

Band Instruments 8

Curriculum Guide

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Prepared by the Department of Education and Early Childhood Development

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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.](#)

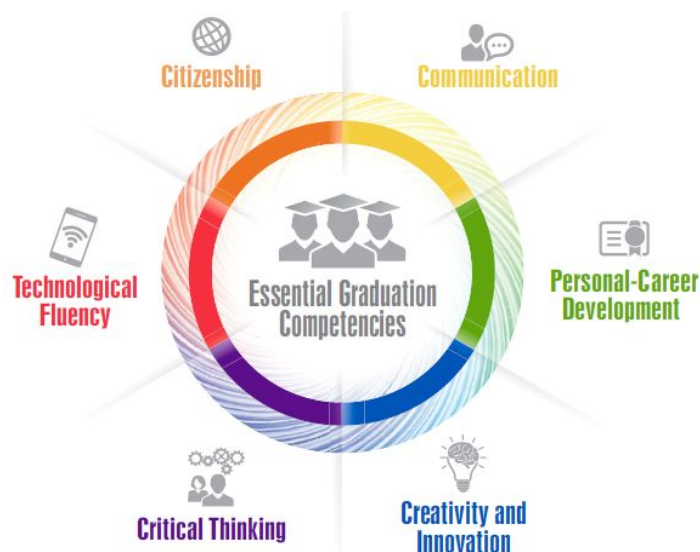
Performance as Part of Instruction

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 process writing (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. 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 their learning, 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 8 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 investigate time and meter so they can 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

Learners will have an opportunity to explore the following questions as they engage in rhythm activities:

- *What are the distinguishing features of rhythm/meter/tempo?*
- *How do I listen for rhythm/meter/tempo?*

Possible Cross Curricular Link

This learning experience provides opportunities to align with skills and concepts from Mathematics.

Evidence of Learning for the indicator:

Perform rhythmic activities represented in multiple forms of notation to convey meaning

Evidence of learning can be gathered as learners explore new knowledge and techniques and communicate through the purposeful combination of the refinement of their skills.

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 rhythmic activities represented in multiple forms of notation to convey meaning

Potential Guiding Questions

- *What are the distinguishing features of rhythm/meter/tempo?*
- *How does counting in eighths change how I experience simple rhythms?*
- *What do I notice about counting and clapping long notes?*
- *What do I hear happening around me while counting and clapping?*

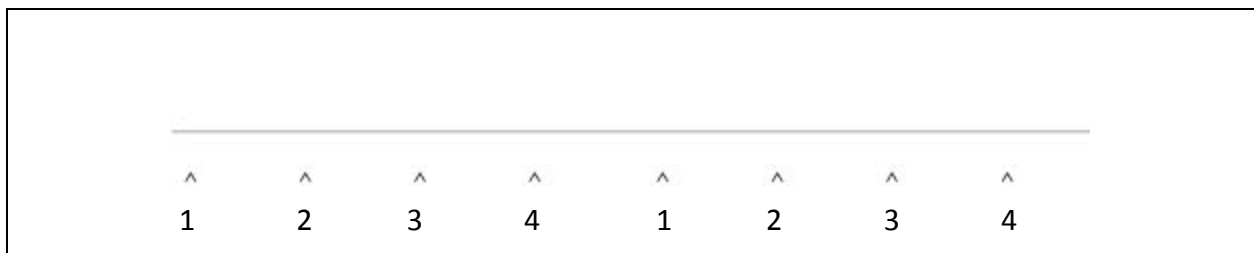
*The learning experience below is **one possibility** to engage learners with **this indicator**. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.*

Teaching the Dotted Quarter/Eighth Note Rhythm

Learners will practice counting steady beats (in 4) with quarter notes (1-2-3-4) and subdividing into eighth notes (1-2-3-4-5-6-7-8). Once this is established, warmup rhythm activities can start with simple 4- or 8-beat rhythms including whole, dotted half, half, and quarter notes, as well as quarter rests. These rhythms (in stick notation) should be available to learners as they need. The teacher will want to model counting out loud while clapping each rhythm and having learners practice by echoing back. The teacher will want to highlight the benefits of filling the entire beat with sound when counting out loud as a way to perform a rhythmic activity. Once learners are familiar with this, the teacher can organize them into partners or small groups to take turns clapping and counting for each other. In all of this, encourage frequent use of the dotted half note.

Learners can prepare their written responses by using a graphic organizer (such as the example below). Encourage learners to place the counts on the bottom of the rhythm dictation strip under a toe (or heel) tap symbol.

Sample rhythm dictation strip (space above the line is for the dictated rhythmic example):



**Essential
Graduation
Competencies**

Creativity and Innovation

This provides learners an opportunity to gather information through all senses to imagine, create, and innovate



Evidence of Learning (Products)

Evidence of Learning can be gathered as learners **synthesize knowledge** of quarter-note based rhythms and counting techniques for a purpose.

To set up an opportunity to begin synthesizing information about dotted quarter/eighth note combinations learners can be reminded to count in eighths (1-2-3-4-5-6-7-8).

Ask learners to gather knowledge regarding eighth notes. For example, what is the ratio of an eighth note to a whole note?

- To begin assisting learners in their investigation, invite half of the class to count “1-2-3-4” while the other half counts “1-2-3-4-5-6-7-8” several times. Learners can discuss what they are noticing.

Learners can now have opportunities to explore the relationships between eighth notes and other note values.

- How many eighths are in a quarter note?
 - dotted quarter note?
 - half note?
 - dotted half note?
- What might be the equivalent values in rests?

Learners can add echo clapping while counting aloud with simple quarter note-based rhythms (i.e. quarter, half, dotted half, whole notes - nothing shorter than a quarter note). What do learners notice regarding where the steady beat (quarter note beat) falls?

When learners are comfortable, add echo clapping dotted quarter note and syncopated rhythms. Learners can discuss what they notice regarding where the syncopated rhythms fall.



Essential Graduation Competencies

Critical Thinking

This provides learners an opportunity to formulate decisions based on evidence



Evidence of Learning (Observations/Conversations)

Evidence of Learning can be gathered as learners **apply knowledge to refine skills and/or techniques.**

The teacher will introduce the visual representation of the notation for a single eighth note and single eighth rest.



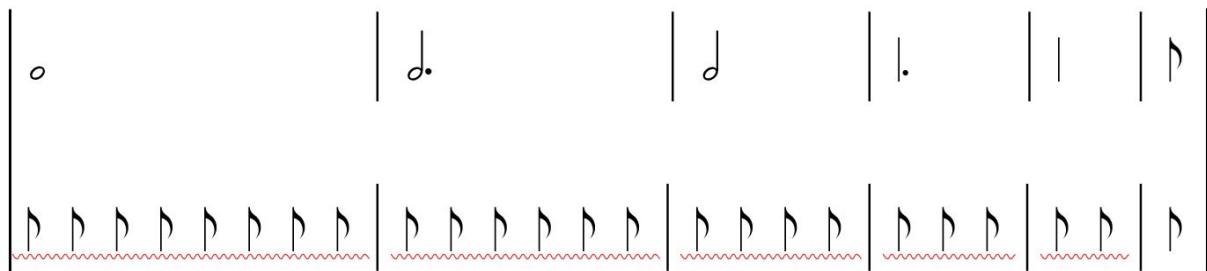
Learners can be invited to generate a rhythm bank that includes notes from single eighth notes to whole notes, and their rests. Under each note, learners can draw the equivalent value in single eighth notes, applying their new knowledge of eighth note values in comparison to already known note values. They can then communicate this combined knowledge by clapping the rhythms in the top row while counting the single eighth notes out loud.



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



The teacher can write the following rhythm on the board. Invite learners to write the eighth note counts below.



As a class, learners can echo clap and count the rhythm in the top row, first in quarter-note counting and then in eighths. This can be repeated with a variety of 2-bar rhythms that consistently include the dotted quarter/eighth combination, or eighth/dotted quarter. Learners can discuss their observations regarding how many eighth notes they count for the dotted quarter note. If learners have a challenge with counting and clapping aloud, they can create rhythm sectionals to encourage peer collaborative problem-solving.



Essential Graduation Competencies

Critical Thinking

This provides learners an opportunity to formulate decisions based on evidence



Evidence of Learning (Observations/Conversations)

Evidence of Learning can be gathered as learners **apply knowledge** of counting rhythms to **refine skills** in communicating rhythms.

Learners can discuss what they notice about counting quarter-note beats while clapping the dotted quarter/eighth rhythm.

- How many beats do you experience in the dotted quarter note before moving to the eighth note?
- How do they perceive the notes and their relationships?

(for example: it may be easier to conceive of a dotted quarter as a short half note (because of the two toe/heel taps) rather than an extended quarter note.)



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 (Products)

Evidence of Learning can be gathered as learners **communicate using refined skills and/or technique**.

Moving Forward

Learners can regularly communicate dotted rhythms using their refined skills in a variety of ways such as echo clapping or echo playing activities.

To apply their combined knowledge and action in a new context, learners can perform dotted quarter/eighth rhythms excerpts found in “African Folk Trilogy”.

Learners can also improvise dotted rhythms (long-short as well as short-long) while playing scales or method book tunes that do not already include dotted rhythms.

Potential Resources

- [“African Folk Trilogy”](#), arranged by Anne McGinty NSSBB# 2000229
- [Collaborative Learner-Centred Experiences for Middle School Band: Beginner Band Pre-Instrument Activities](#) by Paul Hutten NSSBB# 1004427

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

Independently and collaboratively 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 8 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 perform melody represented in multiple forms of notation while they are learning how to analyse how pitches combine in the creation of melody and harmony.

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 a musical setting, call-and-response is a musical form that replicates conversation. A single melodic phrase of music is sung or played as the “call” and it is answered by a subsequent melodic phrase - in essence, a melodic conversation between two individuals or groups.

Evidence of Learning for the indicator:

Analyse how melody and harmony convey meaning

Evidence of learning can be collected as learners gather and select information about how pitches combine, determining the validity and relevance of information. Further evidence can be gathered as learners identify the impact of perspectives in relation to the information gathered.

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 melody and harmony convey meaning

Potential Guiding Questions

- *What is melody?*
- *How is melody created?*
- *How can I use melody to communicate meaning?*

*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.*

Call and Response

Call-and-response has origins in traditional African music. Have learners gather information about the roots of call-and-response in African culture. Consider dividing learners into small groups with each group investigating a single topic such as

- How call-and-response was used as a means of democratic participation in a variety of public settings
- How it is used in vocal and instrumental musical expression
- Its impact on the development of various music styles
- How melodic phrases are structured in the “call”? in the “response”?

Learners will need to ensure that the information they gather is inclusive of multiple perspectives. In addition, learners can select an example of music that is representative of call-and-response style.



Essential Graduation Competencies

Communication

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



Evidence of Learning (Observations/Conversations/Products)

Evidence of Learning can be collected as learners **gather and select information** about how pitches are combined in the creation of music.

Now that learners have gathered and selected information, they will want to discuss the following questions to determine the relevance of information before sharing what they have found with their peers:

- What are the key messages we want to share about call-and-response, pitch use, origins, etc.?
- Why did we choose this piece of music?
- How does the piece we selected represent call-and-response?
- How does this piece connect to other music we are playing/studying (i.e. “African Folk Trilogy”)?
- What are the distinguishing features of the melody in a call-and-response phrase?



Essential Graduation Competencies

Critical Thinking

This provides learners an opportunity to analyse information and evidence, suspending judgement and accepting ambiguity



Evidence of Learning (Observations/Conversations)

Evidence of Learning can be gathered as learners **determine the relevance** of the information they have collected.

Invite learners to explore call-and-response through improvisation techniques. As a launching point, possible ideas can be found in Jeffrey Agrell’s *Improvisation Games for Classical Musicians*. Learners can pay close attention to their decision-making process regarding pitch selection in creating their melodic phrases.

Refer learners to the third song found in “African Folk Trilogy”. Building on the foundational improvisational experience above and their new understanding of the context and intent of the call-and-response form, learners can consider questions such as:

- Where is the call-and-response form found in this song?
- How did the composer use the form to communicate the intent of call-and-response?
- How might they communicate multiple perspectives by improvising their own responses to the call that the composer wrote?

In pairs, learners can build their own call-and-responses based on the structure provided by the composer. Learners can share their insights with the class.



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)

Evidence of Learning can be gathered as learners **communicate their findings** of how pitches combine in melodic construction.

Potential Resources

- [“African Folk Trilogy”](#), arranged by Anne McGinty NSSBB# 2000229
- [Band Instruments: Module 3, Unit 3](#)
- [Improvisation Games for Classical Musicians](#) by Jeffrey Agrell NSSBB# 25738

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

Independently and collaboratively 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 8 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 investigate the strategies used in the creation of texture 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

Learners investigate strategies used in the creation of texture through questioning and selecting details found in musical compositions. They have an opportunity to organize and compare the details they have found through improvising in small groups and engage with critical thinking as they identify relationships between the use of texture and the expression of meaning.

Evidence of Learning for the indicator:

Investigate the strategies used in the creation of texture

Evidence of Learning can be gathered as learners ask and revise questions about texture, selecting details from musical scores. Further evidence is gathered as learners organize and compare their details, identifying relationships with the strategies used to create texture and their intended effects.

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 the strategies used in the creation of texture

Potential Guiding Questions

- *What are the distinguishing features of texture?*
- *What is monophonic texture?*
- *What is polyphonic texture?*
- *How is texture used to communicate meaning?*

*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 Texture

Learners can have a class, small group, or paired discussion about questions they can ask about texture. They may want to use the following guiding questions to begin their inquiry:

- *What are the distinguishing features of texture?*
- *What is monophonic texture?*
- *What is polyphonic texture?*
- *How is texture used to communicate meaning?*

The teacher can help learners as they use the suggested guiding questions and other questions they develop to begin this investigation. What do they already know and understand about texture? What do they need to learn more about?

In groups, learners will research to locate details to support answers to their questions. Learners will benefit from exploring how to identify and select musical selections that might support their answers. When learners have had time to discuss and review their findings, they can reconvene as a whole class in order to share what they have learned. Learners may want to share the music selections they have used to identify details relating to texture.

Learners may benefit from viewing the video [Line Rider's Beethoven's Fifth](#) for a visual exploration of texture.



**Essential
Graduation
Competencies**

Communication

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



Evidence of Learning (Observations/Conversations)

Evidence of Learning can be gathered as learners **select relevant and dependable details** to answer their questions.

The teacher can provide opportunities for learners to organize and compare the details they have found by having them improvise on their instruments in small groups. They can explore the textural elements, identifying similarities and differences in how texture can be formed with a specific focus on monophonic and homophonic textural elements.



**Essential
Graduation
Competencies**

Critical Thinking

This provides learners an

Now, learners can examine the first song, “Banuwa” from “African Folk Trilogy”, through the lens of how the composer created increasingly complex textural elements. A class discussion can be facilitated in relation to the following questions:

- How might this relate to the original settings of the song “Banuwa” where groups of children join in to sing?
- *How is texture used to communicate meaning?*
- *How do the layers of sound contribute to the expression of the music?*

opportunity to formulate decisions based on evidence

As a possible resource, Jeffrey Agrell’s *Improvisation Games for Classical Musicians* dedicates an entire chapter to the exploration of texture through improvisation.



Evidence of Learning Observations/Conversations/(Products)

Evidence of Learning can be gathered as learners **identify relationships** between the monophonic and homophonic texture examples in “African Folk Trilogy” and how the various layers of sound contribute to the artistic expression of the music.

Potential Resources

- [“African Folk Trilogy”](#), arranged by Anne McGinty NSSBB# 2000229
- [Improvisation Games for Classical Musicians](#) by Jeffrey Agrell NSSBB# 25738
- [Line Rider’s Beethoven’s Fifth](#)
- Musical selections as identified by the teacher and learners
- [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 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 8 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 compare the impact of the different elements of music in creating meaning so they can 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

Learners have an opportunity to compare the use and results of theme and variation in several pieces of music.

Evidence of Learning for the indicator:

Compare the impact of the different elements of music in creating meaning

Evidence of Learning can be gathered as learners make observations and identify similarities and differences in the use of variation. Further evidence can be gathered as they identify relationships that exist as theme and variation are used in the creation of meaning.

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

Compare the impact of the different elements of music in creating meaning

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.*

Altering Musical Elements

The teacher can provide an opportunity for learners to engage with a set of theme and variations in the classical tradition (e.g. “Ah! Vous Dirai-je Maman” by Mozart). The teacher can model aloud how they might make observations about theme and variations while engaging with the music. The observations can be recorded for the class to refer to later on. Based on what was observed, learners can share what they think “theme and variation” might mean.

In small groups, learners can use the observations to identify the similarities, differences, and relationships between the theme and each variation. They will want to consider:

- How do alterations change the intent and meaning of the music?

Learners can record their observations through a self or group constructed graphic organizer. They will then share their findings with the class



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 engage in small and large group discussions **identifying similarities and differences** and **identifying relationships** between the theme and each of the variations.

If ready, learners have an opportunity to move toward independence by comparing the impact of different elements of music with a new example such as Charles Ives’ “Variations on America” or Victor Borge’s variations on “Happy Birthday”. Learners will make observations, identify similarities and differences, and relationships between theme and variations. Learners will discuss how musical elements are altered to create new meaning in different variations.



Essential Graduation Competencies

Critical Thinking

This provides learners an opportunity to synthesize information from relevant and reliable sources



Evidence of Learning (Observations/Conversations)

Evidence of Learning can be gathered as learners **make observations** and **identify similarities and differences** between theme and variation. Further evidence can be gathered as learners **identify relationships** that exist between theme and variation among the songs.

Building on what they have done thus far, learners will listen to a recording of “African Folk Trilogy”. Using the recording and their individual parts of the music to guide them, learners will locate examples of theme and variation, in particular, in the first two songs of the arrangement. Learners can engage in conversation about ways that the elements of music are altered and manipulated in the variations and how it impacts the intent of the piece.



Essential Graduation Competencies

Creativity and Innovation

This provides learners an opportunity to reflect on creative and innovative works and processes



Evidence of Learning (Observations/Conversations)

Evidence of Learning can be gathered as learners **communicate their findings** of how elements of music can be altered in compositions to impact musical meaning.

Potential Resources

- [“African Folk Trilogy”](#), arranged by Anne McGinty NSSBB# 2000229
- [Band Instruments: Module 3, Unit 3](#)
- [Collaborative Learner-Centred Experiences for Middle School Band: Beginner Band Pre-Instrument Activities](#) by Paul Hutten NSSBB# 1004427
- Music examples of Theme and Variation such as
 - [“Ah! Vous Dirai-je Maman”](#) by Mozart
 - [“Variations on America”](#) by Charles Ives
 - Variations on [“Happy Birthday”](#) by Victor Borga

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

Analyze

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 8 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 analyse ways in which music informs, influences, and sustains culture and identity so they can 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

The band repertoire piece “African Folk Trilogy” features three traditional African children’s songs. The first song, “Banuwa,” means “Don’t cry little girl” and is from Liberia, West Africa. “Ditho tsa mmele,” the second song in the arrangement, is a South African singing game that teaches children the words for head, shoulders, etc. The final song, “Sansa Kroma,” is also a singing game and is from Ghana. This lesson will offer opportunities for learners to personally connect with the essence of this piece.

Evidence of Learning for the indicator:

Analyse ways in which music informs, influences, and sustains culture and identity

Evidence of learning can be collected as learners gather and select information from songs, determining the validity and relevance of information. Further evidence can be gathered as learners identify the impact of perspectives in relation to the information gathered.

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 ways in which music informs, influences, and sustains culture and identity

Potential Guiding Questions

- *How does investigating the music of various cultures and communities help us understand cultures?*
- *How are cultures sustained through musical experiences?*
- *How does culture affect music?*
- *How can music from other places, communities, and times be relevant to me? To us?*
- *Why do people make music?*
- *What is the role of music in society?*

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.

Creating Context

Learners can have the opportunity to analyse relationships between music, identity, and culture through further involvement and exploration of the “African Folk Trilogy”. Independently or in small groups, learners can gather and select information about the three songs that comprise this arrangement. To do this they may want to gather information relating to:

- How and where information about these songs is found
- How culture and identity is represented through music
- How this song has been performed by various groups
- How styles, techniques, or musical ideas and phrases are found in other works



**Essential
Graduation
Competencies**

Critical Thinking

This provides learners an opportunity to synthesize information from relevant and reliable source



Evidence of Learning (Observations/Conversations)

Evidence of Learning can be collected as learners **gather and select information** about how music informs, influences, or sustains culture and identity.

In small groups, learners can discuss their findings in order to determine the accuracy and reliability of the information they have collected. To help learners identify perspectives they should engage in discussion with the help of the following questions:

- How does investigating the music of various cultures and communities help us understand cultures?
- How are cultures sustained through musical experiences?
- How does culture affect music?
- How are individual lived experiences expressed through music?
- How does music connect with, inform, or support my identity and experiences?



Essential Graduation Competencies

Communication

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



Evidence of Learning (Observations/Conversations)

Evidence of Learning can be gathered as learners discuss their findings to **determine accuracy, validity, and relevance of the information**, and **identifying perspectives**.

As a class, sing the songs, capturing the style and intent of this joyful and fun music. Accompany the singing with body percussion, hand gestures, movement, African instruments, etc.

Learners can engage in a discussion considering the following question:

- How does music help to inform us about culture and identity?



Essential Graduation Competencies

Creativity and Innovation

This provides learners an opportunity to think divergently, embrace complexity and ambiguity



Evidence of Learning (Products)

Evidence of Learning can be gathered as learners **communicate their findings** meaning through the medium of their instruments.

Moving Forward

As learners continue to rehearse and prepare the music “African Folk Trilogy”, remind them that these songs are for children who are playing, laughing, and having fun.

- How will their interpretation of this music be informed by what they learned in these lessons?
- How will this understanding be communicated through their performance?
- How can learners use their experiences here to explore culture through musical expression?

Potential Resources

- [“African Folk Trilogy”](#), arranged by Anne McGinty NSSBB# 2000229
- [Band Instruments: Module 3, Unit 3](#)
- [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 8 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

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

Learners have an opportunity to create an introduction to “African Folk Trilogy”, using notation, improvisation, and extended techniques to develop their ideas into a musical composition.

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 ideas for an introduction to an established piece of music. Further evidence can be gathered as they produce their introductions, modifying it 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

- *Why is music such an integral part of the human experience?*
- *Why do we create music?*
- *How is music created?*
- *How is meaning created?*
- *What is non-verbal communication?*

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.

Creating an Introduction

Learners may need to review “African Folk Trilogy” to help generate ideas for possible introductions for the piece. They may want to discuss the music style, notation, and other details that are found in this work to help add to and develop their ideas.

This is an opportunity for the class to invite a member of the African Nova Scotian musical community to visit the classroom and share their musical heritage and the roles music plays in their lives. Learners have an opportunity to discuss with the guest musician how musical ideas can be developed. They may want to inquire about the following questions:

- *Why is music such an integral part of the human experience?*
- *Why do we create music?*
- *How is music created from idea to finished work?*
- *How can meaning and intention be expressed musically?*
- *How are musical ideas developed?*

Following this conversation, invite the guest musician to collaborate with the class as they create an introduction to “African Folk Trilogy”. Learners will want to share what they have noted about the style, notation and other details from the “African Folk Trilogy” that might be possible inclusions or additions to an introduction.



Essential Graduation Competencies

Critical Thinking

This provides learners an opportunity to synthesize information from relevant and reliable sources and use creation techniques to invent and innovate

Collaboratively or in small groups, the guest musician and learners will take their initial ideas and develop them into an 8- or 16-bar introduction inspired by traditional African rhythms, instruments, and conventions. The end result can be recorded in a notation format of the groups' choosing.



Essential Graduation Competencies

Creativity and Innovation

This provides learners an opportunity to use creation techniques to invent and innovate



Evidence of Learning (Observations, Conversations, Products)

Evidence of Learning can be gathered as learners **develop** their ideas, and produce an 8- or 16-bar introduction.

Learners can practice and perform the introductions to the “African Folk Trilogy”. They will want to have opportunities to give and receive feedback on their work and the works of their peers. Learners can modify their introductions based on peer 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 form



Evidence of Learning (Observations, Conversations, Products)

Evidence of Learning can be gathered as learners **modify** their introductions and **evaluate their results**.

Note: Learners may wish to have the guest musician join as a soloist, improvising on the main melodies in the composition.

Potential Resources

- [“African Folk Trilogy”](#) arranged by Anne McGinty NSSBB# 2000229
- Guest musician from the African Nova Scotian musical community

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 8 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 formulate solutions to musical and technical challenges in ensemble music while they are learning how to perform music with musical and emotional intent.

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

How might we teach musical independence and provide learners the requisite skills to develop their ability to listen and respond to what they are hearing in rehearsal and performance of their music? A first step in this process is that learners are working to master and automatize their musical and technical skills so their minds are free to attend to listening and prioritizing the challenges they face in the music.

Evidence of Learning for the indicator:

Formulate solutions to musical and technical challenges in ensemble music

Evidence of learning can be gathered as learners brainstorm possible ideas of challenges and solutions to playing as an ensemble. Further evidence can be gathered as they choose, refine, and prioritize their ideas, evaluating the choices.

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

Formulate solutions to musical and technical challenges in ensemble music

Potential Guiding Questions

- *What does it mean to collaborate in an ensemble?*
- *What is my role as a performer in the 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.

Musical Triage

The teacher can engage learners in conversation about triage.

Possible questions might include

- *What do you know about “triage”?*
- *Where and how is triage used most frequently?*
- *Have you ever been in a situation where triage was practiced?”*

After learners have had the opportunity to share their responses and/or experiences regarding triage, ask them how they might apply triage methodology to address musical challenges. Learners will want to share challenges that come up while playing in an ensemble as a reference to use while brainstorming ideas that could be possible solutions.



**Essential
Graduation
Competencies**

Communication

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



Evidence of Learning (Observations/Conversations)

Evidence of Learning can be gathered as learners **brainstorm ideas** on how they might triage musical challenges.

The teacher can facilitate a discussion about what *Musical Triage* means in a musical setting and how learners might choose, prioritize, and refine their possible solutions. Questions to guide this discussion may include:

- How is musical triage like medical triage?
- While in an ensemble, how do you identify serious concerns?



**Essential
Graduation
Competencies**

- How could you prioritize concerns in order of most serious to least serious?
- How can addressing a concern impact other issues facing the ensemble?
 - For example, if learners identify that the sound of the ensemble is unfocused and not characteristic in sound and they address this concern, the intonation improves.

Learners have an opportunity to practice their strategies for musical triage by using the list of concerns generated at the start of the Learning Experience and their possible solutions. In pairs or trios learners can:

- Prioritize the concerns in order of most to least serious
- Prioritize their possible solutions in order to impact from greatest to least
- Outline strategies that could be used while playing to help identify concerns.
 - To aid in this, learners will want to consider the impact of style, pitch, time, and intent in relation to their own playing, their section, and the ensemble as a whole.

Communication

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



Evidence of Learning (Conversations)

Evidence of Learning can be gathered as learners **choose and prioritize ideas** for solutions to challenges in ensemble music making.

The teacher can have the ensemble play a section of “African Folk Trilogy” or a piece of music that is currently being rehearsed. Now that learners have practiced formulating strategies in theory, they will have opportunities to formulate strategies while playing. The teacher can stop at the end of the section and offer learners an opportunity to share their thoughts. Learners should use the language of music when describing what they are hearing - balance, blend, in-time, volume levels, rhythms, musical intent, etc. (developing a common language is critical to the success of this methodology).

Learners will want to identify any concerns and have opportunities to prioritize the concerns and suggest possible solutions to take. This can be done individually, in pairs, trios, sections, or as a class.



Essential Graduation Competencies

Creativity and Innovation

This provides learners an opportunity to use strategies to identify problems



Evidence of Learning (Observations)

Evidence of Learning can be gathered as learners **prioritize** the concerns in the music they are playing and refine their suggested solutions.

As learners continue to rehearse the piece, remind them that musical triage is a process and is their responsibility. To scaffold/build their opportunities to formulate solutions learners can work from self-assessment of their own playing through to assessing their section and finally to the entire ensemble.

Individual Concerns

Learners identify and prioritize challenges and solutions while they play. They can evaluate the solutions to their personal musical challenges. They can ask questions of themselves and consider the impact of their solutions for resolving the musical issues they identify. Possible questions might include such things as

- *Do I understand my role when playing notes that are not the melody?*
- *Am I playing with quick and light articulation?*
- *Am I playing in-tune? Am I playing on-time?"*
- *What is this piece really about?*



Essential Graduation Competencies

Creativity and Innovation

This provides learners an opportunity to use strategies to identify problems



Evidence of Learning (Products)

Evidence of Learning can be gathered as learners **evaluate** the possible solutions to challenges in their personal musical performance.

Section Concerns

Have learners listen to their sections and identify and prioritize challenges and solutions while they play. They can evaluate the solutions to the challenges within their section and how these solutions may resolve more than one issue at a time. Possible questions they could ask themselves might include such things as

- *Are we unified as a section regarding the length of our notes?*
- *Are we working together to create emotional intent?*
- *Are we blending our sounds within the section?*
- *Are we unified in our rhythms?*



Essential Graduation Competencies

Creativity and Innovation

This provides learners an opportunity to use strategies to identify problems



Evidence of Learning (Products)

Evidence of Learning can be gathered as learners evaluate the possible solutions to challenges in their section's musical performance.

Ensemble Concerns

Learners can have an opportunity to broaden their listening to the full ensemble as learners identify, prioritize, and evaluate solutions in response to challenges that the entire ensemble must address.

Learners can ask questions of themselves such as

- *Is everyone in the ensemble committed to playing with the same intent?*
- *Is our sound beautiful?*
- *What do we need to do as an ensemble to improve?*
- *What do we want to communicate to the audience when we perform it?*
- *How will playing this tune help us with other music we are playing?*



Essential Graduation Competencies

Creativity and Innovation

This provides learners an opportunity to use strategies to identify problems



Evidence of Learning (Products)

Evidence of Learning can be gathered as learners **evaluate** the possible solutions to challenges in the ensemble's musical performance.

Potential Resources

["African Folk Trilogy"](#), arranged by Anne McGinty NSSBB# 2000229

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.

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)

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 reflect on rehearsals and performances to improve individual and ensemble technique so they can plan the expression of meaning through appropriate technique.

Overview

Performing music in appropriate song or dance style requires that learners have exposure to articulation techniques, as well as opportunities to engage with creativity and innovation through exploration and

improvisation. Learners will work collaboratively to unify and become familiar with their chosen ideas so that they are in a position to modify their plans in relation to expression of meaning.

Evidence of Learning for the indicator:

Plan the expression of meaning through appropriate technique

Evidence of learning can be gathered as learners choose, prioritize and refine their ideas for expressing meaning through articulation techniques. Further evidence of learning can be gathered as they devise a process to organize and combine techniques and execute the steps.

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

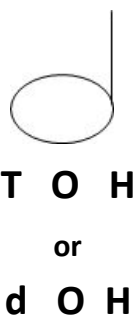
Potential Guiding Questions

- *How do I create style through articulation?*

*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.*

Musical Style

Through guided exploration, learners can determine that there are three parts to every note - the start (T or d), the sustain (O) and the release (H).



**Essential
Graduation
Competencies**

Communication

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

Learners can brainstorm questions and ideas for how this information would inform their articulation technique. They may consider such things as:

- When do I start a note with a “T” tongue motion? A “d”?
- What does it mean to release the sound with an “H”? How do I do this?
- Is there a difference if I shape my sound in the middle of the note to be an “O”? What would it sound like if I shaped an “A” sound or an “AH” sound?
- How is the articulate of the note different for dance music? For lyrical music? For happy music?
- Are there times when I would put more emphasis on the start of the note?
- Are there times when I would put more emphasis on the middle of the note?
- How would I play each part of the note when performing a staccato? An accent? A marcato? A lyrical section?
- How would I describe dance music? How can I use articulation technique to play appropriate dance style? How can I plan to perform song music? How does my articulation technique change to accommodate the differences?

In small groups, learners can choose which ideas they wish to prioritize and refine the ideas in relation to the meaning(s) they hope to express. Learners can explore how their intended meanings can be expressed by articulation through both song and dance to help refine their ideas and techniques.

Communication

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



Evidence of Learning (Products)

Evidence of Learning can be gathered as learners **choose, refine, and prioritize** their ideas in relation to the meaning(s) they hope to express.

Learners can take their refined ideas and devise a process to convey meaning through a combination of articulations. They will want to consider:

- How can we unify our articulations?
- How can we explore increasing complexity by incorporating a variety of note styles and music styles?



Essential Graduation Competencies

Creativity and Innovation

This provides learners an opportunity to

- How can we organize our expressions to convey our intentions?
- When playing song music, what are ways that we can focus on the middle part (“O”) of the note?
- In dance music, what are the ways that we can focus on the start (“T”) of the note?

use strategies to identify problems and use creation techniques to invent and innovate

Learners may benefit in applying Triage techniques explored in a previous learning experience as they execute the steps in their plan, modifying as necessary.



Evidence of Learning (Products)

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

Learners can execute the steps of their plan by sharing what they have done as a class or to other small groups. This is an opportunity for learners to provide and receive feedback in order to modify their plans in response to their audience.



Essential Graduation Competencies

Critical Thinking

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



Evidence of Learning (Product)

Evidence of Learning can be gathered as learners **execute the steps** of their plan and modify the plan as needed.

Moving Forward

Learners can examine their music for “African Folk Trilogy” to consider where song or dance articulations would be appropriate throughout the score. They can then rehearse the music, executing their plans for playing the music with the appropriate articulation technique.

Potential Resources

- [“African Folk Trilogy”](#), arranged by Anne McGinty NSSBB# 2000229
- [Teaching Music through Performance in Beginning Band, Vol. 1, Teacher Resource](#), compiled and edited by Richard Miles and Thomas Dvorak NSSBB# 23137

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?