

Explore Music 7

Curriculum Guide

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Prepared by the Department of Education and Early Childhood Development

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

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Background

The Nature of Explore Music 7

The delivery of an effective music curriculum at the Grade 7 level is dependent on the teacher's understanding of and appreciation for the variety of abilities of the learners in the music class. Explore Music 7 was developed for those learners who want to continue their music education beyond grade 6, but not necessarily in a band setting. The 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 Explore Music 7 curriculum is supported by a resource comprised of four, 26-hour modules

- [*Introductory Module \(Rhythmic\)*](#)
- [*World Drumming*](#)
- [*Popular Music of the 50s and 60s*](#)
- [*The Art of Guitar*](#)

These modules are not sequential and teachers may pick and choose which modules fit their program. It is recommended that all learners begin with the Introductory Module as it reviews and reinforces the concepts and skills taught in Music Primary – 6 and prepares learners for the learning activities they will experience in the other modules. Often, schools offer Explore Music alongside other electives (i.e. Visual Arts, Family Studies). Creativity and flexibility with scheduling will be key, and the following examples provide suggestions for schools to consider:

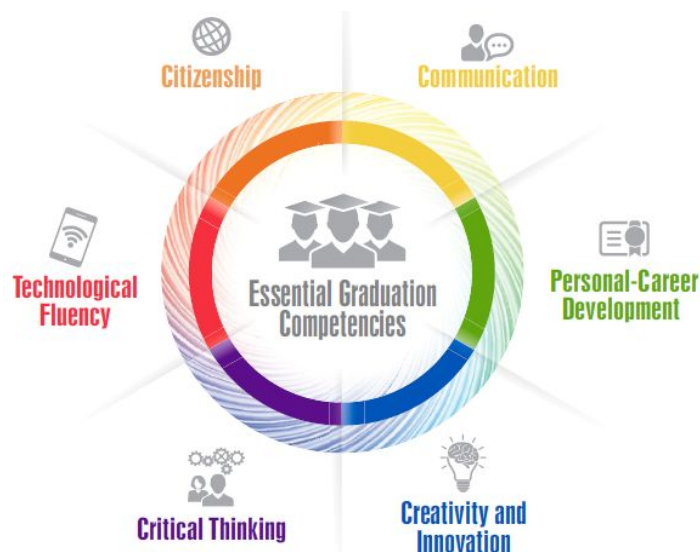
- offering the same module three times to three different groups of learners
- schedule one term each of Technology Education, Family Studies, and Explore Music
- have one group of learners complete three music modules

Performance as Part of Instruction

Music is a performing art and performances must be planned as part of the instruction. The processes of preparing for and giving a performance are integral to learners' musical development. The performance can be for a classroom presentation, for an assembly, or for the wider community and will help build learners' self-confidence within the team environment inherent in musical ensembles. Learners should not only improvise and create their own music freely, but also 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.

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.

Environmental Action

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

Competencies

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

Indicators

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

Concepts (and Guiding Questions)

Particle Theory

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

Pure substances vs. Mixtures

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

Separation of Mixtures

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

Solubility and Concentration

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

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

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

These are the competencies that relate to this outcome.

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

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

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

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

Determining Environmental Health

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

Skills

Analyse

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

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

Investigate

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

Measure

Background Knowledge

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

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

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

Pollution provides the context for learning about particle theory in this outcome. Learners will analyse 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 make decisions about what is safe or harmful for the environment. 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.

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

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 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 investigate solubility and/or concentration. Depending on where learners are in the unit, the teacher may provide questions in the form of a design challenge: How do you dissolve the most sugar in 200 mL 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 collect 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 relevant and meaningful way.

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 feedback on the quality of the data being gathered 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 environment?

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 Explore Music 7 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, they have experienced activities such as

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

- of notation
- Expressing how rhythm, meter, and tempo can communicate musical and emotional intent

Learning Experiences

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

Indicators

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

Overview

In this learning experience, the concepts of time and meter will be investigated through active creation of “new” meters for an “old” song. Before learners begin this lesson, it might be useful to review with them, how each beat in a meter performs a specific role. Reinforce the concepts of downbeat, upbeat (anacrusis), inner beats, and tempo.

Evidence of Learning for the indicator:

Investigate time and meter

Evidence of learning can be gathered as learners ask and revise questions, finding evidence that supports answers. Further evidence can be collected as learners compare their details, identifying relationships and perspectives.

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 time and meter

Potential Guiding Questions

- How do I listen for meter?
- How can I perform the upbeat differently from the downbeat?
- What are the different ways I can use to detect the steady beat?

*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.*

Meter Changes

The teacher can start the learning experience with a discussion about the context for learning. Learner focus will be to begin identifying meter changes in music. To assist them in this investigation, learners can be placed in small groups to brainstorm a list of questions. A sample question could center around:

- What will I need to learn more about and experience in order to identify meter changes?

Learners can share their list of questions with the class. As a class, they can organize and compare the questions to create a prioritized list that they will use as the basis for inquiry. This may be a time for the teacher to model how questions could be combined together in order to become open-ended. Depending on the list of questions asked, learners may benefit from time for revision to generate more opened ended questions.



Essential Graduation Competencies

Critical Thinking

This provides learners an opportunity to ask critical and purposeful questions



Evidence of Learning (Conversations/Observation)

Evidence of Learning can be gathered as learners **ask questions** about meter in relation to a guiding question. Further evidence can be gathered as learners **revise their questions** from simple into more complex style questions.

Learners will listen to a variety of pieces of music in contrasting meters. The teacher can model active listening and identifying emotions felt while listening as a way to locate details that help to answer their inquiry questions. The teacher could ask learners to use movement or body percussion to indicate when they identify the downbeat.

Learners can practice identifying the downbeat in a variety of meters and they can create specific body percussion movements to indicate the downbeat and the upbeat. This is an opportunity for learners to practice locating details in a variety of pieces of music. Learners may want to refer to their list of questions,



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

selecting one or many to consider, as they become familiar with meter and identifying the downbeat.



Evidence of Learning (Conversations/Observations)

Evidence of Learning can be gathered as learners **locate relevant and dependable details** to support their answers.

As a class, learners can create two icons - one to indicate the downbeat and one to indicate the upbeat (which will also represent the inner beat[s]).

Independently learners can sing a song that they may be familiar with, for example “Happy Birthday”, silently to themselves and figure out its meter. Learners will then generate or use a page with lyrics to place the beat icons and indicate where the various beats should be assigned to specific syllables.

Then working in small groups, learners can figure out how to sing “Happy Birthday” in another meter (i.e. duple, quadruple). Groups can perform a sampling of their variations of “Happy Birthday”, identifying the relationships with time, meter, and iconic representation.



Essential Graduation Competencies

Communication

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



Evidence of Learning (Conversations/Observations/Products)

Evidence of Learning can be gathered as learners **identify relationships** and **communicate their findings**.

Moving Forward

Learners can discuss the following questions as they consider the impacts of their findings:

- Which variations are more successful?
- How does our experience of the song change when the meter changes?
- What process did we go through to achieve a group performance in the new meter?

Potential Resources

- Selection of music examples that contain meter changes
 - e.g. many band arrangements of movies contain meter changes, Paul & Linda McCartney’s “Another Day” switches from 4/4 to 3/4 in the bridge

- [*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

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 Explore Music 7 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, they have experienced activities such as

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

- Expressing how melody and harmony can communicate feelings and ideas

Learning Experiences

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

Indicators

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

Overview

Learners will begin improvising melodies as soon as they are able to play two or more notes on their instruments. This learning experience provides an opportunity for communicating melody through improvisation and forms of notation. Learners will become familiar with the natural minor scale (and variations) and become increasingly comfortable and adept at improvising vocally and on their classroom instruments. This lesson uses the G natural minor scale, but any scale can be substituted.

Evidence of Learning for the indicator:

Perform melody represented in multiple forms of notation

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

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

Description of learning experience for the indicator

Perform melody represented in multiple forms of notation

Potential Guiding Questions

- *Why is a scale a melody?*
- *What do I listen for when singing a scale? A melody?*
- *How does it help to scan the entire melody before I begin to perform it?*
- *How can I create a picture of a sound?*

*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.*

Notating and Reading a Simple Melody

The teacher will want to write or identify the *Rule For All Melodies* on the board: "Pitches repeat, pitches go up, pitches go down."¹

Learners can sing the G natural minor scale (i.e., *la* to *la*). The teacher will want to provide ample time to ensure learners can identify where notes may not be accurate and practice strategies to aid in being in tune. Learners will want to consider that these scales are the note palettes for their creative work later in the learning experience.

The teacher can model, or learners can practice singing the scale with variations that include repetitions and ascending and descending patterns.

e.g.: *la la ti ti do ti la la | ti ti do do re do ti ti | etc.*

The teacher can have learners then repeat the previous exercise and ask them to trace the shape of the pattern in the air with their fingers as they sing or use solfege hand signs paralleling the shape of the pattern.



Essential Graduation Competencies

Critical Thinking

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



Evidence of Learning (Conversations/Observations)

Evidence of Learning can be gathered as learners **synthesize knowledge** about melodic dictation using alternate notation.

¹ Collaborative Learner-Centred Experiences for Middle School Band: Beginner Band Pre-Instrument Activities" by Paul Hutten

Learners can echo-sing single-measure melodic fragments with a *la* tonal center, and then two-measure phrases, all centered in G natural minor. The teacher can begin with very simple melodic structures and gradually increase the complexity as appropriate for the learners. In beginning exercises the teacher will want to exclusively use repetition and intervals of a second, continually reinforcing the *Rule For All Melodies*.

Learners can continue to show the melodic patterns they sing with hand movements. This process can then be explored with available classroom instruments.

The teacher can model the following for learners to use as reference.

la
 ^ ^ ^ ^ ^ ^ ^ ^

From the *la* starting pitch, learners can draw a line that suggests a simple melodic shape. The toe/heel tap icon provides “time” orientation for the melodies. Learners can improvise or identify their interpretation of this melodic shape.



Essential Graduation Competencies

Critical Thinking

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



Evidence of Learning (Conversations/Observations)

Evidence of Learning can be gathered as learners **show the melodic patterns** of the music they sing/play/experience.

Learners can have an opportunity to generate a melodic shape. Learners can then work individually or in pairs to practice singing or playing the interpretations of the melodic shape. The teacher can ask for volunteers to perform their interpretations.



Essential Graduation Competencies

Creativity and Innovation

This provides learners an opportunity to take responsible risks



Evidence of Learning (Conversations/Observations)

Evidence of Learning can be gathered as learners **refine their skills** using synthesized knowledge where melodic shapes are a representation of their perception of the melody.

The learners can organize themselves in duets, trios or quartets. Each learner will draw a melodic shape, starting and ending on *la*. Learners can exchange shapes and play each other's compositions. Each composer-learner can offer feedback relating to how their intended melody was interpreted. The melody can be replayed in order for an opportunity to apply feedback.

On the board, the teacher can have a learner volunteer draw a melodic shape that was successfully performed by a peer. Using a staff *with no clef* the teacher can model how to convert this melodic shape to conventional notation. The teacher can elicit observations from the class about how the staff enables representation of the *Rule For All Melodies*.

Learners can now practice converting their melodic shape to conventional notation. Learners can perform their own melodies, and then switch with their peers.



Essential Graduation Competencies

Creativity and Innovation

This provides learners an opportunity to take responsible risks



Evidence of Learning (Product)

Evidence of Learning can be gathered as learners **communicate using refined skills and techniques**.

Moving Forward

Learners can come up with other ways to represent the melodies they create. They can have opportunities to perform each other's compositions and offer feedback on the use of the notations they create.

Potential Resources

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

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

Rationale

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

Competencies

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

Indicators

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

Concepts (and Guiding Questions)

Texture and Form

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

Meaning

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

Skills

Evaluate

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

Investigate

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

Question

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

Perform

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

Analyse

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

Background Knowledge

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

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

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

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

Learning Experiences

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

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

The musical form of 12-bar blues has provided key building blocks for rhythm and blues and for rock and roll. Its origin can be found with the early blues singers. In this learning experience, learners will question the construction of this form. Their questioning will then serve as the basis for further investigation as they create their own 12-bar blues compositions.

Evidence of Learning for the indicator:

Question how phrases are organized in musical compositions to create form

Evidence of learning can be gathered as learners generate questions in response to the organization of phrases and choose and develop a specific inquiry question to investigate.

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

Question how phrases are organized in musical compositions to create form

Potential Guiding Questions

- *What are the distinguishing features of form?*
- *How do I listen for form?*
- *How does the structure of a piece create its order and clarity?*
- *How can form 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.*

12-bar Blues

Learners will listen to two or three examples of songs that are constructed in 12-bar blues form. Following their listening, have learners generate questions about the 12-bar blues.

The teacher can facilitate a discussion on developing inquiry questions and using questioning as a method for exploring a concept. The teacher may want to include the idea that questions can:

- be open-ended
- inspire conversation and debate
- call for higher-order thinking
- inspire further inquiry

Re-visit the questions that were initially posed, and together, revise the questions as needed to identify examples of inquiry questions, or to combine two questions into one open-ended question.



Essential Graduation Competencies

Critical Thinking

This provides learners an opportunity to ask critical and purposeful questions



Evidence of Learning (Observations)

Evidence of Learning can be gathered as learners **generate questions** in response to the organization of phrases.

In small groups, learners can identify possible questions they wish to pursue in their investigation of the 12-bar blues form. They will want to consider the following as they work:

- Why does this question interest me?
- How can we modify this question to develop its complexity?
- What other questions arise from this one?

This will provide context to guide them in creating their own compositions in 12-bar form.



Essential Graduation Competencies

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 and develop a specific inquiry question to investigate.**

Potential Resources

- [*Explore Music 7: Popular Music of the 50s and 60s*](#)
- Song examples that use the 12-bar blues form

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 Explore Music 7 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, they have experienced activities such as

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

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

Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners analyse how timbre and volume are used in musical expression while they are learning how to compare the impact of the different elements of music in creating meaning.

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

This learning experience provides the opportunity for learners to compare how texture and timbre are utilized by a specific group or band in relation to one of their songs. This is an opportunity for the teacher to model how comparisons can be made through a song of their choosing, while learners practice and explore with their own song selections.

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

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

Description of learning experience for the indicator

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

Potential Guiding Questions

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

Mapping Texture and Timbre

In small groups learners can share their song selections, and identify musical concepts relating to texture and timbre in each song. Learners may benefit from the teacher modelling how to identify:

- unison,
- two or more lines of melody moving independently
- solo voice
- vocal harmony
- lead vocal
- background vocal
- instrumental accompaniment
- backup
- falsetto
- etc.

Once they have made observations, learners can identify similarities and differences in how these musical concepts were used in the song.



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/Products)

Evidence of Learning can be gathered as learners **identify the similarities and differences** in how texture and timbre created meaning.

To begin the process of offering an interpretation of their findings, learners will create a map of the texture and timbre of their song as they listen. Key words or phrases in their lyrics can provide markers for beginning a new section of the map. Learners will want to consider how the map will show the texture and instrumentation of each section of the piece. Their observations of the musical concepts will guide them and be evident in their mapping. As a final check, the songs can be played one more time, and the groups can follow the maps as they listen.

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



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 (Conversations, Observations, Products)

Evidence of Learning can be gathered as learners **identify relationships** and **offer an interpretation** of how texture and timbre impact the creation of meaning.

Moving Forward

Learners can offer their personal interpretations of how these musical elements impacted the creation of meaning in this song.

Potential Resources

- [*Explore Music 7: Popular Music of the 50s and 60s*](#)
- [*Line Rider's Beethoven's Fifth*](#)

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

Rationale

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

Competencies

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

Indicators

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

Concepts (and Guiding Questions)

Culture and Community

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

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

Identity

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

Skills

Analyse

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

Investigate

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

Perform

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

Compare

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

Background Knowledge

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

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

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

Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners analyse ways in which music informs, influences, and sustains culture and identity while they are learning how to compare cross cultural aspects of rhythm, melody, harmony, texture, form, and musical expression

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 teacher should consider starting each class (or once a week) with a listening experience. If possible, learners should convene in a seated circle and spend a few minutes catching up with each other before the formal class activities begin. The Listening Playlist selection of the day could be an audio or video clip with a suggested length of no more than three minutes. In the beginning, selections will be chosen by the teacher, but as the class progresses, learners will contribute to the playlists. Throughout this process, learners will be introduced to a wide range of music genres. They will be able to share their own stories through music, learn about each other in profound ways, and realize the power of music in connecting people across cultures and communities.

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 and peers, 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 are people connected through music?*
- *How are cultures connected through musical experiences?*
- *Where does music exist in my world?*
- *What is the role of music in society?*
- *Why should I respect music if I don't like the way it sounds?*
- *In what ways have people used music to express their values and describe their experiences?*

*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.*

Listening Playlist

The teacher can provide learners with the title and artist of the selected piece of the day. Learners can listen to the selection, followed by a conversation regarding what they heard. They can consider the following questions as they discuss as a class:

- What might the song reveal about the artist?
- How is the artist's identity expressed through the song?
- What visual aspects might be represented in a music video?
- Why was this piece created?
- How does the music relate to the lyrics?
- How are musical elements used or combined to convey meaning?
- What can I learn from this song?

The teacher will want to co-construct classroom procedures that will support learners as they share their thoughts and feelings about the songs.



**Essential
Graduation
Competencies**

Citizenship

This provides learners an opportunity to recognize the complexity and interconnectedness of factors in analyzing issues



Evidence of Learning (Conversations/Observations/Products)

Evidence of Learning can be gathered as learners **gather information** from their peers about their interpretations of selected songs.

Learners can create their own template (log) to gather information about the songs they hear. The teacher can co-construct with learners, the elements they feel are important to include in the log in order to identify relevance of information and identify perspectives. They may want to consider such things as:

- title of selection; name of artist(s); year published
- genre; instrumentation
- possible meaning or intention conveyed
- use of musical elements
- community connections
- extended information to be gathered after listening
- personal notes on experiences, feelings, and connections made to and with the song
- Alternate interpretations by peers

The purpose of the log is to gather information on all the selections they are listening to in order to identify the validity and relevance of the information they are collecting, and communicate their analysis of ways in which music informs, influences, and sustains culture and identity. Learners will benefit from ample time in which to gather information, and identify perspectives, which may take the duration of the course. Note: Learners can actively contribute to the playlist selections, gathering and selecting music selections that reflect their classroom and community landscape.



Essential Graduation Competencies

Creativity and Innovation

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



Evidence of Learning (Conversations/Observations/Products)

Evidence of Learning can be gathered as learners **gather and select information** and **consider the relevance** of the information.

Potential Resources

- [Iceberg Concept of Culture](#)
- Daily examples of music (audio or video)

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 Explore Music 7 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, they have experienced activities such as

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

Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may apply the elements of music to express meaning in music compositions while they are learning how to create rhythmic and melodic ideas using multiple forms of notation, improvisation, and extended techniques.

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

This learning experience offers the opportunity for learners to collaborate in the creation of a group soundscape. The inspirational content for this experience will be drawn from the Mi'kmaq Creation Story. It will be beneficial to learners, if prior to this experience, they have been exposed to various compositional techniques, information, and stories from their own communities. They will have had time to consider and discuss the impact and value that music has in developing the “norms” of respect - what it means to learners, to communities, to cultures and what it looks like in individual and collaborative settings.

Possible Cross Curricular Link

This learning experience provides opportunities to align with skills, concepts, and guiding questions from Visual Arts.

Evidence of Learning for the indicator:

Apply the elements of music to express meaning

Evidence of learning can be gathered as learners use the elements of music to express 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

Apply the elements of music to express meaning

Potential Guiding Questions

- *Why do we create music?*
- *What constitutes “composing”?*
- *What resources can be used in the creation of music?*

*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.*

Group Graphic Composition Inspired by The Mi’kmaq Creation Story

As a reminder, this story is an opportunity to explore sacred and important teachings. Teachers and learners will need to give this the utmost consideration as they engage in this learning experience.

If possible, invite an elder from the Mi’kmaq community to share the Mi’kmaq Creation Story² with the learners and to guide the development of the soundscape. Learners can engage in conversation about each Level of Creation as depicted in the story.

The teacher can place learners in seven groups, assigning a level of the story to each group. Learners can create a storyboard or a drawing describing their level of creation. They can discuss sounds that might be used to bring the event to life, and how or what they might use to create the sounds.



**Essential
Graduation
Competencies**

Communication

This provides learners an opportunity to express and

² See Appendix for further information

respond to ideas, information, learnings, perceptions, and feelings appropriate to audience and purpose through multiple media forms



Evidence of Learning (Conversations)

Evidence of Learning can be collected as learners discuss **the use of the elements of music to convey meaning**.

Together, learners can brainstorm and experiment to generate a soundscape that accurately represents the group's interpretation of their story level. Learners will now want to consider how the elements of music can be applied to represent the story, and experiment with:

- meter
- tempo
- timbre
- pitch
- texture
- structure
- dynamics



Essential Graduation Competencies

Critical Thinking

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



Evidence of Learning (Conversations)

Evidence of Learning can be gathered as learners **vary, modify, and refine the use of the elements of music** to represent the creation story.

The teacher can model how learners will create a graphic notation score for their soundscape. Learners will want to ensure their symbolization is clear in its representation of how they are applying the elements of music to characterize the intended sounds.

Learners can represent their notation and symbolization in a variety of ways, including as an art installation along with the



Essential Graduation Competencies

Communication

This provides learners an opportunity to express and respond to ideas, information,

performance of the music. Learners should feel free to add spoken word, dance, or other skills they may be comfortable sharing.

learnings, perceptions, and feelings appropriate to audience and purpose through multiple media forms

NOTE: See *Explore Music 7: Introductory Module*, Unit 4 to support this learning experience. Michael Colgrass has developed a collection of graphic symbols (see Supporting Materials at the end of *Explore Music 7: Introductory Module*) expressly for this type of activity. The symbols can be used to develop instrumental performance techniques applicable to soundscape compositions and serve as inspiration for learners to develop their own sounds and corresponding graphic symbols.



Evidence of Learning (Observations/Conversations/Product)

Evidence of learning can be gathered as learners **communicate the expression** of meaning through use of the elements of music.

Moving Forward

Groups can share a performance of their compositions with each other. Learners can offer feedback and observations about the use of the elements of music on their own group's composition and performance, and on the other six movements of the work.

Potential Resources

- [Explore Music 7: Introductory Module](#)
- [The Mi'kmaq Creation Story \(as told by Stephen Augustine\)](#)
- http://www.fourdirectionsteachings.com/mikmaq_junior.pdf.learning_activities

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 Explore Music 7 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, learners have experienced performing individually, in small groups, and in large groups. Many learners have been members of choirs and/or recorder ensembles.

Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners perform music with artistic intent while they are learning how to formulate solutions to musical and technical challenges in ensemble music.

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

Rehearsal Etiquette is fundamental to creating a positive and respectful learning environment. This environment is a critical component to enable learners to formulate solutions to musical and technical challenges in their music. Traditional approaches to establishing rehearsal etiquette have frequently been authoritative, leaving little opportunity for culturally responsive teaching and learning. Culture-building happens through dialogue that includes all participants and respects all experiences and understandings. Effective rehearsal etiquette expectations 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 experiences and those of their learning partners, they can be guided towards consensus about best practices in formal learning opportunities.

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 is rehearsal etiquette?*
- *What is the role of the teacher/conductor 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.*

Co-constructing Rehearsal Etiquette Guidelines

The teacher can facilitate learner discussions about the topic of rehearsal etiquette with the following guiding question:

- Why might it be important for us to create guidelines around rehearsal expectations as an ensemble?

Learners can brainstorm ideas about what they think is important in creating an environment where all members are respected, a collaborative approach is embraced, and best practices are enabled. Questions the teacher might ask to guide this process may include

- What happens just before you play your best sound?
- How can we play together as an ensemble?
- What strategies might be helpful to consider as we work together?
- How can we work as a team?
- How could we work together to help each other when needed?
- How can we reduce distractions?
- How can we identify a problem?
- How can we collaboratively decide on possible solutions?
- What is happening when you do your best listening?
- What do you think about during silences? Multi-measure rests?
- How do you focus on the conductor?
- What are you thinking while listening to your section? The rest of the ensemble?
- What allows you to stay focussed for an entire piece? Rehearsal? Performance?



**Essential
Graduation
Competencies**

Personal and Career Development

This provides learners an opportunity to develop skills and practices to learn and work in diverse, evolving environments



Evidence of Learning (Conversations/Observations)

Evidence of Learning can be gathered as learners **brainstorm ideas** on how they might identify and build rehearsal expectations and strategies to assist the ensemble.

In small groups, learners can review the brainstormed list, and together, identify those suggestions they value most and refine the ideas.

The small groups can share their ideas to the class. Through discussion, the class can evaluate the choices and, as a whole class, identify the ideas, strategies, and procedures they wish to establish.



Essential Graduation Competencies

Creativity and Innovation

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



Evidence of Learning (Conversations)

Evidence of Learning can be gathered as learners **choose and prioritize ideas** for the formulation of their rehearsal etiquette guidelines.

Moving Forward

After working with the created Rehearsal Etiquette guidelines for a few weeks, learners can take the opportunity to evaluate the success of their choices. If modifications are necessary, the class can review their choices together, and formulate new strategies to employ.

Appendix

The Mi'kmaq Creation Story (as told by Stephen Augustine)

As a reminder, this story is an opportunity to explore sacred and important teachings. Teachers and learners will need to give this the utmost consideration as they engage in this learning experience.

The Mi'kmaq Creation Story describes how life began for all things. This process occurred in seven stages or levels of creation and is described as follows:

Level 1

The sky represents the Giver of Life, Gisoolg, who creates everything. Creation is a mystery that contains everything and is within everything. It is regarded with awe and reflected in all aspects of life.

Level 2

The Sun creates life and gives us our Shadows. The shadows reflect the identities, characteristics and spirits of ancestors. The Shadows are the joining of earth, matter, and the blood of human life. The Sun connects the spirit world to the physical world and is represented by the centre direction.

Level 3

The third level of creation, down below us, is our Mother Earth, on whom we walk, and who bears the spirits of our ancestors. The interconnective relationship between Mother Earth and the whole of creation is evident in the Mi'kmaw language. The Mi'kmaw words for the people, and for the Earth, and for mother, and the drum, all come from that term which refers to "the surface on which we stand, and which we share with other surface dwellers."

And so when we talk about the drum, we are talking about our Mother the Earth. When we hear that drumbeat, we are hearing the heartbeat of our Mother the Earth. And so it is understood that when we drum we are acknowledging that we are children of the Earth and that we are sending a message back to our own mother, saying, "We hear you, we understand, and we recognize your heartbeat in the same way that a child after it is born recognizes the heartbeat of its own mother."

Level 4

The first man, Glooscap, is created from a bolt of lightning. The bolt hits the Earth and his body is created on the Earth's surface. He is lying with his head in the direction of the rising sun and his feet are facing the setting sun. His arms are outstretched to the north and south. When the lightning meets with the elements of the Earth that make up Glooscap's body, a life force is created. When lightning hits a second time, Glooscap develops fingers and toes, and seven sacred parts to his head (two eyes, two ears, two nostrils and a mouth) appear. At the third bolt of lightning, Glooscap is freed from the surface of the Earth to walk and move about. Glooscap gives thanks to Mother Earth and Grandfather Sun for his creation, and pays his respects to the South, the West, the North and the East directions. Once returning to the east where he was created, Glooscap is visited by an eagle that tells him he will soon be joined by his family to help him understand his place in this world. The eagle drops a feather, which Glooscap catches. This feather gives him strength and serves as a symbol of connection between his people and the Giver of Life, Grandfather Sun and Mother Earth.

Level 5

Glooscap meets his Grandmother, who is born from a rock. She teaches him to respect her wisdom and knowledge about the stars, the wind, the seasons and the tides, the characteristics and the behaviour of the plants and animals, and how to make food, clothing and shelter. For their *sustenance*, Glooscap takes the life of a marten, asking *permission* of the animal first, and giving thanks to the Giver of Life, Grandfather Sun and Mother Earth afterwards. Then, using the seven sparks from the bolts of lightning that created Glooscap, and seven pieces of dry wood, cousin Whirlwind is invited to create the Great Spirit Fire. Grandmother and Glooscap then feast to celebrate Grandmother's arrival into the world.

Level 6

Glooscap meets a young man who says he is Glooscap's nephew, a creation of Whirlwind, who passed through the ocean in the direction of the rising sun, causing foam to form and blow ashore. This foam has rolled in sand and picked up rocks and wood and feathers, eventually resting on sweet grass. With the help of the Giver of Life, Grandfather Sun and Mother Earth, the nephew was created. The nephew offers vision to the future and comes as a gift of the ancestors. Nephew is also a responsibility for Glooscap to guide, since the young turn to the old for direction in life. And just as Glooscap took the life of the marten for survival, the nephew calls upon the fish to give up their lives. Glooscap gives thanks, apologizing for taking the shadows of the fish and for taking elements of Mother Earth for their own survival. Again they feast, and continue to learn from Grandmother.

Level 7

Glooscap's mother appears, coming first as a leaf on a tree that falls to the ground and collects dew. The Giver of Life, Grandfather Sun and Mother Earth have made Glooscap's mother from this dew to bring gifts to her children. These gifts include the colours of the world, understanding and love, so that her children will know how to share and care for one another. Glooscap has his nephew gather food for a feast to celebrate the creation of Glooscap's mother. Glooscap provides leadership, respecting the teachings of the elders, the vision and strength of the young people, the gifts of the ancestors, and the teachings on how to rely on each other and to respect and care for one another. In this way, they live a good life.

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?