of Learning (Observation/Conversation)**

Evidence of learning can be gathered as learners **synthesize knowledge** about the pentatonic scale and apply it to refine their instrumental playing technique.

The teacher can divide the class into three large groups. Two groups will perform the tune as a round while the third plays an Eb pedal tone in dotted half notes (or whatever they work out). Learners can experiment with playing the round with and without the pedal Eb.

- How does emphasizing the tonal center improve pitch accuracy and tuning?
- What changes and modifications do they need to make to improve their tuning technique?

Learners can switch roles and repeat.



## Essential Graduation Competencies

### Creativity and Innovation

This provides learners an opportunity to take responsible risks



## Evidence of Learning (Observation)

Evidence of learning can be gathered as learners **apply knowledge** of the pentatonic scale to **refine their tuning techniques**.

Learners can be organized into sectionals to communicate using their refined techniques by responding to the following questions:

- How can a melody be in the style of “Ahrirang”?
- How are melodies created? How are they modified?
- Can a major melody become minor?
- How can melodies be made faster or slower without changing the steady beat?
- Is it possible to add repetition?

Learners will benefit from identifying previous class experiences that gave opportunities to improvise, modify, or create.

Learners will take time to work out variations of “Ahrirang”. Learners can be encouraged to make very slight changes at first, and then gradually add to (or subtract from) the original until they have achieved an individual solo that is modified from “Ahrirang”. Learners may want to consider tempo, style, dynamics, balance, and phrase length as they work on their variations.



## Essential Graduation Competencies

### Critical Thinking

This provides learners an opportunity to work individually, cooperatively, and collaboratively in problem solving

If the class is learning the Garofalo & Whaley band arrangement, solos can be performed with the bass line from rehearsal G.



## Evidence of Learning (Observation/Conversation)

Evidence of learning can be gathered as learners **communicate using their refined techniques** as they modify their expression in response to the guiding questions.

## Moving Forward

Learners have an opportunity to explore and improvise with modifications to tempo, style, dynamics, balance, and phrase length.

Learners may want to play solos live in class, in duets with a partner playing the melody or a pedal tone, trios, or add solos to the Garofalo & Whaley band arrangement (solos, with or without accompaniment, can be added before rehearsal G). Some learners may wish to submit a video-recorded solo of their work.

## Potential Resources

- [“Ahrirang”, arr. Garofalo & Whaley](#) NSSBB# 2000230
- [Collaborative Learner-Centered Experiences for Middle School Band Hutten Scale Book: Comprehensive Scale Literacy Activities](#) by Paul Hutten NSSBB# 1004412
- [Teaching Music through Performance in Beginning Band, Vol. 1, Teacher Resource](#), compiled and edited by Richard Miles and Thomas Dvorak NSSBB# 23137



**Outcome: Learners will create original musical works reflecting personal, social, and cultural contexts**

## Rationale

Throughout the music-making process, it is essential for learners to have opportunities to explore and experiment with the creation of their own works. Through direct application of improvisational and compositional skills learners can manipulate the elements of music in order to express themselves musically. Learners will explore how music is made for self-expression and/or to identify with personal, social, and cultural contexts. The process of creating music has equal, if not more, importance and value than the product. Four principles will guide these learning experiences:

1. The process of creating music does not always result in a formal product.
2. Changes in understanding can occur throughout the process.
3. Learners need opportunities to discuss their works in progress, allowing them to reflect and modify; and
4. Connections between their own music and the world around them is a vital component.

In collaborative and individual settings, learners can ponder what is happening in the world around them and let it come out as music.

## Competencies

- Citizenship (CZ)
- Communication (COM)
- Creativity and Innovation (CI)
- Critical Thinking (CT)
- Personal Career Development (PCD)

## Indicators

- Investigate reasons for creating music (CZ/COM/PCD/CI/CT)
- Compare appropriation and inspiration in music composition (CZ/COM/PCD/CI/CT)
- Reflect on personal, social, and cultural contexts to inform music composition (CZ/COM/PCD/CT)
- Apply the elements of music to express meaning (COM/CT)
- Create rhythmic and melodic ideas using multiple forms of notation, improvisation, and extended techniques (COM/CI/CT)
- Reflect on the effectiveness of decisions made during the compositional process (COM/PCD/CI)

## Concepts (and Guiding Questions)

### Music Creation

- Why is music such an integral part of the human experience?
- What is the power of music?
- Why do we create music?
- What inspires someone to create a piece of music?

- How is music created?
- How does music inspire me?
- What is a musician? Composer? Arranger?
- What makes a meritorious musical work?
- How are improvisational skills developed and sustained?
- How do I choose which compositional tools will give me the best effect?
- How can I organize the elements of music?
- What are the two main tonalities?
- What constitutes “composing”?
- What resources can be used in the creation of music?
- When am I finished?

## **Intent and Emotional Engagement**

- How do I use the elements of music to communicate meaning?
- What ideas, moods, feelings or thoughts do I have while listening to music in a major key? In a minor key?
- Describe an experience I’ve had when the background music was ideally suited to the occasion. What made it so appropriate?
- How do composers and improvisors use music to communicate their experiences and feelings?
- How is meaning created?
- How can we create music to nurture our communities?
- What is non-verbal communication?

## **Skills**

### **Create**

Develop an idea; communicate a representation for a process and/or a product; produce a product; modify as necessary; evaluate results and/or modifications.

### **Investigate**

Ask and revise questions; locate several relevant and dependable details to support an answer; organize and compare details; identify relationships, recognize represented perspectives, and communicate findings.

### **Compare**

Make observations; identify similarities and differences; identify relationships and offer an interpretation; communicate the findings.

### **Reflect**

Ask questions of experiences and/or concepts; examine further ideas and information; consider ideas, perceptions, and perspectives about experiences and/or concepts; evaluate perceptions and perspectives in relation to experiences and/or concepts; synthesize perceptions, and perspectives in relation to experiences and/or concepts; communicate the impact of the process.

## **Background Knowledge**

The fundamental belief that underlies all music curricula is that music provides a range of unique experiences that are essential for the development for all learners. Throughout history, music has provided processes that nurture personal growth and celebration of the universal connections among

individuals. Music enables learners to know themselves, experience the natural and created worlds, and create dynamic new worlds in ways that are both personal and global, real and magical. The development of aesthetic awareness is intrinsically related to learning in, through, and about music. Music also nurtures the development of a broad range of cognitive, language, personal, and social skills. By devoting time and resources to music at all levels, learners may experience a broad range of cumulative music experiences in a regular, planned, and co-ordinated way.

Learners have accomplished a high level of musical literacy during their P-6 music classroom experiences. The Band Instruments 7 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, they have experienced activities such as

- Improvising and creating music for a variety of purposes and audiences
- Using multiple forms of notation to record their ideas
- Preparing and presenting works of their own
- Manipulating the elements of music to express themselves musically
- Reflecting on their work to examine their choices and decisions
- Revising their work as needed

## Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may create rhythmic and melodic ideas using multiple forms of notation, improvisation, and extended techniques so they can reflect on the effectiveness of decisions made during the compositional process.

## Indicators

- Investigate reasons for creating music (CZ/COM/PCD/CI/CT)
- Compare appropriation and inspiration in music composition (CZ/COM/PCD/CI/CT)
- Reflect on personal, social, and cultural contexts to inform music composition (CZ/COM/PCD/CT)
- Apply the elements of music to express meaning (COM/CT)
- **Create rhythmic and melodic ideas using multiple forms of notation, improvisation, and extended techniques (COM/CI/CT)**
- Reflect on the effectiveness of decisions made during the compositional process (COM/PCD/CI)

## Overview

During this lesson, learners will create melodic ideas in major and minor tonalities for the purpose of communicating intent.

## Evidence of Learning for the indicator:

***Create rhythmic and melodic ideas using multiple forms of notation, improvisation, and extended techniques***

Evidence of learning can be gathered as learners develop an idea for a 4-bar melody, communicate a representation of a product, and evaluate and modify as necessary.

*The evidence found through the learning experience for this indicator are suggestions of what teachers can look for in relation to skills and concepts. Regardless of the methods used, it is necessary for teachers to be intentional about collecting evidence of student learning to inform next steps for instruction.*

## Description of learning experience for the indicator:

**Create rhythmic and melodic ideas using multiple forms of notation, improvisation, and extended techniques**

### Potential Guiding Questions

- *What inspires someone to create a piece of music?*
- *How is music created?*
- *How do your thoughts/feelings change when you change tonalities?*
- *How is meaning created?*

*The learning experience below is **one possibility** to engage learners with **this indicator**. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.*

### Exploring Tonality

Learners can echo sing and play a variety of simple melodic fragments first in a major tonality, then minor, and vice versa. Learners can take turns as the leader.

e.g., *do-re-mi-do* (major) becomes *la-ti-do-ti-la* or *re-mi-fa-mi-re*

To help learners begin to develop an idea, they will work as a class to organize possible starting points to develop.

The teacher can have learners work in pairs or groups to make a two-column chart of ideas, themes, or stories that may be suggestive of major or minor tonalities. For each idea, a contrasting idea should be placed in the other column.



**Essential  
Graduation  
Competencies**

#### **Communication**

This provides learners an opportunity to evaluate the purpose, audience, and choice of media when communicating

Major ( <i>do-so</i> )	Minor ( <i>la-mi; re-la</i> )
------------------------	-------------------------------

•storm day	•test day
•new puppy	•hamster died
•roller coaster	•bus ride to school
•wedding	•funeral
•Montreal wins	•Toronto wins

Next, learners can have time to practice playing a melody to a pedal tone (major tunes can be played on a *do* pedal tone, and minor tunes on a *la* or *re* pedal tone). Learners will work with a partner to take turns creating major and minor melodies in response to their idea charts while their partner performs the pedal tone. Learners can be encouraged to improvise stylistically appropriate rhythms on the pedal tone. Learners may want to consider the following question as they play:

- *What ideas, moods, feelings or thoughts do you have while listening to music in a major key? In a minor key?*

After selecting one idea to develop further, learners will want to record some of their improvisations and melody ideas as they continue on learning how to create.



### Evidence of Learning (Observation/Conversation)

Evidence of Learning can be gathered as learners select and **develop an idea** to use.

Learners will now work in small groups pairs to create a 4-bar melody in solfege on a pedal tone for the idea that they have chosen to develop from their bank. The class can co-create a rhythm bank that includes rests and sustained notes from which to draw upon as they work on producing a melody. Learners will need sufficient time to develop their ideas, and represent their melody. They will benefit from time to use their instruments to play their melodic ideas, considering their choices and modifying what they are doing to communicate the original idea.



### Essential Graduation Competencies

#### Critical Thinking

This provides learners an opportunity to reflect on personal ideas and opinions relative to the ideas and contributions of others



### Evidence of Learning (Observation/Conversation)

Evidence of Learning can be gathered as learners **communicate a representation for a product**, producing a 4-bar melody, and **evaluating** their results.

The following transposition chart can be used as reference to aid learners as they modify their compositions.

*do - re - mi - fa - sol*  
| | | | |  
*la - ti - do - re - mi*  
| | | | |  
*re - mi - fa - sol - la*

Learners who composed a major tune will have an opportunity to transpose their compositions to minor, and minor compositions transposed to major. Learners practice playing their compositions in ABA format, or any other structure they choose.

e.g.

A	B	A
major	minor	major

They may want to consider the following questions as they decide upon modifications to make:

- How is the intended meaning of my composition changed when I make modifications?
- How do I know if my modifications have the impact I am looking for?
- Why would I choose to make a change?

As learners perform for each other, the rest of the class can guess which idea was the inspiration for their composition.



## Essential Graduation Competencies

### Critical Thinking

This provides learners an opportunity to develop curiosity, inquisitiveness and creativity, flexibility, and persistence, open and fair mindedness.



## Evidence of Learning (Observation/Conversation)

Evidence of Learning can be gathered as learners **modify** their creations, and consider the questions to help evaluate their modifications.

## Potential Resources

- [\*Collaborative Learner-Centred Experiences for Middle School Band: Beginner Band Pre-Instrument Activities\*](#) by Paul Hutten NSSBB# 1004427

## Outcome: Learners will perform music in ensembles to communicate meaning

### Rationale

In both large and small ensembles, learners will have opportunities to rehearse and perform music to convey meaning. [Meaning](#) can be conveyed in multiple contexts. It is important that learners collaborate to solve problems, make performance decisions, and participate in individual and group assessments. The environment in any ensemble setting must encourage collaboration, so that the learners' thoughts and ideas play an essential role in the decision-making process. This allows learners to gain experience determining how the complexities of music are interwoven in a way that expresses meaning.

### Competencies

- Citizenship (CZ)
- Communication (COM)
- Creativity and Innovation (CI)
- Critical Thinking (CT)
- Personal Career Development (PCD)

### Indicators

- Implement [rehearsal etiquette](#) as foundational to ensemble culture (CZ/COM/PCD/CI)
- Formulate solutions to musical and technical challenges in ensemble music (COM/PCD/CI)
- Compare appropriation and inspiration in music (CZ/COM/PCD/CI/CT)
- Perform music with intent (COM/CI)
- Evaluate the impact of the ensemble in conveying meaning in rehearsals and performances (CZ/CT/COM/PCD/CI)

### Concepts (and Guiding Questions)

#### Communication of Meaning

- How do we realize the intent of composers?
- How do we realize and unify the meaning of a work?
- How does knowing the context of a piece affect our musical experience?
- What kinds of nonverbal communication take place in a group practice/performance?
- How does knowledge about composers and/or context impact a musical performance?
- How does adding dynamics change how I think and feel while playing?
- How does adding articulation change my ability to be expressive?
- How can a performance evoke an emotional response from the audience?
- How do we connect with our audience?

#### Ensemble Culture

- What is rehearsal etiquette?
- How does concert etiquette affect the performance?
- How does rehearsal etiquette change across contexts?
- What is the role of the teacher/conductor in an ensemble?
- What does it mean to collaborate in an ensemble?

- What is my role as a performer in the ensemble?
- How do we set goals as an ensemble?

## **Musical and Technical Challenges**

- How does seeing all parts change how I read my assigned part?
- How does my playing change when playing in an ensemble?
- What skills do I use in ensemble playing that I may not use when playing alone?
- What musical elements are more suitable to a small ensemble?
- What musical elements are more suitable to a large ensemble?
- Why is it important to reflect on rehearsals and performances?
- What determines quality in music performance?
- Who determines quality in music performance?
- What tools are required for successful rehearsals and performances?
- How could the performance be more successful?
- What makes a significant and meaningful performance?

## **Skills**

### **Perform**

Synthesize knowledge for a specific purpose; Apply knowledge to refine skills and/or techniques; Communicate using refined skills and/or technique.

### **Implement**

Select - Locate several relevant and dependable details to support an answer

Plan – Formulate Identify a topic of interest; brainstorm ideas; choose, prioritize, and refine ideas; evaluate choices.

Devise a process to solve the problem. Execute the steps, modifying as necessary.

Evaluate - Review processes and results from an inquiry; consider and communicate varying perspectives and alternative solutions; identify potential new problems and/or issues; justify decisions and/or findings.

Apply - Carry out, use or complete a procedure/ technique.

### **Formulate**

Identify a topic of interest; brainstorm ideas; choose, prioritize, and refine ideas; evaluate choices.

### **Compare**

Make observations; identify similarities and differences; identify relationships and offer an interpretation; communicate the findings.

### **Evaluate**

Review processes and results from an inquiry; Consider and communicate varying perspectives and alternative solutions; Identify potential new problems and/or issues; Justify decisions and/or findings.

## **Background Knowledge**

The fundamental belief that underlies all music curricula is that music provides a range of unique experiences that are essential for the development for all learners. Throughout history, music has provided processes that nurture personal growth and celebration of the universal connections among



individuals. Music enables learners to know themselves, experience the natural and created worlds, and create dynamic new worlds in ways that are both personal and global, real and magical. The development of aesthetic awareness is intrinsically related to learning in, through, and about music. Music also nurtures the development of a broad range of cognitive, language, personal, and social skills. By devoting time and resources to music at all levels, learners may experience a broad range of cumulative music experiences in a regular, planned, and co-ordinated way.

Learners have accomplished a high level of musical literacy during their P-6 music classroom experiences. The Band Instruments 7 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, learners have experienced performing individually, in small groups, and in large groups. Many learners have been members of choirs and/or recorder ensembles.

## Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may perform music with artistic intent so they can evaluate the impact of the ensemble in conveying meaning in rehearsals and performances.

## Indicators

- Implement [rehearsal etiquette](#) as foundational to ensemble culture (CZ/COM/PCD/CI)
- Formulate solutions to musical and technical challenges in ensemble music (COM/PCD/CI)
- Compare appropriation and inspiration in music (CZ/COM/PCD/CI/CT)
- **Perform music with intent (COM/CI)**
- Evaluate the impact of the ensemble in conveying meaning in rehearsals and performances (CZ/CT/COM/PCD/CI)

## Overview

In this learning experience, learners will read from print resources containing simple, original trios and arrangements. This lesson will use two original compositions that were purposefully composed (Paul Hutten) to reinforce grade 7 ensemble skills and concepts: "[Trio in c minor](#)" and "[Trio in Bb Major](#)". To support learners in further inquiry based off of this lesson, teachers can access the Nova Scotia Book Bureau for copies of *Standard of Excellence Festival Ensembles Book 1*, *Trios for All*, and *Ensembles Sound Spectacular, Grade 2*.

## Evidence of Learning for the indicator:

### ***Perform music with intent***

Evidence of learning can be gathered as learners communicate their knowledge and action with artistic intent.

The evidence found through the learning experience for this indicator are suggestions of what teachers can look for in relation to skills and concepts. Regardless of the methods used, it is necessary for teachers to be intentional about collecting evidence of student learning to inform next steps for instruction.

## Description of learning experience for the indicator

### *Perform music with intent*

### Potential Guiding Questions

- *How does seeing all parts change how I read my assigned part?*
- *How does my playing change when playing in an ensemble?*
- *What skills do I use in ensemble playing that I may not use when playing alone?*
- *Which expressive elements made the biggest difference in my performance?*

The learning experience below is **one possibility** to engage learners with **this indicator**. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.

### Independent Part Learning Using Trios

Learners will benefit from having access to a copy of a score to annotate, and a clean copy for performance.

The scores referenced in this Learning Experience are “Trio in c minor” and Trio in Bb”, however teachers and learners can select a score that responds to their interests and potential purpose.

Learners will work collaboratively as a large group to determine:

- how the score works
- personal responsibility in individual part playing
- personal responsibility in trio playing
- necessary skills or anything else that emerges as they examine the trio score



**Essential  
Graduation  
Competencies**

#### **Communication**

This provides learners an opportunity to engage in constructive and critical dialogue



### **Evidence of Learning (Observations)**

Evidence of Learning can be collected as learners **synthesize knowledge** regarding playing in small ensembles.

Learners work collaboratively in sectionals to identify technical challenges. They can mark on their working copy of the score anything they need to look up, writing in solfege or note names as needed, writing in counts, etc. Learners can be encouraged to thoroughly examine and talk through the entire piece before attempting to play or sing it. Learners can identify areas that they will want to practice with in order to refine techniques.



## Essential Graduation Competencies

### **Creativity and Innovation**

This provides learners an opportunity to use strategies to identify problems



## Evidence of Learning (Observation/Conversation)

Evidence of learning can be gathered as learners **apply knowledge to refine techniques**.

The teacher can invite the class to sing through the middle line of mm. 1-16 of the trio. This can be repeated as necessary, both in solfege and to “TOH” or “doh”. As learners become more proficient at singing the melody, they can start to build a word bank of descriptors that capture how they experience the tune:

- mood,
- phrase length,
- possible tempos,
- opportunities for dynamics or articulation
- etc.

Learners will work in sectionals to explore the 16-bar melody. They can identify phrases with breath marks, add dynamics, articulation, and anything else that enriches opportunities for expression.

Each section can perform their interpretation of the 16-bar melody. Following each performance, the teacher can facilitate a group discussion about each section’s interpretation of the score. The following question can help as learners engage with their peer’s performances:

- Do dynamics, articulations, and other identified expressions align with learners’ stated goals for their performances?



## Essential Graduation Competencies

### **Creativity and Innovation**

This provides learners an opportunity to use constructive feedback, reflect, and learn from trial and error



## Evidence of Learning (Observations)

Evidence of Learning can be gathered as learners **communicate** their interpretation of the melody **using their refined skills and instrumental techniques**.

### Moving Forward

Perform the trio as a full band, assigning bass voices/instruments to the bottom line, tenor and alto voices/instruments to the middle line, and treble voices/instruments to the top line. The performance can be recorded. While listening to each recorded performance, learners can take notes and then collaborate to come to a unified interpretation of phrasing, dynamics, and articulation.

As learners progress in their skill development, they can have further opportunities to engage in learning how to perform by following the same procedure with the “Trio in Bb”.

### Potential Resources

- [Standard of Excellence Festival Ensembles, Book 1](#) NSSBB# 2000159 through to 2000170
- [Trios for All](#) NSSBB#2000171 through to 2000178
- [Ensembles Sound Spectacular, Grade 2](#) NSSBB# 2000184 through to 2000190
- [Trio in c minor](#) and [Trio in Bb Major](#)

## Rationale

The expressive language of music relies on the ability of musicians to control their instruments in ways that will allow them to produce desired musical effects to communicate meaning. The foundational element of instrumental technique must be developed over time and involves patience, repetition, imagination, and a clear goal to cultivate sought-after qualities. Through collaborative and individual pursuits, learners will implement developmentally-appropriate strategies to build their technical competencies. Emphasis on isolating basic skills and concepts, then combining these into larger units are the building blocks to success. Automaticity of these skills and concepts is the goal. By balancing daily learning targets with long-range goals for learners' achievement, music teachers will set the stage for success at every step in the developmental process. [Scope and Sequence for Developing Instrument Technique](#)

## Competencies

- Citizenship (CZ)
- Communication (COM)
- Creativity and Innovation (CI)
- Critical Thinking (CT)
- Personal Career Development (PCD)

## Indicators

- Plan the expression of meaning through appropriate technique (COM/CI/CT/TF)
- Evaluate posture, breath control, articulation, and intonation relative to musical expression (COM/CT/TF)
- Apply strategies used for playing in tune with characteristic sound (COM/CT/TF)
- Apply blend/balance techniques within section and ensemble (COM/CT/TF)
- Perform musical excerpts with technical fluency (COM/CI/CT/TF)
- Reflect on rehearsals and performances to improve individual and ensemble technique (COM/CI/CT/TF)

## Concepts (and Guiding Questions)

### Ensemble Technique

- How are time, balance, and blend unified in an ensemble?
- Why is tuning important?
- How do changes in timbre affect ensemble playing?
- How is meaning expressed through instrumental technique?

### Individual Technique

- How does singing help me play my instrument?
- Which aspects of instrumental performance can not be practiced through singing?
- How do I perform the sounds I think?
- How do I transfer my best sound from the first note of a scale to all the other notes?
- What do I think and feel when playing staccato? Legato?

- What changes do I hear and feel when going from quiet to strong? Strong to quiet?
- How many expressive elements can I simultaneously apply to a scale?
- How does articulation change my tone? Should it?
- How does posture affect my musical ability?
- What essential techniques are needed to achieve mastery?
- What is a characteristic sound and how do I achieve it?
- How do I tune?
- How do I affect style through articulation?
- What does it mean to perform with technical fluency? How will I achieve this?
- What is my role within my section?
- What is my role in the ensemble, in relation to balance and blend?
- How do I practice and prepare for a concert?

## Performance Purpose and Audience

- How does the style of the repertoire influence technique?
- How can articulations and dynamics be combined to create specific effects?
- What are the unique challenges in performing articulations and dynamics in an ensemble?

## Skills

### Implement

Select - Locate several relevant and dependable details to support an answer

Plan – Formulate Identify a topic of interest; brainstorm ideas; choose, prioritize, and refine ideas; evaluate choices.

Devise a process to solve the problem. Execute the steps, modifying as necessary.

Evaluate - Review processes and results from an inquiry; consider and communicate varying perspectives and alternative solutions; identify potential new problems and/or issues; justify decisions and/or findings.

Apply - Carry out, use or complete a procedure/ technique.

### Plan

Formulate Identify a topic of interest; brainstorm ideas; choose, prioritize, and refine ideas; evaluate choices.

Devise a process to solve the problem. Execute the steps, modifying as necessary.

### Evaluate

Review processes and results from an inquiry; Consider and communicate varying perspectives and alternative solutions; Identify potential new problems and/or issues; Justify decisions and/or findings.

### Apply

Carry out, use or complete a procedure/ technique.

### Perform

Synthesize knowledge for a specific purpose; Apply knowledge to refine skills and/or techniques; Communicate using refined skills and/or technique.

## Reflect

Ask questions of experiences and/or concepts; examine further ideas and information; consider ideas, perceptions, and perspectives about experiences and/or concepts; evaluate perceptions and perspectives in relation to experiences and/or concepts; synthesize perceptions, and perspectives in relation to experiences and/or concepts; communicate the impact of the process.

## Background Knowledge

Learners, in all subject areas, demonstrate understanding and skill acquisition by applying previously learned ideas and skills in a new context. In grades primary to six music classes, learners became increasingly confident in their singing and playing skills, and explored and practiced a variety of instrumental and expressive techniques (i.e. recorder, ukulele, non-pitched percussion, mallet percussion). These techniques included but were not limited to:

- posture & breathing
- characteristic tone production
- articulation: tonguing and slurring
- accents
- phrasing
- dynamic contrast: *piano* & *forte*
- blend and balance

In grades 7 and 8 band instruments classes, learners will build on these foundational skills learned on a variety of classroom instruments and tailor them specifically to the study of band instruments.

## Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may plan the expression of meaning through appropriate technique while they are learning how to evaluate posture, breath control, articulation, and intonation relative to musical expression.

## Indicators

- **Plan the expression of meaning through appropriate technique (COM/CI/CT/TF)**
- Evaluate posture, breath control, articulation, and intonation relative to musical expression (COM/CT/TF)
- Apply strategies used for playing in tune with characteristic sound (COM/CT/TF)
- Apply blend/balance techniques within section and ensemble (COM/CT/TF)
- Perform musical excerpts with technical fluency (COM/CI/CT/TF)
- Reflect on rehearsals and performances to improve individual and ensemble technique (COM/CI/CT/TF)

## Overview

Scale playing, either complete scales, tetrachords or pentachords, major and natural minor, major and minor pentatonics, often form the basis of technique exercises. For this learning experience, learners will

use the c natural minor scale and a c minor chorale in three parts. If learners are not yet able to play the entire scale, they can be encouraged to focus on the range needed for the chorale, plus one note.

## Evidence of Learning for the indicator:

### *Plan the expression of meaning through appropriate technique*

Evidence of learning can be gathered as learners brainstorm ideas, choosing and refining the ideas in order to express meaning. Further evidence can be gathered as learners devise a process to express meaning, executing the steps and modifying as necessary.

*The evidence found through the learning experience for this indicator are suggestions of what teachers can look for in relation to skills and concepts. Regardless of the methods used, it is necessary for teachers to be intentional about collecting evidence of student learning to inform next steps for instruction.*

## Description of learning experience for the indicator

### *Plan the expression of meaning through appropriate technique*

### Potential Guiding Questions

- How does singing help me play my instrument?
- How do I transfer my best sound from the first note of a scale to all the other notes?
- How many expressive elements can I simultaneously apply to a scale?
- What are the unique challenges in performing articulations and dynamics in an ensemble?

*The learning experience below is **one possibility** to engage learners with **this indicator**. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.*

### Transferring Skills

Learners will formulate and plan ways to express meaning through the use of techniques as they are applied during possible performances.

The teacher can facilitate a class discussion about techniques that can be used to express meaning. Learners may want to discuss techniques that they have used in relation to:

- Expressive Elements
- Articulation
- Dynamics

They will also want to describe how possible emotions can be expressed through applying the techniques. Learners can use this discussion to brainstorm possible ideas they would like to refine as they consider the following questions:

- How can articulations and dynamics be combined to create specific effects?
- How can I express meaning through music?



### Essential Graduation Competencies

#### Communication

This provides learners an opportunity to express and respond to ideas, information, learnings, perceptions, and feelings appropriate to audience and purpose through multiple media forms



Learners can develop a list of all the essential techniques they might use. Learners can compile their options in a technique chart and use this chart to choose possible options, prioritize what they would use, and refine their ideas for how and where the techniques are best applied in a score.

### Communication

This provides learners an opportunity to express and respond to ideas, information, learnings, perceptions, and feelings appropriate to audience and purpose through multiple media forms



### Evidence of Learning (Observations)

Evidence of Learning can be gathered as learners **choose, prioritize, and refine** their ideas to express meaning through an application of techniques.

After selecting their options to use, learners can sing through the [c natural minor scale](#) several times using a variety of syllables, dynamics, and expressive techniques. This is an opportunity for learners to experiment with TOH, DOH, LOH, DU, LOO, DUT, and other vocalized articulations and to add *crescendi* and *diminuendi* to both ascending and descending scale singing. The scale can also be sung detached, legato, in slurred pairs, and combinations of all of the above.

Learners have opportunities here to vary their techniques, and practice applying their ideas to alter the possible meaning conveyed through the scale.

Learners can then explore how the techniques are applied with instruments.



### Essential Graduation Competencies

#### Critical Thinking

This provides learners an opportunity to recognize that critical thinking is purposeful



### Evidence of Learning (Observations)

Evidence of Learning can be gathered as learners **devise a process** to use to express meaning.

Working in trios, learners can personalize their copy of the c natural minor scale with articulations, dynamics, breath marks, tempo, and accents in order to convey emotions of their choosing. Each trio will work collaboratively to unify their performance of their personalized scale through playing.



## Essential Graduation Competencies

### **Creativity and Innovation**

This provides learners an opportunity to collaborate to create and innovate.



## Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners **execute the steps** they have devised to express the emotions of their choosing.

Trios can perform their personalized scales for each other. Learners will provide feedback regarding the achieved effect of the added expressive elements and the degree of unification in the execution of these elements. Learners can modify their techniques in response to peer and teacher feedback.



## Essential Graduation Competencies

### **Communication**

This provides learners an opportunity to express and respond to ideas, information, learnings, perceptions, and feelings appropriate to audience and purpose through multiple media forms



## Evidence of Learning (Observations)

Evidence of Learning can be gathered as learners **modify** their techniques to refine the expression of meaning through the application of techniques.

## Moving Forward

Learners can engage with new trio groups to learn the c minor SAB chorale. Each trio can work collaboratively to apply expressive elements learned in the c natural minor scale learning experience to the chorale. Learners can consider collaboratively creating a self or peer reflection that explores how well skills learned and practiced in the c natural minor scale activity were applied to the chorale.

N.B.: Beginning repertoire in c natural minor may be tricky to find, but Bb Dorian is common. Michael Story's "Dragon Dance", Brian Balmages' "Creatures in the Attic" or "Midnight Mission" will all work to reinforce and automatize learning from this lesson.

### **Potential Resources**

- [c natural minor scale](#)
- [c minor SAB chorale](#)

## Appendix

### Musical Meaning (Relevance, Significance, Value)

Providing learners with the tools to create meaning with their own intrinsic voices in multiple contexts

#### *Artistic Intent (Subjective Purpose)*

- As a creator: Art is created to share the intrinsic need of the artist to express themselves in their own unique way
- As a performer: Creating our own interpretation by attempting to understand and honour the initial purpose of the artist to express themselves

#### *Musical Intent (Objective Purpose)*

- Identifying the intent of the music created by the composer, performed, or listened to. Examples include
  - Aural purpose only
  - Connected to specific visual imagery i.e. dance, film, photographs
  - Connected to human events i.e. cultural contexts, sporting events, celebrations, personal perspectives, homages

#### *Subjective and Objective Resultive Emotional Engagement*

- The composer writes music to fulfil an intrinsic need to express themselves in their own unique way
- The performer interprets the creation and shares their own meaning through performance
- The audience makes their own meaning from the work (based on their own lived experiences)

## Rehearsal Etiquette

### Collaborative Culture Construction

Rehearsal Etiquette is fundamental to creating a positive and respectful learning environment. Traditional approaches to establishing appropriate rehearsal etiquette have frequently been authoritative, which leaves little opportunity for culturally responsive teaching and learning when the learners' life experiences are different from the instructor's.

Culture-building happens through dialogue that includes all participants and respects all experiences and understandings. Effective rehearsal etiquette behaviours and understandings are the product of guided collaborative planning and reflection around rehearsals and other learning experiences. As learners plan and reflect on their own behaviours and those of their learning partners, they can be guided to achieve consensus about best practices in formal learning opportunities (i.e., rehearsal etiquette).

Questions to help guide this process may include

- What are the benefits of proper posture?
- How does talking affect your ability to focus?
- What is happening when you do your best listening?
- What do you think about during silences? Multi-measure rests?
- How can you reduce distractions for others? For yourself?
- How do you focus on the conductor?
- What are you thinking while listening to your section? The rest of the ensemble?
- What happens just before you play your best sound?
- What allows you to stay focussed for an entire piece? Rehearsal? Performance?