Explore Music 7–9

Guide

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Explore Music 7–9

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Explore Music 7–9: Curriculum Framework

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Introduction

The Nature of Arts Education

The modules in Explore Music 7–9 were developed within the framework of *Foundation for Atlantic Canada Arts Education Curriculum* (2001). This document describes the nature of arts education as follows:

> The arts have been part of the human experience throughout history and are embedded in daily life.
>
> Dance, drama, music and visual arts are vehicles through which people make meaning of the complexities of life, and make connections among and between themselves and others. The arts offer enjoyment, delight, and they stimulate imagination. They provide a common thread of understanding across generations. In short, the arts describe, define, and deepen human experience in ways that are both personal and global, real and imagined.
>
> There are key aspects of arts education that are deeply personal and cannot be easily expressed as immediately measurable outcomes. They do, however, make a significant contribution to the achievement of essential graduation learnings. The internal experience that is an intrinsic, vital part of arts learning is something that cannot be demonstrated as a specific product. For example, learners involved in the creation of a dramatic work that has intensely personal significance, experience growth that cannot necessarily be demonstrated to others. In this context, whether or not this work is presented formally is irrelevant. The only way in which this kind of growth and learning can be measured is by gauging the extent to which it leads to self-awareness and has an impact on the way individuals come to relate to those around them. The importance of this learning only becomes apparent with time. Adults often reflect on these kinds of arts experiences as some of the most important in their early life.

The Nature of Music

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. However, music also nurtures the development of a broad range of cognitive, language, personal, and social skills.

Rationale for Music Education

Music provides a basic learning tool. Music makes specific and essential contributions to intellectual and aesthetic development, the education of feeling, the exploration of values, the development of physical and perceptual skills, and personal and social education.

Music provides ways of knowing and expressing. It is a dynamic part of our life and culture, providing insights and awareness as well as pleasure and enjoyment. Music also enables a sense of community within a school, playing a significant role in the development of a vibrant learning culture. Music simultaneously engages the learner's mind, body, and spirit.

The fundamental belief that underlies this curriculum is that music provides a range of unique experiences that are essential for the development for all students. The challenge for schools is to devote time and resources to music at all levels, so that students may experience a broad range of cumulative music experiences in a regular, planned, and co-ordinated way.

Intelligence theories indicate that all human beings possess several types of intelligence, each one a potential way to create meaning. While all learners possess the potential to develop each of these, every learner has strengths and aptitudes in certain areas.

While music education develops musical intelligence, it can also develop several other intelligences: bodily-kinesthetic, linguistic, logical-mathematical, interpersonal, intrapersonal, naturalist, and spatial. It is also important to note that an education in music can contribute to the development of knowledge, skills, and attitudes that allow students to create, understand, and develop meaning in other areas of the curriculum.

The Nature of Explore Music 7–9

The delivery of an effective music curriculum at the junior high school level is dependent on the teacher's understanding of and appreciation for the variety of abilities of the students in the music class. Explore Music 7, Explore Music 8, and Explore Music 9 were developed for those students who want to continue their music education beyond grade 6, but not necessarily in a band setting. The curriculum, therefore, focuses on

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

Key Features of Explore Music 7–9

The curriculum is defined in terms of outcomes.

The identification of outcomes clarifies for students, teachers, parents, and administrators what students are expected to know, and be able to do, and value as a result of their learning in music.

The curriculum is designed to nurture the development of all students.

In recognizing and valuing the diversity of students, this curriculum allows for a range of learning preferences, teaching styles, instructional strategies, and resources. Learning environments should also allow for the range of ways and rates in which learners develop. Learning contexts and environments must affirm the dignity and worth of all learners.

The curriculum recognizes and affirms the universality of music.

The arts are central to every world culture. The music of a culture, like the other arts, clearly identifies a set of beliefs and values that exist within that culture. The artistic expression of a society is not a stand-alone enterprise but one that is integrated into all aspects of the culture. *Explore Music 7* affirms the notion that music is an expression of humankind and is integral to all societies.

The curriculum provides a framework for making connections with other subject areas.

This curriculum recognizes the importance of students working in and through music. When students engage in learning through music, they develop skills and understanding necessary for self-expression. As students develop specific skills, understanding, and confidence in music, they learn to make connections with all areas of the curriculum, thus creating a kaleidoscope of learning experiences. The connections contribute to the students' learning in music as well as other areas.

The curriculum emphasizes the importance of students' active participation in all aspects of their learning.

As students engage in a range of sequential, purposeful, and inventive experiences, they develop and use the processes associated with music making. In addition, they reflect upon and respond to the music making of others. Students are encouraged to construct their knowledge through musical activities and experiences, forming and revising their beliefs and understandings of their world.

The curriculum emphasizes the personal, social, and cultural contexts of learning and the power that music making has within these contexts.

The curriculum promotes self-understanding as well as an appreciation of the world's social and cultural contexts. Students are encouraged to recognize the power of creativity in music: to construct, define, and shape knowledge; to develop attitudes and skills: and to extend this new learning in social and cultural contexts.

Music as an arts discipline demands skills and knowledge unique to its exploration and expression. As students develop the skills and knowledge for exploration and expression, they arrive at a deeper understanding of how their works shape their lives and touch the lives of others.

Since music is an unmistakable extension of personal identity and a defining feature of culture, it is critical that the curriculum respect, affirm, understand, and appreciate personal and cultural identities in all aspects of learning.

The curriculum provides a basis for assessing student achievement.

The outcomes framework provides reference points for teachers to inform their instructional practice as they monitor students' progress and assess what students can and cannot do, what they know and need to know, and what they value.

Assessment involves more than a judgment made about a performance or presentation after learning has taken place. As a continuous, integral, and collaborative process, using a broad range of formal and informal assessment strategies, assessment becomes a powerful tool to enhance students' learning.

Who Should Teach Explore Music 7–9

Music engages students emotionally, physically, intellectually, imaginatively, aesthetically and socially. It is a learner-centered approach. Music education provides opportunities for all students to experience, understand, and value the language of music within a supportive and nurturing environment. Music requires a balance of knowledge, skills and attitudes that stretches the students' creativity, expressiveness and human spirit.

The successful music educator has an impressive suite of skills and attributes that contribute to her/his success. Most music educators agree on the importance of the key qualities listed below.

- a profound personal musicianship – music teachers must have well-trained ears, able to facilitate and nurture musicianship in their students to the level that they themselves are musical
- great organizational skills – planning ahead, maintaining systems, fundraising, managing inventories of instruments and music, planning trips, etc.
- great attention to minutiae and detail – in any artistic endeavour, achievement or failure are separated by the smallest of margins
- an ability to lead musicians non-verbally – conducting
- leadership ability - having the confidence and vision to lead groups with integrity and respect for the students, parents, colleagues, and school administration
- superior interpersonal skills, and the ability to communicate in person, and in writing
- a superior musical training in theory, composition and arranging, musical history, musical philosophy, and an understanding of the musical mind

An absence or deficit in any one of the areas will negatively impact the success of the school music program.

Explore Music 7–9 must be taught by teachers who have knowledge and experience in making music, both in independent and group settings. Ideally, each course should be taught by someone who has a solid understanding of pedagogy in music, with a background in music methodology courses. When assigning teachers to teach Explore Music 7, Explore Music 8, and Explore Music 9, it is important that administrators understand that someone who has proficiency in playing an instrument but who does not have training in music education may not necessarily be qualified to teach this course. The teachers who teach these courses, regardless of their background, must make a commitment to additional professional development to enhance her/his understanding of music education. Such opportunities include but are not limited to

- workshops offered by music education organizations such as the Nova Scotia Music Educators' Association, Nova Scotia Band Association, Carl Orff Canada, Kodaly Society of Nova Scotia, Nova Scotia Choral Federation
- summer institutes
- university courses in music education
- mentorship programs as offered by individual school boards

The Explore Music 7–9 teachers must motivate students, thereby enhancing their self-esteem through music. The teacher encourages students to think, solve problems, act openly, take risks, create from nothing, question, and learn from what has already been created. The approach is similar to that used in the other arts disciplines (dance, drama and visual arts). Community resources (i.e. local musicians, guest performing groups, "Artists in Schools" program) can enhance instruction in these courses.

The Modular Approach

The Explore Music 7 curriculum is comprised of four 26-hour modules:

- Introductory Module (required; with an option to complete in 13 hours)
- World Drumming
- Popular Music of the 50s and 60s
- The Art of Guitar

These modules are not sequential, although it is required that all students begin with the Introductory Module. This module reviews and reinforces the concepts and skills taught in Music Primary – 6, and prepares students for the learning activities they will experience in the other modules.

The Explore Music 8 curriculum is also comprised of four 26-hour modules:

- Introductory Module (required; with an option to complete in 13 hours)
- Superstars of the 70s and 80s (Popular Music)
- Voices of the Drum
- Following the Steps of Heroes and Legends (Guitar)

Explore Music 9 was developed to offer a broad range of experiences to prepare students to make informed decisions as to which arts courses they will elect in senior high. Therefore, the modules were designed to be completed in 13 hours, allowing for more diverse learning opportunities. Once again, the Introductory Module is required, and it will introduce students to experiences they will encounter in the subsequent modules. The Explore Music 9 curriculum is comprised of seven 13-hour modules:

- Introductory Module (required)
- Music and Movement
- Music and Film
- Music and Theatre Workshop I
- Music and Theatre Workshop II
- Singer / Songwriter
- Glee: Singing and Dancing

It is intended that each of these courses should be taught for 60 minutes every other day. If this is the case, each 26-hour module will take one third of the year to complete, allowing for three 26-hour modules (or six 13-hour modules) per year. It is recognized that this schedule may not be possible in all schools, and therefore alternate scheduling should be designed. For example, in grade 7 and grade 8, if only 60 minutes of instruction per week is available, schools may consider offering

- the Introductory Module (13 hour option) and one other module
- the Introductory Module in its entirety (26 hours), and the first two or three units of another module

Schools may experience challenges in offering music along with other electives (visual arts, technology education, and family studies). It is recommended that the administration work with arts teachers and other staff members to ensure a positive and fulfilling experience for all students. 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 students
- schedule one term each of technology education, family studies, and music
- have one group of students complete three music modules

The modular format allows for adaptability in the delivery of the curriculum and teachers should be flexible in designing the strategies for teaching, learning and assessment. Although there is a suggested grade level for each module, the activities may be modified to match a specific grade as teachers build programs based on the needs, interests, background etc. of students. For example, in a small school, it may be necessary to combine grade levels in one class. In this case, complete the Introductory Module (required) and then decide which of the other modules would match the needs and interests of students. This could be one possible scenario for a combined grade 7 and 8 music class:

- Explore Music 7: Introductory Module (required)
- Explore Music 7: The Art of Guitar
- Explore Music 8: Following in the Steps of Heroes and Legends

Other potential means of organizing the modules are outlined below:

- Explore Music 7: Introductory Module (required)
- Explore Music 7: Popular Music of the 50s and 60s
- Explore Music 7: World Drumming

- Explore Music 8: Introductory Module (required)
- Explore Music 7: Popular Music of the 50s and 60s
- Explore Music 8: Superstars of the 70s and 80s (Popular Music)

- Explore Music 9: Introductory Module (required)
- Explore Music 9: Music and Movement
- Explore Music 8: Voices of the Drum
- Explore Music 9: Music and Theatre Workshop I, II

Planning and Implementing

Planning for Instruction

Explore Music 7–9 strives for a high level of musical understanding and achievement. However, because of the range of abilities of the students whose prior experiences may vary, success should not be measured by making comparisons between students but rather by the individual accomplishments of the students as they work to achieve the outcomes. The suggestions for learning and teaching emphasize understanding, practical skills, and the ability to apply knowledge. In some cases, the program may need to be modified to accommodate students who have special needs.

As teachers prepare these modules, they will discover that the suggestions for teaching, learning and assessment vary in length and offer a range of ways for students to experience music. Although suggested times are given for each unit, in some cases it may take longer to complete the unit. In others, teachers may choose to do only some of the suggested activities. Indeed, often a range of suggestions are made for a particular learning component and it is intended that teachers select those that are most appropriate for their students. In situations where students do not have a strong background there may be a need to spend more time doing preliminary work to ensure success for all. In these situations, teachers need to be aware that the suggested times, including those given for the complete module, may need to be adjusted to allow all students to achieve all the outcomes.

Within each module there are units of work that focus on a particular aspect of the subject of the module. An estimated number of hours for each unit is provided so teachers have a sense of how to plan the activities. However, teachers must use discretion and exercise flexibility with the length of each unit, realizing that all outcomes for each course must be achieved.

As teachers plan, they should look for commonalities among the outcomes, and provide opportunities for the students to make broader connections in music. The learning experiences may be short activities to review or develop specific skills, or larger projects that take several classes to complete.

Performance as Part of Instruction

Music is a performing art and performances must be carefully planned as part of the instruction. The processes of preparing for and giving a performance are integral to a student's musical development. The performance can be prepared for a classroom presentation, for an assembly, or for the wider community. Performances not only build musical skills, but also provide experiences that illustrate the co-operative nature of music making. Whether the students are performing as part of the World Drumming or Guitar Modules, or performing their own compositions, it is important for teachers to stress the importance of process as well as product, to ensure students' self-esteem benefits from the experience, and build the students' self-confidence within the team environment inherent in musical ensembles.

Students need opportunities to perform their own works as well as the works of others, and teachers should carefully plan to ensure a balance between both. In each module, there is an emphasis on students improvising and creating their own music, using both traditional and invented notation. As in Music Primary – 6 as well as Music 10, Music 11, and Music 12, this approach allows students to make direct application of the skills and techniques they are learning, and to express their thoughts, ideas, and feelings in ways that words cannot. It is important that students 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 other cultures.

Advance Planning

In planning the music program, it is effective if teachers have opportunities to collaborate with colleagues and discuss the curriculum. Because there is usually only one music educator in each junior high school, this may not be possible within the school setting. However, it may be beneficial to collaborate with the visual arts teacher, or other arts educators within the region. Often, the best planning takes place informally when music educators get together, and is particularly important when implementing a new curriculum.

A planning chart is provided in Appendix B *in Explore Music 7–9: Appendices* to record information and ideas in eight different areas:

- Essential Questions/Focus: includes the key questions and outcomes upon which instruction is based
- Essential Terms/Vocabulary: may include the terms and vocabulary identified in the suggestions for learning and teaching
- Content: includes topics and concepts pertaining to music
- Skills: specific skills and strategies you want students to develop as a result of the learning experiences
- Assessment: an outline of assessment that identifies how to collect data about students learning
- Learning Experiences: some of the specific organizational methods of instruction
- Notes for Differentiation: suggestions for ways to differentiate the learning experience in order to meet the needs of diverse learners
- Resources: resources you plan to use for whole-class instruction

Appendix B: Planning Chart

	Grade 7	Grade 8	Grade 9
Essential Questions or Focus			
Essential Terms and Vocabulary			
Content			
Skills			

Equity and Diversity

In recognizing and valuing the diversity of students, the education system allows for a range of learning styles, teaching styles, instructional strategies, and resources. Learning context should be adapted to meet the needs of students with different backgrounds, interests, and abilities, and to provide ongoing opportunities for all students to engage in new learning based on their previous success.

Music class can be a safe environment for those students who experience challenges in other areas of learning. While participation for students with emotional, physical, or cognitive disabilities may be limited, music teachers should be aware that the experiences they are providing could have a strong impact on the personal development of these students, although this may not be explicit or measurable.

Students' development as learners is shaped by many factors, including gender, social and cultural backgrounds, and the extent to which individual needs are met. In designing learning experiences in music, teachers should consider the learning needs, experiences, interests and values of all students.

Explore Music 7–9 is inclusive and designed to help all learners reach their full potential through a wide variety of learning experiences. The curriculum seeks to provide all students with equal learning opportunities. It also recognizes that students develop and learn at different rates and in different ways. It is important for teachers to build in adaptations for those students who may be experiencing difficulty. Similarly, there may be students who have a strong background and need additional enrichment opportunities that allow them to go deeper in their learning. Adaptations may take the form of an adjustment to the length of the lesson, or extensions to the lesson that will challenge the students.

Differentiating Instruction

Differentiation of instruction becomes very important in a classroom because we know each classroom has such a diverse range of learners. On the one hand, differentiation will allow students who struggle to be supported adequately in meeting the outcomes; on the other, differentiation provides greater challenge for those who need it.

Differentiation is not about creating individualized programs for each student in the classroom. It occurs within the outcomes themselves. It is also not about establishing permanent homogeneous groups in which students work. Differentiation is about flexibility and understanding students well enough that instruction can be responsive to their needs. When students are provided with multiple exposures to a concept, in multiple ways, there is a greater chance of meeting the needs of more learners, and a greater chance of students successfully meeting outcomes.

In recognizing and valuing the diversity of students in the Explore Music 7, Explore Music 8, and Explore Music 9 classes, teachers should consider ways to

- provide an environment and design learning experiences to affirm the dignity and worth of all learners
- model the use of inclusive language, attitudes, and actions supportive of all learners
- adapt classroom organization, teaching/learning/assessment strategies, time, and learning resources to address learners' needs and build on their strengths
- design teaching/learning/assessment strategies that are integrated with each other so that it is difficult to distinguish each as separate components of a lesson
- design learning and assessment tasks that draw on learners' strengths and abilities
- provide opportunities for learners to work in a variety of leaning contexts, including mixed-ability groups
- identify and respond to diversity in students' learning styles and preferences
- build on students' individual levels of knowledge, skills, and attitudes in music
- ensure that learners use strengths as a means of tackling areas of difficulty
- offer students multiple and varied avenues to learn, create, and present their work
- reflect on and offer students diverse opportunities to demonstrate their learning
- celebrate the accomplishments of learning tasks, especially tasks that learners believed were too challenging for them

The Teaching Process

Learning is not something that happens simply by osmosis. It is not enough to surround students with music, an audience, and computers and hope that they develop the necessary skills as musicians. While students will develop and learn many things on their own, it is important that in the music classroom teachers provide explicit instruction in a variety of areas. The level of support this instruction provides will vary depending on the needs of each student. Ultimately, the goal of the teacher is to decrease the level of support provided until the student is able to engage in the learning experiences independently and successfully. This requires supportive instruction that ranges from directed to supported, and finally to independent learning.

Direct Instruction

Direct instruction is essential in every class. This kind of instruction might be necessary to introduce a new or difficult concept or to ensure that the entire group receives a common message. Direct instruction is also helpful in showing students how to exercise a particular skill. It is important, however, that direct instruction be followed with supported instruction in situations where the student is still developing the necessary skills or when the concept is difficult. Telling and modeling are two different kinds of instruction.

Supportive Instruction

Supportive instruction goes beyond simply telling or showing students how to do something. This kind of instruction allows you to provide some assistance to students as they work toward independence.

Independent Learning

Independent learning is the ultimate goal. It is at the independent stage that students are able to demonstrate and apply understanding of concepts and skills. They are able to complete a task without support from the teacher. The challenge most teachers face is the tendency to move from telling students what to do to expecting them to complete the work independently. For many students, this leap is too great, and as a result they experience frustration and a lack of success. By gradually releasing responsibility, this problem can be alleviated.

The Physical Environment

In the music-making process, the variety of activities required to achieve the outcomes listed in this document requires flexibility within the learning environment, including space to move, create, rehearse, present, listen, and respond in traditional and non-traditional ways.

A large open space, preferably with a high ceiling, suitable for physical movement as well as multiple groupings of students, is recommended for music instruction. Students need to be able to move about safely and the teacher must be able to move freely throughout the classroom. Traditional classrooms that have rows of desks and chairs is not appropriate for Explore Music 7, Explore Music 8, and Explore Music 9.

Course Design

Essential Graduation Learnings

The Atlantic Provinces worked together to identify the abilities and areas of knowledge considered for students graduating from high school. These are referred to as Essential Graduation Learnings (EGLs). Details may be found in the document, *Public School Programs*.

Some examples of learning in Explore Music 7 that help students move toward attainment of the EGLs are given below.

Aesthetic Expression

Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts. By the end of Explore Music 7, students will be expected to

1.3 use the elements of music to express and communicate meaning
6.1 justify decisions made to solve musical challenges in the repertoire they are performing

Citizenship

Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context. By the end of Explore Music 7, students will be expected to

3.2 articulate the importance of music in their daily lives, and place it in a context of the community in which they live
5.1 identify ways in which music influences and is influenced by the environment

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively. By the end of Explore Music 7, students will be expected to

1.4 interpret non-verbal gestures making connections to notation and musical expression
2.4 perform, alone and with others, music expressing a broad range of thoughts and feelings

Personal Development

Graduates will be able to continue to learn and pursue an active, healthy lifestyle. By the end of Explore Music 7, students will be expected to

6.2 respond appropriately to music they hear, both their own and others, by analysing and describing it using appropriate terminology
8.2 demonstrate the ability to provide and accept feedback to their own work and that of others

Problem Solving

Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical, and scientific concepts. By the end of Explore Music 7, students will be expected to

2.2 improvise and compose music, using appropriate notational systems, to express thoughts, ideas, and feelings
6.1 justify decisions made to solve musical challenges in the repertoire they are performing

Technological Competence

Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems. By the end of Explore Music 7, students will be expected to

7.1 explore the mechanics of a range of instruments and demonstrate an understanding of how they affect sound production
7.2 explore technology applications to creating, making, and presenting their own and other's music

It must be noted that the term **technology** is often misunderstood. It does not refer solely to computer-related materials and processes. *Foundation for the Atlantic Canada Arts Education Curriculum* provides the following explanation of the term **technology** as it applies to the arts:

Technology in the arts is inclusive of those processes, tools, and products that artistic-minded people use in the design, development, creation, and presentation of their works. It is a means to use skills and imagination in the creation of aesthetic objects, environments, or experiences. It is also a means of knowing and understanding our world and the processes we involve ourselves in as we interact with it. Tools and devices alone do not constitute a technology. It is only when people use these tools and devices to effect a change that we can call them a technology.

Since the arts are always about the processes of presentation and representation, they are able to utilize the most recent technologies, along with those from the entire history of the arts. A technological device or technological process rarely becomes obsolete to the artist. An artist may choose to use any technology from any period of history if it is suitable. The final presentation of the artwork is strongly influenced by the technologies of production. When an artist engages in an artmaking process or creates an art product, choices and decisions must be made about the appropriate technology of production and how an audience may respond to these efforts.

GCOs (General Curriculum Outcomes)

The outcomes for Explore Music 7–9 are divided into three strands: Creating, Making and Presenting; Understanding and Connecting Contexts of Time, Place and Community; Perceiving and Responding. Eight general curriculum outcomes (GCOs) guide instruction, and these are consistent across all arts disciplines. The following chart provides an overview of the eight GCOs, along with a brief description of each. Additional information may be found in *Foundation for Atlantic Canada Arts Education Curriculum (2001)*.

Strand	GCO *Students will be expected to*		What This Means
Creating, Making and Presenting	#1	explore, challenge, develop and express ideas using the skills, language, techniques and processes of the arts	become literate in an arts discipline
	#2	create and/or present, collaboratively and independently expressive products in the arts for a range of audiences	demonstrate what they have learned
	#3	demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture	understand that arts are integral to all cultures

Strand	GCO *Students will be expected to*		What This Means
Understanding and Connecting Contexts of Time, Place and Community	#4	respect the contributions to the arts of individuals and cultural groups in local and global context, and value the arts as a record of human experiences and expression	appreciate the arts in world cultures and in historical contexts
	#5	examine the relationship among the arts, societies and environments	recognize the importance of arts in all aspects of life

Strand	GCO *Students will be expected to*		What This Means
Perceiving and Responding	#6	apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works	examine how a piece of music is composed or how a musical work is interpreted
	#7	understand the role of technologies in creating and responding to expressive works	show the power of technology in the arts
	#8	analyse the relationship between artistic intent and the expressive work	articulate the meaning behind a composition from the composer's perspective

SCOs (Specific Curriculum Outcomes)

The general curriculum outcomes provide the big picture by identifying the areas of importance and an overall direction for instruction. At each grade level more specific direction is required and can be found in the specific curriculum outcomes (SCOs). Each of these outcomes is one step in a series of steps toward achieving success. These grade-specific outcomes articulate what students at that grade level should know and be able to do as a result of instruction provided.

The following charts provide the SCOs for Explore Music 7–9. Each of these learning outcomes is written in action-oriented language and focuses on what students should be demonstrating at a particular grade level. The outcomes are written so that teachers can easily use them as descriptors in a checklist, to guide observation, and to plan instruction.

In some cases, the learning outcomes are the same for more than one grade level. This is indicated by a box that spans two or, in some cases, three grade levels. In each of these situations, teachers at all grade levels should provide support and opportunity for students to explore the outcomes, with the intention that they will continue to develop and refine their skills.

It is important to note that the chart and the outcomes are cumulative. Students in grade 9 are expected to achieve the outcomes identified for grade 9, with the assumption that the preceding outcomes in grade 7 and grade 8 have also been met.

<table>
<tr><td colspan="3">GCO 1: Students will be expected to explore, challenge, develop and express ideas using the skills, language, techniques and processes of the arts</td></tr>
<tr><td>Grade 7
Students will be expected to</td><td>Grade 8
Students will be expected to</td><td>Grade 9
Students will be expected to</td></tr>
<tr><td colspan="3">(1.1) using appropriate terminology, demonstrate an understanding of rhythm by creating and performing rhythmic compositions in a variety of meters</td></tr>
<tr><td colspan="3">(1.2) by performing repertoire in group music making, demonstrate an understanding of melody (e.g. melodic direction, tonal centre, contour)</td></tr>
<tr><td colspan="3">(1.3) use the elements of music to express and communicate meaning</td></tr>
<tr><td colspan="3">(1.4) interpret non-verbal gestures making connections to notation and musical expression</td></tr>
<tr><td colspan="3">GCO 2: Students will be expected to create and/or present, collaboratively and independently expressive products in the arts for a range of audiences</td></tr>
<tr><td>Grade 7
Students will be expected to</td><td>Grade 8
Students will be expected to</td><td>Grade 9
Students will be expected to</td></tr>
<tr><td colspan="2">(2.1) participate in group music making, demonstrating an ability to read musical scores</td><td>maintain a part within a variety of textures and harmonies, using a range of musical structures and styles</td></tr>
<tr><td>(2.2) improvise and compose music, using appropriate notational systems, to express thoughts, ideas and feelings</td><td>create and perform melodic compositions for voice and/or instruments using appropriate notational systems</td><td>use a variety of notational systems to represent musical thoughts and ideas</td></tr>
<tr><td>(2.3) demonstrate responsibility in individual and group music making</td><td colspan="2">apply skills and attitudes appropriate to a range of group music making activities demonstrating audience etiquette, performance skills, and responsibility to the group</td></tr>
<tr><td colspan="3">(2.4) perform, alone and with others, music expressing a broad range of thoughts and feelings</td></tr>
<tr><td colspan="3">GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture</td></tr>
<tr><td>Grade 7
Students will be expected to</td><td>Grade 8
Students will be expected to</td><td>Grade 9
Students will be expected to</td></tr>
<tr><td colspan="3">(3.1) demonstrate respect for, discuss and compare music from various historical and cultural contexts</td></tr>
<tr><td>(3.2) articulate the importance of music in their daily lives, and place it in a context of the community in which they live</td><td>demonstrate an understanding of the role of music in daily life, throughout the ages and in a context of world cultures</td><td>examine and describe ways in which music influences and is influenced by local and global culture</td></tr>
</table>

GCO 4: Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global context, and value the arts as a record of human experiences and expression		
Grade 7 *Students will be expected to*	Grade 8 *Students will be expected to*	Grade 9 *Students will be expected to*
(4.1) demonstrate an understanding of how music reflects societies, both past and present	place music in a cultural context, and identify ways in which it enhances and expresses life's experiences	examine ways in which music enhances and expresses life's experiences
(4.2) compare music created for a variety of purposes	choose music for a variety of purposes, and justify their choices	
		(4.3) reflect on ways in which music expresses the history and cultural diversity of local, national, and international communities
GCO 5: Students will be expected to examine the relationship among the arts, societies and environments		
Grade 7 *Students will be expected to*	Grade 8 *Students will be expected to*	Grade 9 *Students will be expected to*
(5.1) identify ways in which music influences and is influenced by the environment	demonstrate an understanding of the relationships of music and other subjects	define relationships among music, other arts and other subjects
(5.2) articulate the relationships between music and other arts	apply skills that integrate music with other arts	examine the roles that music plays in local and global communities
GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works		
Grade 7 *Students will be expected to*	Grade 8 *Students will be expected to*	Grade 9 *Students will be expected to*
(6.1) justify decisions made to solve musical challenges in the repertoire they are performing	demonstrate alternative solutions to challenges in repertoire they are performing	examine and explore a range of possible solutions to musical challenges
(6.2) respond appropriately to music they hear, both their own and others, by analyzing and describing it using appropriate terminology	make informed judgments about the music they hear, and articulate ways to improve it using appropriate terminology	use processes of description, analysis, interpretation, and evaluation to make and support informed responses to their own and others' music and musical performances
		(6.3) critically reflect on ideas and feelings in works of music, and identify patterns, trends and generalizations

GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works		
Grade 7 *Students will be expected to*	Grade 8 *Students will be expected to*	Grade 9 *Students will be expected to*
(7.1) explore the mechanics of a range of instruments and demonstrate an understanding of how they affect sound production	identify and describe instruments common to cultures and countries included in the social studies curriculum	
(7.2) explore technology applications to creating, making and presenting their own and other's music		
(7.3) demonstrate a thorough understanding of a chosen software program for writing music and for ear training purposes		
GCO 8: Students will be expected to analyze the relationship between artistic intent and the expressive work		
Grade 7 *Students will be expected to*	Grade 8 *Students will be expected to*	Grade 9 *Students will be expected to*
(8.1) discuss the elements of expression in musical composition based on the composer's intent	evaluate choices of the elements of expression in musical compositions based on the composer's intent	
(8.2) demonstrate the ability to provide and accept feedback to their own work and that of others	make informed judgments about their own work and that of others	use feedback from others to examine their own musical works in light of the original intent
		(8.3) analyse performances and provide critical commentary on aspects of musical presentation in light of the performers' intent

Assessment and Evaluation

Overview

The information in this section provides an overview of the basic principles and understandings related to assessment and evaluation in the Arts Education classroom and reflects the guiding principles as outlined in the *Principles for Fair Student Assessment Practices for Education in Canada,* 1993. More specifically, these principles might be summed up in a statement of eight "big ideas" (Cooper, 2007):

1. Assessment serves different purposes at different times
2. Assessment must be planned and purposeful
3. Assessment must be balanced and flexible
4. Assessment and instruction are inseparable
5. Assessment must be helpful to students, and therefore feedback must be timely and descriptive
6. Assessment is most effective when it is a collaborative process
7. Performance criteria are an essential component of effective assessment
8. Grading and reporting student achievement is a caring, sensitive process that requires teachers' professional judgment

For teachers, planning how they will get to know their students as learners comprises some of the most important decisions they will make. Effective instruction flows from strong, recent information about students' strengths and needs. The information upon which teachers make instructional decisions should draw from a variety of sources and should consider students' interests and learning style preferences. What teachers decide to assess and evaluate, the methods they use to assess and evaluate, and how results are communicated, send clear messages to students and others about what is really valued—what is worth learning.

The curriculum outcomes framework shows teachers, students, and others the knowledge and skills to be learned, and therefore should form the reference for the gathering of assessment information in the classroom.

Making the Distinction Between Assessment and Evaluation

"Assessment serves different purposes at different times. " (Cooper, 2007)

Assessment

Assessment is the systematic process of gathering information about student learning. This process should include a broad range of methods for gathering evidence of learning, including the collection of students' work samples, observations of students' learning in use, and conversations with students about their learning so that a clear and valid picture emerges of what students know and are able to do in the arts.

Teachers need to plan a process for collecting, organizing, and analyzing assessment information so that they can fairly and appropriately use it for a number of purposes. When the purpose is assessment *for* learning, teachers can use evidence of student learning collected to:

- provide descriptive feedback to students concerning their individual learning strengths and needs, so they can help determine their own learning goals and next steps
- make instructional decisions to guide and enhance student learning
- change their own classroom practice to enhance future student learning

When the purpose is assessment *of* learning, teachers can use evidence of student learning collected to:

- inform decisions about student achievement of curriculum outcomes for grading and reporting purposes, and is often used to evaluate student learning to a specific point and time with a specific set of outcomes.

Evaluation

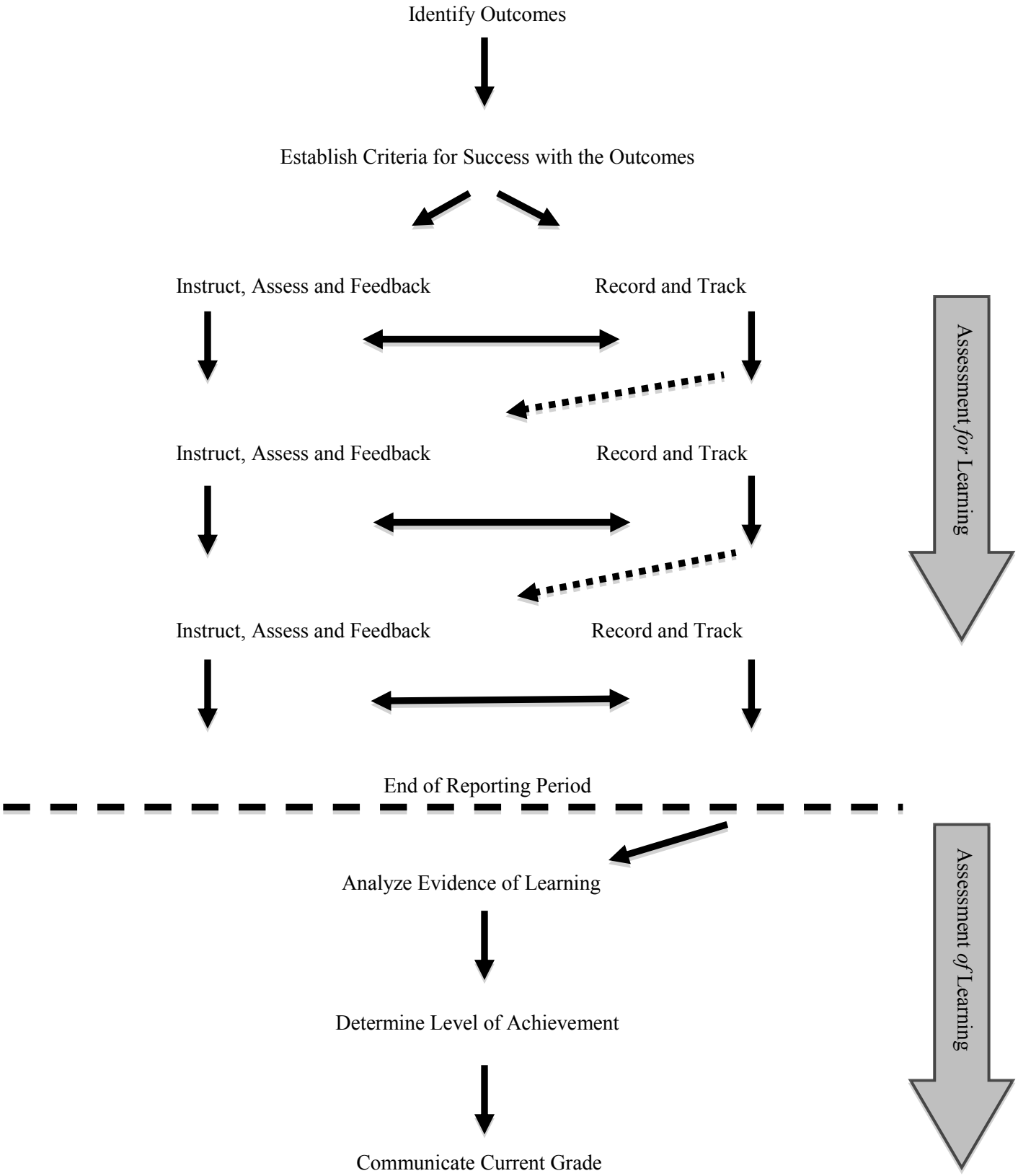
Evaluation is the process of analyzing, reflecting upon, and summarizing assessment information gathered over time in a variety of ways, then making judgments or decisions based on the evidence of learning collected. Evaluation serves two different purposes:

1. Teachers need to communicate whether students' performance of particular tasks, assignments, and work in progress successfully demonstrate specific curriculum outcomes throughout a reporting period. A variety of codes, marks and descriptive feedback may be used to record, track, and communicate growth in student learning to students and others.

2. Teachers need to communicate student achievement to students and parents at the end of a reporting period, usually using either letter or percentage grades that summarize students' assessment information. Professional judgment is applied when summarizing assessment information for this

purpose. The best, most recent evidence, gathered over time in a variety of ways must be used when determining grades. Refer to the chart *From Outcomes to Reporting* on the following page.

From Outcomes to Reporting



Planning for Assessment

Assessment is primarily intended to guide students' learning. Students need to know how well they are doing, and what they need to do in order to improve. They need this feedback information while they are still in the process of learning, not just at the end, and they need this feedback to be descriptive. Feedback needs to clearly indicate specifically what students are doing well, and what they need to do in order to improve.

Teachers need to know how well students are doing in order to guide their learning, and they need this information while students are still engaged in the learning process in order to have a positive impact on their learning. These are important considerations for teachers as they plan how, and especially when, to collect evidence of student learning, and also how and when to provide feedback to students.

Backwards Design

"Assessment must be planned and purposeful. " (Cooper, 2007)

To plan for assessment, teachers need to first identify the Specific Curriculum Outcomes that will be the focus for each unit of study within a reporting period. Whether the students will be creating, exploring cultural/historical contexts, or demonstrating their learning through a multimedia performance event, teachers, students and others should understand which outcomes are being taught and assessed by the learning experiences throughout the period of study. By engaging in backwards planning, teachers can plan and then explicitly and intentionally teach and assess specific curriculum outcomes (Wiggins and McTighe, 1998). Making the assessment process explicit and the criteria for success clear to all involved from the outset maximizes learning. It also ensures that over the course of a school year, all curriculum outcomes are addressed.

Once teachers decide upon a particular approach to instruction or curriculum focus for a unit of study, a cascading series of decisions is required in order to plan backwards from the outcomes:

- Which specific curriculum outcomes will be the primary focus of assessment and instruction during this unit of study?
- Which specific curriculum outcomes are addressed by the various learning experiences with which students will be engaged within this unit of study?
- What do students need to know and be able to do in order to successfully demonstrate the identified specific curriculum outcomes?
- Which sources of assessment information will best illustrate student learning of these outcomes?
- When in the unit, or at what point of the students' learning process, is assessment information about each identified outcome best gathered?
- What methods of differentiation need to be considered in order for all students to meet with success during this unit?
- What will be considered acceptable criteria for the successful demonstration of the identified curriculum outcomes?
- How will students and others be made aware of the criteria for success?

Co-Constructing Assessment Criteria with Students

"Assessment is most effective when it is a collaborative process. " (Cooper, 2007)

"Performance criteria are an essential component of effective assessment. "
(Cooper, 2007)

Co-construction of assessment criteria occurs when students and teachers work together to describe how the demonstration of a specific curriculum outcome or group of outcomes is judged to be successful. Teachers can involve students in helping to articulate what an acceptable demonstration of a particular outcome may look like and sound like. This does not mean that establishing criteria for success is handed over to students alone. Teachers contribute to the listing and description of criteria; they are the curriculum experts. Teachers and students contribute to the list of criteria together, clarifying and categorizing descriptors of success, and aligning them with specific curriculum outcomes. As an active partner in the co-construction of criteria, teachers can ensure appropriate fit to curriculum outcomes, as well as maintain sufficient challenge for students (Gregory, Cameron, and Davies, 1997).

Teachers need not be concerned that this process is overly time consuming. Initially it will be, but it is time well spent. As students engage in the process of co-constructing assessment criteria, they become involved in a form of explicit instruction. The process helps to clarify what is expected of students and helps focus the students' learning. Students are engaged in reflecting on their own learning, becoming aware of what they already know, and what they will need to learn more about in order to be successful.

Striking a Balance among Assessment Information Sources

"Assessment must be balanced and flexible. " (Cooper, 2007)

Foundation for the Atlantic Canada Arts Education Curriculum provides a learning outcomes framework of concepts to each of the arts disciplines. The outcomes are grouped according to the types of understandings and processes that are common to all arts disciplines: creating, making and presenting, making connections in local, global and historical contexts, and responding critically to their own works and the works of others. Under these three strands, eight general curriculum outcomes identify what students are expected to know, be able to do and value upon completion of study in arts education.

It is very important for teachers to recognize that the three understandings and processes are inter-related and are developed most effectively as interdependent concepts. When outcomes and curriculum offerings based on all three organizing strands are grouped as such, arts activities become more relevant to real-life situations, and the learning becomes more meaningful.

Learning in the arts must be planned / shaped to incorporate the three organizing strands. For example, if a band teacher were working on a march in Eflat concert, outcomes from the second and third strands could be addressed through

- asking students to respond when comparing two performances of the same march
- having students write and count rhythm patterns from the march
- asking students to write an 8 bar march melody using quarter and eighth notes in 4/4 meter in E-Flat concert without using a key signature
- asking individual students to listen to the group and make suggestions

Often it means asking the key questions such as

- What is the composer trying to do in this piece?
- What do you as a group want to convey when you present this?
- What do you need to focus on next?
- Is the staccato style as we are playing it effective?

In assessing the three strands, teachers must collect evidence of student learning from a variety of sources that include conversations, observations, and products (Davies, 2007). It is important that teachers collect evidence from these three sources to ensure they have a variety of assessment types. Teachers should also ensure their assessment and evaluation processes are as reliable and valid as possible.

Conversations

Talking with students can provide evidence of student learning that might not be apparent from observations or products (Davies, 2000). Talk allows students to explain how or why they did something thereby revealing their thought processes, as well as providing opportunities for teachers to support and probe students' deeper thinking. Information gathered in conversations may be used immediately to inform instruction within the same context the information was obtained, or used to plan follow-up explicit instruction later. Conversations allow teachers to provide immediate descriptive feedback that promotes student learning (Black and Wiliam, 1998).

Conversations may be very informal, as in the case of discussing a work of art in progress, songwriter's circle or responding to group presentations and performances. They also may be quite formal. Teachers may ask students to use writing and other means of representing to "talk" about their own learning in journals or sketchbooks.

Teachers must employ a recording and tracking system so that information gathered through conversations can be effectively and efficiently used to inform instruction, and be validly used to evaluate and grade students' achievement of the outcomes.

Observations

Watching students as they are engaged in the learning process can provide valuable evidence of student learning. Especially when used in combination with conversation, observation can capture evidence of student learning of which the students themselves may be unaware or may consider trivial. Such evidence would remain hidden if products alone had been the sources of information.

Observations can be made quickly and the information collected may be used immediately to inform instruction within the same context the information was obtained, or used to plan follow-up explicit instruction later. For example, a teacher may notice that a student is not providing enough clarifying examples while responding to their own and others' expressive works. The teacher may choose to offer some on-the-spot instruction and modeling, or may decide to provide instruction to a number of students with similar learning needs in a small group setting on another day.

Observations may be made informally, during independent work times or while students are engaged in small group settings. They may also be made during more structured assessment opportunities, such as during presentations or performances.

Products

Many teachers are comfortable and familiar with assessing products created by students. This should include a range of assessments to demonstrate understanding of concepts, as well as demonstrations of ability in art-making, composition and performance. Products used to assess students' ability to create and respond need to include a variety of forms, such as images and other visual representations, musical notation, director's book, as well as other non-print forms such as multimedia presentations, photo essays, audio and/or video productions, speeches, drama, dance, and other art forms.

It is critical that teachers and students assess not only products but also the journey or the process of the learning. Conversations as well as assessment forms and personal reflections will all contribute to assessment of learning.

Student Self-Assessment

Teachers can use student self-assessment to inform instructional decisions, checking for gaps in student learning, and responding with timely, appropriate explicit and differentiated instruction. Self-assessment encourages students to monitor their learning, and note their own growth over time. It helps students reflect, set further learning goals, and celebrate their successes. Metacognition, being aware of one's own thinking, is an important aspect of self-assessment and goal setting. It represents the highest level of thinking students can be asked to do.

Involving students in self-assessment and reflecting upon it also addresses a number of specific curriculum outcomes. Teachers need to include opportunities for student self-reflection and self-assessment as a part of their assessment planning. Engaging students in the co-creation of criteria for use with peer assessment is a valuable learning opportunity. Students benefit from the explicit statement of expectations inherent in this process, especially if the criteria are then used in conjunction with checklists or rubrics for use by students during self-assessment opportunities. See Appendix D, *Explore Music 7–9: Appendices* for examples of student self-assessment tools.

Teachers need to be clear about the difference between self-assessment and self-evaluation, and make the distinction clear to their students. Self-assessment provides information and feedback that promote further learning, and should be included as an important source of evidence of student learning. Self-evaluation, on the other hand, is the assigning of marks by students to their own learning, and factoring these marks into the determination of grades. Evaluation is the job of the teacher; and should not be done by the students.

Peer Assessment

The use of peer assessment will clearly demonstrate the students' level of understanding of concepts, skills and techniques. For example, if students are responding to a composition or work of art that other students have created, their comments can be a good indication of their musical / artistic understanding. By articulating their thoughts and ideas, they will use vocabulary that will demonstrate that level of understanding. Planning opportunities for students to respond, assess and reflect upon each other's work provides an audience for that work other than the teacher, and puts the assessment in an authentic context. Moreover, since it is not practical (or desirable) for the teacher to be the sole provider of descriptive feedback, peer assessment provides a valuable tool in the overall assessment for learning process.

Involving students in peer assessment, and reflecting upon it, also addresses a number of specific curriculum outcomes. Engaging students in the co-creation of criteria for use with peer assessment is a valuable learning opportunity. Students benefit from the explicit statement of expectations inherent in this process, especially if the criteria are then used in conjunction with checklists or rubrics for use by students during peer assessment opportunities. It is critical that students understand the criteria and the expectation of the outcomes.

As with self-assessment, teachers need to be clear about the difference between peer assessment and peer evaluation, and make the distinction clear to their students. Peer assessment provides information and feedback that promote further learning, and should be included as an important method of providing descriptive feedback to students. Peer evaluation, on the other hand, is the assigning of marks by students that will be factored into the determination of other students' grades. Evaluation is the job of the teacher; peer evaluation should not be done.

Tracking and Recording Assessment Information

"The use of columns in a grade book to represent standards (outcomes*)*, instead of assignments, tests, and activities, is a major shift in thinking…. " (Marzano, R. , and J. Kendall, 1996)

Assessment and evaluation depend on accurate and efficient record keeping. Teachers' assessment planning should include provision for the recording of assessment information in an efficient, systematic way. Since instruction addresses curriculum outcomes and student achievement is reported in relation to curriculum outcomes, it is essential that teachers' record-keeping systems track students' demonstration of curriculum outcomes, rather than only marks for assessment events, assignment, and tests.

Portfolios of Student Learning

Teachers may also want to include a system for collecting and archiving samples of student work collected over time as part of their assessment planning. Systems such as student portfolios are especially useful for the collection of samples of art making, including visual representations, video clips, podcasts, and compositions. They should not only be collections of summative assessment events, but also should include works in progress as well as polished drafts collected throughout the reporting period. Artifacts of student learning kept in student portfolios can inform assessment *for* learning decisions on a daily basis, as well as inform evaluative assessment *for* learning decisions made at the end of a reporting period. Concrete evidence of student learning archived in student portfolios works in concert with anecdotal notes, checklists, and rubrics to create a clear picture of the student as a learner. As well, the portfolio becomes especially powerful as a focus for student self and peer assessment.

Summary Grade Book

The grade book is a place where teachers track the accumulated evidence of students' learning in relation to each outcome assessed throughout the reporting period. This important part of the tracking system documents the summarized evidence of learning for each student and supports the use of professional judgment in the determination of summative grades.

Teachers may choose to organize assessment information contained within each class grade book by individual student files. In this case, each individual student file would contain a list of curriculum outcomes addressed in the reporting period, documenting with some sort of marking code—not letter or percentage marks—the degree to which the student demonstrated achievement of specific outcomes.

As an alternative, teachers may choose to organize assessment information by curriculum strand. In this case, each curriculum strand file, for example Creating, Making and Presenting, would contain a class list documenting with some sort of marking code the degree to which students demonstrated the specific outcomes in each strand.

Recording Assessment Information

Individual assessment events or pieces of student work collected within a reporting period should not be marked and recorded using letter (for grades 1–8) or percentage (grades 9–12) scores. Letter or percentage grades are only used on report cards to indicate an evaluative summary of students' evidence of learning. Assessment feedback given to students and others during the course of the reporting period needs to be descriptive rather than evaluative. Students and others can make use of a clear description of academic strengths, needs, and growth evident in each piece, and can begin to implement improvements that are clearly described.

For grade levels where letters summarize student achievement on report cards, using letter marks as feedback for assessment events and student work throughout the reporting period can create challenges at the end of a reporting period. It is difficult to summarize letter scores. For example, a student who receives marks of B or A on individual assessment tasks addressing a limited number of specific outcomes, might end up with an overall grade of C based on an evaluation of all the assessment events over a reporting period.

Using letters as marks can also create confusion in reporting. Some of the confusion may be due to changes in the meaning of the letter grades used on the report cards. In many school districts and universities around North America, letter grades are linked to a range of percentage grade scores. Typically percentage grades of 90 to 100 percent equate to an "A" grade, for example. In the province of Nova Scotia, an "A" grade indicates the number of learning outcomes successfully demonstrated within a reporting period. It is an indicator of quantity, rather than some judgment of quality. For example, a student who may have consistently received a "B" mark throughout the reporting period would receive an "A" for a grade, according to the descriptors attached to those letters on the report card. For descriptors attached to letter and percentage grades currently used on report cards in the province of Nova Scotia see the following.

Province of Nova Scotia Descriptors for Report Card Grades

Grades 9-12

90 – 100%	The student demonstrates **excellent or outstanding** performance in relation to the expected learning outcomes for this course.
80 – 89%	The student demonstrates **very good** performance in relation to the expected learning outcomes for this course.
70 – 79%	The student demonstrates **good** performance in relation to the expected learning outcomes for this course.
60 – 69%	The student demonstrates **satisfactory** performance in relation to the expected learning outcomes for this course.
50 – 59 %	The student demonstrates **minimally acceptable** performance in relation to the expected learning outcomes for this course.
Below 50%	The student **has not met minimum requirements** in relation to the expected learning outcomes for this course.

Grades P-8

A	The student demonstrates achievement of the expected learning outcomes addressed during the current reporting period.
B	The student demonstrates achievement of most of the expected learning outcomes addressed during the current reporting period.
C	The student demonstrates achievement of some of the expected learning outcomes addressed during the current reporting period.
D	The student demonstrates achievement of few of the expected learning outcomes addressed during the current reporting period.

For grade levels where percentages summarize student achievement on report cards, using percentage marks as feedback for assessment events and student work throughout the reporting period may result in the averaging of all assessment marks from the reporting period. It is not appropriate to factor in exploratory or early attempts by students to demonstrate outcomes, when more current evidence indicates success (O'Connor, 2002; Cooper, 2007). Teachers' professional judgment, rather than the application of a mathematical formula, needs to be applied to the determination of summarizing grades.

To record assessment information efficiently, teachers may want to use a coding system indicating the degree to which students have demonstrated specific outcomes. Common coding systems use numbers from one to three or one to four, often found on many rubrics. An example of a 4 digit number code might be:

1. Not yet meeting criteria for success
2. Approaching meeting criteria for success
3. Meets criteria for success
4. Strongly meets criteria for success

An example of a 3 digit number code might be:

1. Not yet meeting criteria for success
2. Meets criteria for success
3. Strongly meets criteria for success

Coding systems do not need to use digits. Any sort of symbol system may be acceptable, as long as they indicate the degree to which students meet criteria for the successful demonstration of specific outcomes.

Regardless of the coding system used, adding and averaging the code symbols should not be the process used for determining student grades. The digits are symbols, not points to be averaged. Teachers must apply professional judgment to determine whether students have successfully demonstrated outcomes (O'Connor, 2007). For more on the analysis of assessment information to determine summative grades, see the section entitled *Using Assessment Information to Evaluate and Communicate Student Learning***.**

Using Assessment Information to Improve Student Learning

Cooper's Big Idea #5: "Assessment must be helpful to students, and therefore feedback must be timely and descriptive. "

The primary purpose of assessment is to improve learning. Learners use assessment information to improve their efforts and set learning goals. Teachers use assessment information to adapt and change their instruction or the instructional context to meet the diverse needs of the learners in their classrooms. Using evidence of student learning for this purpose is called assessment *for* learning.

Guiding Learning with Descriptive Feedback

Assessment information needs to be in a form that is useful to learners in order to impact their learning. Feedback is most useful when it specifically describes or indicates what learners are doing well, and what they need to do next in order to improve (Brookhart, 2008; Cooper, 2007). Effective descriptive feedback provides clear, concise information to learners about the learning strategies and processes they successfully employed in the performance of a learning task, and specifically describes qualities of the learners' work in relation to learning outcomes. Descriptive feedback should focus on the learners' performance, not the learner personally. Specific, descriptive feedback that focuses on success and points the way to improvement has a positive effect on learning (Black and Wiliam, 1998; Davies, 2000).

Percentage marks alone provide ineffective feedback (Brookhart, 2008). Such forms of feedback indicate the degree by which learners successfully demonstrate learning outcomes without indicating aspects of the outcomes learners have under control, and exactly what needs be done to improve their performance the next time. Numeric marks, whether it is intended or not, carry the connotation of evaluation. Evaluative feedback may very well interfere with the learning process (Black and Wiliam, 1998; Kohn, 1999).

Learners also need to be in a position to take action on feedback information provided to them. Feedback will have the most impact when received while learning is still in process (Black and Wiliam, 1998). Feedback provided after the work is complete will only be useful if learners perceive they will have a chance to put this information to use again on similar tasks in the near future. Feedback without the opportunity to use it is pointless (Brookhart, 2008).

The challenge teachers face is to gather assessment information during the learning process and provide their students with useful feedback in a timely fashion. The following are suggestions of ways teachers might provide their students with opportunities for descriptive feedback:

- teacher oral and written responses to works in progress
- peer oral and written responses to works in progress
- rubric or checklist criteria that specifically describe indicators of quality work
- supply students with exemplars of quality work, providing explicit instruction and discussion about the qualities present in the exemplars

Providing opportunities for metacognitive reflection is an integral part of this process. Descriptive feedback moves learners forward by encouraging them to think about their own learning. Self-reflective questioning leads learners to re-visit their work and consider revision. In this sense, the distinction between assessment and instruction is blurred. It is the provision of reflective opportunities for learners, and chances for them to incorporate feedback information into their on-going learning process that transforms the collection of formative assessment information by teachers into assessment for learning.

The Teacher's Response to Assessment

"Assessment and instruction are inseparable. " (Cooper, 2007)

Teachers use assessment information to inform their instructional decisions. For example, in response to assessment information, a teacher may decide to provide explicit instruction to the class or provide additional instruction to a select number of students. The teacher may decide to make changes to the organization of the students in the class, or differentiate the requirements of an assignment. The teacher may decide to gather further information before providing further instruction or making any changes to the instructional context.

Using Assessment Information to Evaluate and Communicate Student Learning

"Grading and reporting student achievement is a caring, sensitive process that requires teachers' professional judgment. " (Cooper, 2007)

At set times within a school year, teachers are called upon to evaluate the degree to which students have demonstrated learning outcomes focused upon during a reporting period, and communicate that decision in the form of a grade that summarizes a variety of students' assessment information. Teachers apply professional judgment, analyzing the evidence of student learning collected throughout the reporting period for reliable indications that students have demonstrated the outcomes. Using evidence of student learning for this purpose is called assessment *of* learning.

Exercising professional judgment is never a matter of merely applying a mathematical formula to all the assessment information gathered during the reporting period. Instead, teachers need to look for trends across all available sources of assessment information when determining grades. This might include information gathered throughout a reporting period, as well as information gathered from specific summative assessment events.

It may not be necessary to provide students with summative assessment events for all outcomes assessed in a reporting period. Teachers may have already collected enough valid evidence of student learning for many outcomes throughout a reporting period. For example, if students have been observed several times meeting the criteria for success for SCO 8. 2 in Visual Arts 7 – 9 (*consider feedback from others to examine their own works in light of their intention),* summative assessment events would not be necessary for this outcome. Instead, the most current and valid information could be used to evaluate and then report.

Thoughtful analysis is necessary when weighing assessment information for evidence that students have successfully demonstrated outcomes. For example, assessment information collected earlier in a reporting period indicating that a student could *not yet* successfully meet the criteria for success for specific outcomes should not be factored into summative grades if teachers have more current assessment indicates that learning and growth have taken place. Likewise, teachers must also take care that a student's poor performance on any single assessment event does not cancel out valid evidence of success collected earlier in the reporting period (O'Connor, 2002).

Teachers need to ensure that grades represent students' achievement of curriculum outcomes. Behaviours that are not associated with specific curriculum outcomes should not be represented in students' grades. Promptness, for example, is not a specific curriculum outcome. The same is true for disruptive and inappropriate behaviour that may be displayed by some students in class. These behaviours can be reported in the learner profile section on the report cards, but are not included in students' grades.

Teachers need to make a distinction, however, between inappropriate student behaviour and small group or whole class behaviours that can be considered part of the criteria for demonstrating specific Creating, Making and Presenting outcomes. Such behaviours as speaking in turns and treating others' ideas with respect, for example, are indeed indicators of appropriate small group interactions, and are reflected in specific curriculum outcomes under GCOs 1 and 2.

Teachers also need to consult regional board and school assessment policies for guidance in determining students' grades with regards to a number of other issues, such as: late assignments, the use of zero marks, incomplete work assignments, homework as a source of assessment information, participation marks, and group marks.

Exercising Professional Judgment

"There are no *right* grades only *justifiable* grades. " (O'Connor, 2002)

The process of exercising professional judgment to determine grades may differ depending on the grade level reporting system used. Regardless of the system, teachers need to pay close attention to the descriptors that accompany the grade codes.

For grades indicated by letters

The process for determining letter grades, given the intent of the descriptors currently on the report card, is fairly straightforward. The question to be answered is how many of the outcomes taught and assessed during the reporting period did each student successfully demonstrate. Teachers analyze the evidence of learning for trends that will support their decision-making process. If the answer for a specific student is, "all of them", based upon current, valid evidence collected throughout the term, then the grade for that student is an "A". If the answer to the question is, "some of them", then the grade for that student is a "C", or perhaps a "D", depending on the number of outcomes demonstrated. Teachers with an efficient and effective assessment plan and a well-kept tracking system should have little difficulty defending their professional judgment.

For grades indicated by percentages

The process for determining percentage grades, is somewhat less clear cut. The question to be answered in the case of reporting systems using percentage grades is not "how many" but "how well" did each student successfully demonstrate the outcomes taught and assessed during the reporting period.

One process for determining percentage grades is to assign percentage values to each GCO category of a curriculum strand taught and assessed during the reporting period. The percentage values are determined by the degree of instructional focus given to each GCO category during the reporting period, or by simply assigning equal weighting to each GCO. Teachers use their professional judgment to determine each student's mark for each GCO category by analyzing most the current, valid evidence of learning collected and recorded throughout the term. A percentage grade can then be determined by applying a mathematical formula for central tendancy to the GCO marks, along with teachers' professional judgment supported by the evidence.

In a variation on this process, a number code is used rather than a percentage mark for each GCO. Teachers use their professional judgment to determine a number code score for each GCO, and these codes are then used to determine a percentage grade (Clymer and Wiliam, 2006). For more on the use of number codes to record and track evidence of student learning, see the previous section entitled, Tracking and Recording Assessment Information.

Using Assessment Information to Inform Teachers' Practice

It is important for teachers to reflect upon the effectiveness of their own teaching practices. Teachers may use student assessment results to inform their own professional growth. A variety of assessment information sources, including on-going, informal classroom assessments as well as external assessment results, may be used to inform the professional learning process of a school staff.

This may often be carried on as part of collaborative teacher learning communities established within school sites. Such groups may typically be formed from professional staff serving the students of a particular grade level, or the professional staff responsible for teaching a particular subject area. Professional learning within such groups is intended to involve not only the sharing of resources and lesson ideas among colleagues, but also the analysis of student assessment information in a spirit of professional enquiry in order to inform pedagogical change.

Establishing Common Understanding Assessment Criteria Within a Board

Common understandings of assessment criteria occur when the professional staff within a school or board works together to articulate assessment criteria. For example, Visual Arts teachers of at the junior high/middle level school might work together to develop assessment criteria aligned with specific curriculum outcomes. Analysis of this information could not only allow teachers to focus instruction on those individual students in need of support, but would also allow staff to look for trends in board-wide change over time.

Assessment information tracked with collaboratively developed criteria can be used school-wide or at particular grade levels to determine areas of instructional need, facilitating the establishment of school or grade level improvement goals. Such collaboration can be a powerful professional development opportunity that can directly impact student achievement. Assessment information gathered through the use of co-constructed criteria can thus inform curricular decisions, and also inform change in teachers' instructional practice.

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Foundation for Atlantic Canada Arts Education Curriculum (2001)

Music P–6

Music 10, Music 11, Music 12

Explore Music 7: Introductory Module

Implementation Draft, September 2011

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The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. Teachers are encouraged to adapt these suggested time lines to meet the needs of their students.

In order to be effective in teaching this module, it is important to use the material contained in *Explore Music 7–9: Curriculum Framework* and *Explore Music 7–9: Appendices*. Therefore, it is recommended that these two components be printed to support the suggestions for teaching, learning and assessment in this module.

Explore Music 7: Introductory Module

(26 Instructional hours with an option to complete it in 13 hours)

Overview

Rationale

Traditionally, music in junior high school has focused primarily on instrumental music, with the school band being the sole source for instruction. This curriculum is designed to meet the needs of those students not enrolled in the course Band Instruments 7. Students who register in Explore Music 7 will complete the Introductory Module plus two other modules chosen from:

- Popular Music of the 50s and 60s
- World Drumming
- The Art of Guitar

Taking into consideration the current research on the brain and how it constructs meaning in the early teenage years, this module is designed to be interactive, applicable with authentic learning experiences, and based on a discovery approach. Students at this age construct meaning in similar ways as the pre-school child, making neural connections through trial and error, and discovering new insights as they build on their learning over time.

Grade 7 students are not content to be passive learners, confined to desks where they listen, respond, practice, and drill. They are excited to receive new information that has meaning for them – the hook – and to learn how it fits into their existing repertoire of knowledge. They want to play with this new information, tinker with it, try it out, experiment, just as toddlers explore their world as they discover new things in their immediate environment. Our task as teachers is to allow them the flexibility to apply their new learning, and to encourage them to take it to new limits – the meta-cognitive domain. This can be a challenge, particularly if students have learned through their earlier musical experiences that music can become mundane and limited in focus.

The challenge begins with the teacher. Constructing meaningful experiences will excite students and diminish behavioural issues that sometimes cause havoc in the music classroom. Constant reflection throughout this module will allow the teacher to modify the activities that work best, differentiate the curriculum to meet the diverse learning needs, and create a dynamic learning environment that will motivate students to continue to develop musical understanding.

Glossary

- note values
- note names
- rests
- time signature
- bar lines
- measures
- sequence
- phrasae
- improvisation
- questions/answers
- rondo
- graphic notation
- soundscape
- rhythmic fragments, cells, phrases

Introduction

The Introductory Module is compulsory for the successful completion of Explore Music 7, and this module should be completed before beginning the others**.** It is designed in such a way as to allow students to complete all the activities (basic activities plus the "Extensions") in 26 hours, or one term, provided the schedule allows for two 60-minutes periods per 5-day cycle. If, for example, this is not possible, and there are only 60 minutes scheduled for Explore Music 7 in a 5-day cycle then it is advised that teachers complete only the basic activities without the "Extensions" which are highlighted in blue throughout the module.

A culminating activity requiring students to create a musical composition is a critical component of the assessment for this course. Teachers should introduce this activity to students on the very first day, and build on the skills as they progress throughout the module. In this way, they should discover how all the elements interact in music.

It is expected that all students registered in Explore Music 7 will have a background through their prior experiences in Music Primary – 6. However, given the current realities, it should not be assumed that students have fluency in musical literacy. Therefore, the Introductory Module is intended to be a review of many skills and concepts taught to the end of Grade 6.

Knowing the nature of young teens, teachers must be aware of the limitations they may face with students in the class. We know that peer pressure influences how students react to new learning. Moreover, because of changes taking place at this stage of development, young teens often experience challenges with discovering their singing voice. Therefore, teachers must be sensitive to these issues, and not place students in situations where they will "shut down" because of embarrassment among their peers. While we need to encourage students to sing, the realities are such that at this stage it can be problematic for some students to achieve success in this medium, and therefore other forms of expressing and communicating musical thoughts and ideas might be necessary.

The range of learners is amplified when one considers the prior learning experiences outside the school that some students may have had. There may be some in this course who have a strong background through private instruction. Teachers need to be aware of this range of abilities and differentiate instruction to ensure that all students are challenged and are able to achieve success.

Direct reference is made to the Canadian Band Association's On-line Music Program [http://www.canadianband.ca/onlinemusictheor.html]. This will guide students through the concepts and skills that are necessary to enhance their musical understanding. This program is free, and will allow teachers to differentiate instruction.

It is suggested that at the beginning of this module, teachers do a class profile and needs assessment to discover the range of learners and skill level among students. This will allow for more effective instruction that is tailored to meet the needs of all students.

Outcomes Addressed

An Outcomes Chart for all outcomes in Explore Music 7 can be found on a laminated pull out page inserted in this curriculum. Teachers are reminded to refer to this chart as lessons and activities are planned. The outcomes achieved in each part of the lesson are noted throughout the module, and although teachers may discover that the activities assist in achieving other outcomes, those referenced have the strongest focus.

Tips for Teaching Success
To be effective, assessment must be part of the teaching and learning process. Teaching, learning and assessment work best when informed decisions are made based on how well the students are progressing. If left to the end of a unit or at the end of this module, teachers will find themselves making subjective decisions, and students will find the actual assessment meaningless. Therefore, to be able to arrive at a final mark at the end of this module, teachers must include an assessment activity every day. For examples of assessment instruments, see *Music Primary – 6* and Appendix D in *Music 7–9: Appendices*.

The following outcomes will be achieved in this module:

CREATING, MAKING AND PRESENTING

Students will be expected to

1.1 using appropriate terminology, demonstrate an understanding of rhythm by creating and performing rhythmic compositions in a variety of meters

1.2 by performing repertoire in group music making, demonstrate an understanding of melody (e.g. melodic dictation, tonal centre, contour)

2.1 participate in group music making, demonstrating an ability to read simple musical scores

2.2 improvise and compose music, using a variety of notational systems, to express thoughts, ideas, and feelings

2.3 demonstrate responsibility in individual and group music making

UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY

Students will be expected to

3.1 demonstrate respect for, discuss, and compare music from various historical and cultural contexts

3.2 articulate the importance of music in their daily lives, and place it in a context of the community in which they live

PERCEIVING AND RESPONDING

Students will be expected to

6.1 justify decisions made to solve musical challenges in the repertoire they are performing

6.2 respond appropriately to music they hear, both their own and others, by analyzing and describing it using appropriate terminology

7.3 demonstrate a thorough understanding of a chosen software program for writing music and for ear training purposes

8.1 discuss the elements of expression in musical compositions based on the composer's intent

8.2 demonstrate the ability to provide and accept feedback to their own work and that of others

Tips for Teaching Success
Refer to the "Big Ideas" in *Talk About Assessment* to get a sense of how you will be assessing student progress in this module. In your introduction to the module, tell the students about the eight big ideas and explain that this is the process you will be using in assessing them. It will be necessary for each student to maintain a portfolio of their progress, and this can be a binder in which they can insert assignments, extra practice, journal notes, reflections, etc.

[KEY POINT ICON]
A *Learning /Assessment Activities Planner* is located in Appendix B of *Explore Music 7–9: Appendices* Teachers may find this chart helpful as they plan for and review assessment of learning throughout the module. In addition, a chart such as this could be used to map classroom learning experiences vis-à-vis student outcomes addressed.

Appendix B: Learning/Assessment Activities Planner

	Creating, Making and Presenting							
Outcomes	1.1	1.2	1.3	1.4	2.1	2.2	2.3	2.4
Learning/Assessment Activities(Formative)								
1.								
2.								
Learning/Assessment Activities(Summative)								
7.								
8.								

[KEY POINT ICON]
While the activities that follow are written in a sequential order, allowing for flexibility with the time spent on each section as well as the entire module, teachers should exercise flexibility when facilitating them. For example, if the module will be completed in 13 hours, the extension activities may be used for those students who have a solid background and may need greater challenge. It is important to realize that this module is intended to review the skills and concepts taught to the end of grade 6, emphasize their importance in an authentic context (composition, presentation, performance), and prepare students for the subsequent modules.

[KEY POINT ICON]
The SCOs identified in each part of the unit are those that are emphasized the most. Depending on the direction that each activity will take, there may be many other SCOs achieved while completing the prescribed tasks. For future reference, teachers should note these in the wide margin provided on each page.

Materials

- a collection of non-pitched percussion instruments
- music writing software
- a quality sound system and access to computers with composition and recording capabilities

Unit 1: Getting Started (3 hours)

Introduction

Music making is a team activity, and as such, musicians must work together to create, make and present music. When playing solo work, the team effect grows from the communication that exists between the performer and the audience. In the *Explore Music 7* classroom, this team approach must also be created in order to build trust, rapport, and a sense of collaboration throughout the activities.

Teaching, Learning and Assessment Process

PART A: CLASS PROFILE (2 HOURS)

[KEY POINT ICON]
The following exercise is intended to be an introduction to the course, to provide the teacher with a profile of students in the class, and to provide opportunities for students to work together as a team.

(UC 3.1, UC 3.2, UC 4.2)
Discuss with students the role that music plays in their lives. Ask the following guiding questions:

- What genres of music do you like? What genres do you not like? Why?
- What experiences have you had in making and performing music? Were they good experiences? Explain.
- In family settings, when is music important? Expect answers like birthday parties, weddings, church services, graduations, concerts, while driving on trips. What is the significance of music at these times?
- What is your favourite piece of music? What makes it your favourite? Is there a person attached to this music, ie, does it allow you to recall someone when you hear it?

Have students list all the people who have had a role in shaping their musical development to date. These might be former music teachers, parents, peers, a cleric, choral or band director, festival adjudicator, sibling, friend. Using a web design, have students place their name in the center bubble, and from that in each bubble of the web place the names of those who have had a part in their musical development.

(UC 3.2, UC 6.2, PR 7.2)
For a homework assignment, have students record on CD, their favourite piece of music and ask them to write a brief reflection on it. During the next class, ask students to share their musical web, and to play a one-minute excerpt of the piece of music that they have chosen. Encourage them to discuss their choices, but be aware that this activity may evoke strong emotions that could be upsetting for some students. Also, be aware that at this age, students are influenced by their peers, and so they may not wish to divulge much information. Be patient at this point, and only invite students to share at their own choosing.

[ASSESSMENT ICON]

As a class, design a rubric that will allow students to self-assess their web design, CD and presentation. Self-assessment will work best in this situation because of the sensitive nature of the material presented. Specific ideas to be assessed include:

- completed the assigned task following the guidelines presented
- justified choices effectively
- used good presentation skills
- sought assistance with technology if needed

Samples of rubrics and blank forms can be found in Appendix D of *Explore Music 7–9: Appendices*.

NOTES FROM OUR CLASSROOM

PART B (1 HOUR)

To get a class profile, do a simple needs assessment of their musical understanding to date by creating a game. Focus on the elements of music, and make the activity as fun and relaxed as possible. If students feel it is a "test" that is being graded, it may evoke strong emotions that many not give a true picture of their musical development.

Distribute file cards and have each student create two flash cards based on musical symbols. Have them put their name and the correct answer on the back of the card. Examples:

- What kind of note is this? (sixteenth note)
- How many beats in a measure in 2 / 2 time (show a measure with 2 half notes)
- What note is this? (draw a middle c on the staff)
- What is the name of this symbol (bass clef)

Collect all the cards and ensure that all the answers are correct.

Divide the class into two teams. Play a game whereby you ask a question and someone from one team answers it. If they get it wrong, ask someone else on the other team. Keep score, and keep asking questions until all the cards are used. You can repeat if necessary, developing variations to make it exciting.

These cards can be kept on hand for review throughout the module, and students can add more cards to the pile throughout the course.

[ASSESSMENT ICON]

As students are answering, take note of those who answer correctly and those who are having difficulty.

Unit 2: Rhythm Review (7 hours–4 hours + 3 hours extension)

Introduction

In this unit students will review terms and skills associated with rhythmic concepts in music. In addition, they will develop a deeper understanding of how rhythm interacts with other elements in the compositional process.

Realizing that students will be at different stages in their musical development, it is important as teacher to be continually observing and conferencing with students on an individual basis in order to assess adequately their skill level. In doing so, it will be necessary to differentiate within the activities, and to challenge those who have greater fluency with the terminology and application of the rhythmic concepts. Although the suggestions are fairly prescriptive, there is the potential for flexibility as students progress through the unit, and teachers are encouraged to draw on their own experiences and musicianship to create the most effective lessons possible.

For those students who are struggling in their rhythmic understanding, it is suggested that supplementary exercises be assigned on an individual basis. Teachers will find the Online Theory Program produced by the Canadian Band Association very helpful. This can be found at.

[http://www.canadianband.ca/onlinetheory/mdlmn/moodle/]

This program is free and progress of individual students can be saved and tracked over time. For those students who are more advanced, the challenge of Level 2 (same web site) can provide motivation as these students deepen their musical understanding of rhythm.

Key Concepts

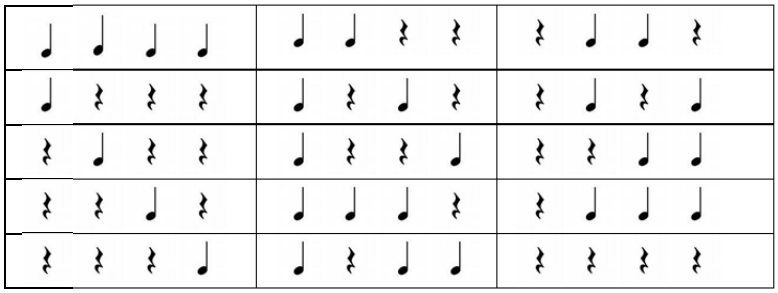
- elements of music
- musical symbols
- musical terms

Teaching, Learning and Assessment Process

PART A: FOCUS ON BEAT (1 HOUR)

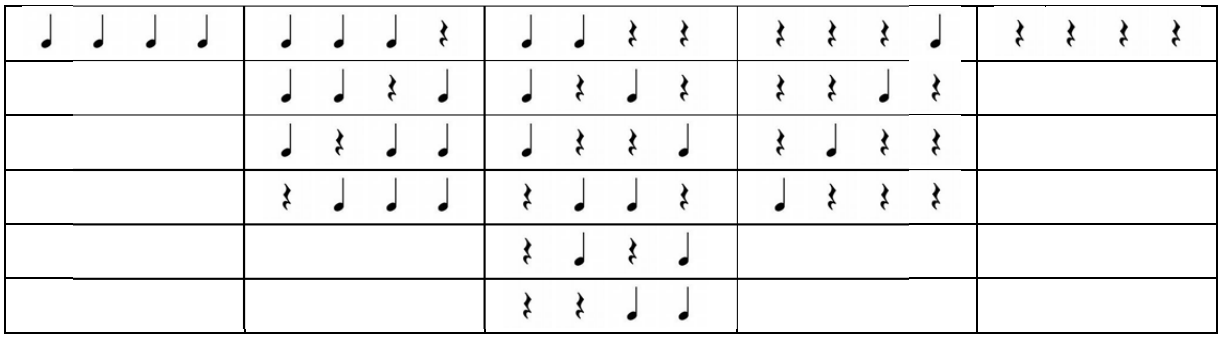
(Adapted from J. Berarducci, Level 1 Basic Orff Course)

[LISTENING ICON]
(CM 1.1, CM 2.1, CM 2.3)
Have students listen to a popular song with a steady pulse that propels the music forward at a speed of approximately ♩ = 120. Examples include Jai Ho (Slumdog Millionaire soundtrack), Please Don't Stop the Music (Rhiana), Axel F (Harold Faltermeyer), or I Want You (Savage Garden). Tell them to feel the beat and observe them as they listen. Do they appear to intrinsically move to the music? Are they tapping to the beat with fingers, toes, head, etc? Have them move around the room to the music keeping the beat. Change direction: walk forward, backward, sideways, in a circle, diagonally. Place the numbers 1, 2, 3, 4 on the board and tell them that they are moving to quarter beats. When they come to beat 4, the pattern repeats. Now place various combinations of the measure on the board by omitting numbers:



As they walk this time, have them only step on the notes and not on the rests. Discuss which measures were easier to walk to and why. Have them conduct a 4-beat pattern and try having them conduct as they walk. Discuss the challenges they faced.

Using this as a spring board, ask students how many combinations in 4 / 4 time that they can create using only a quarter note and quarter rest. Remind them that each combination should add up to 4. This can be done in pairs. Once they have their list, have them arrange it in an order that clearly shows groupings.



How are they grouped? Try clapping each group, and then the entire sequence.

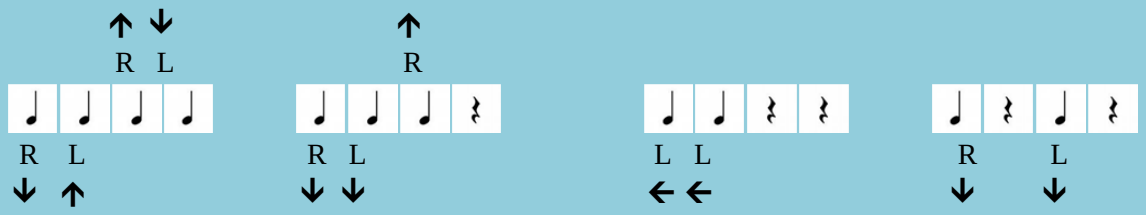
[ASSESSMENT ICON]

Following this activity, have students write a short response to the activity in their journal. Ask them to list all the "musical" terms that were used in the activity (note names, rests, sequence, phrase, dynamics, time signature, measure, etc.).

NOTES FROM OUR CLASSROOM

EXTENSION (3 HOURS)
(To be completed in those situations where the module will be 26 hours in duration.)

(CM 1.1, CM 1.3, CM 1.4, CM 2.1, CM 2.3)
Add movement to each quarter note. This can be as simple as walking or arms moving in the direction indicated by arrows. After there is relative ease with these patterns, have the students in pairs select any 4 and create a 4-measure sequence.
Example:



Have the groups take turns presenting their phrases. Now combine the pairs of students to make groups of 4, and in doing so, combine their rhythmic phrases to make an 8-measure sequence. Combine groups again and repeat the process making 16-measure rhythmic composition. After each group has performed, ask those students who are listening (the audience) to give one positive point about the phrase, and one suggestion for improvement. For example, could they have rearranged the measures differently to make the phrase more interesting and more musical?

[ASSESSMENT ICON]

As the students participate in the activity, observe their level of understanding of beat, and their ability to follow the "score" that was created. In a class discussion, debrief the activity, and allow them sufficient time to express their level of success in doing it. Elicit from the students suggestions for how they might improve their performance and their ability to follow the score.

(CM 1.1, CM 1.4, CM 2.3)
Have the students go back to the last task in Part A (building a rhythmic phrase), and in pairs, ask them to substitute equivalent note values for any 4 beats of their 2-measure sequence. Have them follow similar steps as they did previously by having each pair combine with another pair, and then another until they have a group of 8 together to perform their 16-measure phrase, this time with some beats altered using the changed note values. Since there has not been a review of note values to this point, teachers may need to provide extra assistance to some students. Alternatively, the students with a stronger background can assist those who are experiencing difficulty.

For this part of the unit, you may want to suggest that they play their phrase on a rhythm instrument rather than clapping it. Alternatively, they can use body percussion (snap, clap, patsch, stamp) in any combination. As each group performs their revised phrase, offer suggestions for improvement, and solicit the same from the other students. For example, where do the rests feel most comfortable? When eighth notes appear at the end of a measure, does this make it more challenging to perform? Are there places in the phrase that feel like a "breathing point"? If so, do these come at the end of measure 2, 4, 6, and/or 8? Why do you think they feel good there? If there is a need, have the students go back and make any necessary changes based on these suggestions.

If students are using body percussion or percussion instruments, have them create a line for each instrument or body sound and notate the rhythm using actual notes on the line.

[ASSESSMENT ICON]

Have the students create and complete a group work rubric similar to those found in *Tools for Powerful Student Evaluation.*

PART B: FOCUS ON NOTES AND MEASURES (3 HOURS)

(UC 3.1, UC 4.1)
Play a selection of world drumming music that has a steady beat (e.g. Japanese Drumming, *Hachidan Uchi Daiko*, Track 15, Disc 2, World Music: A Cultural Legacy). Play the selection several times, and each time ask a series of guided questions, such as:

- What are your first thoughts when you hear this music?
- Do you hear a steady beat?
- Can you recognize the time signature?
- Do you hear repeated patterns?
- What is the medium (drum, vocals, bell, other sound source)?
- How is this selection similar to the 16-measure phrase you created in the last activity? (steady beat, rests, dynamics)
- How is it different?

(CM 1.1)
Review with students the following note values: whole, half, quarter, eighth, and sixteenth, as well as their equivalent rests. *ApRo Theory Level 1*, Lessons 10, 11, 12 have exercises to help reinforce this activity. It should be noted, however, that these should never be used as work sheets to keep students busy, but rather exercises to increase musical literacy in students. This is a good time to review time signatures and bar lines, and reference to *ApRo Theory Level 1*, Lesson 9 will be useful. When using this material, encourage students to "discover" new ideas and to create their own patterns.

In pairs, have students create their own rhythm patterns using whole, half, quarter, eighth, and sixteenth notes, as well as their equivalent rests. Begin with two measure patterns, followed by 4 measures and 8 measures. Have students notate their compositions using music software.

[KEY POINT ICON]
This is a good time to introduce (or review) the use of music software aware on the computers that you have access to. Some students may be quite proficient in this aspect of music making, and so they can coach others who may need more help.

[ASSESSMENT ICON]

Have each pair of students perform their patterns either to other pairs of students, or to the whole class. As they do, have those who are listening provide feedback to the performers, indicating what they liked best about the performance, and offering suggestions for how the patterns could be improved.

(CM 2.1, CM 2.2, CM 2.3)
Have each pair of students combine with another pair and perform their 8-measure rhythmic patterns together. Substitute instruments for clapping (e.g. one pair uses sticks, the other uses tambourines). Have those pairs combine with two other pairs, so there is an ensemble of four. Now they will be able to combine all their patterns to make a 16-measure rhythmic composition.

Explain to students what a rhythmic score is and how it works. Provide each group of four with a handout that has four lines on it and a time signature at the beginning. Have them write their score on the handout and indicate the instruments that will be playing each line.



Demonstrate for students what would happen to the score if the time signature changed to 2/2. Distribute another handout with lines and a 2/2 time signature. Have them re-write their scores on this handout placing the bar lines appropriately.

[ASSESSMENT ICON]

Have the groups of students trade their scores with other groups so they get to perform rhythm scores of others. As they work on these, have the new group provide written feedback to the "composers" of the score they performed. Ask them to look for specific things, such as:

- Did they provide enough direction?
- Were the notes and bar lines accurate?
- Were the notes properly spaced to allow for ease in playing?

Unit 3: Improvisation and Ostinato
(5 hours – 3 hours + 2 hours extension)

Introduction

In this unit students will continue to develop their understanding of rhythmic improvisation by developing an understanding of questions and answers using rhythms, and this will lead to the creation of a composition in Rondo ABA form. Students will quickly be aware that composing is not as onerous task as it first appears, because there are so many techniques that composers use to build and enhance simple ideas to they improvise spontaneously. In addition, they will learn that a basic ostinato performed throughout a composition can add to the overall texture of the piece.

Key Concepts

- improvisation
- questions/answers
- rondo
- ostinato

Teaching, Learning and Assessment Process

WARM-UP: RHYTHMIC DICTATION

Clap 2-measure rhythms using whole, half, quarter, eighth and sixteenth notes and rests and have students write them in their journals. Check for understanding by emphasizing accuracy.

PART A: INTRODUCTION TO IMPROVISATION (APPROX 1.5 HOURS)

[LISTENING ICON]
(CM 1.3, UC 3.1, UC 4.2)
Play a selection of world drumming (e.g. Drumming from Viet Nam, *Drum Improvisation*, Track 22, Disc 2, World Music, Cultural Legacy). In this selection, ask them to describe what they are hearing. Look for comments like:

- Some parts do not have a steady beat.
- There seems to be one person playing, and then others join in (call and response).
- They sound like they are making it up as they go along.
- There is repetition.

Explain that in some percussion ensembles, improvisation plays a very important part in the overall presentation. Demonstrate improvisation by "playing" questions and answers with students. As the teacher, play a 2-measure rhythmic pattern on a tone block or drum using combinations of whole, half, quarter, eighth and sixteenth notes and rests, and ask a student to "answer" by creating a 2-measure rhythmic pattern on a contrasting instrument. Note that this is not a repeat of the first pattern but a contrast to it (question and answer). Check for accuracy of beat, rhythm, and length. Vary the exercise by incorporating dynamics to give it more of a feel of questions and answers. Now put students in pairs and have them create their own questions and answers. Have them begin with 2-measure phrases, and then try 4-measure questions and answers. Have them notate their questions and answers using real note and rest values placed on one line.

Combine pairs from the previous activity to make groups of 4. Play a four-measure phrase that was notated. After the group has played the phrase, have one student improvise for 4 measures followed by the group playing once again the notated phrase. Emphasize that a beat should not be lost between the solo and the full group. Have another student improvise a 4-measure phrase, followed by the whole group. Explain that they have created a Rondo (ABACADAE). If some students need to be challenged further, have them improvise an 8-measure or 16-measure phrase.

EXTENSION (APPROX 2 HOURS)
(To be completed in those situations where the module will be 26 hours in duration.)

(CM 1.1, CM1.2, CM1.3, CM1.4, CM2.1, CM2.2, CM2.3)
Introduce the students to notes on the grand staff. Although it is often easiest to explain these in terms of a phrase or word (every good boy does fine, face), avoid using these repeatedly as they sometimes create dependency on the part of the student. *ApRo Theory Level 1*, Lessons 2, 3, 6, 7 provide a review of these for the students. Have them practice writing the notes on a staff.

Next, go back to the previous activity and instead of notating the rhythmic patterns, indicate the pitch of each of the notes and place them on the grand staff. Always have the students check for correct time signatures, and bar lines. Using pitched percussion instruments, have the students try playing their phrases. This should be done in pairs or small groups, where students can assist each other, and it may require significant in-class time to practice.

[ASSESSMENT ICON]

Have each group perform the melodic score for the class, and ask for feedback.

- What worked well?
- What did not work so well?
- What would you recommend the group try to improve the performance?

PART B: OSTINATO (1.5 HOURS)

Warm-up

Once again, begin this part of the unit with rhythmic dictation. Use combinations of whole, half, quarter, eight and sixteenth notes and their equivalent rests. Start with 2-measure patterns and then try 4-measures. Have each student write two 2-measure patterns. This time have students in pairs, with one student improvising a pattern while the other writes it. Repeat until everyone has dictated their rhythm patterns.

[LISTENING ICON] (UC 4.2, UC 5.1, PR 6.1, PR 8.1)
Play a recording of *Bolero* by Ravel. Ask students to describe what they heard. Look for someone to say that there was a rhythmic pattern that kept repeating throughout the entire selection. Ask if they can tap the rhythm of the pattern. Now have them try to notate it. Explain that this is a rhythmic ostinato – a technique that is often used in compositions. What makes this selection so unique is that it continues throughout the entire piece.

Based on their knowledge of rhythm, ask students to create a 2-measure ostinato in 4/4 time. In groups of 8, have them arrange their ostinati so that a rhythmic composition builds, beginning with the first person and each subsequent person joining in after a prescribed number of beats. You may want to consider having them create "spaces" or rests in their ostinato to leave room for the other parts to come through.

[ASSESSMENT ICON]

In their groups, have students discuss how they can create interest in the rhythmic composition that was just created. Look for ideas such as:

- use dynamics
- have contrasting rhythm instruments play the individual ostinati
- feel a sense of phrasing

Have them try these ideas and perform the composition again for the other students. Did the changes make the composition more interesting? Following the discussion and presentations, have students create and complete a performance rubric similar to those found in *Tools for Powerful Student Evaluation*.

Now go back to the 16-measure composition created in Unit 2, Part B. Consider an ostinato to be played throughout. Perform the piece again with the ostinato. Think of the overall shape of the composition by considering how the piece will begin, build, and end. This creates a musical idea.

[ASSESSMENT ICON]

In their journals, have students reflect on the results of the ostinato compositions. When reviewing these, check for understanding, looking specifically for correct terminology, and the overall interpretation.

Remind students of the flash cards they created in the activity that introduced the module. Distribute 4 more flash cards to each student and have them create additional flash cards with terms introduced so far in the module. Collect these, and have them on hand for the next time you play the game, or when you feel a need to review.

NOTES FROM OUR CLASSROOM

Unit 4: Composition with Graphic Notation (8 hours)

(EXTENSION UNIT: To be completed if the module is 26 hours duration)

Introduction

Although composing music is sometimes viewed as a specialized activity for a select few, the previous activities in this module have proven that creating music can be simplified. Another example of effective composition is through the use of graphic notation. This is an easy-to-learn method of organizing sound using abstract marks that represent sounds. In this unit, based on the work of Toronto composer, Michael Colgrass, students will create, notate, and perform their own soundscapes as a means of musical expression. Graphic notation is particularly appropriate for teachers and students not trained in composing because no knowledge of harmony, melody, counterpoint or orchestration is necessary to create and perform their own graphic compositions. Composing with graphics encompasses all of the principles of music.

This unit allows students to successfully achieve the outcomes for GCO 2: *Students will be expected to create and/or present, collaboratively and independently expressive products in the arts for a range of audiences.* Graphic compositions will particularly address GCO 8: *Students will be expected to analyze the relationship between artistic intent and the expressive work.* The activities are especially effective in meeting SCO 2.2: *Improvise and compose music, using appropriate notational systems, to express thoughts, ideas and feelings.*

Key Concepts

- graphic notation/symbols
- soundscape

Resources

Recommended Recordings

- Varese: ARCANA for orchestra
- Berio: SINFONIA for orchestra
- Penderecki: THRENODY for the victims of Hiroshima, for string orchestra
- Peter Maxwell Davies: EIGHT SONGS OF A MAD KING, for baritone voice and ensemble.
- George Crumb: ANCIENT VOICES OF CHILDREN, for mezzo-soprano and small ensemble

GRAPHIC NOTATION SCORES

- Michael Colgrass: Graphic notation examples
- Sydney Hodkinson: A Contemporary Primer for band, Volumes I-II-III Preliminary and intermediate studies in graphic notation for any number of wind and percussion players. (Theodore Presser Company).

TEXT

- My Lessons With Kumi: How I Learned to Perform With Confidence in Life and Work (Colgrass, Michael)

Materials

- Chalkboard (or whiteboard)
- 8-1/2 x 11 paper (lots!)
- Pencils & erasers
- Clear tape
- Graphic notation example sheets (optional)
- Musical instruments (optional)

Teaching, Learning and Assessment Process

GETTING READY

(UC 6.2)

To begin, play recordings of a wide range of music; orchestral music, opera, popular music, tonal music, atonal music, musique concrete, and so on. As the students are exposed to a greater variety of music they can be introduced to the concepts of musical architecture (form), texture, function, etc. Discuss the nature of creating music.

- What constitutes "composing?
- Why is music created?
- What resources can be used?

> *Tips for Teaching Success*
> "To allow the students to discover the process of composing, performing and conducting on their own, the teacher's role is to ensure that the graphics process is carried out efficiently—acting like the rudder on an ocean liner, helping keep the ship on the desired course."
>
> Michael Colgrass

PART A: CREATING A GROUP SOUNDSCAPE (APPROX. 1 HOUR)

(CM 1.4, CM 2.2)
Invite a volunteer to place on the board a graphic notation figure that represents a sound he/she is hearing. Point out that the top and bottom of the board represent how high and low the voice can go and the soundscape will read left to right. After the first volunteer writes and sings a sound on the board, have him/her hold the chalk/marker until a second student volunteers to add another sound to the board. This continues until the group agrees the composition is satisfactorily completed.

(CM 1.4, CM 2.2, CM 2.3)
Invite a volunteer from the group to go to the board and guide the group through a vocal performance. The leader may simply use his/her hand as a "cursor" or attempt more sophisticated gestures as required to achieve a group performance. Whatever the approach, allow the leader to discover his/her own method. Then invite a second and third person to interpret the piece with the group.

Michael Colgrass has developed a collection of graphic symbols (see Supporting Materials) expressly for graphic notation composition. These symbols can be introduced to students at this time. The symbols can be used to develop instrumental performance techniques applicable to reading student compositions, and serve as inspiration for students to develop their own sounds and corresponding graphic symbols.

PART B: CREATING INDIVIDUAL SOUNDSCAPES (2 HOURS)

(CM 1.3, CM 2.2)
While still in the group setting, give each member of the group a sheet of blank paper. Each student creates his/her own graphic notation piece.

(CM 1.4, CM 2.1, CM 2.3, CM 2.4, PR 8.1, PR 8.2) Invite a volunteer to write their piece on the board and guide the group through an impromptu performance (vocal/instrumental). This can happen with as many students as time will allow.

Now the class can be divided into two groups: those who want to continue to compose graphic pieces alone or in pairs (larger composition teams are not recommended), and those who want to practice reading graphics on their instruments. This reading practice on graphics can be done with the teacher taking the group through either the Colgrass graphic examples, or the other graphic pieces already written by the students.

Note: Gaining proficiency at reading graphics with voices or on instruments is vital to the success of graphic music performance.

The following are guidelines for structuring compositions:

Unifying Idea
Strong pieces of music usually have one basic idea. In classical music this would be a theme or motif. Example: the first movement of Beethoven's 5th symphony uses one motif throughout (demonstrate by singing or playing a recording). A programmatic theme is the use of a subject or story as a unifying idea – like a rain storm, auto traffic, sounds of birds and nature, etc. In programmatic pieces, encourage students to pick topics about which they feel passionate.

Contrast
Strong music creates interest through the use of contrast: fast/slow, loud/soft, high/low, thin/thick texture, varied use of instruments. Ask students to complete a "what if" or "as if" statement to get ideas. Example: "What if" I start loud and then suddenly get soft? What if I have everybody whistle "as if" they were birds? What if I used only three people and then suddenly used everybody?

An Inciting Event
An inciting incident or event is an idea that stands out from the background and gets the listener's attention. Such an idea, once introduced, needs to be developed and resolved. A distinctive melody can be such an event. Introducing a special instrument (soloist) can be such an event. An inciting event is what makes one piece of music stand out from another.

.

Dreamer-Realist-Critic ("Triple position")

Suggest to the composers that they alternately place themselves in three frames of mind, or "rooms". In the "Dreaming" room they can imagine anything with no limits on their thinking. They take ideas from this room to the "Realist" room where they ask questions about practical issues: How many players or singers do I need to perform this piece? What instruments and voices do I have available? How big a space? How long will it take to prepare? How much will it cost? Finally they will visit the "Critic" room where "why" questions are posed: Is my idea original? Is it too long? Why drums? Why that topic?

Tips for Teaching Success

In working with the young composers you must be willing to engage yourself in their world. Try to imagine what they are thinking or feeling so you can advise them while minimizing your own ideas of how their pieces should sound. Try to understand the sounds they are trying to produce and why.

Have students plan their pieces employing the triple position concept. In their journals they can record their thoughts, as they occur, in each of the three "rooms" (dreamer, realist, and critic). At the end of this process they may have the kernel of an idea for their compositions.

[ASSESSMENT ICON]

Have students plan their pieces employing the triple position concept. In their journals they can record their thoughts, as they occur, in each of the three "rooms" (dreamer, realist, and critic). At the end of this process they may have the kernel of an idea for their composition.

PART C: "THE CREATIVE CRUCIBLE" – THE COMPOSERS'/PERFORMERS' WORKSHOP (5 HOURS)

(CM 1.3, PR 7.1, PR 7.2, PR 8.1)
In this part of the unit, students will begin composing, and to begin the process, it is crucial that they imagine. Encourage them to avoid putting pencil to paper until they can hear something in their minds. Allow them to vocalize with abandon as they explore their own "sound language." This may prove challenging in a classroom environment and may be more effective if done at home.

(CM 1.4, CM 2.1, CM 2.3, CM 2.4, PR 8.1, PR 8.2)
Eventually, the composers will present their first drafts to the class. The composers need to make photocopies for the performers; they draw their pieces on a whiteboard; or they can project pieces onto an overhead projector or using an LCD projector. The composers now lead the class through a reading of their pieces thus hearing the effectiveness of their ideas and getting feedback from the group.

(CM 1.4)
Conducting will be a new experience for the students. As much as possible, allow them to experiment with differing approaches to non-verbal communication. Discussion between players and conductor can be effective in developing appropriate gestures. Invite students to conduct pieces other than their own. This can produce remarkable discussions on the nature of artistic intent and interpretation.

(PR 8.1, PR 8.2)
To save time in class, it is vital that when conducting their pieces composers avoid lengthy descriptions *about* the music. They should provide only necessary instructions that proceed directly to practical performing of the music. As issues are identified, particularly in terms of a desired sound, the composer/conductor should vocalize the sounds as best as she/he can. There may also be significant input from the musicians—suggestions as to how they can produce the composers' desired sounds, or even suggestions about the structure of the work itself. This is an exciting phase in the process.

Eventually, the pieces will reach a final state and performance for an audience is now encouraged. Students are inspired by time limits. Setting a date for a public performance tends to stimulate their creative thinking. Ensure that pieces are recorded so students may reflect on their efforts and have a lasting record. Also video-taping the whole process can provide a valuable reference document.

[ASSESSSMENT ICON]

In their journals, have students document their personal compositional experience using guided questions such as

- How did they choose the "topic" for their piece?
- Why/How did they develop specific graphic symbols?
- Did their piece effectively communicate their thoughts and emotions?

The students can also record their responses to other composers' pieces heard in the class. Encourage them to place themselves in the minds of the other composers.

- What were those other composers thinking?
- What did they want the listener to think or feel about each piece of music?
- Why did they choose a particular medium?

NOTES FROM OUR CLASSROOM

Unit 5: Culminating Activity (3 hours)

Introduction

In this unit, students will apply the skills learned throughout this module to create their final compositions. Drawing on comparisons to spoken and print text, they will see how a composition can evolve in a very systematic way. It is important to note that pieces composed in previous units can be used in this one to economize on the limited time available.

While this module has focused on rhythm, this unit will review with students the use of a pentatonic scale which they will have learned in Music Primary – 6. There may be students in the class who will not feel confident in composing using the pentatonic scale, and they should be paired or grouped with those who have a better understanding of it. Explain to students this will be a good transition to the Introductory Module in Explore Music 8 which focuses on melody.

Key Concepts
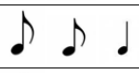
- rhythmic fragments
- rhythmic cells
- rhythmic phrases
- pentatonic scale
- songwriters circle

Teaching, Learning and Assessment Process

In many ways, rhythm works like language. In language, letters form the smallest units, and these are combined to form syllables, which in turn form words. Words form phrases, phrases form sentences, paragraphs, sections, chapters, books, and volumes. Hindson, Barbeler and Blom in *Music Composition Toolbox* have stated musical equivalents to each language idea:

Text	Musical Equivalent
Letters	Notes
Syllables	Fragments
Words	Cells
Phrases	Phrases
Sentences	Melodies/Themes
Paragraphs	Subsections
Sections	Sections
Chapters	Movements
Books	Pieces

(CM 1.1, CM1.2, CM2.1, CM2.2)
Note values (the letters) can be grouped to form rhythmic fragments. Five basic rhythmic fragments are given to simple or compound meters, adding up to two quarter or one half note duration.

1	
2	
3	
4	
5	

These rhythmic fragments can be joined to five rhythmic cells, in the same way that syllables can join together to form words. Here are examples of rhythmic cells:

1. 
2. 
3. 

Using music software, have students create 2-measure rhythmic cells using the four rhythmic fragments from above. With their knowledge of note values, have them select a time signature for each. If there are not enough beats to complete at least 2 measures, add more rhythmic fragments to make the correct number of beats. Have them select one of the cells and using a treasure hunt approach, have them seek out other students who have created rhythmic cells using the same time signature. As words are joined together to form sentences, these rhythmic cells can be combined to form rhythmic phrases. Combine several students' cells to create a rhythmic phrase.

(UC 3.2, UC4.2)
Play excerpts from a variety of recorded musical selections in various time signatures. These can be representative of classical, popular, or world music. Ask students to identify the time signature for each. As a class, listen again to some of the excerpts and try to identify rhythmic cells, and if possible, rhythmic phrases. Do any represent an ostinato? Why or why not?

(CM 1.1, CM1.2, CM1.3, CM2.1, CM2.2, CM2.3, PR6.1, PR6.1, PR7.3, PR8.1)
Next, have students notate their rhythmic compositions using a 5-note (pentatonic) scale on the grand staff. Explain to them that the 16-measures will have four 4-measure phrases and that there should be a feeling of "question" in the first phrase, "answer" in the second; "question" in the third phrase, and "answer" in the fourth. Just as in punctuation in written sentences, there should be a feeling of rest or completion at the end of measure 8 and measure 16. Demonstrate this for students.

[KEY POINT ICON]
Students will most likely need a brief review of the pentatonic scale. This would have been taught in Music Primary – 6, but many students may not have actually composed in this scale.
After students have worked on their compositions for two hours (or two classes), have each group perform their composition for the rest of the class as a "work in progress." This is like a song writers circle, and the class will provide feedback for the student composers. Then allow time to incorporate the changes if they feel they are appropriate, and have them perform the final compositions next day. If time permits, students should be notating their compositions using music software.

[ASSESSMENT ICON]

Note the level of discussion by students in the songwriters circle, the justifications provided, the ability to solve problems, and whether or not the composers incorporated the ideas.

Have students return to the 16-measure rhythmic composition they created in a previous class, in which an ostinato was added (Unit 3, Part B). How did the ostinato affect the sound? Have students record their compositions, and when they are content with a final performance that has been recorded, collect for critique and feedback. This can be used for evaluation purposes.

Design a rubric for the final compositions, and have students do a self evaluation that includes both process and product ideas.

Have students pass in the compositions and this will serve as a part of the final grade along with the assessments conducted throughout the module.

NOTES FROM OUR CLASSROOM

Supporting Materials

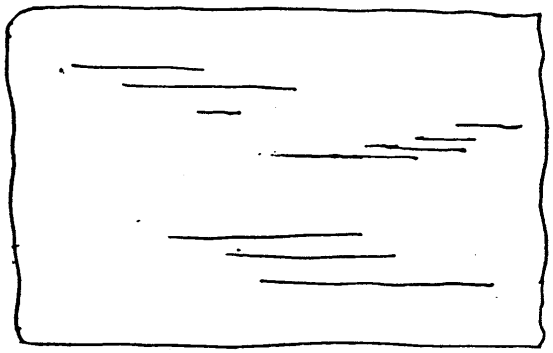
Graphic Notation Symbols

(as developed by Michael Colgrass, Canadian Composer)

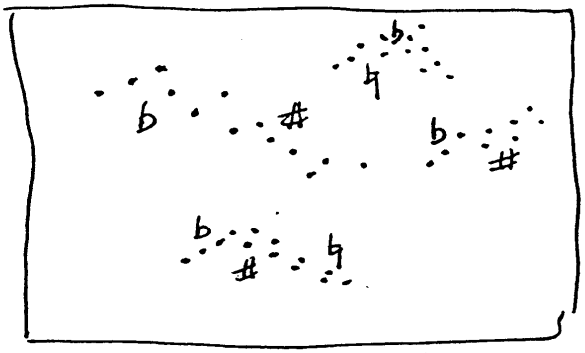
1.

GRAPHIC NOTATION EXAMPLES

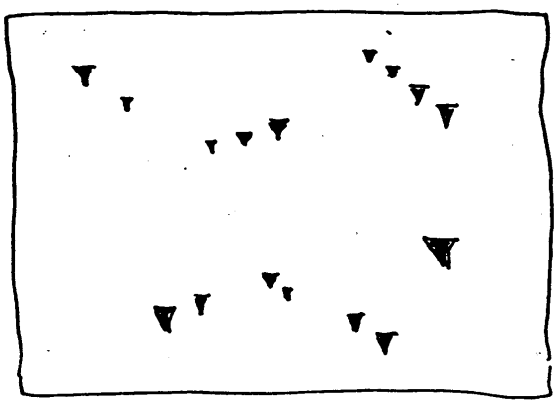
Typical graphics composers can use in creating new pieces. These examples can also to be used by instrumentalists to practice performing graphics.



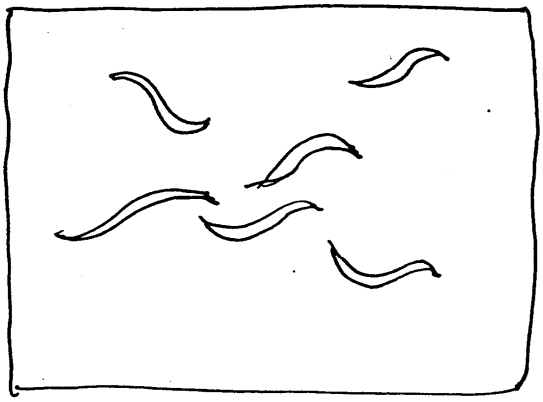
LINES
Long tones



SKITTERS
Very short notes



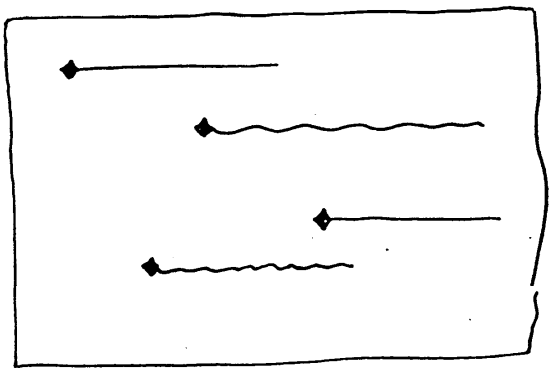
BITES
Short, sharp attacks



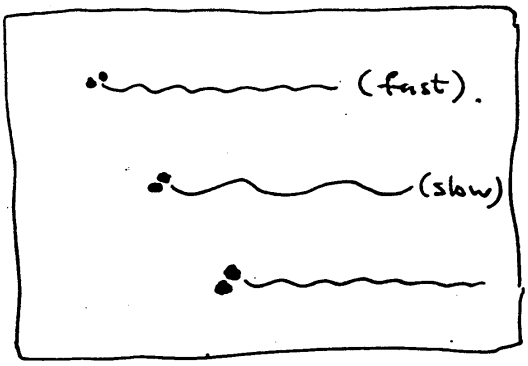
DOLPHINS
Swoops of sound
Thick = loud, thin = soft

GRAPHIC NOTATION EXAMPLES 2.

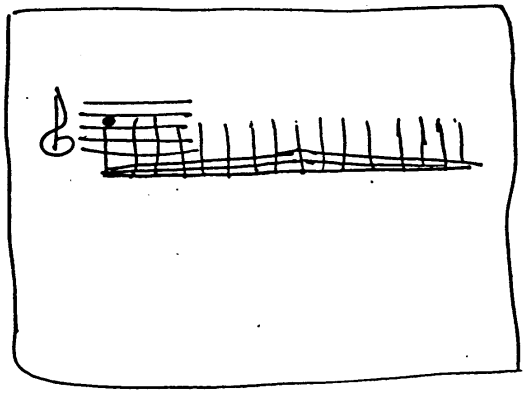
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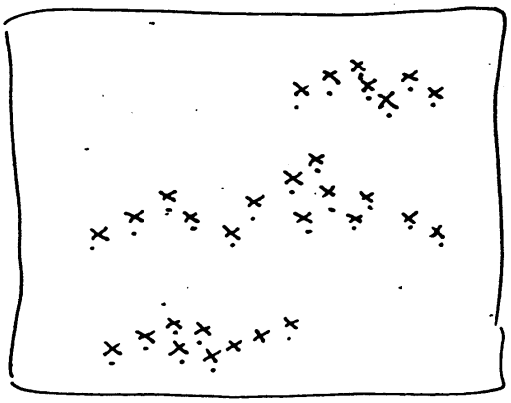
SURPRISES
Loud attack, then immediately soft,
with straight or wavy line



QUIVERS
Alternate quickly
between two adjacent pitches



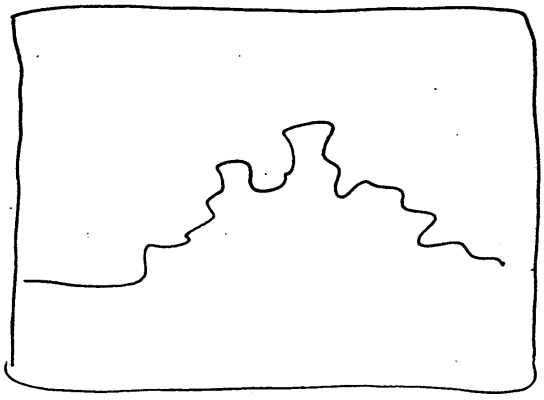
SKIDDING
Speed up and slow down
on one pitch



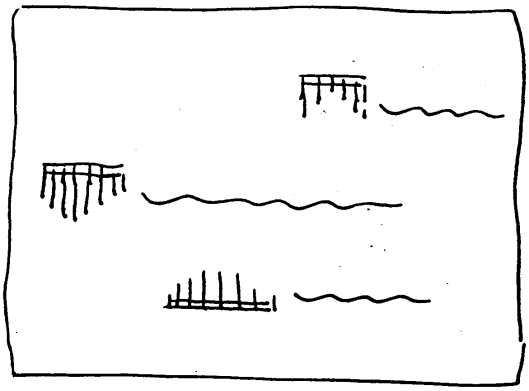
MICE
Random mouth clicks
or click keys on instruments

GRAPHIC NOTATION EXAMPLES

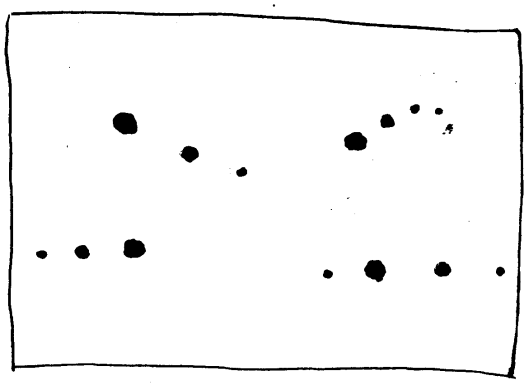
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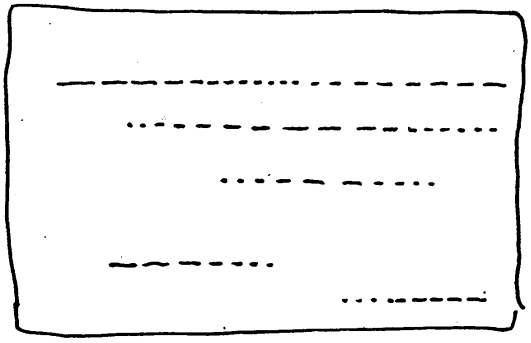
LANDSCAPE
One long uninterrupted line



MURMURING
Rapidly play any convenient series of pitches



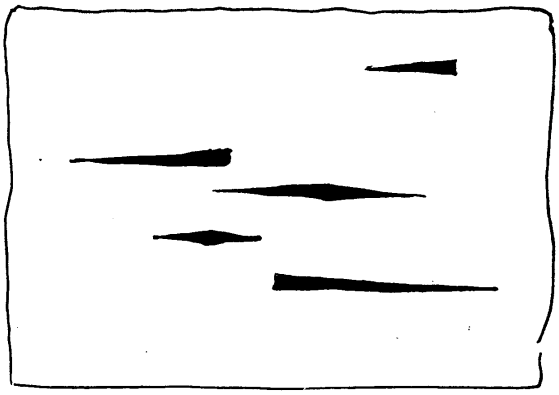
ROUND TONES
Short but full sounds.
Volume according to size.



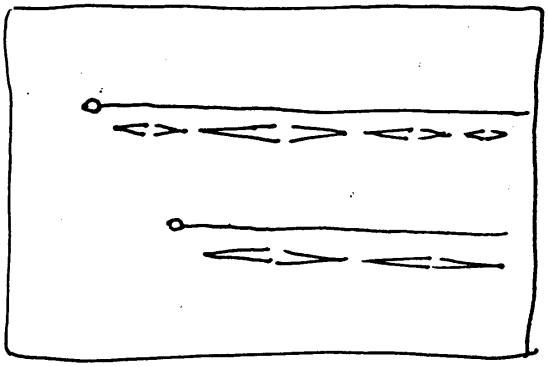
LINES & DOTS
Combine long and short on same note

GRAPHIC NOTATION EXAMPLES

(continued)



SWELLS
Soft to loud – loud to soft



WAVES
Breath accents and swells
on one long uninterrupted tone

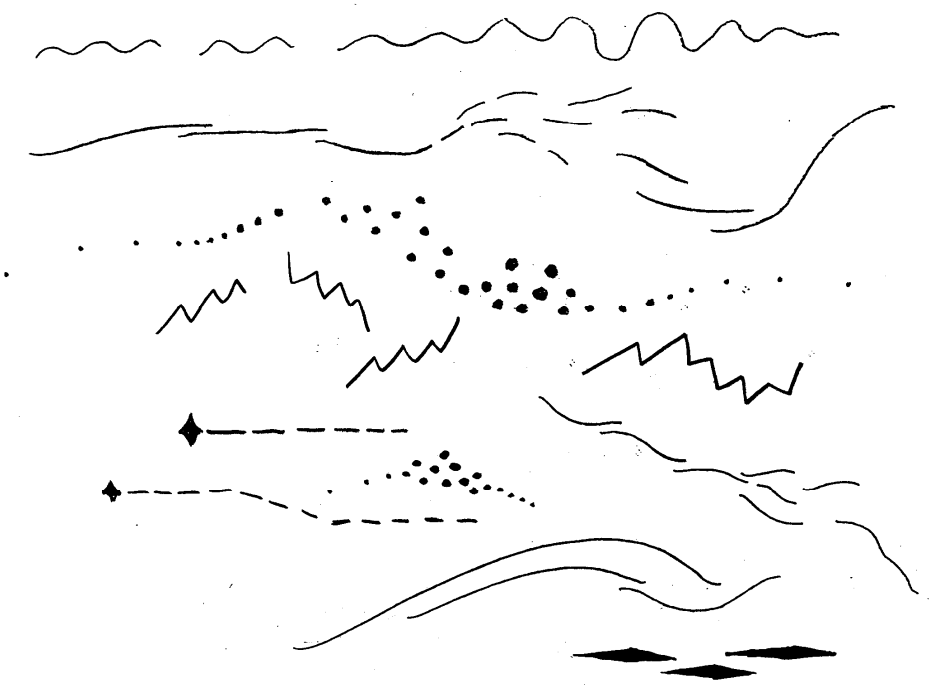
5.

EXAMPLE OF A COMPLEX GRAPHIC COMPOSITION

Note the complexity of this design. Six elements are employed: curved lines, dots, jagged lines, swells, wavy line and diamonds with straight lines.

This is a complex structure which is already so active it leaves little room for development.

Indeed, which idea would you develop?



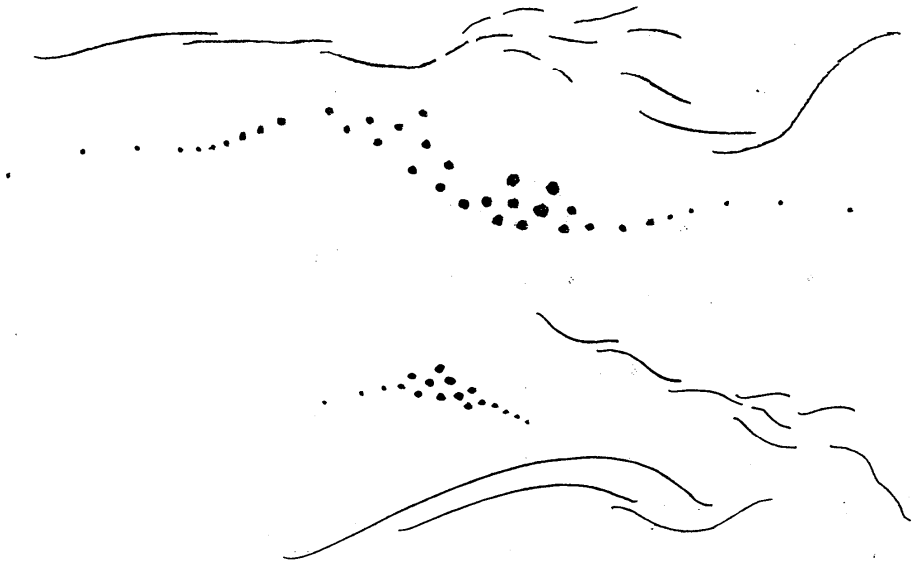
6.

EXAMPLE OF A SIMPLER GRAPHIC COMPOSITION

This graphic design employs only two elements: curved lines and dots.

These two gestures are vividly contrasting and offer a clear statement of the subject of the work.

Other elements can be brought in gradually, growing out of the interplay between the dots and curved lines.



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Explore Music 7:
The Art of Guitar

Implementation Draft, March 2016

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The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. Teachers are encouraged to adapt these suggested time lines to meet the needs of their students.

In order to be effective in teaching this module, it is important to use the material contained in *Explore Music 7–9: Curriculum Framework* and *Explore Music 7–9: Appendices*. Therefore, it is recommended that these two components be printed to support the suggestions for teaching, learning and assessment in this module.

Explore Music 7: The Art of Guitar

(26 Instructional Hours)

Overview

Rationale

The emphasis in this module is on the development of general musicianship with the guitar serving as the medium through which the creative talents of the students will emerge. The young guitarists in grade 7 will learn to communicate thoughts, feelings and ideas through music making while developing in areas of repertoire building, technical proficiency and music literacy. These fundamental principles are the pillars of general musicianship and are essential and all-inclusive in providing the aspiring young guitarist with a life-long experience of musical enjoyment and continued learning.

The developmental process of music learning in this module will occur through an introductory look at a variety of guitar styles aimed to stimulate the interests of all students. Sharing a worldview of music with students of diverse cultural backgrounds should be a fascinating undertaking since so many of the fundamentals of music are shared among the different genres and cultures. Students will explore and enjoy contrasts and celebrate music's cultural diversity.

Before striking the first note teachers may wish to consider the psychological concept known as the *Teachability Factor* whereby a shared student/teacher environment must first be established before learning can begin to occur. The Vancouver-based developmental psychologist, Dr. Gordon Neufeld was first to introduce this fascinating relationship-building concept. More information may be found at in the following Web sites:

- Neufeld, The Teachability Factor [www.acsq.qc.ca/down/48418.pdf]
- Building Strength in Communities [www.grt-net.com/BuildingStrength/html/teachability.html]

Outcomes Addressed

An Outcomes Chart for all outcomes in *Explore Music 7* can be found on a laminated pull out page inserted in this curriculum. Teachers are reminded to refer to this chart as lessons and activities are planned. The outcomes achieved in each part of the lesson are noted throughout the module, and although teachers may discover that the activities assist in achieving other outcomes, those referenced have the strongest focus.

Tips for Teaching Success
To be effective, assessment must be part of the teaching and learning process. Teaching, learning and assessment work best when informed decisions are made based on how well the students are progressing. If left to the end of a unit or at the end of this module, teachers will find themselves making subjective decisions, and students will find the actual assessment meaningless. Therefore, to be able to arrive at a final mark at the end of this module, teachers should include an assessment activity in each class. For examples of assessment instruments, see *Music Primary – 6*, Supporting Materials and Appendix D of *Explore Music 7–9: Appendices.*

The following outcomes will be achieved in this module:

CREATING, MAKING AND PRESENTING

Students will be expected to

1.1 using appropriate terminology, demonstrate an understanding of rhythm by creating and performing rhythmic compositions in a variety of meters
1.2 by performing repertoire in group music making, demonstrate an understanding of melody (e.g. melodic dictation, tonal centre, contour)
1.3 use the elements of music to express and communicate meaning
1.4 interpret non-verbal gestures making connections to notation and musical expression
2.1 participate in group music making, demonstrating an ability to read simple musical scores
2.2 improvise and compose music, using a variety of notational systems, to express thoughts, ideas, and feelings
2.3 demonstrate responsibility in individual and group music making
2.4 perform, alone and with others, music expressing a broad range of thoughts and feelings

UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY

Students will be expected to

3.1 demonstrate respect for, discuss, and compare music from various historical and cultural contexts
3.2 articulate the importance of music in their daily lives, and place it in a context of the community in which they live
4.1 demonstrate an understanding of how music reflects societies, both past and present
4.2 compare music created for a variety of purposes
5.1 identify ways in which music influences and is influenced by the environment
5.2 articulate the relationship between music and other arts disciplines

PERCEIVING AND RESPONDING

Students will be expected to

6.1 justify decisions made to solve musical challenges in the repertoire they are performing
6.2 respond appropriately to music they hear, both their own and others, by analyzing and describing it using appropriate terminology
7.1 explore the mechanics of orchestral, band, and keyboard [fretted] instruments and demonstrate an understanding of how they influence sound production
7.2 explore technology applications to creating, making, and presenting their own and other's music
7.3 demonstrate a thorough understanding of a chosen software program for writing music and for ear training purposes
8.1 discuss elements of expression in musical composition based on the composer's intent
8.2 demonstrate the ability to provide and accept feedback to their own work and that of others

Materials

- acoustic Guitars
- a sufficient supply of .76mm or 1mm guitar picks (half gross)
- two guitar tuners for class use
- music stands
- extra single strings especially 1st and 2nd strings (one dozen of each per class)
- at least six full packages of strings, four acoustic, two nylon
- 2 sidewinders

Developing Musical Understanding Through Guitar

The chart below – *General and Specific Musical Understandings* – indicates those skills that students will be expected to demonstrate at the end of this 26-hour guitar module. It is understood that all students will be expected to achieve results. One student may do well with chords and struggle in reading notation. Another student may prefer to play simple melodies yet find theoretical concepts difficult. Results will invariably come in different forms and at different times according to individual tastes, strengths, backgrounds, and attitudes. However, learning will occur as students begin to enjoy music making as a means of personal expression through which they may in time contribute to the art and culture of their community.

General Musical Understandings:
1. Development of simple repertoire using harmony (chords) & melody
2. Achieve basic technical proficiency through scales and rhythm exercises
3. Expansion of theoretical concepts and musical vocabulary and to determine purpose and meaning of the music being learned.

1. Specific Repertoire Requirements for Guitar	Strategies / Materials	Indicators of Achievement
Building repertoire through music reading	Essentials Elements (E.E.)	Music reading in class with others
Ability to play 4 to 6 pieces from memory	E.E.	Confidence & eagerness to play
Can accompany repertoire of others using a variety of major and minor chords	Pages 94 - 95 E.E. chord diagram - most chords	Playing with others expressively
Own composition, e.g. 12 Bar Blues	Curriculum guide, Internet, other	Performing with class members

2. Specific Technical Understandings for Guitar	Strategies / Materials	Indicators of Achievement
Know 4 - 6 major scales 1st position, Same keys in pentatonic form	Internet (Chordbook.com) additional charts or handouts	Regular review, fluent, good tempo
Know at least 3 minor scales (E natural, E harmonic, E minor pentatonic) One other if possible (A minor)	Hand-outs, regular review	Memory, fluent tempo
Can play a variety of rhythmic patterns using chords in a variety of meters 4/4 3/4 in 4 – 5 keys	Exercises on down/up removal of strokes to create new patterns	Use of contrasting songs
All chords pages 94 – 95 E. E. played smoothly. Chord changing with no break in time	Chord changing exercises with teacher guidance	Songs in different keys, minor/major
3. Specific Theoretical Understandings for Guitar	Strategies / Materials	Indicators of Achievement
Expand vocabulary in communicating music's purpose and meaning. Guitar specific terms	Appendix, Teacher regular use	Spoken often in class discussion
At least 6 Italian terms and definitions to describe tempo variation, loudness, style, meter.	Appendix, Teacher regular use	Regular reference to pieces played
Note names, durations, rests, staff, Can improvise using notes in scales and chords	E.E. & Charts,	Repertoire & music reading
Understanding of meter: 4/4 3/4 2/4 Can play in a variety of meters in 4 – 5 keys	Teacher/student initiated	Group performing

PRESENT AND FUTURE LEARNING

As its global popularity has shown, and due to its historically adaptive nature, a wide variety of guitar styles is readily available to capture student interest. During this 26-hour module teachers can expect to introduce a small portion of guitar repertoire in the popular genres. Planting the seed for future learning is key, and a balance of work in the areas of repertoire, technique, and music literacy is fundamental to the growth of young musicianship. Strive for quality and not quantity as students progress through the module. It is better that students learn to play fewer pieces well than many pieces poorly. This approach will maintain student interest, build confidence and self esteem, and allow expected outcomes to be met.

As a foundation for ongoing learning is laid, students will steadily learn to play and present music in an expressive and skillful way. To facilitate this goal it is hoped that student abilities and interest will be nurtured and supported by teacher guidance and the available resources.

With these points in mind teachers should not be overly concerned that all suggested materials be covered entirely. Teachers should reach for realistic goals with an expectation for the unknown circumstances that invariably may occur. Inspiring students and encouraging them to continue musical studies beyond the time line should always be kept in mind.

PREREQUISITES AND FOLLOW-UP FROM PREVIOUS YEARS

Students will have knowledge and skills acquired in *Music P-6* and the *Explore Music 7: Introductory Module.* It is often found that when a new instrument is introduced the application of previously learned musical concepts to the new medium is challenging. Therefore, a review of some of the basics of music is recommended. Begin by talking about music learned in earlier years and explain that much of the musical ideas and concepts already known will now be expressed through the new medium of the guitar. Remember, it is music that is being presented; guitar is simply the medium through which it will be expressed.

Begin to establish a teacher/student relationship (Neufeld's Teachability Factor) at the outset of the course. Understand the concepts described in these prerequisites before placing a guitar between you and the student. Ask questions about the music listened to and the idols students may wish to emulate. Then, assure students that the learning environment created for them in class will allow their aspirations to be realized.

Unit 1: The Origins (7 Hours)

Learning, Teaching and Assessment Process

PART A: GETTING STARTED, TECHNIQUE, AND MUSIC READING (1.5 HOURS)

This grade 7 guitar module will expose students to the art of music through the art of guitar. Students will explore many of the musical styles made popular over the last century. This introduction will provide a means of personal expression and a sense of connectedness to the world of music in which we live.

Open the session by getting acquainted with the students and conduct a needs assessment. Take time to find out who may already have some guitar experience and who may be taking private lessons. This will assist when forming small groups and partnerships in class and assist in a student-based cooperative learning strategy. It will also fix a starting point and help determine what can reasonably be achieved in this module. Students who have played before might be invited to demonstrate skills they already have. Preliminary observation of incoming abilities may bring to light some specific weaknesses that need to be addressed and assist in the overall planning of the module.

During each class create an interest in historical research. Use *A Brief History of Guitar* (see Supporting Materials) to inspire students in further study. Students must begin to show an understanding of the origins of the various styles of guitar prevalent in a world of cultural diversity.
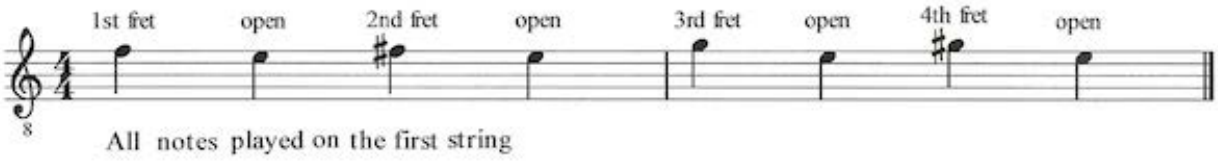
While using the new words found throughout the module, students will expand their music vocabulary and learn to speak about music's relevance to the changing attitudes of society at large. This will inspire a greater appreciation for the varying perspectives found within the community.

[ASSESSMENT ICON]

A fine musician once said, "Technique is the ability to leave the music alone." This profound statement reveals that music, as it appears on manuscript, is in a near perfect state. A musician's underdeveloped or weak technique may cause less than desired results. However, when music is played with sufficient technical skill, the music will seem to have been *left alone* in the respectful state of the composer's intent. Encourage students to continue working toward a stronger technique. For self-assessment of technical problems students may use the form entitled *My Observations* found in Supporting Materials. By comparing ongoing notes to regular observations in class, a formative assessment for learning will assist in determining which specific technical issues need to be addressed. An *Assessment for Learning Record* is found in Supporting Materials.

Tips for Teaching Success
Begin each class with a few warm up exercises. Such exercises will help develop the technique necessary to achieve a better performance of repertoire. Warming up in this way prepares the muscles for smoother playing while allowing for greater musical focus.

Warm up Exercise # 1



- Using the left hand fingertip press the 1st string at the 1st fret with the 1st finger. Use a down stroke with the guitar pick. Then remove the finger and pick the same string using an up stroke. (this is the open string).
- Repeat, using the 2nd finger at the 2nd fret, but remain on the 1st string. Then remove the finger and with an up stroke pick the open string.
- Repeat at the 3rd fret (1st String), open, and then the 4th fret, and open.
- Do this four-finger/four-fret pattern on each of the remaining 5 strings. Depress the string (closed) followed by the open string. Match finger with fret. e.g. 1st finger 1st fret, etc.

This exercise should be done regularly as a class warm up and also during home practice time.

Essential Elements for Guitar, page 77, shows how the notes on the fingerboard can be represented in tablature (tab).

Warm up exercise #1 above can be represented in guitar tablature like this:

E 1st string ___1___0___2___0___3___0___4___0___
B 2nd string _____
G 3rd string _____
D 4th string _____
A 5th string _____
E 6th string _____
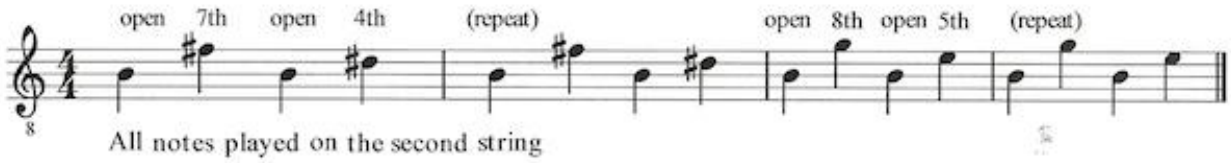
Warm up exercise #2

Try the reverse (starting with the pinkie) on each of the 6 strings

E 1st ___4___0___3___0___2___0___1___0___
B 2nd _____
G 3rd _____
D 4th _____
A 5th _____
E 6th _____ Continue on all six strings

Warm up exercise #3

Music Excerpt



The above excerpt is based on a familiar rock song. Played quickly, students may recognize its origin. Here is the same excerpt transcribed into guitar tablature.

(frets)
2nd string only ____0____7____0____4____0____7____0____4

Repeat above line several times then….

(frets)
2nd string only ____0____8____0____5____0____8____0____5

Repeat several times then play 1st line again and continue

Tablature (tab for short) is a method of representing music specific to the guitar. It is a useful way to get students working on the instrument and playing immediately. Tablature has become more sophisticated since its sudden popularity in the 80s. At that time there was no method of indicating note duration. Now tab borrows stems, beams and flags from conventional notation to indicate durations. Tablature can be useful when it serves to provide a pathway to music notation – the conventional method used when writing for all instruments. Young guitar students need to be aware that if they want to open up greater possibilities they must learn to read music notation. This direct path to greater music literacy will provide:

- the ability to write for other instruments
- the option to play music written for other instruments
- the opportunity to join a concert or jazz band
- the ability to become a studio musician
- the option to write arrangements for large groups (ensembles, orchestras, etc.)
- greater access to music (music is more readily available in notation than tab)
- great fun and enjoyment

Tips for Teaching Success
Once every two or three classes devote a segment of class time to "Tab Time"**.** Students or teacher can present a new song written in tablature. Tablature is quite readily available on the Internet where most popular songs can be found written this way (notation will often have copyright issues). When a new piece is introduced in tab it can be considered as class repertoire. To maintain student interest, short excerpts from present and past popular songs can also be learned by tab. To add context, be sure the pieces are supported by relevant information such as artist's name, country of origin, cultural influences, and purpose. Excerpts may not take a lot of time to learn, they can be fun, and they can expedite the search for contrasts and comparisons in different musical genres.

Essential Elements for Guitar, Book 1 is the recommended textbook for this module. Teachers will work primarily with the music reading exercises and place special attention on hand positioning as illustrated in the diagrams. A good instruction book such as *Essential Elements for Guitar* will introduce chords and note reading to ensure that both skills develop at the same time. Although these two skills are essential to early development, it is suggested that note reading to the third string occur first.

The left hand functions differently when playing single note melodies compared with the group movement of fingers used in chord playing. By learning the note names and their positions on the first three strings students will soon be playing some familiar songs. Chords will be introduced shortly thereafter with an in depth study in Unit 2.

After the beginning section to page 3, jump to pages 9 and 10 to introduce note reading on the first string. Follow with pages 13 and 14 for the notes on the 2nd string, and then move to pages 21 and 22 for the notes on the 3rd string. This will familiarize students with a variety of notes on the fingerboard and how they are represented in music notation. This knowledge will be useful in building an initial repertoire. The accompanying CD in the *Essential Elements for Guitar* is recommended for study purposes. It should also be used for listening and analysis where students can focus on the aspects of tone production and articulation.

Assign students one of the note reading exercises on page 22 (these songs are played on the 1st three strings only) to be converted from music notation to tablature. This exercise reinforces both methods of writing for guitar and ties the two together for a better understanding of the layout of the guitar fingerboard.

Music writing software called Musescore is available for download at: http://www.musescore.org/en/node/908. It is a freeware program and one of the most user friendly available today.

(CM 2.2, PR 7.2, PR 7.3)
Students should become familiar with basic theoretical concepts and notational systems used in music and those relevant to guitar such as tablature and chord symbols. These theoretical tools will enable students to better express their thoughts, feelings and ideas about music.

[ASSESSMENT ICON]

Use the *Assessment for Learning Record* (Supporting Materials) to record student progress in the understanding of the above reading and musical literacy concepts. The *Individual Performance Evaluation* (see Supporting Materials) can be used either at the end of each unit or at the end of the module only.

Early Reminders

Left hand Show students how the left thumb is positioned behind the neck

Right Hand Show students the proper method of holding the pick. Illustrate the relaxed movement of the hand and wrist as opposed to a stiff wrist where playing is done only from the elbow. (There is a place for that later)

[ASSESSMENT ICON]

(PR 8.2) Students will follow a self-assessment process involving the periodic verbal expression in class of the new things learned, and routine journal entries of new thoughts and ideas (such as *KWL* in Appendix D *of Explore Music 7–9: Appendices* and *My Observations* found in Supporting Materials). Students will also learn to accept feedback from others and provide feedback to others so as to aid in their own personal development.

Students will realize that certain skills may not be perfected during the classes but will be developed over time with the guitar and continue beyond the duration of the course. Teachers will want to encourage continued learning and instill in students the notion that excellence is the goal and that perfection is not a realistic expectation. Through the aural, written, and practical activities in class, teachers will become aware of the information retained and the skills developed by the students. By assessing for learning, teachers can better shape the delivery of the program content. The teacher and student will work together in matching teacher expectations with realistic student goals. For ongoing assessment of new skills teachers can use the Individual Performance Evaluation and the Assessment for Learning Record (see Supporting Materials).

Tips for Teaching Success

Teaching is much like serving an appetizing meal in an exquisite dining establishment. The food is well received and enjoyed only after a comfortable atmosphere is created, courteous hospitality, and a feeling of anticipation stirred by a slice or two of warm fresh bread. Teachers may have on hand all the resources and years of playing experience they feel necessary to permit successful teaching. However, if a suitable learning environment is not created in advance, and a personal connectedness to individual students is not established, teaching will be much less effective. Teachers must create an atmosphere in which students feel that learning is occurring and music is being enjoyed.

Students must be rewarded with incremental and noticeable successes in the nurturing process. Within a short time teachers should be able to assess learning potential over time through work efforts and progress in class.

[ASSESSMENT ICON]

To allow students to self evaluate and recognize personal achievements it is important that assessment methods be available. The KWL chart found in in Appendix D of *Explore Music 7–9*: *Appendices* is one that serves this purpose well. Hand this chart out early and encourage students to use it throughout the module. A second helpful method of self-assessment is the *Individual Self Assessment Report* (see Supporting Materials). Students will find these very useful in addressing specific problems and challenges.

With a positive mental attitude to succeed and a strong work ethic, any student can enjoy tremendous accomplishments. Good assessment tools are essential in allowing a positive attitude and solid work habits to materialize into fine young musicianship.

Early gratification is necessary for students in maintaining interest and confidence. All students are capable of achieving although progress may occur at different rates and in various ways. Some students may grasp technical concepts quickly. For them, discussion of the music's societal context may be expressed subsequent to performance. For others conversing about the music beforehand may not only clarify the music's purpose and meaning but may also deepen the technical challenges of the music.

A typical daily lesson plan may be broken down into the following areas:

- *Tuning and discussion* – While the teacher tunes the guitars, students may tell the class about things they have learned in or outside the class, or talk about songs they want to learn (no playing while tuning). This non-playing segment allows for reflection, assimilation of new ideas and thoughts, and helps set a relaxed tone for the class. If discussion seems to be more engaging than expected, a few more minutes may be added (10 minutes).
- *Technical warm ups, drills, and listening* – Introduce a new guitar riff found in a popular song to inspire or pique interest. Students may offer suggestions. Balance this time with periodic listening of recorded music for analysis. The pieces in *Essential Elements for Guitar* with a listening icon may also be used. Listening journals could be used (15 minutes).
- *Review material already learned* – Music reading review and repertoire. Not all learned pieces will get reviewed each class. Use a rotational method or use discretion according to need, e.g. upcoming recitals or testing (10 minutes).
- *New material* – New songs, music reading, and handouts. (15 minutes).
- *Class Review* – Ask students to reflect on what was learned. Talk about the difficulties and successes that occurred during class today. Notes can be written at this time about what to practice and about what they would like to do in the next class. Use an Exit Card as an assessment for learning. This will assist in determining student retention and possible content for subsequent classes.

[ASSESSMENT ICON]

Note: See Appendix D of *Explore Music 7–9: Appendices* Exit Card samples

EXIT CARD
Student Name:_____Date:_____

State two main points from today's lesson you will want to remember and practice.

1.
2.
(To be handed in when leaving class)

The guitar class should be structured using a variety of teaching methods, learning tools, and the input and responses of the students themselves. Flexibility along with the principles of differentiated learning will be key to delivering the essential elements of music, meeting outcomes, and making studies of the guitar exciting and satisfying. With this adaptive music-learning program in place, students will discover for themselves their own musicianship, their artistry, and their personal expressive qualities.

[ASSESSMENT ICON]

Methods of accumulating information are provided to assist teachers in the assessment for learning process. The students may use the *KWL* chart and the *Specific and General Listening Response Journals* found in Appendix D of *Explore Music 7–9: Appendices*. These will provide feedback for an assessment of student progress.

Students will learn to understand that as we mature our attitudes change through life's experiences and many challenges. A performance of music at one time may sound quite acceptable, but the same music played a few years later will undoubtedly show improvements in technical and expressive qualities. Changes in the refinement of music performance over time occur naturally as a result of personal and musical growth. Therefore, the maintenance and continued development of repertoire will allow a performer to maintain a state of freshness and preparedness when attempting to please an appreciative and often critical audience.

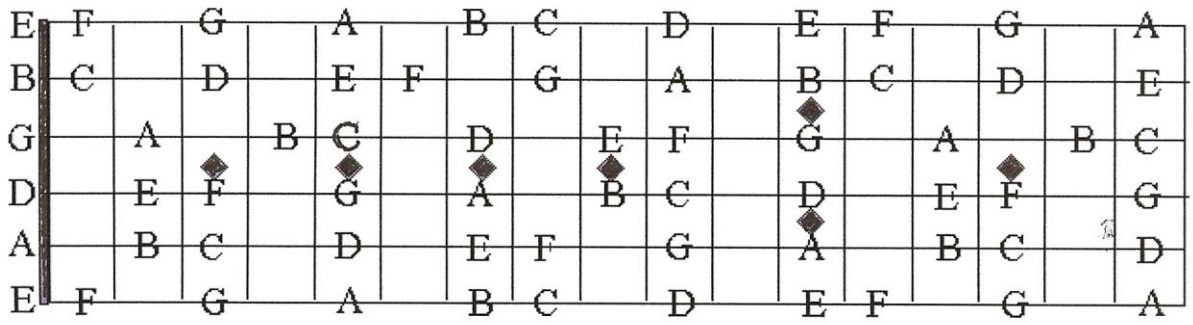
Practicing and Inspiration

Talk to students early about how to practice at home. Daily practice is a skill in itself and is essential to continuing development. Generally a typical practice session is divided into three parts: first, technical warm ups, review of existing repertoire, and then work on new material. Students can follow the practice record on page 96 of *Essential Elements for Guitar* or prepare their own personal practice record. Refer to Appendix A of *Explore Music 7–9: Appendices* for information on effective home practice.

Tips for Teaching Success
Divide the class in teams of 3 to 5 students. Ask each team to choose a name based on a favourite guitarist or band. Assign a team leader who will accumulate and record the daily practice times of each member. The total practice time of each team will be posted on a wall poster. Should teams not be of equal size use an averaging method. At the end of each unit determine the winning team. Then at the end of the module the winning team will receive the applause of the class and perhaps something special provided by the teacher.

PART B: FINGERBOARD NAVIGATION AND EARLY STAGES (5.5 HOURS)

The importance of knowing and navigating the fingerboard will be of utmost importance to the student's continued progress on the guitar. The daily practice of identifying notes along the strings should be encouraged, and time should be permitted in class for this task. While referring to the fingerboard diagram below, have students follow the step-by-step method of understanding the layout of the fingerboard.



Fret:	**1**	2	3	4	**5**	6	7	8	9	**10**	11	**12**	13	14	15	16	**17**

- Learn the names of the open strings and their octaves at the 12th fret. Strings are numbered 1 – 6 from thin to thick or high to low. In the above diagram string: 1 – high E, 2 – B, 3 – G, 4 – D, 5 – A, 6 – low E
- Identify the natural notes (not sharps or flats yet) in the first three frets and memorize their locations.
- Memorize the natural notes up to the 5th Fret.
- Notice the natural semi-tones (notes one fret apart); only two: E to F and B to C; all other notes are two frets apart.
- Find patterns or shapes. e.g. G is always lower by one string and in the same fret as C, except from the 3rd string to the 2nd string where there is a fret in between.
- Randomly play the notes in the 1st three frets to a slow but steady beat while naming them. A real challenge!
- The frets not named all have a sharp name and a flat name derived from the natural name above or below. For example, Fret 2 is named F♯ (sharp) in reference to F at the 1st fret; it can also be named G♭in reference to G at the 3rd fret.

[ASSESSMENT ICON]

Test individual students to find notes on the fingerboard. Allow five seconds to locate and play a named note. The teacher can begin with pairs of notes that are a letter name apart. This will allow for an assessment of the understanding of the alphabetical sequencing of notes on the guitar fingerboard. Next time reduce the time to three seconds.

Here are the note names as they occur along the fifth string.

Name	A	A♯/B♭	B	C	C♯/D♭	D	D♯/E♭	E	F	F♯/G♭	G	G♯/A♭	A
Fret	0	1	2	3	4	5	6	7	8	9	10	11	12

- Where **A** is the open 5th string and moving from fret to fret, the next **A** will be found at the 12th fret. The notes on each string will follow this same pattern although the starting point will be different according to the string name. This 12-note sequence is called the *chromatic scale*.

Note: A sharp sign (♯) is used to raise a note one fret (one semitone or half step, page 58 E.E.) The flat (♭) does the opposite, lowers the note by one fret.

- The word *enharmonic* refers to a single note or pitch having two names. In the sequence above A♯and B♭ are two names for the note at the 1st fret on the 5th string.

- The word *octave* describes the distance between the first and last notes of the complete 12 note chromatic scale where both notes have the same name yet are different in pitch. With reference to the guitar fingerboard, the distance from the open string to the 12th fret is an interval of one octave. An octave can be measured from any position on the fingerboard to a note 12 frets higher or lower.

Students can make a chart of their own of all six strings on the guitar showing the chromatic scale on each string. Remember, the notes will follow the same sequence as they do on the 5th string shown above but the starting note (open string) will be different (see page 92 *Essential Elements for Guitar* for open string note names) See also: Essential Guitar http://www.essentialguitar.com/

Tips for Teaching Success
Have a guitar fingerboard poster contest where the class votes on the most attractive and clearest poster to be displayed on a classroom wall. There can be more than one winner.

Begin a ‘‘Music Word Bank’’ by posting at least two Bristol boards on one wall of the classroom. Each time a new word is introduced into the music vocabulary write it on the board along with its definition. This added vocabulary is part of music literacy and essential to music learning. Teachers will invite students to regularly contribute to the Music Word Bank.

Teachers should reinforce music vocabulary by using it daily so students can use this growing vocabulary to express their thoughts and ideas about music's relevance to the changing attitudes of society at large.

[ASSESSMENT ICON]

Use an *Assessment for Learning Record* to measure overall progress to this point (see Supporting Materials).

After warm up exercises, proceed to page 6 of *Essential Elements for Guitar* and introduce the two simple three-string chords C and G7. Have students accompany the songs on pages 6 and 7 (He's Got The Whole World and Water Come A Me Eye). Additional songs that use these chords may serve as supporting material. Some students may be ready for the full C and G7 chords found on page 94. These students may try these full chords but with caution so as not to delay the chord changes.

Continue to pages 11 and 12 for the G and D7 chords and accompany a few more songs, or other similar songs of choice. Students wishing to sing while playing them may do so. Perhaps the teacher can sing or play the notated melodies while students play the accompaniment. Use simple down strums on the beat. Since chord playing serves to accompany melodies by providing both rhythm and harmony, it is important that students hear the melody while playing the chords. Hearing both parts will lead to playing chordal accompaniment by ear.

Go to http://www.usborne-quicklinks.com or www.ezfolk.com for a great resource of many familiar songs that can be used in the early study of chords and accompaniment.

By the end of the module students should be able to show an ability to perform melodies in a variety of musical styles and to accompany other students in an ensemble setting using basic chords and rhythmic patterns. *Essential Elements for Guitar* and the additional resources listed are aimed at achieving these goals.

Tips for Teaching Success
Each new chord can be added in diagram form to a Bristol board that is displayed in the classroom for quick reference. Ask students to volunteer for the task.

By this time students will have learned about reading notation and tablature, can play some single note melodies in the first three frets, and can strum some basic chords. Teachers will spend the last hour of Unit 1 with review, some listening, journal entries, and doing some preliminary assessment.

[ASSESSMENT ICON]

Using the *Magic Triangle* rubric (see Supporting Materials), an assessment can be done to determine where students are at this point in the module in terms of their ability to recognize notes on the guitar fingerboard and accompany songs using simple chords.

LEARNING TARGETS FOR THIS UNIT

In this unit students will have learned:

- the initial steps in identifying the notes as they are located on the guitar fingerboard
- technical improvements
- to read music notation in the first three frets on the first three strings and can play some simple songs
- to understand guitar tablature and how it can be related to music notation
- at least four basic chords, C, G7, G, D7
- to expand their vocabulary using musical terminology

Unit 2: Chords and Rhythm (7 Hours)

Introduction

One of the reasons guitar is so popular is that it functions as both a melodic instrument and a rhythmic or percussive instrument. The word percussive is used because the striking of the strings produces the sound. Guitar players are therefore challenged with the task of developing skills in areas of both melody playing and rhythm accompaniment.

Chords consist of several notes taken from a key or scale played together to create a harmony to a given melody. Chords change at different points in a song consistent with the flow of the notes in the melody. These chords can be played in a variety of ways on the guitar. One such way is to *strum* by using a brushing or sweeping motion across the strings.

Strumming can involve a guitar pick or thumb using a downward motion (down stroke) from low to high strings, usually one down strum on each beat. A more interesting strumming pattern may include an upward motion (up stroke) from high to low following each down stroke. Both down and up strums are usually played in the time of one beat. For a more balanced and pleasing sound the down stroke may include all strings while an up stroke includes one or two strings. Sometimes down strums may alternate between the lower strings and upper strings.

Teaching, Learning and Assessment Process

PART A: LEARNING TO STRUM (2 HOURS)

During the next two hours students will work primarily on playing rhythmic accompaniment using a variety of right hand strumming patterns. An infinite number of patterns can be played using a plectrum (guitar pick) or the fingers of the right hand. Each method of strumming produces a different sound quality and both are widely used. Generally the flamenco, classical, and folk players use the right hand fingers while the rock, country and jazz players use the pick (see Supporting Materials for more information about Finger Picking).

Invite students to explore the different methods of playing rhythm. After a time experiencing both pick and finger methods, students may choose a right hand method that pleases them. Some students may wish to be versatile and use both right hand techniques.

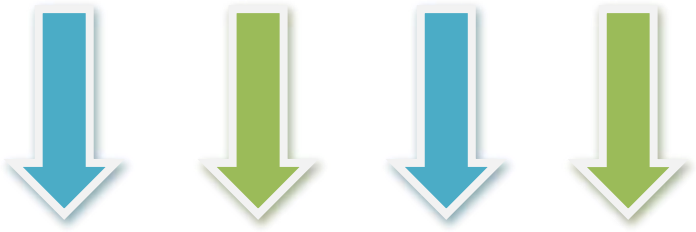
When playing chords, students must understand that at first they will use a basic one strum per beat method to accompany songs. In time, they will work toward providing more interesting and contrasting rhythm patterns to the songs they play. Understanding the upcoming strumming exercises will challenge students and open their eyes to the art of rhythmic accompaniment.

Remember, left hand fingers are identified using numbers (*Essential Elements for Guitar,* page 4.). The right hand fingers are identified by the letters, p i m a, as shown in Supporting Materials.

The common rhythm patterns that follow should be well understood since they are essential to the development of good right hand accompaniment techniques.

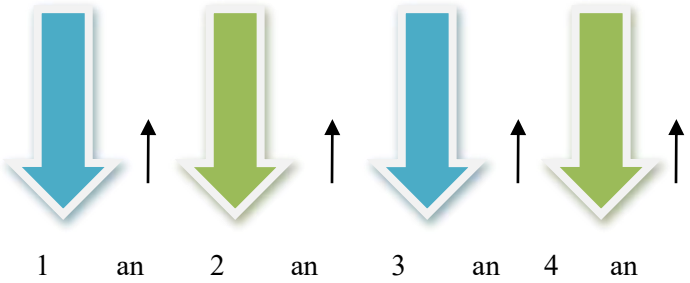
Common Strumming Patterns

When there are four beats to a measure of music, the right hand will strum a chord in the following way.



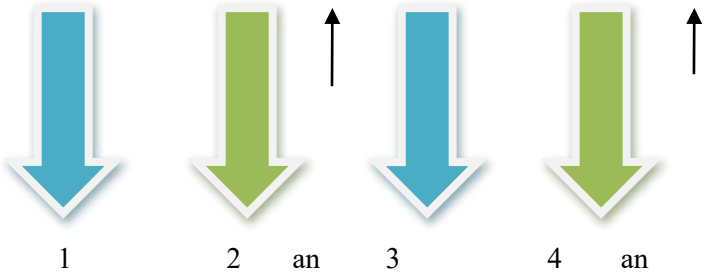
Beat 1 Beat 2 Beat 3 Beat 4

- With the pick, strum down on the lower three or four strings on counts one and three and down on the higher strings for counts two and four. Practice accenting the first and third beats and then try accenting the second and fourth beats. After applying each of these accenting possibilities to a given song, ask students which they prefer and why?
- If students choose to use the fingers of the right hand, the first beat can be played with the right hand thumb, the second beat with the fingers opening into a brush stroke (no hand movement, just fingers), then repeat for counts three and four. Practice accenting the first and third beats, then accenting the second and fourth beats and compare.
- Without using a left hand fingered chord, have students strum this pattern on the open strings at a slow *tempo* (speed). Accent the first of four beats, then accent the 1st and 3rd beats, then the 2nd & 4th beats.
- When this is sounding reasonably steady using one chord, have students play it again continuously using two chords or more. At first, students can change chords randomly named aloud by the teacher. Then use a fixed repeated two-measure pattern using two chords like G followed by D7. For example, eight strums on G followed by eight on D7.
- For a more challenging effect add an up stroke after each down stroke. The up stroke will fit between the down strokes on the second half of the beat and will include one or two strings at the most.
- This basic down-up pattern is also illustrated on page 18 of *Essential Elements for Guitar*. For greater clarity and a proper technical understanding, students will play through the following exercises.

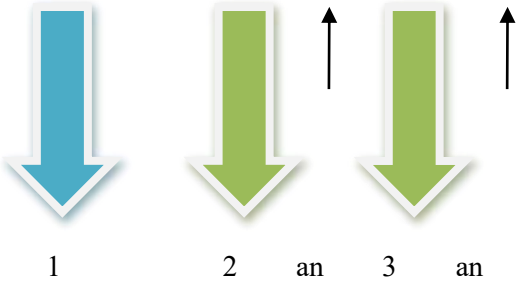


- With the pick, strum down on all strings holding the pick in a relaxed hand as shown earlier and then gently sweep up on no more than two strings. If using the right hand fingers, strum down with the thumb on count one, up with the right index finger (one or two strings only), then down with the fingers on count two followed by an up stroke with the index. Repeat for counts three and four.
- In the meter of three, where 3 strums are played in each measure, accent count one and then play two more unaccented strums on counts two and three. See waltz rhythm.
- Once students feel comfortable with these rhythm patterns have them experiment with creating rhythms of their own. Try leaving out a stroke or two, or even more, but without the loss of time. This is a real challenge because even though a stroke or two may be omitted, its place in time still remains so that the number of beats per measure does not change. This has to be practiced first at a slow steady tempo working on one or two variations at a time. As students become skilled at creating new rhythms, a whole new world of possibilities will unfold. In time, the recognition of rhythms indigenous to various cultures and genres will begin to occur. Here are some examples:

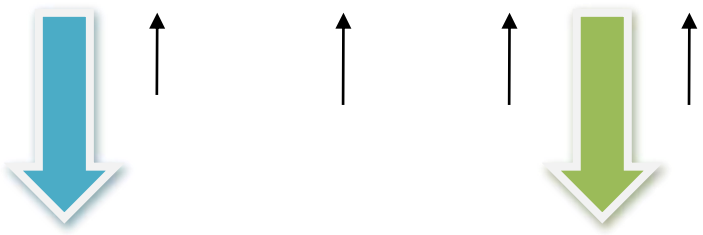
A typical country rhythm



A good waltz rhythm



An interesting Calypso rhythm



1 an (2) an (3) an 4 an

This can be a lot of fun for students since it challenges their ability to understand the pulse of the music. Soon students will develop a sense of the independence between the mechanics of playing, or motor skills, and keeping a pulse in maintaining a sense of time.

Experimenting with a variety of rhythmic patterns will prevent getting hooked on one or two familiar patterns. It is also good to change a strumming pattern within a song to give the verse a slightly different feel than the chorus. This will encourage variability in the rhythm accompaniment and will continue to stir and stimulate the creative process. Students are encouraged to learn more chords as shown in the charts on pages 94 and 95 of *Essential Elements for Guitar*. (Some of these chords are: C G7 G D7 Em D A7 Am A Dm E B7 E7 F)

Tips for Changing Chords

Using the chord diagrams on pages 94 and 95 of *Essential Elements for Guitar*, select any two chords. These few simple steps will improve the left hand's ability to change from one chord to another. As chord fingerings begin to come easier, students can apply this new skill to more songs. Here are some tips:

- Correctly place the fingers of a chord on the strings. Use the tips of the fingers unless otherwise specified. The fingers should be just beside the fret whenever possible – not between the frets.
- Be sure that a particular finger is only touching the string that it is assigned to and not touching or *muting out* another string.
- Press firmly and pick all the strings of the chord separately to determine clarity. Make adjustments to finger angle and positioning if needed.
- Once the chord notes are sounding clear, practice lifting the fingers off about an inch and then returning them to the same positions. This is not always easy. Continue until the chord begins to feel more comfortable and the fingers are beginning to return to their respective positions at the same time. Students who do not yet have clarity can still proceed with this exercise nevertheless.
- Next try placing the fingers around the fingerboard at the twelfth fret. Then in one motion only, race to a specified chord formation. The fingers must arrive and fall into place all at once. A good player can drop the fingers from anywhere on the fingerboard into a new position without ever missing a beat.
- Pick two chords and practice repeatedly moving smoothly from one to another.
- Start using chords in as many new pieces (from *Essential Elements for Guitar* or teacher's choice) as possible and look for pieces that introduce new chords; there are many chords to learn, many more rhythms to play, and even many more songs to enjoy.

Have students arrange a chord progression of their own. Choose a series of chords and experiment following one chord with another. Standard songs consist of a four, eight, sixteen or thirty-two measure form. If something else sounds appealing it may also be used. Groups of students can combine their efforts to create a chord progression using a simple rhythmic pattern of their choice. The teacher may even challenge a group to simultaneously play two different rhythm patterns over a simple series of chords. (1.1) (1.2)

Using *Essential Elements for Guitar*, have students work on the rhythm parts for the songs on pages 15, 16, 18, and 19. Other materials from the suggested resources may be used if desired.

[ASSESSMENT ICON]

Prepare a rubric based on the above criteria for chord changes and use this while observing individual students as they perform in class. Students may use the *My Observations* record for self-evaluation of specific problems with rhythm. Teachers can use the *Magic Triangle* Rubric and the *Assessment of Learning Record* for assessments of student progress at the end of Unit 2 or the end of the module (see Supporting Materials).

PART B: MELODY, ACCOMPANIMENT, AND FURTHER NOTE READING (3 HOURS)

Tips for Teaching Success
Near the mid-point of the module invite a guest artist or speaker to come to the class. Ask the students if they have a parent, relative or acquaintance that could come to the class to play and speak about music and their experiences. The guest does not need to be a musician but may be someone who has had some interesting opportunities involving musicians or the music business. For example, they may have worked in a restaurant and met some recording artists who passed through, or they may have been involved in events management and came in contact with some featured guest artists.

Continue moving forward in *Essential Elements for Guitar*. The first three strings were introduced together in hours 1 and 2. The 4th, 5th and 6th strings will be introduced in the same way during the next two classes. These notes can be found on pages, 32, 46, and 52.Whereas the students are developing rhythmic and accompaniment skills using chords, they must also apply these new accompaniment skills to notated songs or exercises.

Divide the class in half where one half plays the melody to a song while the other half plays the chord accompaniment. Do the same for the songs on pages 47, 48, and 49 *Essential Elements for Guitar* (5th string exercises) and then page 53 *Essential Elements for Guitar* (6th string exercises). Always review the reading exercises prior to playing the songs. After progress begins to show have the class switch parts.

Use the split class method to develop skills in both chords and note reading. The next task may be more challenging. Pair the students up and have them select a song. Allow 15 minutes to work out who plays which part. If possible, have students play their pieces twice where they switch parts the second time. This will allow the teacher to assess the abilities of the students in areas of note reading and chord playing.

[ASSESSMENT ICON]

Have the duos present a finished arrangement to the class. The listeners in the class will become a respectful and quiet audience as music is presented. As students are performing, assessment can be done using the *Individual Performance Evaluation* and the *Assessment for Learning Record* (see Supporting Materials).

For a more high-level performance, students can work on their song selection in groups during one or two classes. Practicing at home can be encouraged between classes. If possible, students can get together with their partners outside class time. Then in a subsequent class the arrangements can be performed. Progress can be measured by comparing a presentation after 15 minutes of practice in class to a presentation that involved practice time outside of class.

PART C: TUNING (1 HOUR)

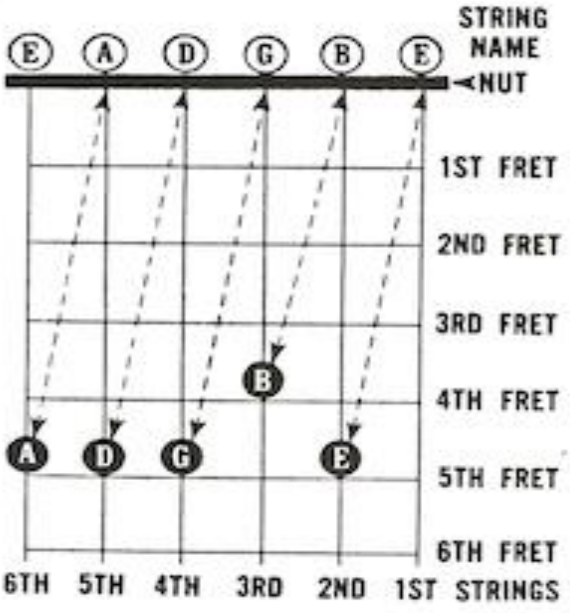
Tuning the Guitar

To this point teachers have had the task of tuning the guitars. Now that the students are more familiar with the sounds of the strings, they should be ready to learn to tune their guitars themselves. In time, and with regular tuning practice, students will develop an ear for intonation (accuracy of pitch) and learn to make adjustments to conform to the standards used by all musicians.

An experienced player can strum a chord and know instantly which string is out of tune and make the adjustment in seconds. Students will soon develop this skill by first learning a simple tuning method that can be used each time they play or practice.

The simple method of tuning is the *Fifth Fret Method* (*Essential Elements for Guitar*, page 92) whereby strings are matched and tuned by comparing a pitch found depressed on one string to an adjacent open (non-fingered) string. Adjustments are made by carefully turning the tuning keys (which changes the tension of the strings) while listening carefully to a corresponding change of pitch. The method shown in on their song selection is brief. A detailed tuning method is as follows.

Tuning - Fifth Fret Method



1. Tune the 6th string E to a tuning device or keyboard that you know is in tune.
2. Place a finger on the 5th fret of the 6th string and while allowing it to ring, play the open 5th string. These two notes are both A and should sound alike. If not, determine if the open 5th string is higher or lower and adjust its tuning key slowly and carefully until it sounds the same as the 6th string at the 5th fret.
3. Place the finger at the 5th fret of the 5th string and strike the open 4th string D. Adjust the 4th string tuning key if necessary.
4. Place the finger on the 5th fret of the 4th string and tune the open 3rd string G.
5. Place the finger on the 4th (not 5th) fret 3rd string and tune the open 2nd string B.
6. Play the note at the 5th fret 2nd string and tune the open 1st string E.

Tuning Tips

- If no reference note is available for the sixth string as a starting point use a bit of instinct and caution to come close to what is thought to be correct. The guitar will then be tuned relative to the low sixth string. If another player is close by and is in tune, tune string by string while listening and tuning carefully. Never turn a key too many turns too quickly. Strings break easily if tension is changed abruptly. A quarter turn can make a significant difference in the change of pitch. And do not adjust the key without sounding the string.
- By experimentation students will discover which way to turn a key to raise or lower the pitch. Key turning for tightening and lowering may not be the same for every guitar.
- Tightening the string tunes the string higher in pitch, loosening the tension drops the pitch. Determine first if the string being tuned is higher or lower and then carefully make the adjustment. Turn the key, listen, and continue until the string is tuned.
- Use a guitar tuner when having difficulty, but use it to develop the ear too. Tune one string with the tuner, then from this reference point, tune all the others by ear or use the fifth fret method, then check with the tuner for accuracy. This method develops the ear significantly.
- For a tuning reference go to: *Guitar Players Center:* http://www.guitarplayerscenter.com/guitar-tools/

Tuning Practice Exercise

Walk around the classroom and deliberately put the guitars out of tune by secretly turning just one or two tuning keys. Give students five minutes to determine the out-of-tune string(s) and make the adjustments. Students must use their ears first, not electronic tuners.

Some students may be ready to tune their own guitars while others may need more time. During the classes that follow, teacher and students will work together during tuning time. While tuning in class, students may work in pairs, if they wish, and teachers can assist when needed to save time. Ask students if they can have their guitars tuned at home under the guidance of an experienced player so that only minor adjustments need be made in class.

> *Tips for Teaching Success*
> Encourage those who have guitar tuners to tune by ear first, and use the tuner to confirm the pitches.

[ASSESSMENT ICON]

Assessment for learning tools can be used over time as the students develop the skill of tuning. Learning the tuning method, listening for intonation discrepancies, and attempting to make adjustments on a regular basis all should come first. Accuracy follows through practice.

TEACHER NOTES

PART D: REVIEW AND ASSESSMENT (1 HOUR)

This last hour of Unit 2 can be spent in a variety of productive ways. Some students may need to catch up with work, journal entries, or collaborate with group members on specific materials. Allow this hour to be a practice session in which students choose what they will do. Position the students or groups in strategic areas of the classroom for greater privacy.

[ASSESSMENT ICON]

While the students are working, the teacher may walk about and observe individual progress. Teachers may also take time to collect and review student journals.

LEARNING TARGETS FOR THIS UNIT

In this unit students will have shown development in:

- working with a small variety of rhythms using most of the chords found on pages 94 and 95 of the Essential Elements book
- building skills in accompaniment to use in a small repertoire of songs in contrasting keys and metres
- technical areas where chord changing is becoming smoother and stylistic
- note recognition and the familiarity with positions, names, and notation of notes in the first three frets
- a basic method (the 5th Fret Method) of tuning the guitar and identifying intonation problems

Unit 3: A Deeper Understanding (6 Hours)

Introduction

The *Blues* is an African-American music that expresses a wide range of emotions through its simple yet meaningful form. Blues become popular in the early twenties as African-American musicians from the south moved northward to the urban areas of the United States. They began to settle in the booming towns and cities like Detroit where the automobile manufacturing industry was in its heyday. Blues music was one of the first musical styles to thrive in the early days of the recording industry giving song artists like Bessie Smith and Robert Johnson historical significance. As blues began to impact on the popular music of the time a style called *rhythm and blues* developed to become one of the origins of today's rock music. Blues was often based on a simple structural form, often just twelve measures, and supported by a very simple chord progression. It will be of benefit to students interested in pursuing studies in rock music to explore the blues in terms of its history and cross-cultural significance. Students will learn to understand how music can reflect past and present societies.

Teaching, Learning and Assessment Process

PART A: BACKGROUND RESEARCH (2 HOURS)

Begin the class with tuning and warm-ups followed by a review of a song or two in *Essential Elements for Guitar*. After a short time begin an open discussion about the blues. Ask students what they already know about blues and what blues artists they may have heard before.

[LISTENING ICON]
This would be a good time to listen to some recordings of Bessie Smith or Robert Johnson or perhaps some of the more contemporary blues artists like Eric Clapton and B.B. King.

(UC 5.1, UC 5.2)
As an assignment, students can research early American history from the latter part of the 19th and early 20th century with a focus on the historical and geographical context of the blues. Students will discover how environmental influences shaped an art form that has had a significant impact on popular music and dance for over a century. This will permit both cross-cultural and cross-curricular learning and add to the greater appreciation of this early style of music. Supplementary historical material can be found in Supporting Materials.

[ASSESSMENT ICON]

(UC 4.1) Have students speak to the class about their findings. Teachers will assess students based on both the objective and subjective expression of their presentation. Objective statements may simply be facts and dates about blues history while subjective statements would include the student's personal feelings and attitude toward the significance of the blues. (4.1)

For this part of the unit, have students work on pages 78, 79, and 83 of *Essential Elements for Guitar* Some good examples of blues songs are found here that will set the tone for this unit.

TEACHER NOTES

PART B: THE TWELVE BAR BLUES (4 HOURS)

(CM 1.3, CM 2.1, CM 2.2)
These four hours will be spent on the opening exercises of tuning, warm-ups and short review of developing repertoire. Students should spend at least half the class time on blues compositions and arrangements. They will write a melody with their own meaningful and expressive lyrics based on a theme of their own. Students may work in groups of two to four. The groups may be named after popular artists (as used in the practice contest). Students will write their work in a convenient notational system showing all the individual parts.

Before beginning to write, introduce students to a common 12 Bar form and chord structure over which hundreds of blues melodies and lyrics have been written. The *12 Bar Blues* refers to a twelve-measure form usually in the meter of four and divided into three equal sections. The first section of four measures is often referred to as the *statement* (lyrics often sad in nature). The next four measures contain a *response* (which may include a reiteration of the statement), and the closing section, is usually a *conclusion*. The old blues standard, *Come On Down To The House* (Anon.) can be used as an example.

Statement: *Come on down to the house, Come on down to the house,*
Response: *I'm just sittin' here, lonely as a church mouse, Come on down to the house,*
Conclusion: *I'm just sittin', singing the blues, So come on down to the house.*

To accompany a simple 12 Bar Blues form three basic chords can be used. These chords can be found built on the first (tonic), fourth (sub-dominant), and fifth (dominant) degrees (steps or notes) of the major scale. Letters names and numbers (Roman Numerals) can be assigned to these scale steps in this way:

Scale note name:	**C**	D	E	**F**	**G**	A	B	C
Roman Numeral:	**I**	ii	iii	**IV**	**V**	vi	vii	C
Technical name:	(Tonic)			(Sub-Dominant)	(Dominant)			

NOTE: Scales are not yet introduced in *Essential Elements for Guitar* although some students may already have some experience. The Internet website www.chordbook.com is an excellent resource for more scale information.

Tips for Teaching Success
A simple trick for determining the I, IV, and V chords in a key is to use the hand guide: The thumb is the key (I) and by counting alphabetically from the thumb, the other two related chords, IV and V, will be found on the ring and pinkie fingers. (Remember, the musical alphabet only goes to G).

Here is a typical progression of chords commonly used in the 12 Bar Blues. Each numeral indicates a measure of four beats. Assigning numbers to the letter names allows for easier transposition to other keys.

I (four beats...)	I	I	I
IV	IV	I	I
V	V	I	I (or V, if repeating)

Using letter names of the chords in the key of C the sequence would look like:

C (four beats)	C	C	C
F	F	C	C
G	G	C	C (or G, if repeating)

Transposition to Other Keys

Roman Numeral	**I**	ii	iii	**IV**	**V**	vii	vii	VIII
Scale of C	**C**	D	E	**F**	**G**	A	B	C
Scale of G	**G**	A	B	**C**	**D**	E	F#	G

Now just the key and principal chords:

Key of E	**E**	**A**	**B7** (easier to play than B)
Key of A	**A**	**D**	**E7**

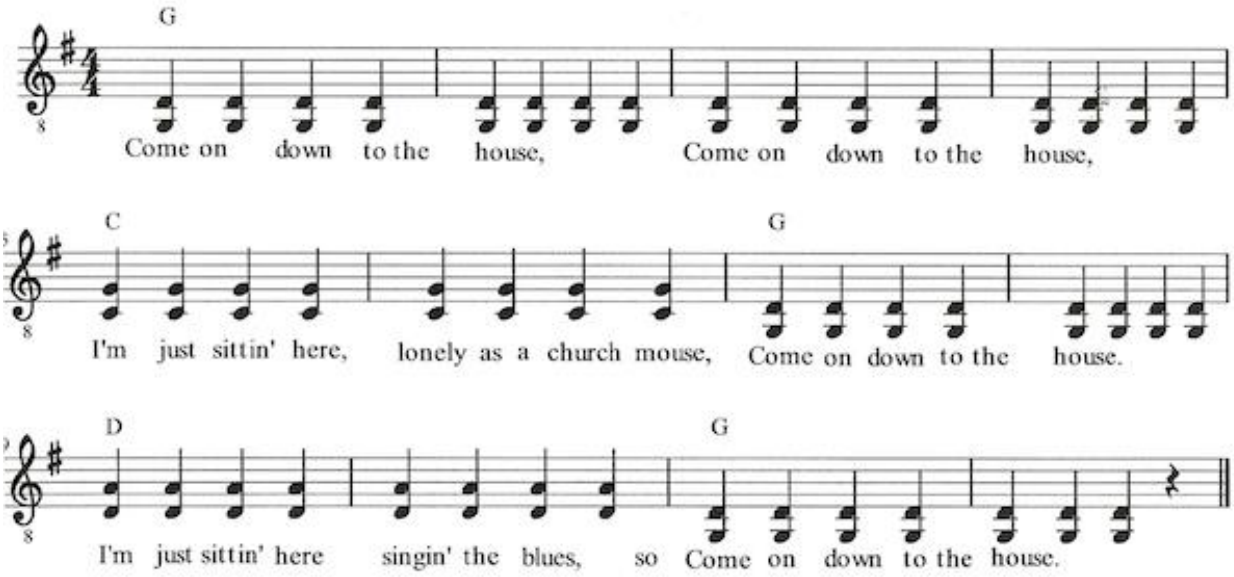
An interesting thing about the Blues is its flexibility of tempo. A Blues can be played or sung at any tempo so long as the lyrics can be articulated clearly and with expression (the V7 can replace V for a different and bluesier colour.). Refer to http://www.youtube.com/watch?v=UtONaR05B6s for a look at a power chord demonstration. This will help understand the following blues accompaniment.

Have students play this blues accompaniment to *Come On Down To The House* in the key of G using power chords. (Chord names are stated in bold along the top of each music staff)

The power chords written in music notation are not the melody but rather the accompaniment.
The lyrics written below can be sung to a melody created on the spot at the player's discretion, or can even be sung to a single pitch as in rap style. The lyrics can also be sung in any rhythmic phrase structure so long as it conforms to the form of the 12 bar duration.

Come On Down To The House

Anon.



This is how the same piece would look transcribed to guitar tablature.

Come On Down To The House

E 1st___**G (four measures)**_____**C (two measures)**_____

B 2nd _____

G 3rd _____

D 4th _____5__5__5__5__5__5__5__5__

A 5th ___5__5__5__5__5__5__5__5__5__5__5__5__5__5__5__5__3__3__3__3__3__3__3__3__

E 6th ___3__3__3__3__3__3__3__3__3__3__3__3__3__3__3__3__3_____

Come on down to the house. Come on down to the house. I'm just sittin' here lonely as a church mouse,

E 1st ___**G**_____**D**_____**G**_____

B 2nd _____

G 3rd _____

D 4th _____7__7__7__7__7__7__7__7_____

A 5th ___5__5__5__5__5__5__5__5__5__5__5__5__5__5__5__5__5__5__5__5__5__5__5__5__

E 6th ___3__3__3__3__3__3__3__3_____3__3__3__3__3__3__3__3__

Come on down to the house. I'm just sittin', singin' the blues, So come on down to the house.

Have students try a twelve bar blues, chords only, in another key. Regular chords can be used first, then try power chords. Use quarter note values for each strum. Ask students to describe the stylistic differences in sound between the different chord methods of accompaniment.

Writing the Blues

(CM 2.2)
Try the class blues writing exercise found in Supporting Materials.

[ASSESSMENT ICON]

(CM 1.2, CM 1.3, CM 2.2) Once groups have been formed, allow time for students to experiment with some musical ideas that may be found in *Essential Elements for Guitar* or by asking for teacher guidance. As this blues creation begins to take shape walk about the class making observations during the ongoing process.

When the blues work is completed as a functional instrumental arrangement, it can be performed before a small audience or for the class. The performance will indicate each individual's ability to meet certain criteria consistent with the specific learning targets for this unit. The *Assessment for Learning Record* (see Supporting Materials) can be used to assess the learning targets below.

LEARNING TARGETS FOR THIS UNIT

- expresses historical significance of the blues using appropriate language
- awareness of other instruments and sensitivity to balance
- illustrates technical proficiency of assigned part
- supplies creative rhythmic and melodic ideas to the work
- plays part with expressive qualities in the style of the blues
- an understanding of the 12 Bar Blues and its basic harmonic structure
- an ability to interact with others and demonstrates good relationships and interpersonal skills

TEACHER NOTES

Unit 4: Originality (6 Hours)

Introduction

Often composers and musicians use their music and popularity to bring public attention to global events. Being attentive to local and world news issues students may find it exciting to respond to a particular issue with a creative work of their own.

In this unit students will explore their creative abilities. It is not expected that students will have mastered all textbook pieces and materials studied to date. However, the application of skills learned to this point can be used in this project to serve as a refinement process for continued development. The first hour in this unit will be spent reviewing learned materials and working with new vocabulary. Hour two will consist of an introduction to the art and skill of improvisation. The remaining four hours will be dedicated to a class creative project.

Teaching, Learning and Assessment Process

PART A: THE LANGUAGE OF MUSIC (2 HOURS)

(CM 1.1)
During the first hour of the unit, review the theoretical concepts covered to date. This is a good time to use the flash cards from *Essential Elements for Guitar*.

(CM 1.1)
As an in-class activity, assign groups a selection of musical terms. Give each group a different set containing about 6 to 10 words. Allow them about ten minutes to prepare a 2 or 3-minute group conversation using their assigned words. These conversations should include statements, questions, and opinions using the language of music.

(CM 1.1, CM 1.2, CM 1.3)
Have students in small groups choose a piece of music to perform for the class. Once the piece has been heard, ask the remaining students – the audience – to comment using appropriate language and terminology specific to the music and its performance.

Next, have each group play a more challenging piece. Have the individual members comment on their own group's performance using appropriate language and terminology.

[ASSESSMENT ICON]

This assignment should be done at the beginning of each remaining class in this unit as conversational skills develop and students become familiar with the language of music. Make note of such points as coherency, meaning, fluency, and context. A music vocabulary-building rubric can be prepared for this purpose.

TEACHER NOTES

PART B: THE ART AND SKILL OF IMPROVISING (1 HOUR)

Begin with a review of learned or developing pieces or a blues song. Allow students to make suggestions. Some of this material may be memorized through repetition and practice allowing students to play songs by ear. As students begin to play by ear they will find themselves ready for an exciting new level of musicianship – *improvisation, or soloing*.

(CM 2.2)
Playing by ear through the memorization of songs provides opportunities for creative changes to the rhythms and notes in the melody. A long note played over the time of two repeated notes of shorter values is one way to begin. A repeated note may replace a single long note of equal duration. Notes can be reversed or changed to reshape a simple melody into something new. As this skill in music reconstruction develops and music begins to flow more freely, students may break away from the melodic structure altogether to create a whole new melody. To play or solo freely in this way is to enjoy the freedom of *improvisation*. Some students may not yet be ready for this concept; however, making simple changes to a melody is always the first step from which improvisational skills can develop. While making these changes, great or small, students must be careful not to wander too far from the basic melody too soon. This may result in getting lost in the form or structure of the music. Encourage students to keep it simple at first. As improvisational skills develop, students will enjoy a new means with which to express their personal feelings and ideas about music.

[ASSESSMENT ICON]

Students can be assessed over time based on their developing ability to make small changes to a given melody without losing the sense of the phrase length or rhythmic structure. If a melodic fragment happens to be four notes played during two measures, for example, the notes can be rearranged or their values changed. However, the altered phrase cannot exceed the time of the original two measures.

Improvisation need not be structured from a given melody. Free improvisation may involve creating music on the spot from ideas that may just come to mind. From this spontaneous process may come melodic ideas that can be used in the composition of new songs, or *motifs* (short melodic fragments), which may in turn be applied to other musical works. Students should be encouraged to think in short phrases as if they were speaking the notes in much the same way a vocalist sings the lyrics. This concept permits ideas and musical thoughts to come to mind and helps develop a sense of phrasing.

Using assessment for learning procedures a teacher can monitor the ongoing development of the creative process. Through experimentation and good listening, what may seem at first like random notes being played in no coherent order, can come catchy melodic ideas.

Assess students' use of a chord progression of four measures in length (a suggestion might be I, V, V, I played as 4 measures of four beats each). Have the class repeat this short progression as a rhythm accompaniment while one student at a time is selected to play a solo. When all students have played, run through the cycle again permitting a more detailed assessment. Melodies found in websites like: www.ezfolk.com and www.chordbook.com can be useful material for the new soloists.

PART C: A CLASS CREATIVE PROJECT (3 HOURS)

Introduce students to examples of how some musicians have responded to the issues of the day.

Music Highlights in the News

This may be handed out to the students for historical interest and relevance.
(Quotes from Rock On, by Norm N. Nite)

1962
Peter, Paul and Mary give a major boost to a rekindled interest in folk music and lay the groundwork for a new form of music, protest songs that drew attention to the ills of society.

1967
Scott MacKenzie's "San Francisco" (Be Sure To Wear Flowers In Your Hair) becomes a virtual anthem for the "Flower Power" movement in the Haight-Ashbury district of San Francisco.

1969
After months of wrangling over the show's anti-Establishment tone and its showcasing of anti-Vietnam War singers, CBS-TV pulls the plug on The Smothers Brothers.

1972
The 1950s musical Grease opens on Broadway, setting the tone for a nostalgia craze that will sweep the nation.

1977
The British-based Clash starts to create awareness in America of their politicized punk rock sound.

1984
To provide medicine and supplies to the famine victims of Ethiopia, Bob Geldof of the Boomtown Rats organizes members of 15 different rock acts into the group Band Aid to perform the song " Do They Know It's Christmas?" Participating in this historic recording session in England are Geldof, David Bowie, Phil Collins, Paul McCartney, Sting, Jody Watley, George Michael, Paul Young, and members of Culture Club, Duran Duran, Kool & the Gang, and U2, among others. This single, released worldwide, generates millions of dollars for famine aid.

1986
Hands Across America takes place on Sunday, May 25. Some 5 million participants in 16 states, including President Reagan, link hands to raise money for the hungry and the homeless in the United States.

(Source: Rock On Almanac, Norm N. Nite, The First Four Decades of Rock "n" Roll")

(UC 3.1, UC 3.2, UC 4.1, UC 4.2, UC 5.1, PR 6.1)
On a smaller scale and under the guidance and discretion of the teacher the students, have the students attempt a similar project.

The events previously listed are just a few examples of how music can serve a political purpose, stir interest and raise attention, or create a movement in support of a specific cause. Students will reflect on the music of their time to determine similar feelings or attitudes within their global community or events occurring in their own homeland. After class warm-ups and review of one or two textbook pieces a good portion of the class can be spent allowing students to work in small groups to create a work of their own. This work may reflect something occurring at school, neighbourhood, or perhaps even an event heard in the news recently.

Students will work as a group to write lyrics, construct a chord progression, and create a catchy simple melody. It is not necessary to jump deep into song writing methods or compositional structures at this point. Rather allow current knowledge and skills to work along with environmental influences. With the collaborative efforts of group members and a little inspiration it may be surprising to see how easily the music can flow.

Some students may consider the related and supportive work that occurs behind the scenes yet nevertheless is essential to the success of a project. Students will decide how to promote an event that would serve a political or humanitarian cause. Then plan the event to be broadcast and delivered with the greatest impact. Students can write their behind-the-scenes support work in a report. It is important to have all students involved in the project. Duties may be delegated within the group according to strengths, skills, and personal interests.

Students could be encouraged to get together outside class. For example, rehearsals may be permitted at a classmate's home, if it can be arranged. In class, set aside a portion of time for group discussion of the project's intent and theme and the writing of the lyrics. When using guitars, groups could be situated strategically in different areas of the room.

Tips for Keeping it Simple

- A student may *rap* words while others play a musical background.
- A student might wish to read the message before the group plays their theme.
- A chord progression may be borrowed from a song found in the E.E. with new lyrics added.
- A melody may be used with new lyrics with an interesting and perhaps quirky arrangement.
- Some students may wish to stand or add some choreography to the routine.
- Themes may be close to home, like a soccer game or sports event that just happened.
- A "green" theme might be used with the music. Borrow melodies containing the word "green" like, *Green Sleeves*; or use something in the style of a song by the band Green Day; or present a message along the lines of Kermit the Frog's, *It's Not Easy Being Green*.

[ASSESSMENT ICON]

Assess the individual groups according to music content, thematic material, interaction of members and the passion shown for the musical work. Make note of individual contributions and the synergy found within the group collaboration. An informal summative assessment of the final work would be conducted at this time. Teachers might use the *Assessment of Learning Record* found in Supporting Materials.

LEARNING TARGETS FOR THIS UNIT

While collaborating and creating music in the Class Project students will:

- expand their music vocabulary, and as they learn to talk about music and its relevance to the changing attitudes of society at large they will develop a greater appreciation for the perspectives of people around them
- be introduced to the notion that they are first human expressive beings, artists, and musicians expressing themselves through music using the medium of the guitar
- study and play the music of others past and present and learn to express themselves by creating their own music and sharing with others
- learn the importance of collaborating with and respecting the input of others — while presenting their musical ideas they will receive feedback with which to re-evaluate their music and its intended content

SUMMARY

Teachers will enjoy working with the young grade 7 guitar enthusiasts by nurturing their talents and appreciating their musical and diversified interests. There is an abundance of material available in music books, magazines and online websites to inspire and motivate students. With careful guidance and strategies teachers will expand the realm of the young musical minds by providing relevance and context to the rapidly unfolding musical and non-musical events in their artistic environment. The objective is to have the students enjoy music making, expand creative abilities, and begin to share their musical talents with their respectful audiences and communities.

TEACHER NOTES

Supporting Materials

My Observations

My Observations	What I can do	What others suggest
My notes are not connected	Hold fingers down longer before moving to next note. Listen for desired sound.	Leave fingers on string when ascending.
I miss strings often	Keep pick closer to the strings. Practice scales.	Pick from right hand wrist, not elbow
Other observation		
Other observation		
Other observation		
Other observation		

My Observations	What I can do	What others suggest
My notes are not connected	Hold fingers down longer before moving to next note. Listen for desired sound.	Leave fingers on string when ascending.
I miss strings often	Keep pick closer to the strings. Practice scales.	Pick from right hand wrist, not elbow
Other observation		
Other observation		
Other observation		
Other observation		

Individual Performance Evaluation

Student Name	*Music Performed*	*Date*
A1 Technical Accuracy of Notes **Virtually no errors in notes** **A few isolated errors** Repeated errors Many mistakes, overall weaknesses	*Comments:*	
A2 Chords and Rhythm **Changes from chord to chord with fluidity** Able to connect most chords without interruption of beat Stumbles on certain chords often Much trouble changing chords	Comments:	
B Rhythm and Tempo Secure Pulse and rhythmically accurate A few durational errors Unsteady with errors 4. Very unstable, loss of continuity	Comments:	
C Expressive Qualities Shown Dynamics and phrasing evident throughout ExpressiveE Expressive qualities used at times when technique permits Focused on technique with little expression Struggles at the technical level, few expressive qualities shown	Comments:	
D Reading Abilities Reads both tab and/or notation fluently at this level Weak in either tab or notation Slow at reading tab, little ability reading notation Struggles at both tab and notation	Comments:	

Individual Self-Assessment Report

Student Name	My Overall Playing At This Time	Date
Questions I asked myself about notes: 1. Do I know all the notes in this music? 2. Do my notes sound clear? 3. Do my notes sound connected? 4. Do I miss notes?	My Comments about *Why*, and *How* I can improve	
Questions I asked myself about rhythm: 1. Are my note values always correct? 2. Do I hesitate and delay certain notes? 3. Do I remember to count the beats for long notes? 4. Do I tend to rush the beat and go too fast?	My Comments about *Why*, and *How* I can improve	
How is my Technique? 1. Do I hold the pick properly? 2. Is my left hand positioned correctly? 3. Do I practice my exercises often enough? 4. Are my fingers beside the frets when I play?	My Comments about *Why*, and *How* I can improve	
How is my Reading? 1. Is reading notation a problem for me? 2. Is reading tablature getting better?	My Comments about *Why*, and *How* I can improve	
How are my chords? 1. Do I know all the chords I should by now? 2. Can I change chords smoothly? 3. Where do I have the most difficulty?	My Comments about *Why*, and *How* I can improve	

Magic Triangle Rubric

	Beginning	Satisfactory	Proficient	Excellent
Repertoire Songs with chords & melody	Just starting to play pieces from memory One or two songs with chords	Plays 3 simple pieces reading notation, 1 or 2 from memory Plays at least 3 songs with chords	Play up to 4 popular melodies and 4 songs using chords - all from memory	Begins to play with greater expression up to 6 songs chords and notes. One 12 Bar Blues
Technique Scales, strumming coordination	Weak L.H. Striking strings with R.H. not yet coordinated with L.H. Can play 1 scale and 2 chords	Scales - 2 major, 1 minor, 1 pentatonic slowly but steadily Can shift 6 chords in time steadily L.H. accuracy beginning to show Coordination developing	Plays 2 major, 2 minor, 2 pentatonic scales Plays most 1st position chords in steady time Chord strength developing well Articulation variety showing with clarity of notes Understands meter using variety of rhythms	All required scales At good steady tempo All open position chords played with good L.H. skill and R.H. plays smooth strumming with a good variety of rhythmic patterns Improvises simple lines fluently and stylistically
Music Literacy Rhythm, reading, fingerboard knowledge	Beat is not steady, note values not fully understood Natural notes names first three frets known Beginning understanding of staff and notation Limited music vocabulary	Note values understood with little hesitation of the beat Can identify natural notes to the 3rd fret Some accidentals are known Can read and find notes in 1st three frets on six strings Understands at least 6 musical terms Note values understood with some hesitation of the beat	Can locate notes quickly to 5th fret Knows location of natural semi- tones and accidentals Reads well but slowly in 1st position (4 frets) Can follow through songs using most basic chords Knows more than 10 musical terms Understands meter, rhythm and beat using notes and chords	Can locate all notes on fingerboard Reads well to 5th fret on 1st string Reads chord charts using all basic chords Good grasp of rhythmic values Can express using clear language and common musical terms Understands basic chord relationships e.g. tonic, dominant

Assessment *for* Learning Record (for use during each unit)

Student name: _____Date: _____ Unit # _____

Assessment *for* Learning: Record of General Musical and Personal Skills (use throughout each unit)

1. Development of Guitar repertoire
2. Achievement of basic technical proficiency
3. Expansion of theoretical concepts and musical vocabulary to communicate purpose and context of the music being learned
4. Development of rapport and relationships with peers

1. Repertoire (list songs)	Strategies / Materials	Assessment and Indicators of Achievement
2. Technique (list skills)	Strategies / Materials	Assessment and Indicators of Achievement
3. Music Literacy and Context	Strategies / Materials	Assessment and Indicators of Achievement
4. Relationship and Interpersonal Skills	Strategies	Assessment and Indicators of Achievement

Assessment *of* Learning Record (for use at end of each unit)

Student name: _____Date: _____ Unit # _____

1. The Completion of "stage ready" repertoire
2. Achievement of basic technical proficiency
3. Application of theoretical concepts and musical vocabulary to communicate purpose and context of the music being learned

1. Repertoire (list solid pieces)	Source of Materials (book, internet tab, etc.)	Assessment and Indicators of Achievement
2. Technique (state accomplished abilities)	Strategies Used (drills, rote)	Assessment and Indicators of Achievement
3. Music Literacy and Context (indicate vocabulary and usage in communicating music's purpose)	Strategies / Materials (text, internet, class discussion)	Assessment and Indicators of Achievement

A Brief History of Guitar

Early History of the Guitar

Although the first sounds produced by the vibration of a string attached to a bow occurred more than 20,000 years ago the instrument resembling the guitar as we know it has been in existence for about one thousand years. The Moors from North East Africa arrived in Spain in about the year 710. After seven hundred years of occupation, a cultural legacy was left behind which included an early precursor of the guitar. However, it was not until the late Middle Ages that the guitar became a widespread form of music making and accompaniment. The earlier popularity of the lute (a pair-shaped stringed instrument) prepared the way for the introduction of the guitar into courtly life. Musicians and bards (story tellers) used three, four and five string instruments to accompany themselves and others in the artistry of singing and poetic recitation.

The Renaissance and Baroque periods of music history between the sixteenth and seventeenth centuries were significant times for the guitar. There were many types, designs and tunings of the guitar used at this time. Italy introduced the vihuela with five and six paired groupings of strings called "courses". A smaller instrument called a gittern was popular and produced a soft pleasant sound with only four strings. The vihuela was common in Spain during the explorations of the Spanish only to find itself in Mexico from where it eventually gained significance in North America during the nineteenth and twentieth centuries. The five-string guitar remained popular throughout Europe in the Baroque period (1685 – 1750) and very closely resembled the instrument we know today. Its softer sound with gut strings was a pleasant sound when emanating from this small instrument in a solo setting, and even more so when providing an accompaniment for voice or small ensemble.

Of the many famous composers and performers of guitar music during the Renaissance and Baroque periods, the Spanish composer/performer Gaspar Sanz (Spanish, 1640-1710) was among the finest. Others like Robert de Visee (Portuguese, 1650-1725), Francisco Guerau (Spanish, 1649-1721), Francesco Corbetta (Italian, 1615-1681) and Matteo Carcassi, (Florence 1792 – 1853) were also highly respected in their time. The work of these fine musicians remains significant today as brilliant examples of the musical talents of days gone by.

From the development of the Torres model in about the mid nineteenth century the classical guitar today remains basically unchanged in size, design and character of sound. (Page 3 Essential Elements)

When steel strings were introduced into a new acoustic body design by luthiers like C. F. Martin, the guitar repertoire began to change in keeping pace with changing attitudes. By the early twentieth century Les Paul experimented with a solid block of wood placed inside a hollow body guitar, added an electrical pickup device, and radically changed music forever. Although the new acoustic and electric solid body guitars garnered their share of the mainstream attention, they did not replace the classical or Torres guitar. Instead, with the assistance of the great Andres Segovia, gut strings were replaced by nylon, and, through his efforts, a new repertoire grew from commissioned and transcribed works to establish the concert classical guitar at center stage and in a position of lasting respect. The recent DVD, "Andres Segovia in Portrait" is a *must see* for young aspiring guitarists. Opus Arte released this documentary in 2005. For more information go to *Opus Arte* at: www.opusarte.com or *Allegro Films* at: www.allegrofilms.com.

A highly recommended website about the classical guitar is:

Learn Classical Guitar: http://www.learnclassicalguitar.com/Carcassi.html

A Brief History of the Electric Guitar

One of the most fascinating topics to bring up in a grade seven guitar class is the electric guitar. Unlike the few standard sizes and shapes of the acoustic or classical guitar the electric guitar can be found in a variety of designs, colours, sizes and shapes. If each student in a class of any size were asked to bring in a picture of an electric guitar, it is unlikely to find more than a few that would look the same.

In addition to its aesthetic appeal there is literally no end to the possible tonal colours that can be produced on the electric guitar. This amplified invention created a new world of music where the electric guitar soon found itself placed within the larger dance bands and orchestras.

The electric guitar does not have a single inventor but rather many contributors to its development. Les Paul and Leo Fender through years of hard work and experimentation produced an instrument more closely related to the models popular today. Other well-known contributors were Orville Gibson and Adolf Rickenbacker. Adolf Rickenbacker was believed to have created the first solid body electric based on an existing model of his called the, "Bakelite Steel Guitar", which was played on the lap of the guitarist. This Lap Steel Guitar was quite popular around the early part of the twentieth century. It had raised strings and was played with a solid metal bar called the "steel" that moved up and down the six strings while changing its pitch. With the addition of an electric pickup consisting of two horseshoe magnets surrounding the strings and a coil of wire beneath the magnets, the vibrating strings could send a signal to an amplifier by way of a connecting patch cord. The guitar amplifier was much like a typical radio of the time.

After the lap steel guitar became successful as an "amplified" electric instrument the idea was applied to the "Spanish" or acoustic style of guitar. Because the acoustic guitar was designed after the Spanish model they were called Spanish guitars even though the music played on them could have been any other style such as country and western, folk, or early rock and roll. The Gibson ES (Electric Spanish) series introduced many new designs and models like the ES-150, ES-175, ES-335 or ES-355. These guitars where hollow body guitars with two 'F' holes in the 'top' and a pickup placed under the strings between the bridge and close to the neck joint.

In about 1939, Les Paul began work on a version of a solid-body electric guitar called the "Log". Les Paul was known to have placed the pickup from a phonograph record player and a telephone mouthpiece in early prototypes (first experimental models). The guitar for the most part looked like a 4" square piece of wood about the length of an acoustic guitar body attached with two single coil magnetic pickups with a bridge and a neck. By 1941 Gibson took the idea into production shortly thereafter naming a solid body guitar after Les Paul, which is still one of the most sought after instruments of today.

The “Log” by Les Paul



Soon after the solid body electric guitar began to show up more and more on the stage, Leo Fender introduced the Fender Telecaster and the Fender Stratocaster. The electric guitar established its reputation as an innovative musical instrument in the United States, but by the 1960s these conventional new designs were being copied by the Japanese and many European countries. Today there are literally hundreds of manufacturers producing large quantities of electric guitars and amplifiers.

Consider the impact the electric guitar has had either directly or indirectly on world economies in terms of employment in factories, warehousing, shipping, and the retail business in addition to musical stage performances, live, radio and TV, the recording industry, and songwriting and the substantial increase in the publication of music and books.

One important name that stands out amongst many is Jimi Hendrix. Hendrix turned the world of rock on its heels in the 1960s and his music is still an integral part of the rock repertoire. Other great electric guitarists are, Peter Townsend, Buddy Guy, Robert Plant, Carlos Santana, Slash, Eddy Van Halen, Eric Clapton, and Stevie Ray Vaughan.

A website devoted to all aspects of the guitar and offering an abundance of resources including lessons, tutorials, videos, charts, articles and many more guitar facts is:

Guitar Players Center, web address:

http://www.guitarplayerscenter.com

These YOU TUBE websites will contain video materials of interest relating to rock guitar and the characteristic sounds heard in today’s popular music.
http://www.youtube.com/watch?v=fG8U3vbeH18
http://www.youtube.com/watch?v=UtONaR05B6s

Guitar Music: Levels of Difficulty

The Music and Levels of Difficulty

The music learned in the guitar modules vary in genre so that students become aware of music's diverse nature. As each new piece is learned it is important that students are asked to consider methods of expressing their feelings and opinions about music. Music must have context, and open forums should take place, even for a few minutes, to determine where the music may have originated, the period in which it was written and performed and its significance to the societal attitudes of the day. It may seem that students are not ready for or interested in such discussions; however, recent brain research has revealed that the prefrontal cortex (that executive part of the brain responsible for reason and planning) of these young impressionable adolescents is having a growth spurt and discussions of this sort assist in this neural development.

Teachers will ask questions such as…

- When was each style born?
- Where did each style come from? (Musically AND Geographically)
- What musical, lyrical, and social characteristics define each style?
- Name some important guitarists from each style and why is each so important?

Assessing the Level of Difficulty of Music for Study

The Essential Elements guitar method book will serve to provide students with their basic theoretical and technical skills. However, considering the rapidly expanding musical minds and the varied interests of the young guitarists there will be a need for a complement of additional materials. Caution must be taken not to over shoot the student's technical limits. It will be important to provide the student with supplementary pieces that are within his/her grasp to ensure a sense of achievement and personal satisfaction. In determining the level of difficulty of study material use the following standard rating scheme for classification purposes.

Music is classified into six levels of difficulty, as found in *NYSSMA Manual*, published by the New York State School Music Association in 2015.

The music found in the Essential Elements for Guitar method book would be classified in the first three levels of difficulty. These classifications would conform to the *Magic Triangle* Rubric by considering columns "Beginning" and "Satisfactory" as level 1 pieces, "Proficient" as level 2, and "Excellent" as level 3. If supplementary material given out is classified higher than Level 3 and reasonably challenges a student, consideration should be given in the student assessment. Allow students to reach their personal levels of achievement with new challenges while using caution when extending beyond their technical limits. A student may wish to tackle a popular favourite and show blind enthusiasm and drive in the initial process. While this may meet with support and show teacher flexibility from time to time, the student must still meet expectations in the classroom with little loss of time in other areas. It is acceptable to learn one or two excerpts from a difficult tune. Perhaps an introduction, a riff or bass line, or even a basic chord progression could be extracted from an advanced piece and used in the lesson. Using this method, excerpt playing may lead to discussion about the origin, meaning and purpose of these short passages within the context of the music. This may inspire some interesting thoughts.

Writing the Blues

[Note to the editors, this is a PDF document, located at this website. Thanks!]

http://www.music4education.com/resources/writingtheblues.pdf]

Finger Picking

THE RIGHT HAND OF THE CLASSICAL GUITARIST

Plucking the strings with the fingers of the right hand is a technique as old as the earliest guitar. In ancient times guitarists have used this skill to achieve a rippling harp-like effect in a very harmonically pleasing way. The first step is to get familiar with the idea of using four fingers to pluck strings in different sequences. Have students begin finger picking by following this simple open string pattern.

1 – The right hand thumb strikes the low 6th string.
2 – The index (pointer) finger then strikes the 3rd string (counting from the floor up)
3 – The 2nd finger (middle) of the right hand strikes the 2nd string.
4 – Finally the 3rd (ring) finger strikes the 1st string.

Continue repeating this exercise slowly until it feels natural and flowing. A good way to test skill is to try talking through the exercise. Once this has been accomplished the speed or tempo may be increased as long as the notes are evenly spaced and the notes are balanced in volume and rhythm.

Once this pattern sounds and feels fluent add two notes by re-striking the 2nd and 3rd strings. This is a six-note right hand pattern in the meter of 3 using a forward motion (going higher) and downward motion (going lower).

1 – The right hand thumb, p (pulgar, Ital.) strikes the low 6th string.

2 – The index, i finger strikes the 3rd string (counting from the floor up)

3 – The second finger, m (middle) strikes the 2nd string.

4 – The third finger, a (ring or annular) strikes the 1st string.

5 – Back to 2nd string with m.

6 – Then the 3rd string once more with i to complete the six-note pattern.

Omit steps 5 and 6 for a four-note pattern for meters of 2 or 4. The Italian term *Arpeggio* is the name given to this harp-like finger style technique.

SPECIAL NOTE

It is important that the right hand remains still while the fingers move through the arpeggio and that the right hand thumb strikes to the left of the fingers without swinging to the inside of the of the hand. Keep the right hand wrist flat and positioned over the sound hole.

See page 56 E.E. for more information and try songs on pages 57 and 66 E.E.

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Schmid, Will; Morris, Bob *Essential Elements for Guitar,* Book One. Milwaukee, WI: Hal Leonard Corp. 2005

Various Artists. *Great Guitar Intros,* Milwaukee, WI: Hal Leonard Corp.

Various Artists. *Blues Guitar Riffs,* Milwaukee, WI: Hal Leonard Corp.

Various Artists. *Acoustic Guitar Riffs,* Milwaukee, WI: Hal Leonard Corp.

Additional Repertoire

- www.chordbook.com
- www.usborne-quicklinks.com
- www.ezfolk.com

Practical Music Theory for Guitarists
http://www.essentialguitar.com/

Resources including tuner and metronome
http://www.guitarplayerscenter.com/guitar-tools/

Rock Guitar Videos
- http://www.youtube.com/watch?v=fG8U3vbeH18
- http://www.youtube.com/watch?v=UtONaR05B6s

Classical Guitar
- www.opusarte.com
- www.allegrofilms.com.
- http://www.learnclassicalguitar.com/Carcassi.html

Musescore
http://www.musescore.org/en/node/908

Explore Music 7:
Popular Music of the 50s and 60s

Implementation Draft, September 2011

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Popular Music of the 50s and 60s

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The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. Teachers are encouraged to adapt these suggested time lines to meet the needs of their students.

In order to be effective in teaching this module, it is important to use the material contained in *Explore Music 7–9: Curriculum Framework* and *Explore Music 7–9: Appendices*. Therefore, it is recommended that these two components be printed to support the suggestions for teaching, learning and assessment in this module.

Explore Music 7: Popular Music of the 50s and 60s (26 Instructional Hours)

Overview

Rationale

Popular music exerted a huge musical force during the last half of the 20th century. It also had (and continues to have) significant musical, economic, political, and cultural influence on our society as a whole.

This module provides an opportunity for students to investigate rock and roll, folk, and rock music and musicians of the 50s and 60s in social, cultural, and political contexts, and in connection with the music in their own lives. They will learn to listen actively, analyse, and respond creatively through music and other disciplines to pivotal songs such as "Blue Suede Shoes", "We Shall Overcome", "A Day in the Life", and "The Canadian Railroad Trilogy". A culminating project will involve small group presentations/ performances for an in-class radio show or Podcast.

It is important to understand that the focus of the module is on development of musical skills and understanding (including ear training, composing, improvising, analysing, investigating connections of music to social change) through representative music of the Fifties and Sixties. It is not intended to be a module that focuses exclusively on learning about many musicians and listening to their songs.

Glossary

- vocal line
- rhythmic pattern
- country and western
- rhythm and blues
- twelve-bar blues
- phrase
- 4/4 time
- harmonic / chord structure
- instrumental fill-in
- rock and roll
- speed of the beat
- backbeat
- duple, triple and quadruple subdivision of the beat
- active listening

- bass line
- vocal styling
- arrangement
- self-assessment
- protest song
- civil rights movement
- strophic form
- verse
- chorus
- introduction
- expressive techniques
- folk music
- folk rock music
- lyrics
- timbre
- texture
- unison
- unaccompanied
- vocal harmony
- lead vcal
- backup
- falsetto
- cover
- "found" sounds
- invented notation

Since popular music from this era does not use Italian musical terms (e.g., tempo, forte, legato), these terms have not been used during this module. Therefore, students will be encouraged to understand and use terms such as "speed of the beat", "loud" and "smoothly".

Introduction

Students will have knowledge and skills acquired in Music P-6 and the Explore Music 7: Introductory Module. These include a working understanding of the basic elements of music, basic music reading and listening skills, and experience with making and creating music (vocal and instrumental). This module will provide students with opportunities to further their musical listening and performance skills, using the popular music of the 50s and 60s as a focal point. Through an investigation of the life and times of those decades, students will acquire an understanding and appreciation for the links between music and political / social / cultural issues.

Outcomes Addressed

An Outcomes Chart for all outcomes in *Explore Music 7* can be found on a laminated pull out page inserted in this curriculum. Teachers are reminded to refer to this chart as lessons and activities are planned. The outcomes achieved in each part of the lesson are noted throughout the module, and although teachers may discover that the activities assist in achieving other outcomes, those referenced have the strongest focus.

CREATING, MAKING, AND PRESENTING

Students will be expected to

1.1 using appropriate terminology, demonstrate an understanding of rhythm by creating and performing rhythmic compositions in a variety of meters

1.2 by performing repertoire in group music making, demonstrate an understanding of melody (e.g., melodic direction, tonal centre, contour)

1.3 use the elements of music to express and communicate meaning

2.1 participate in group music making, demonstrating an ability to read musical scores

2.2 improvise and compose music, using appropriate notational systems, to express thoughts, ideas and feelings

2.3 demonstrate responsibility in individual and group music making

2.4 perform, alone and with others, music expressing a broad range of thoughts and feelings

UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE, AND COMMUNITY

Students will be expected to

3.1 demonstrate respect for, discuss and compare music from a range of historical and cultural contexts

3.2 articulate the importance of music in their daily lives, and place it in a context of the community in which they live

4.1 demonstrate an understanding of how music reflects societies, both past and present

4.2 compare music created for a variety of purposes

5.2 articulate the relationships between music and other arts

PERCEIVING, REFLECTING, AND RESPONDING

Students will be expected to

6.1 justify decisions made to solve musical challenges in the repertoire they are performing

6.2 respond appropriately to music they hear, both their own and others, by analyzing and describing it using appropriate terminology

7.1 explore the mechanics of a range of instruments, and demonstrate an understanding of how they affect sound production

7.2 explore technology applications to creating, making and presenting their own and other's music

8.1 discuss the elements of expression in musical composition based on the composer's intent

8.2 demonstrate the ability to provide and accept feedback to their own work and that of others

[KEY POINT ICON]

A sample Learning/Assessment Activities Planner is located in Appendix B of *Explore Music 7–9*: *Appendices*. Teachers may find this chart helpful as they plan for and review assessment of learning throughout the module. In addition, a chart such as this could be used to map classroom learning experiences vis-à-vis student outcomes addressed.

Appendix B: Learning/Assessment Activities Planner

	Creating, Making and Presenting							
Outcomes	1.1	1.2	1.3	1.4	2.1	2.2	2.3	2.4
Learning/Assessment Activities(Formative)								
1.								
2.								
Learning/Assessment Activities(Summative)								
7.								
8.								

Materials

- instruments for class music making such as keyboards, guitars, drum set, auxiliary percussion, ukuleles, constructed instruments
- music writing software
- a quality sound system and access to computers with composition and recording capabilities

Unit 1: Discovering Roots and Connections (4 hours)

Introduction

At the outset of this unit students will reflect on what they already know about the popular music and culture of the 50s and 60s and they will be introduced to listening journals and a time line, both of which will be used throughout the module. The roots of rock and roll (pop, country and western, and rhythm and blues) will be explored and twelve-bar blues form will be analysed and used as the basis for a class composition.

Tips for Teaching Success
A key resource for this unit (and module) is Rolling Stone Magazine. Archival copies of the magazine itself are available online and their web site is filled with information and possibilities.

Key Concepts

- student portfolio
- listening journal
- time line
- roots of rock and roll
- pop
- country and western
- rhythm and blues
- cover
- twelve-bar blues form

Teaching, Learning, and Assessment Process

[KEY POINT ICON]
Often, suggestions for teaching, learning and assessment are preceded (in brackets) by a strand/number reference to learning outcomes that might be addressed (e.g., CM 1.1, PR 6.2). Teachers are encouraged to adapt suggestions so as to address additional/other learning outcomes. Connections with other areas of the curriculum are also identified.

PART A (1 HOUR)

Provide students with an overview of the module, outlining the units, focus for learning, expectations for student participation, types of assessment, and overall learning goals. Note especially the learning portfolio that each student will compile. That portfolio will be a key record of learning and will contain a listening journal, personal responses, planning notes for group presentations, compositions, etc.

Tips for Teaching Success
Refer to *Talk about Assessment* (Cooper) for tips for keeping assessment manageable (p. 185), strengths and weaknesses of a variety of assessment tools (p. 179), and a sample portfolio reflection strip that could be adapted for this module (p. 169).

As a full group, brainstorm what students already know about the two decades. Compile the class list and keep it on file for reference at the end of the module.

[LISTENING ICON]
(CM 1.1, 2.1, 2.3, PR 6.2)
Together, listen to a recording of "Blue Suede Shoes" by Carl Perkins (See *Spotlight on Music*, p. 8). Ask students to silently note their initial reactions to the song. Explain the importance of this song as a "classic" of the era. Play the song again, asking students to listen this time for specific details such as instrumentation, vocal line, lyrics, form (12 bar Blues), harmonies, and rhythmic patterns. Discuss these aspects of the music. Invite students to clap together and notate basic rhythmic patterns of the song.

(PR 6.2)
Ask students to enter this song as the first entry in their Listening Journals. This journal will consist of pages that have columns for title, performer / composer, date listened to, first reaction, what they learned, what stood out, etc. As a preparation, it might be useful for teachers to show students a sample listening journal entry about another song. Songs that are presented in class, plus any from the same era that are listened to outside class, should be entered in the Listening Journal.

(UC 4.1)
Encourage students to talk with a grandparent or a senior in the community about what they remember most about the rock and roll music of the 50s and 60s and about the youth culture of those decades. It might be possible to record these recollections for presentation in class.

Tips for Teaching Success

It might prove helpful to have file folders or large manila envelopes for each student, filed alphabetically in a cardboard box in the classroom. These would "house" their portfolios and would be available during each class period. Students might like to personalize their own portfolios with visual designs reflective of their learning.

There might be students who would enjoy building and decorating a "juke box" that would hold student portfolios. Portfolio covers could then include a diagram of a 45 or LP record.

Teacher Notes

PART B (1 HOUR)

(UC 3.1, 4.2)
Ask students to prepare a sheet of paper with the title Initial Response and the date at the top. Giving a time limit of 5 minutes, have them respond, in point form, to the following questions:

- What rock and roll songs and musicians from the 50s and 60s are you familiar with? (not more than three or four)
- What words best describe rock and roll music of the 50s and 60s? (three or four adjectives or phrases)
- What similarities do you think there are between early rock and roll and the rock music of the present day?
- Note two or three things that you hope to learn in this module.

These Initial Reponses will be included, for future reference, in student portfolios.

[CROSS-CURRICULAR ICON]
(UC 4.1, 5.2)
Begin to enter items on a Time Line that is displayed around the classroom walls. Include significant Canadian and world events, scientific developments, technology developments (esp. those related to music), fashion fads, sports events, etc. On a separate, parallel line, note key songs, musicians, concerts, etc. as they are introduced in class. This will prove a useful point of reference throughout the module. Challenge students, through individual research, to identify items to be added to the time line. In addition, or as an alternative, refer to *Spotlight on Music, Teacher's Edition,* p. 7 for suggestions regarding student time lines.

(UC 3.1, 4.2, PR 6.2)
Introduce the three main types of music that are considered to be the roots of rock and roll - pop, country and western, rhythm and blues. Listen together to one example of each style from the early 50s (e.g., "Doggie in the Window" – Patti Page, "I'm Movin' On" – Hank Snow, "Shake, Rattle and Roll" – Joe Turner). Together, note similarities and differences, considering such musical aspects as instrumentation, vocal style, lyrics, rhythmic characteristics, audience). Discuss which of the three has the most direct link to rock and roll.

(UC 4.2, PR 6.3)
It might be interesting to play the R and B original of a song such as "Shake, Rattle and Roll" or "Hound Dog" and then compare the Presley cover of the same tune. Also, students could compare Hank Snow's "I'm Movin' On" with the Presley version.

[CROSS-CURRICULAR ICON]
(UC 4.1)
Talk about the fact that both pop and country and western were "white" music, while R and B was "black" music. Together, discuss the realities of "black" and "white" society in North America at that time. What difficulties would there have been for black musicians and record companies?

[ASSESSMENT ICON]

Ask students to update their Listening Journals at this point in the unit. A personal response to a question such as "What have you now learned about the roots of rock and roll that has surprised you the most?" might also be included in their portfolios.

Teacher Notes

PART C (2 HOURS)

Explain that the final section of this unit will involve a Twelve-Bar Blues project. As an introduction, note that this musical form has provided key building blocks for rhythm and blues and for rock and roll. Note also that its origin was the early blues singers.

(PR 6.2)
Have students listen to at least one example of a song that is in twelve-bar blues form. Together, identify characteristics of the form that students identify (e.g., 4/4 time, repeated lines, instrumental interludes between vocal phrases, steady bass).

Tips for Teaching Success
Refer to *Rock and Roll*, p. 34 for a list of some of the early Rock and Roll songs that use 12-bar blues form.

(CM 1.1, CM 2.1, PR 6.2)
Using "Hound Dog" as a reference point (see *Rock and Roll*, pp. 23-25), outline for students the key aspects of twelve-bar blues (e.g., three four bar phrases in 4/4 time; first two lines repeated; I-IV-V-I harmonic structure; arrangement of melody/text and instrumental fill-in). Give students a chance to hear a recording of the song at least twice. It might be very helpful to project the diagrams that are found in *Rock and Roll* and have students follow the diagrams as they listen. Students who have some keyboard experience could play the chords on keyboards. Encourage students to sing along with the melody, learning it aurally. Point to the chords on the diagram when they change and encourage students to hear the changes. Challenge students to build a solid basic understanding of the form.

Tips for Teaching Success
See *Talk about Assessment* (p. 418-420) for self-assessment checklists that could be effectively adapted for this module.

[CROSS-CURRICULAR ICON]
(CM 1.1, 1.2, CM 2.2, 2.3, 2.4, PR 6.1, PR 6.2, 8.2)
Explain that, as a class, you are going to create a twelve-bar blues song. Steps for this project might include the following:

- As a full group, brainstorm a theme for the class blues song (e.g., school work, rainy weather, end of summer holidays) and decide on a song title.
- Introduce the melody that will be used (e.g., version of "Hound Dog", another blues tune, simple tune with a narrow range that you have written). Notate the melody so that students can refer to it if necessary. Have the students sing the melody quietly once or twice so that they are familiar with it.
- Introduce students to the rhythm patterns that are provided in *Spotlight on Music*, p. 7 and suggest that they might use these to create rhythmic accompaniment for their blues song.
- Arrange students in groups of 3 or 4 and explain that each group will create the lyrics for one verse of the class twelve-bar blues, using the chosen theme and melody.
- Give students a time limit for this aspect of the project.
- When the lyrics are ready, ask each group to share their lyrics with the class. They could be written on the blackboard or otherwise projected for class viewing.
- Decide on an appropriate order for the verses.
- Work together to give all class members a role in their "band" (combination of singers, keyboards, guitars, various percussion instruments).
- Rehearse the group, adding finishing touches.
- When they are ready, perform and record their twelve-bar blues song. Listen together to the recording, identifying the successes of their creative work.
- As a full group, discuss the challenges that students had with the project and how they met those challenges, both individually and in groups
- When students have had a chance to listen to their recording, have them complete project rubrics (include self-assessment, peer assessment of group work, various requirements of project that were outlined in advance).

[ASSESSMENT ICON]

This project provides a basis for assessing student learning for this unit. Teacher observation of group work, peer and self-assessment checklists, and various rubrics could be included in the assessment plan. Full group reflection about their recording – identifying successes and lessons for the future – is also a rich formative assessment strategy.

See Supporting Materials for a Class Blues Project contributed by Lisa Hood (pilot teacher, Madeline Symonds Middle School).

Tips for Teaching Success
Refer to the language arts resource *Teaching in Action* for a rating scale for observing group work that could easily be adapted for this project and others in the module. The same resource has useful suggestions for developing rubrics on p. 195.

Talk About Assessment (pp. 418-420) contains Independent Work, Initiative, and Work Habits self-assessment checklists that could be adapted and used as various times.

[ASSESSMENT ICON]

As a final assessment piece for this unit, ask students to respond to the following questions and include their responses in their portfolios:

- What did you find most memorable about the roots of rock and roll?
- What did you like the most about twelve-bar blues?
- Why do you think that it was (and still is) such a popular song form?

Tips for Teaching Success
Students who have significant challenges with writing responses might be encouraged to use visual diagrams and sketches to enhance their journal work.

The class might decide to present their twelve-bar blues at a weekly school Town Meeting or for visitors invited to the classroom.

Unit 2: The Fifties (6 hours)

Introduction

Significant events and trends of the 1950s provide the context for this investigation of early rock and roll. Students will work with characteristic rhythmic patterns of the Fifties Beat and devise and present their own patterns. An introduction to the process of active listening will set the stage for development of these skills throughout the module. Representative songs by Elvis Presley, Little Richard and Chuck Berry will provide the basis for listening and music making experiences.

Throughout this unit there are cross-curricular learning opportunities. For example, investigation of the popular music of the Fifties, in the context of social and political trends, addresses social studies learning. In addition, events such as Rosa Parks' refusal to sit in the back of the bus in Montgomery, Alabama and the federal troops being sent to Mississippi to enforce school desegregation could be further discussed in relation to race relations in North America today. As students use computers to do assigned research or to notate rhythm patterns, they develop technology education skills.

Key Concepts

- Speed of the beat
- Backbeat
- Duple, triple, and quadruple subdivision
- 4/4 meter
- Active listening
- Bass line
- Instrumentation
- Vocal styling
- Links with popular music of today

Teaching, Learning, and Assessment Process

PART A (1.5 HOURS)

[CROSS-CURRICULAR ICON]
(UC 4.1)
To set the context for this unit, discuss major events / issues of the 50s (related to Korean War, civil rights movement, arrival of TV in North America, Explorer 1, Castro takes over, etc.) and add them to the class Time Line.

[ASSESSMENT ICON]

Have students respond, either orally or in journals, to the following questions:

- Which of the entries added to the Time Line interests you the most? Why?
- Do you think that there is any link between that entry and the present day?

(UC 4.1, 5.2)
If possible, show students a brief clip (10-15 minutes only) from a film such as *American Graffiti* or *Blackboard Jungle*. Ask them to identify fads, fashion, slang, and other characteristics of the teenage culture that they find in the film clip.

Share with students key information for understanding the popular music of the 1950s:

- 45s made recorded music easily accessible in homes.
- Radio / hit parade were vital in the spread of the popularity of rock and roll.
- Musicians, music, and audiences were grouped as black (and therefore poor), poor white (often the South), and white middle class.

Try to make reference to these issues throughout this unit.

(CM 1.1, 2.1, 2.3)
The Fifties Beat: Using *Rock and Roll* (p. 39 - 41) as a reference, introduce aspects of rhythm in early rock and roll from this era including:

- speed of the beat
- backbeat
- duple, triple and quadruple subdivision

Demonstrate each as found in music of the era and have students perform these patterns (clapping, using various rhythm instruments), both by listening to and by reading notated patterns.

(CM 2.2)
Play short clips from one or two songs such as "Jailhouse Rock" or "Rock around the Clock" and challenge students to identify and notate rhythmic patterns that are used.

(CM 2.1, 2.2)
Working in groups of 2-3, invite student to devise a one-bar 4/4 pattern that combines beat, backbeat and duple subdivision of the beat and then notate the pattern. Ask them to practice the pattern, repeated four times, using clapping, stomping and/or appropriate rhythm instruments. Invite each group to play their pattern for the class. These patterns – both notated and performed - can be assessed by peers and teacher, according to the criteria that were specified.

(PR 7.3)
Using available music software, ask students, working in groups of two, to notate the rhythmic patterns that they have performed.

[ASSESSMENT ICON]

A rating scale or simple rubric may be used to assess student engagement, group work skills, and understanding of rhythm patterns — both aural and notated, as the students are working on the previous activity.

Teacher Notes

PART B (3 HOURS)

[LSTENING ICON]
(PR 6.2, 8.1)
Active Listening: Have a brief discussion about how people listen to music (as background to something else or focusing on the music, eyes open or closed, etc.) What is the difference in these listening styles? Guide students in understanding what active listening involves. Explain that it includes:

- First impression (no wrong answers)
- Description (What do you hear?)
- Analysis (identify form, special effects, using musical language)
- Interpretation (What is the piece about? What does it mean to you?)
- Final Opinion

Explain to students that they will increase their active listening skills during this module, skills that will have lifelong value for each of them.

Throughout the module, as students listen to songs, ask them to respond to such questions as:

- What is the speed / tempo? Subdivision?
- Describe the quality of the vocals.
- Is there a backbeat?
- Describe the bass line.
- What is this instrumentation?
- What is the song about?
- What style of rock and roll does is most closely resemble? (Provide reasons)

Teachers may find it helpful to have full group discussion about one or two songs using these questions as a guide, especially at first. This may help to prepare students for contributing individual responses when they hear a new song.

Encourage students to respond in their journals about which questions they are most comfortable with and which are still difficult for them.

(UC 3.1)
Introduce Elvis Presley, "the King". Project photos for students during this discussion. It might be fun to ask what students already know about him. Briefly mention interesting facts about his life and the image that he portrayed to his teenage fans and to their parents. Note that he was from a poor, white, "country and western" background but that he sang "black" rhythm and blues music and that he broke down the barriers between country and western, pop, and rhythm and blues.

[LISTENING ICON]
(CM 1.1, UC 3.1, PR 6.2)
Play two or three of Elvis' early hits (e.g., "Jailhouse Rock", "Heartbreak Hotel", "Don't Be Cruel", "All Shook Up") and have full class discussion, using some of the active listening questions. Challenge students to identify, perform, and/or notate rhythm patterns in each song. Pay particular attention to the vocal styling and how it is reflective of rhythm and blues singing.

(UC 3.1)
Inform students that, at the time of his death, he had sold 500 million copies of his records. Challenge students to discover, for the next class, other records that Elvis still holds. (Refer to *Rock and Roll*, pp. 32-33.) Alternatively, they might also identify other hits that Elvis had during the 50s and 60s (and how many weeks they were on the charts). Remind them to note their sources.

Ask students to share the information that they found about Elvis as a result of their research, always identifying the source. In a brief class discussion, invite individual students to share the fact about Elvis that impresses them the most. They should also be sure to update their Listening Journal entries.

Introduce Little Richard (*Rock and Roll*, pp. 42-44), projecting photos for the students. Once again, inquire about what students already know about him. Explain that his music was hard rock and that the music of the Rolling Stones, Jim Hendrix, Alice Cooper, and Prince can be traced back to him. Give some interesting facts about his life, noting especially the poor, black, southern background.

[LISTENING ICON]
(UC 3.1)
Play brief clips from 2-3 of Little Richard's songs. Ask students to write down their first impressions of the music of Little Richard, as compared with that of Elvis Presley.

(PR 6.3)
Focusing on one of Little Richard's hits such as "Long Tall Sally", "Good Golly Miss Molly", or "Ready Teddy" examine the rhythm patterns (noting especially the bass line pattern). Choose 4-6 active listening questions and ask students, working in groups of two, to complete their response sheets. Guide a discussion as students share responses with the full class, noting the use of appropriate musical language, especially rhythmic terms.

(CM 1.1, 1.2, 2.1, 2.3)
Provide students with the lyrics for the "Tutti Frutti" chorus:

Awop-Bop-a-Loo-Mop Alop Bam-Boom
Tutti Frutti, Aw Rootie; Tutti Frutti, Aw Rootie
Tutti Frutti, Aw Rootie; Tutti Frutti, Aw Rootie
Tutti Frutti, Aw Rootie; Awop-Bop-a-Loo-Mop Alop Bam-Boom

Discuss the lack of meaning of the lyrics. Students might be interested to know that his original lyrics had to be "cleaned up" before they could be recorded and broadcast on radio, and that it was the white, middle class singer Pat Boone who did a cover version that popularized this song. Now play a recording of the song, asking students to pay close attention to the chorus lyrics, saying them silently as they are sung. When they have learned the lyrics, in rhythm, invite them to keep a steady beat by tapping one hand on their thigh while they say the lyrics in unison. Then add the backbeat with the other hand on the other thigh. Have some fun with this- it may be necessary to divide up the tasks and rotate them among three groups of students! Note the twelve-bar blues form. Finally, play the song again, asking students to join in on the chorus, either by singing or playing accompanying rhythm patterns (that they also notate) on available instruments, or both.

[LISTENING ICON]
(UC 3.1)
If there is time, mention also the importance of Chuck Berry, another of the black rock and roll artists, who had a great impact on early electric guitar style. Students could listen to "Roll Over Beethoven" or "Rock and Roll Music", focusing on identifying characteristics of his guitar style. Students who play the electric guitar could be asked to share their insights or to demonstrate.

[ASSESSMENT ICON]

Ask students to write a brief personal reflection about the music of Elvis, Little Richard and Chuck Berry, noting especially whether they prefer one of them in particular. Have them to note any connections that they have found between these songs and the music they listen to today. Ask them also to speculate about what impact these musicians may have had on the culture of the 50s, especially on teenage culture.

PART C (1.5 HOURS)

(UC 3.1)
For a quick research exercise, ask students, in groups of two or three, to find the names and performers of two or three songs that were on the hit parade during an assigned year from the Fifties. Ask them to choose songs that appeared on the list for at least 20 weeks.
Add these titles to the class Music Time Line strand. Invite students to see whether they can locate a recording of any of these songs.

(CM 1.1, 2.1, 2.3, PR 6.2, PR 7.1, PR 8.2)

Culminating Project

Choose 3-5 rock and roll hits (preferably ones by Elvis, Little Richard, or Chuck Berry). They might be ones that have already been introduced during this unit. Working in groups of 4-5, have students prepare for a presentation of one of these. Each group might work with a different song or, in some cases, more than one group might prepare the same song. Provide each group with the lyrics and notated melody for the chorus of the song. Provide students with guidelines for their project such as:

- Arrange a rhythmic accompaniment for the chorus using rhythmic patterns you hear in the recorded hit as your jumping off point.
- Notate a number of these patterns.
- Choose three patterns that you will use, keeping in mind that at least one should keep the beat. Other patterns might use backbeat and subdivision of the beat.
- Choose rhythm instrument(s) for each pattern and rehearse your arrangement.
- All group members practice lip synching the lyrics of the chorus while they play the rhythm patterns.

[ASSESSMENT ICON]

Have each group present their arrangement, while the recorded version is playing at full volume. Following each presentation, ask class members who listened to complete peer assessment rubrics that have been agreed upon in advance.

Students could complete self-assessment forms for the various aspects of the project. They could respond to such questions as:

- What aspect of the project was the most challenging?
- What was the most fun?
- What did you learn from creating and presenting these arrangements?

Teachers might also make observations on a rating scale about individual student's group participation as the groups are working.

In the final 10-15 minutes of the unit, ask students to respond to the following questions and place the completed response in their portfolios:

- What do I know no about the Fifties that I did not know before?
- What can I do now that I could not do before?
- What improvements have I made in my active listening skills?
- What links do I see between the rock and roll music tof the 50s and today's music?

Be sure students remember to put the title of the unit and date at the top of their response sheets.

[EXTENSIONS OPPORTUNITY ICON]

A particularly enthusiastic class might like to extend the final project by bringing in appropriate costume items for their performance, video-recording the presentations, and/or presenting their work to another music class.

Certain students might enjoy finding out about the jive dancing that was done to music of the Fifties and demonstrate (and perhaps teach) a number of jive moves to the class.

Unit 3: The Sixties (8 hours)

Introduction

As in the other units in this module, music and musicians will be considered in the context of social and political issues and the popular culture of the day. Their events and music Time Line will be expanded. Students will investigate, actively listen to and make music "in the style of" influential musicians of the decade including Bob Dylan, Simon and Garfunkle, the Beatles, the Rolling Stones, the Beach Boys, Janis Joplin, and Jimi Hendrix.

Key Concepts

- "Years of hope"
- "Years of rage"
- protest song
- civil rights movement
- strophic form
- folk music
- vocal style
- instrumentation
- texture
- unison
- unaccompanied
- vocal harmony
- lead vocal
- backup
- falsetto

Teaching, Learning, and Assessment Process

PART A: SETTING THE CONTEXT (1 HOUR)

Introduce this important decade by asking students to name rock or folk musicians / bands from the 60s that they have heard about. Record this list and plan to come back to it later. Make this a quick activity – not more than 5 minutes.

Briefly explain the main strands of the 60s including:

- "Years of hope" giving way to "years of rage"
- strong connection between politics / society and music / musicians
- growth of youth culture / drug culture

Invite students to note these for reference throughout the unit.

Display for students the Time Line in *Spotlight on Music*. Together, choose key events (e.g., Vietnam War, Cuban Missile crisis, assassinations of John Kennedy, Martin Luther King, Robert Kennedy, Malcolm X) and enter them on the class Time Line. Ask questions about why each was so significant. To give students further insight into what was happening at that time, invite a community member who was involved in music during the 60s to engage the class in a discussion making links between the music of the time and political events taking place.

(CM 1.1, 2.1, 2.2, 2.3)
Using "Hang on Sloopy" as the focal point (see *Spotlight on Music*), have students respond to rhythm patterns and chord structure of the song as they read the notated excerpts. Some students might then clap appropriate one or two bar patterns that they create while others play the basic chord structure on keyboards, guitar, or ukulele. Point out that this piece is representative of the early 60s – a kind of transition from Rock and Roll of the 50s.

Tips for Teaching Success
Referring back to the chord structure of 12-bar blues, ask students to especially notice the relatively simple chord structure in this song, so that they have a basis for comparison with the inventive chords and harmonies used later in the decade.

[LISTENING ICON]
Students should be reminded to keep their Listening Journals up-to-date throughout this unit. It might be useful, also, to ask students whether they are having any specific challenges with this activity and whether they feel that they are developing their active listening skills.

(UC 3.1, 4.1)

Grouping students so that there are 10 groups in the class, assign each group one year from the decade. Their task will be to find two rock "mega-hits" from that year (noting the musician / group, how many records sold or number of weeks on the charts, and something significant about each song – a kind of "pitch" for the song). Remind them that they will need to identify their source(s). At some point during each lesson, ask one or two groups to place their song on their Music Time Line, sharing what they learned about it with the rest of the class. When all ten years have been completed, consider together what information can be found from looking at the information that they have assembled (e.g., main themes, biggest groups).

Teacher Notes

PART B: FOLK AND BOB DYLAN – MUSIC OF PROTEST (2 HOURS)

(UC 4.1)
To help set the context, have a brief full-class discussion about the importance of lyrics in present-day rock. Explain that song lyrics assumed a new importance in the 60s and that investigating the power and poetry of the lyrics will be particularly important during this unit. Ask students to refer again to the Time Line displayed in the room. Which of those entries might have provided a topic for powerful lyrics for music of protest / rebellion?

(CM 1.2, 2.1, UC 5.2, PR 6.1)
Using "We Shall Overcome" as the focal point (See *Spotlight on Music*, p. 274), explain that folk music was very much part of youth culture during the 60s and that this particular song became the anthem of the civil rights movement in North America. Encourage students to think about the powerful meaning of the words as the Pete Seeger version is played. It would be excellent to use the Newport Folk Festival version of this song, performed by Seeger as well as Dylan, Peter, Paul, and Mary, Joan Baez, etc., if a recording is available. Note the simple melodic line and strophic form (Rock and Roll, p. 143-144), explaining that both of these appear frequently in folk music of the era. Also note that audiences often sang along with the choruses of these songs, joining voices in expressing their protest and idealism. Have students sing the melody with the recording, following the notated melody in the book. Talk about what expressive techniques they could you to heighten the power of the lyrics and have them sing it again.

Tips for Teaching Success
When planning the assessment for units in this module, teachers might go back to various journal prompts, self- and peer - assessment forms, and rubric templates that were mentioned in the first unit. *Tools for Powerful Evaluation* (Susan Farrell) is an excellent reference for such tools.

Introduce Bob Dylan (*Rock and Roll*, pp.133-136), projecting photos for the students. Also project a list of his well-known songs. Perhaps play an excerpt from one song, noting his unique voice quality. Explain that, along with the Beatles, he had the greatest influence on popular music in the 60s and beyond. Ask students whether they have heard him, whether they know any of his songs. Note that Rolling Stone 500 Greatest Albums of All Time has identified four of Dylan's albums in the top ten.

[LISTENING ICON]
(UC 4.1)
Using Dylan's songs, "Blowin' in the Wind" and "The Times They are a-Changin", both of which were anthems of the youth movement, ask students to follow the lyrics as they listen. Have a full-class discussion about what the lyrics might mean. Why are they so powerful?

(CM 1.1, CM 2.3, UC 5.2)
As a version of "Blowin' in the Wind" is played in the background for reference, ask students, working in groups of two, to write the lyrics for another verse of the song. Criteria should include:

- The three questions asked should be appropriate for present day environmental issues.
- Each question should fit comfortably into 4 bars 4/4 time.
- The final word in each line should rhyme.

Once they have finished their verse, they should practice saying or singing their lyrics in rhythm. Invite each group to present the lyrics they have written.
Have students complete peer assessment rubrics, using the criteria that were outlined in advance. They could also comment on how well each set of lyrics fit the melody and whether the meaning of the questions was clear.

[EXTENTION OPPORTUNITY ICON]
This "Blowin' in the Wind" lyrics writing activity could be extended to create a class version of Blowin' in the Wind to be performed or videotaped.

(UC 4.1, PR 6.2)
Set the context for Simon and Garfunkle's "Silent Night/Seven O'Clock News" by discussing how powerful the juxtaposition of opposites is for creating meaning. For example, note the effect of a quiet grove of trees, only a short distance away from noisy four-lane traffic or a simple small, white flower beside a huge, brightly-coloured bouquet.

[LISTENING ICON]
Explain that Simon and Garfunkle, an important folk rock duo of the Sixties, used juxtaposition in their song Silent Night / Seven O'Clock News. Have students listen, with heads down and eyes closed, to the song. Tell them that when it is over, they will be asked to respond individually, in a few written words, about what the song means to them. Then have a full-class discussion about the song and about why it carries such a powerful message.

Play for the students excerpts from other Simon and Garfunkle songs and discuss for each the meaning behind them. For each selection, ask the students if they have heard the song before and if so, in what context. Discuss any personal significance the song has for them. You may wish to do the same exercise for songs by other singer/songwriters of this time period. Throughout the activity you should impress upon the students that much of the music we listen to has a personal connection, and when we hear it, we are reminded of a particular time or event in our lives that has had some significance. This was definitely the case during the 50's and 60's, and those who experienced that music on a daily based have strong attachments to the music of the time.

A sample listening assignment that stresses personal connections to music can be found in the Supporting Materials (submitted by Lisa Hood, pilot teacher, Madeline Symonds Middle School). You may wish to adapt this for an in-class activity or a homework assignment.

[ASSESSMENT ICON]

To complete this unit, talk with students about why music can be such a powerful force for expressing concern / discontent / protest and for social change. Ask them to respond individually to the following questions, noting that their response will be added to their portfolios.

- What was it about folk music and folk rock music that made it so popular during the Sixties?
- What have you learned about listening to lyrics?
- About writing lyrics?
- Are their musicians / bands today whose songs make powerful statements about current issues? If yes, name a song and an issue that it addresses.

Teacher Notes

PART C: THE BEATLES (APPROX. 3 HOURS)

Tips for Teaching Success
During the class that has preceded this lesson, challenge students to find Beatles' photos, album covers, magazine articles, etc. that they bring to class for display during the unit.

As an introduction to The Beatles (*Rock and Roll*, pp. 77-112), ask students to share the most significant fact they already know about this super-group. It might be fun to go round the room, asking students, in turn, whether they have a fact that has not been mentioned by another student.

Talk with students about the phenomenon called Beatlemania and the huge influence that this British group had on youth. Investigate such highlights as their first appearance on Ed Sullivan, the week when all five top songs were by The Beatles, their MBE award, and John's comment that The Beatles were more popular than Jesus Christ. Also note such contributions as their elaborate album covers, movies, promo films for their albums, and their experimentation with instrumentation and technology.

(PR 6.2)
Play one of The Beatles' early hits such as "She Loves You" or "I Want to Hold Your Hand" and ask students to analyse (individually, in groups of two, or as a full class) the vocal style, rhythm patterns, lyrics and instrumentation. This analysis will be an important reference point for understanding their later music.

Remind students that they have already focused on rhythm, lyrics, and form in the music studied. Explain that as they continue their work with The Beatles, they will do "music mapping", focusing on timbre and texture. Ask students what they already know about these two terms.

Provide students with a list of musical concepts related to timbre and texture. It is suggested that the list include:

- unison
- all voices moving together
- two or more lines of melody moving independently
- unaccompanied
- solo voice
- vocal harmony
- lead vocal
- background vocal
- instrumental accompaniment
- backup
- falsetto
-

(PR 6.3)
Explain that together, they will draw a "map", using the title song from The Lonely Hearts Club Band album. Working together, build a map of the texture and timbre of the whole song, or a part of the song (either on the board or LCD projector). It will probably be necessary to listen a number of times. Key words or phrases in the lyrics can provide "markers" for beginning a new section on the map. When it is completed, the map should show the texture and instrumentation of each section. It will include many of the concepts listed above. See *Rock and Roll*, p. 74 for an excerpt from a texture map.

Tips for Teaching Success
You may choose to provide a few details about the Sgt. Pepper album before you begin the "mapping" activity, noting that Rolling Stone calls it the most influential rock album of all time. If the album cover is available, students might be very interested to see it. (See Rock and Roll, pp. 91-94 for detailed information about the album.)

[ASSESSMENT ICON] [LISTENING ICON]
To conclude the work with the song, ask students to listen again, following the map as they listen. Ask them to reflect about how their understanding of the song and of musical concepts have grown as a result of their "mapping" work.

(PR 6.2, 8.1)
Talk out how inventive The Beatles and Beach Boys were with instrumentation- using instruments that were not traditional in rock and also using recorded sounds and electronically altered sounds. Using a complex song such as "For the Benefit of Mr. Kite" (The Beatles) or "Good Vibrations" (Beach Boys), challenge students to identify as many elements of the texture and instrumentation as they can. Let them know that the song will only be played once. Ask them to consider whether there are groups today who are as inventive with instrumentation.

[ASSESSMENT ICON]

As a cumulative activity for this unit, have students, working in groups of two or three, draw a texture and timbre map for "A Day in the Life" from the Sgt. Pepper album (or perhaps one section of it, depending on available time). Have flip chart paper available for each group. When they have finished their maps, ask them to sign their work on the back and display the maps on the wall of the classroom. Together, examine the various maps, noting all that they discovered about the song.

For final journal reflection, ask students to respond to the following questions:

- Referring to the list of concepts, which ones do you now understand more clearly than you did at the start of the unit?
- What do you find most interesting and most important about The Beatles and their music?

The maps drawn for "A Day in the Life" could be displayed as a "collage" in the lobby during parent-teacher interviews. A recording of the song could accompany the display.

PART D: STONES, JOPLIN, AND HENDRIX (1.5 HOURS)

(UC 4.1)
Making reference to the "years of rage" during the 60s, introduce The Rolling Stones, Janis Joplin and Jimi Hendrix as key artists / groups who represent a "harder" side of rock. In a full group discussion, brainstorm what students already know about these three. Also discuss the role that the drug culture had in the lives of many musicians and teenagers at this time.

(CM 1.2, CM 2.3, PR 6.1)
Note that The Rolling Stones, the "bad boys" of rock, is a group that has been performing and recording since 1962. Expand on what was already mentioned about the group, noting their problems with drugs, the death of Brian Jones, and the disastrous 1969 Altamont concert. (Refer to *Rock and Roll*, p. 114-125.). Have students listen to "Jumpin' Jack Flash" noting their first impressions. Referring to Jagger's "shouting" vocal style, challenge students to attempt to imitate it as they sing with the chorus of "Jumpin' Jack Flash". Note that a beautiful singing voice is not required! Then have them sing their own chorus, unaccompanied, keeping it in unison and keeping the words together.

Tips for Teaching Success
It might increase students' comfort level in imitating Jagger to have them close their eyes as they sing. Encourage them to imagine themselves in Jagger's "shoes".

(UC 3.1, PR 6.2)
Working in groups of two, have students complete a chart comparing the texture, vocals, instrumentation, and lyrics of one Beatles tune and one by the Stones. Challenge them to record as many details as they can in one listening. Remind them to refer to the list of concepts as necessary. During a follow-up discussion, emphasize that The Stones were much less sophisticated than the Beatles and that their music linked directly back to rhythm and blues and "black" shouting blues vocal style.

(UC 3.1, PR 6.2)
Explain that Janis Joplin and Jimi Hendrix were from the San Francisco scene, that they both had serious drug problems, and they they both died of overdoses. (Refer to *Rock and Roll*, pp. 175-180). Note the importance of Joplin as a white soul singer and have them listen to either "Try" or "Piece of My Heart", noting her rough, powerful voice. Ask them to consider which current artist she most closely resembles. Then note the significant influence that Hendrix had on rock guitar style and listen together to "Third Stone from the Sun". Ask students in the class who play guitar to explain some of the techniques that he used. Note that Hendrix was left-handed and that the strings on his guitar had to be arranged upside down as a result.

(UC 4.1, PR 8.2)
In a full group discussion, consider whether the artists / groups such as The Stones, Joplin, and Hendrix and their music had a negative impact of the youth culture of the time. What connections might be made with present day rock musicians?

It might be interesting to have a discussion about why there were so few female musicians in rock music, except as singers. Another point for consideration is why so many of the popular artists and groups of the 60s were exclusively white, given importance of black musicians in rock and roll of the 50s.

[CROSS-CURRICULAR ICON]
The preceding discussion, along with a number of other activities found in this unit, provides opportunity for learning in social studies. Examples include activities that focus on political and social issues, the "hope" and the "rage" of the 60s, the importance of music during the civil rights movement and for anti-war protest, and the power of youth culture.

Teacher Notes

PART E: WRAPPING UP (1 HOUR)

Review with the students their Music Time Line. What does it indicate about popular music and musicians of the 60s (big ideas)?

(UC 3.1, PR 6.2)
Working individually, have students complete a form that includes the following information about each of 2-3 songs / excerpts.

- What style of rock is this? Give at least two reasons for your opinion.
- How would you describe the texture?
- Describe the instrumentation and vocals.
- What artist / group do you think this is? Why?

Choose songs for this activity that have not been played in class. Inform students, in advance, about how many times each will be played. Let them know that the reasons why they made each of their decisions are more important that "right" answers.

[ASSESSMENT ICON]

As a final journal reflection for The Sixties unit, ask students to respond to the following:

- Which of the 60s rock styles / musicians do you prefer and why?
- Which do you like least and why?
- Which artist that you listen to today most closely resembles an artist that we have studied? Explain.
- Which aspect of your active listening skills have you improved the most during this unit?

This activity might be adapted so that it involves oral response.

Unit 4: The Canadian Scene (4 hours)

Introduction

This unit focuses on the Canadian popular music and musicians of the two decades and their important role in Canadian culture and North American popular music. Representative artists and bands such as Paul Anka, Buffy St. Marie, Gordon Lightfoot, Leonard Cohen, and The Band will be the focus of listening and music making experiences. Students will have a chance to reflect on the influence of these Canadian heroes and to make links to pop musicians of the present day.

Teachers may find it effective to do this unit concurrently with the following one (The Final Show), for a total of 8 hours. For example, during the first six 60 minute classes, 20 minutes per class could be devoted to group work for the final project and 40 minutes for The Canadian Scene. The final two classes could be devoted to presentations, peer and self-assessment, preparation of learning portfolios, etc.

Key Concepts

- vocal quality
- instrumentation
- backbeat
- form (12-bar blues, strophic)
- power of lyrics

Teaching, Learning, and Assessment Process

PART A: ROCK AND ROLL – A LOOK AT THE 1950S (1 HOUR)

Briefly review with students key aspects of the 1950s that were discussed during the second unit. It may be helpful to refer to the Time Line in the classroom.

Review some of the main fads of the decade (e.g., saddle shoes, hula hoop, TV dinners, rolled up jeans) and the meaning of "slang" words such as "blast", "cool", "drag", "later", "no sweat", or "cool it".

Tips for Teaching Success
Popular Culture: Primary Documents of 20th Century Canada is an excellent resource for this aspect of the unit. In addition, students could be asked to research specific fads or slang terms either on the internet or by asking members of family or community.

(UC 3.1, UC 4.1)
Ask students, working in groups of 2-3, to find the names of tunes that were by Canadian artists that were on the Canadian Hit Parade during the 1950s. Possibilities include: "Diana" (Paul Anka), "Standing on the Corner" (The Four Lads), "That'll be the Day" (Paul Anka), and "Sh-Boom" (Crew Cuts). Ask them to find out one or two facts about each artist / song. Add these songs to the Music Time Line. Their research should not take more than 10-15 minutes. Teachers might also, during a follow-up full-class discussion, ask who were NOT among the popular Canadian musicians during the 1950s (e.g., aboriginal, French Canadian, black artists). Why might this have been the case?

If possible, show a clip from the Tower of Song DVD, asking students to look for information such as:
- What do you note about artists/ clothing? Hairstyles?
- What challenges did Canadian musicians have during this era?

At this point, ask students to review the list of active listening components that they were given during the second unit (First Impression, Description, Analysis, Interpretation, Final Opinion) and think about the progress that they have made over the past weeks with their listening skills. Are there any aspects with which they still have difficulties?

Displaying photos, introduce Paul Anka, a true Canadian "star" who burst onto the scene in 1957 at the age of 15 with his tune "Diana", and who is still writing and performing today. Discuss with students the excitement of screaming teenage fans who listened to him during the 50s. Note that he has written over 800 songs - many of which have been covered by artists such as Frank Sinatra.

Tips for Teaching Success
The official Paul Anka site and You Tube both provide useful resources for information and recorded performances of such Anka hits as "That'll be The Day" and "Put Your Head on My Shoulder".

[LISTENING ICON]
(PR 6.2)
As students listen to "Diana" (two or three times), have them respond to questions such as:

- What was your first impression?
- What do you hear (vocal quality, instrumentation)
- What is the speed, subdivision (duple or triple)?
- Is there a backbeat?
- Notate the predominant rhythm patterns in 4/4 meter.
- What is the form of the song? (strophic? 12 bar blues?, intro-verse-chorus, etc?)
- What is the piece about? Are these typical lyrics for the 50s?
- Why do you think that this was such a huge hit in the 1950s?
- What is your final opinion? (Ask students to respond to this after a full class discussion of the preceding questions.)

(UC 3.1)
As a class, compare the vocal styling of Paul Anka with that of Elvis Presley and Little Richard or Chuck Berry.

(UC 3.2)
To wrap up, have a full-group discussion about whether Paul Anka should be considered a Canadian hero.

PART B: PROTEST SONGS OF THE 60S (1 HOUR)

[CROSS-CURRICULAR ICON]
(UC 4.1, 4.2)
Review with students the power of music as a form of protest in USA during the 1960s. Ask whether the same issues (anti-war sentiment, civil rights) would have existed in Canada. Explain that the Canadian song writers and folk /rock performers Buffy St. Marie and Joni Mitchell provided key "anthems" for political and social protest.

[LISTENING ICON]
(UC 3.1)
Briefly introduce Buffy St. Marie, noting her Cree heritage and Saskatchewan roots. Provide students with the lyrics for "Universal Soldier" (1964). As they listen to a recording of the song by her or by Donovan, have them follow the lyrics and consider why this became an anthem for anti-war sentiment. Why are the lyrics so powerful? Note the folk style and strophic form of the song.

Tips for Teaching Success
You Tube often has videos of songs such as this that could be viewed by the students. See Appendix I, *Explore Music 7–9: Appendices* for directions to download You Tube video.

[CROSS-CURRICULAR ICON]
(CM 1.1, 2.1, 2.2)
Invite students, working in small groups, to prepare their part of a class choral reading of the lyrics of the song. Each group might prepare one verse, making decisions about which words should be emphasized, which should be louder or softer, etc. Ask them to create a soundscape to accompany the reading, using percussion instruments, "found" sounds, and invented notation to "map" their work.

[ASSESSMENT ICON]

(CM 2.3, PR 6.1, 6.2) Have each group present its verse(s), explaining what words they thought were most powerful, why they chose certain sounds for accompaniment, etc. Then guide a class performance of "Universal Soldier", doing a sound recording of the performance so that students can listen and reflect on the power of their arrangement of the song.

Students could be challenged to create and present a creative movement composition for "Universal Soldier" that heightens the meaning of the lyrics. Alternatively, they might create a visual arts response to the song.

Tips for Teaching Success
A teacher observation checklist can be helpful for assessment of group work skills. Students could complete a group work reflection form such as that in Tools for Powerful Student Evaluation (p. 87).

PART C: GORDON LIGHTFOOT AND LEONARD COHEN – SONGWRITING PERFORMERS EXTRAORDINAIRE (1 HOUR)

[CROSS-CURRICULAR ICON]
(UC 3.2, 4.1)
As an introduction to this segment, discuss with students the excitement, pride, energy and, above all, optimism that were found in Canada in the mid-sixties. Such significant trends and events as Beatlemania, Trudeaumania, establishment of the CRTC, Expo 67, and the Centennial Year celebrations be might be mentioned. Ask students to consider what effects all this might have had on Canada's music industry. Encourage them to interview grandparents and other seniors in the community to find out what they remember about these heady years in Canada. Teachers might also like to discuss with students John Lennon's statement, "If all politicians were like Mr. Trudeau, there would be world peace." (1969)

(UC 5.2, PR 6.2, 8.1)
Against this backdrop, introduce two of Canada's most famous poets / songwriters / performers – Gordon Lightfoot and Leonard Cohen. Ask students to share anything that they already know about these two. Build a list of the well-known songs written by each of them and discuss how their international recognition increased Canada's pride in her own musicians. Note that both continue to perform and write songs. It might be useful to play excerpts from a number of these songs to see how many of them students have heard. Students might be interested to know that a 2008 concert by Leonard Cohen in Charlottetown sold out all 1200 tickets (priced at $75 each) in the first few minutes after they went on sale.

Tips for Teaching Success
Official web sites for both Lightfoot and Cohen contain pertinent information, lyrics, etc. You Tube has posted videos of various performances of their songs by themselves and other musicians. The Tower of Song DVD is also an excellent resource for this section.

[LISTENING ICON]
(UC 5.2, PR 6.2, 8.1)
As an introduction to "The Canadian Railroad Trilogy", explain that Lightfoot was asked to write a song celebrating the building of the railway. As students refer to the lyrics of the song, note the power of the poetry that Lightfoot wrote. Now have students listen to the song, asking them to note all the techniques (rhythms, speed, dynamics, etc.) that Lightfoot used to heighten the power of the words. Talk together about how he reflected in music the rhythm of the rails. As a further challenge, work together to map the form of the song, using capital letters A, B, C, etc. Why might Lightfoot have chosen this particular form?

(UC 5.2)
Using Leonard Cohen's "So Long, Marianne" or "Hey, That's No Way to Say Good-bye", investigate with students the power of his lyrics. Note that his songs often are about relationships and loss. Also note that older teenagers and young adults were huge fans – screaming and cheering at his concerts as they might have done for The Beatles. (Remember that a number of his songs have lyrics that might not be appropriate for students at this grade level.)

Ask students to reflect about the fact that though neither of these musicians has a great singing voice, they both have touched millions of people with their music. Why is this the case? Are there star popular music performers today who don't have great singing voices?

PART D: MUSIC FROM BIG PINK (1 HOUR)

This 1968 album by The Band is considered by some to be the finest Canadian album prior to 1970. Refer to Bob Mersereau's *The Top 100 Canadian Albums* for interesting and relevant details about the making of the album and the musical influences found in its songs. (This group was a Canadian band before they went to USA to play with Dylan.) Displaying photos of band members, the album cover, etc., talk a bit about the link between the band members and Bob Dylan (they were his backup band when he toured, playing electric guitar) and about how the album got its name. Also consider the extent to which the album had many American "connections".

[LISTENING ICON]
(UC 3.1, PR 6.3)
As students listen to "The Weight", have them try to identify what style of rock this is and provide reasons for their opinions. What other group / artist that they have studied does this band most closely remember? Why?

(UC 3.1, PR 6.3)
To further challenge students' listening skills, ask them to complete a listening chart, comparing The Band's cover version of "I Shall Be Released" with Dylan's own performance of the song. Together, compile a class chart. Invite students to decide which version they prefer and to articulate at least two reasons why, using musical terminology that they have learned.

[EXTENSION OPPORTUNITY ICON]
At one or two appropriate times during the final few hours of this module, teachers might decide to give students a fun opportunity to interpret melodic notation by providing them with the notated melody of 4 bars of several songs that they have studies and challenging them to identify the song title of each excerpt. Students might work in groups of two for this challenge. The contest could be called "Notation Spies" or "what's This Song?"

[ASSESSMENT ICON]

As a wrap up to The Canadian Scene, have students reflect in their journals about the artists that they studied.

- What were their biggest surprises during this unit?
- What additional things did they learn about form in songs? About the role of lyrics?
- Are there musicians today who will be considered great forty years from now?

[EXTENSION OPPORTUNITY ICON]
An enthusiastic class might like to organize and hold a 60s-style coffee house, performing and/or playing as background music, their favourite folk and folk rock songs from the era. The event could include an emcee, candles, food, poetry reading, "hippy" costumes, etc. Guests might be invited to attend.

Unit 5: The Final Show (4 hours)

Introduction

This unit will centre around a comprehensive group project, The Final Show, that addresses learning outcomes from all three strands and demonstrates students'

- music listening skills
- music making skills
- ability to express personal connection with popular music
- understanding of trends and developments in popular music from the 1950s and 1960s and connect them to the present day

NOTE: A reminder that this unit might be done concurrently with The Canadian Scene.

(CM 1.1, 1.2, 2.1, 2.2, 2.3, PR 6.1, 7.1, 8.1, 8.2)
Students will be asked to work collaboratively, in small groups, to research, plan, rehearse, and present their segment of a class "radio show". Teachers and students might decide to make it a television show or Pod cast instead, thus introducing a visual aspect to the presentation. Criteria such as those that follow should be established at the outset.

- Focus for the segment must be agreed upon by group members and teacher before work begins
- Time will be given in class for research and planning.
- Some preparation outside of class may also be necessary.
- The presentation must include some aspect of music making.
- Some aspect of musical notation should be included in planning notes.
- All group members must participate in the presentation.
- Presentations should be 3-10 minutes in length and will be done behind a screen or curtain (as if they were part of a radio show).
- All research (including sources) and planning notes must be submitted.
- An Individual Responsibilities Chart (Farrell, p. 69) must be completed and submitted.
- Each group member should keep a daily log that records work done, progress made, problems that arose, and how those problems were solved.

Students should also be aware, from the outset, that this represents a culmination of their work during the module, and that it will be a significant assessment piece (including self-, peer, and teacher assessment). They should be prepared to submit all planning notes, script work, etc. Together, a rubric should be developed that reflects the objectives of the project.

Tips for Teaching Success

The following assessment tools in Tools for Powerful Student Evaluation (Farrell) might be adapted for The Final Show:

- Individual Responsibilities List (p. 69)
- "What I Learned in This Project" (p. 78)
- Journal Prompts (p. 84)
- Music Class / Group Work Reflection (p. 87)
- Student Self-Assessment (p. 89)

When The Final Show project is introduced, teachers might spark enthusiasm, ideas, commitment to the task, etc. by making some creative suggestions for students that would provide a "springboard" for their own work. Examples might include:

- Write and present a commercial(s) that might have appeared for a product in the 1950s, including a jingle composed and arranged by group members
- Compose / arrange a song "in the style of" (e.g., Elvis, Bob Dylan)
- Perform a hit song from the era and have it introduced by a DJ using "slang" that was common at that time.
- Make a pitch for The Greatest Album of the 60s (including demonstration of rhythmic patterns, humming melody lines that are found in the songs, and giving reasons for the choice) that would convince listeners to vote for the album.
- Write and perform a protest song "in the style of" Bob Dylan or Buffy St. Marie that deals with a current issue.
- Perform their own arrangement of a song that was studied.
- Create and present their own song / news "collages" (a la "Silent Night/ Seven O'Clock News). Students would decide which song to use, which story excerpts, and where they would like the music to be increased or decreased in volume as the reading gets louder or softer, depending on the meaning that they want to convey.

If there is a visual component to the project (a TV show), other suggestions could include:

- Do a demonstration of "The Jive" or "The Twist" and have class members participate as they learn the moves.
- Script and record a music video for "Universal Soldier" or "Blowin' in the Wind".

Tips for Teaching Success

In some cases, teachers might decide to assign all groups a similar project. However, the intent is that individual student strengths and interests would shape the task. For example, there may be students who play electric guitar and drums who would prefer to compose / arrange a song, while others might have a particular interest in writing a commercial.

If possible record The Final Show for future reference, as a celebration of what the students have learned throughout the module.

Remind students, prior to the end of the module, that their Learning Portfolios and Listening Journals will be submitted for assessment. A Portfolio Folder Table of Contents (Farrell, p. 102) could be adapted for use. It might be necessary to provide time in class for students to organize this aspect of their work

[ASSESSMENT ICON]

Before students submit their Learning Portfolios for the final time, have them respond to questions such as:

- Which assignment / project did you enjoy the most? Why?
- Which project / assignment did you learn the most from? What are two big things that you learned from it?
- What were the biggest surprises you had during the module?
- What artist / group from the 1950s-1960s did you like the most? The least? Why?
- Do you listen differently to music that before you began the module? Explain.

[EXTENSION OPPORTUNITY ICON]

Teachers and students might decide that their Final Show should have a wider audience. It could be presented for another class, at a local seniors' home, or for parent-teacher night.

Supporting Materials

Class Blues Project

Contributor: Lisa Hood (Madeline Symonds Middle School)

The Blues: Our Style

Write your own blues lyrics…these can be about anything that you feel is important in your life! You should have 4 verses in total (12 lines)

Remember that lyrics are written in A1, A2, and B format (A1 is almost like a problem, A2 repeats the problem, and B provides a solution!)

After you have finished writing your lyrics, take a magazine/newspaper and go through it to gather images related to your blues. Cut out what you find as we are going to be making our own blues mural for this class!

Listening Assignment

Contributor: Lisa Hood (Madeline Symonds Middle School)

For homework, complete these questions with any song that you choose. Answers must be in complete sentences. This activity is to be completed for next class. Your answers are for Ms. Hood's eyes only, so you can respond as personally as you would like.

- How did the music make you feel? Why?
- What was the mood of the music? Why do you say that? ·
- How would you move your body to this music? Explain why you chose that movement.
- Can you make a facial expression that describes the music? Why did you choose that expression?
- Can you think of one word that describes the music? Why did you choose that particular word?
- Does the music make you think of a certain person, place or thing? Why?
- What did you picture in your mind while listening to the music? Why?
- Which musical terms that we have discussed in class could you apply to this piece of music? Think about dynamics, speed of the beat, pitch, different types of rhythms, chorus, ostinato, etc!

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NS Teaching in Action (Language Arts)

NS Music Primary-6

RECORDINGS AND DVDS

Oh What a Feeling (collection of Canadian CDs)

Tower of Song: An Epic Story of Canada and its Music (DVD)

- *Recordings* including: "I'm Movin' On (Hank Snow); "Doggie in the Window" (Patti Page); "Shake, Rattle and Roll" (Joe Turner); "Blue Suede Shoes" (Carl Perkins and Elvis Presley); "Rock around the Clock" (Bill Haley and the Comets), "Heartbreak Hotel", "Hound Dog", "Don't Be Cruel" (Elvis Presley); "Roll Over Beethoven", "Rock and Roll Music" (Chuck Berry); "Long Tall Sally", "Little Miss Molly", "Tutti Frutti" (Little Richard); "Blowin' in the Wind", "The Times They Are A-Changin' " (Bob Dylan); "We Shall Overcome" (Pete Seeger and/or Joan Baez); "", "Silent Night / Seven O'Clock News" (Simon and Garfunkle); "She Loves You", "I Wanna Hold Your Hand", Sgt. Pepper's Lonely Hearts Club Band album (Beatles), "Jumpin' Jack Flash" (Rolling Stones), "Paint it Black" (Rolling Stones); Are You Experienced album (Jimi Hendrix); "Piece of My Heart", "Try" (Janis Joplin); "Canadian Railroad Trilogy", "Early Morning Rain" (Gordon Lightfoot); "So Long Marianne", "Hey That's No Way to Say Goodbye" (Leonard Cohen), Music from Big Pink album (The Band)

NOTE: It will be possible to obtain many of these recordings (especially the singles) by downloading them from iTunes to iPod.

WEB SITES

- Archival newspapers / magazines available on-line

- Web sites such as: Rock Hall of Fame and Museum web site; Rolling Stone web site; official sites for artists including The Band, Joni Mitchell; You Tube

Music 7:
World Drumming

Implementation Draft, November 2015

Music 7: *World Drumming*

(26 Instructional Hours)

Unit 1: The Roots of Drumming (4-5 Hours)

- Activating Prior Knowledge
- The African Connection
- African Influences on Western Music
- Understanding the African Musical Experience
- Music, Instruments in Rituals, Ceremonies, and Celebrations

Unit 2: Drum Circles (8-10 Hours)

- Building Focus and Circle Etiquette
- Introduction to the Djembe
- Playing the Djembe in a Drum Circle
- Adding Timbres to the Circle
- From Movement to Reading
- Reading Practice and Introducing Layered Ostinati

Unit 3: Ensemble (11 – 14 Hours)

- **Instrumental Ensembles**
- **Ensembles that use Singing and Movement**
- **The Latin Connection – Water Come a me Eye**
- **Composition in a Drum Circle Context**
-

NOTE: The instructional hours indicated for each unit are provided as approximations and serve as guidelines for planning, rather than strict requirements. Teachers are encouraged to adapt these suggested time lines according to the needs of their students. The sequence of skill and concept development is to be the focus of concern.

Note: In order to be effective in teaching this module, it is important to use the material contained in *Music 7–9: Curriculum Framework* and *Music 7–9: Appendices*. Therefore, it is recommended that these two components be printed to support the suggestions for teaching, learning and assessment in this module.

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Music 7: *World Drumming*

Overview

Rationale

It has been said that music is a universal language "spanning all cultures and even predating the arrival of humans on the earth (Kneier, 2007). Music exists in the sounds emanating from nature – the rustle of the wind blowing gently through the trees, to the wild gale driving breakers to crash on the rocks; from the incessant chatter of monkeys, to the eerie, haunting melodies of humpback whales. As humans, we have been inexplicitly drawn to sound as a way of expressing feelings, and ideas. One of the oldest instruments is the drum, which can be traced back to before 6000 BC. Found in many of the world's cultures, the drum has been used as a form of communication, as a central feature in celebrations, and even believed to possess supernatural powers. Still today, the drum is central to personal and cultural expression.

Have you ever watched a group of students approach a set of drums? Students are drawn to drums as if pulled by a magnetic force. This fascination with rhythm and sound begins at a much younger age. Young toddlers sway in time to the music or create accompaniments with pots and wooden spoons. Music therapist and drum circle facilitator Christine Stevens explains this phenomenon asserting that we are all "biologically wired for rhythm". Our awareness of beat hearkens back to the nine months when we were encased in our mothers' wombs. Daily, we walk, run, breathe and sleep to different beats at different tempi. As such, we are "walking, talking polyrhythms; drum circles just help bring out what is innate in all of us" (Stevens, 2005).

The World Drumming, experienced within the practice of the Drum Circle, allows students to "**explore"** and "**play"** with sound as a means of personal expression, to connect experientially with the musical traditions of other cultures, to understand vicariously what it means to be part of a musical ensemble.

Glossary

- djembe
- gangkogui
- shekere
- tubano
- ostinato
- texture
- timbre or tone colour
- improvisation
- dynamics
    - ✓ fortissimo
    - ✓ forte
    - ✓ piano
    - ✓ pianissimo
    - ✓ crescendo
    - ✓ decrescendo
- form
    - ✓ ABA
    - ✓ rondo
    - ✓ round

Outcomes Addressed

An Outcomes Chart for all outcomes in *Music 7* can be found on a laminated pull out page inserted in this curriculum. Teachers are reminded to refer to this chart as lessons and activities are planned.

Tips for Teaching Success
To be effective, assessment must be part of the teaching and learning process. Teaching, learning and assessment work best when informed decisions are made based on how well the students are progressing. If left to the end of a unit or at the end of this module, teachers will find themselves making subjective decisions, and students will find the actual assessment meaningless. Therefore, to be able to arrive at a final mark at the end of this module, teachers must include an assessment activity every day. For examples of assessment instruments, see Music Primary – 6 and Appendix D of Music 7–9: *Appendices*.

The following outcomes will be achieved in this module:

Creating, Making and Presenting

Students are expected to

1.1 using appropriate terminology, demonstrate an understanding of rhythm by creating and performing rhythmic compositions in a variety of meters
1.2 by performing repertoire in group music making, demonstrate an understanding of melody (e.g. melodic dictation, tonal centre, contour)
1.3 use the elements of music to express and communicate meaning
1.4 interpret non-verbal gestures making connections to notation and musical expression
2.1 participate in group music making, demonstrating an ability to read simple musical scores
2.2 improvise and compose music, using a variety of notational systems, to express thoughts, ideas, and feelings
2.3 demonstrate responsibility in individual and group music making
2.4 perform, alone and with others, music expressing a broad range of thoughts and feelings

Understanding and Connecting Contexts of Time, Place and Community

Students are expected to

3.1 demonstrate respect for, discuss, and compare music from various historical and cultural contexts
3.2 articulate the importance of music in their daily lives, and place it in a context of the community in which they live
4.1 demonstrate an understanding of how music reflects societies, both past and present
5.1 identify ways in which music influences and is influenced by the environment
5.2 articulate the relationship between music and other arts disciplines

Perceiving and Responding

Students are expected to

6.1 justify decisions made to solve musical challenges in the repertoire they are performing
6.2 respond appropriately to music they hear, both their own and others, by analyzing and describing it using appropriate terminology
7.1 explore the mechanics of orchestral, band, and keyboard instruments [**indigenous instruments**], and demonstrate an understanding of how they influence sound production
7.3 manipulate a computer software program for music writing and ear training purposes
8.1 discuss elements of expression in musical composition based on the composer's [**performers'**] intent
8.2 demonstrate the ability to provide and accept feedback to their own work and that of others

Unit 1: The Roots of Drumming (4 – 5 Instructional Hours)

Introduction

Students will have the knowledge and skills acquired in Music P-6, and Music 7: Introductory Module. These include a working understanding of the basic elements of music, basic music reading and listening skills, and experience with making and creating music.

This unit will provide students with opportunities to further their listening, performing skills, improvisational, and compositional skills using drumming in class groupings, as well as in small groups. Through the exploration of the cultural/historical roots of World Drumming, students will come to understand the interrelationships of movement, song, and dance in celebration and communication as unifying elements in many world cultures. Students will have an opportunity to use e-portfolios as a means of documenting their personal and collective learning journeys in this module.

Assessment

For this unit students will be completing a KWL chart to record prior knowledge, questions for exploration, and statements of knowledge and understandings from Unit 1; two listening/viewing journal entries, and a Venn Diagram comparing and contrasting the African and Canadian experience of ceremony, ritual, and celebration. These assessment tools may be placed in students' individual portfolios. Examples may be found in Supporting Materials and Appendix D in Music 7–9: *Appendices*.

Teaching, Learning, and Assessment Sequence

Tips for Teaching Success
To set the *context* and atmosphere for this Unit, have a CD of African drumming music playing while students enter. *African Travels* is an excellent CD to begin with. A power point of traditional drumming pictures from West Africa would prepare the learning environment.

Getting Ready

Before beginning the first activity, provide students with an overview of the module, outlining the units, focus of study, expectations for student participation, types of assessment, and overall learning goals. In the course of this first lesson, show students the class website that has been set up on wikispaces (see Supporting Materials for information on creating a wiki site). Demonstrate how the class webpage will contain elements of the model. Furthermore, show a model student page that contains embedded listening excerpts (audio and visual), personal responses, planning notes for group presentations, visual scores and audio recordings of compositions, etc.

Part A: Activating Prior Knowledge

As a full group, brainstorm what students already know about drumming. Be sure to include both experiential knowledge as well as facts. Record the class list and post it on the class website or post it in the classroom.

You might want to create a class KWL chart with the students. The first column lists what students already know while the second column allows students to decide what they would like to know. The third column documents class learning. This column will be filled in periodically as the module progresses.

It may also be useful for students to fill in a personal KWL chart at the end of this lesson. This individual chart can serve as a map of the learning journey. Have students put this form in their personal portfolio.

Supporting Materials: KWL Chart

K	W	L
What I know about World Drumming	What I want to know about World Drumming	What I have learned about World Drumming

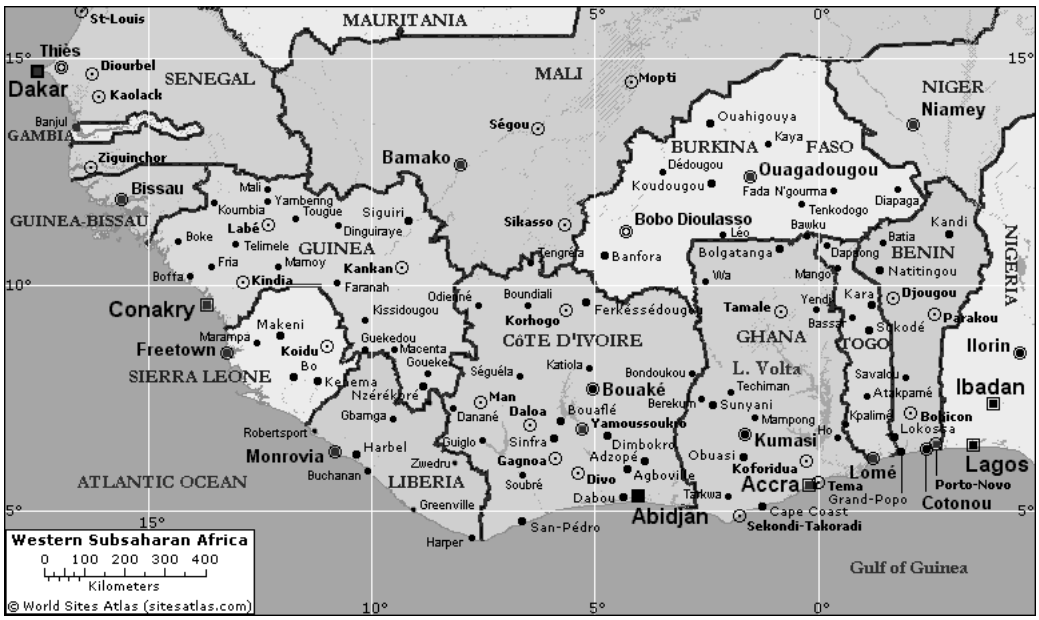
Part B: The African Connection

African music has influenced most profoundly the popular music of today from "mambo to hip-hop and rock to reggae" (Bakan, 2007, p.188). More than twenty- five percent of the world's population resides in Africa, while millions with African roots live in the United States, Brazil, the Caribbean, and many European centers. African slaves, transported from Western Africa to the Americas, brought with them rich musical traditions that intermingled with European musical practices to form the roots of "ragtime, blues, jazz, rhythm-and-blues, soul, rock-and-roll, rap, hip-hop, salsa, Cuban *son*, Puerto Rican *bomba*, Trinidadian steel band, Jamaican reggae, Brazilian samba, and scores of other musical genres" (Bakan, 2007, p.189).

Whole class activity

With the students, begin an exploration of African influence on popular music today. Using a map, locate the countries that make up the Subsuharan region in Western Africa. African slaves were transported from these regions.

West African Countries
Senegal, Ginnea-Bissau, Gambia, Gunea, Mali, Ghana, Togo, Benin, Nigeria



Small group activity

Note: See Supporting Materials for tools to use with this activity

The African Slave trade was part of what come to be called “The Triangular Trade”. This three-stage trade was very profitable for merchants. Manufactured goods such as cloth, metal products, guns, beads, tobacco, and spirits were taken from Europe to Africa in the first stage of the Triangular Trade. These manufactured goods were exchanged for African slaves who were then shipped Africa to South, Central, and North Americas where they worked on plantations. This was known as the second stage or “middle passage.” The last stage transported produce from the plantations (cotton, sugar, tobacco, molasses and rum) back to Europe.

Most of the slaves come from the Subsuharan region in Western Africa. Today these countries are Senegal, Ginnea-Bissau, Gambia, Gunea, Mali, Ghana, Togo, Benin, Nigeria

Map Work
1. Using your atlas, label the countries of Western Africa on Map 1
2. Using your atlas, label South America, Central America, North America, and the Caribbean Islands. Draw areas to show three stages of the Triangular Trade. Label the arrows as being Stage 1, Stage 2, and Stage 3.

For more information check out the following website
http://africanhistory.about.com/od/slavery/tp/TransAtlantic001.htm

As a continent, Africa has endured forced migration through the slave trade, colonization by foreign powers, struggles for freedom and civil rights, political and economic instability, as well as health pandemics such as AIDS. These struggles have been accompanied by a resurrection of traditional dance, music, and ceremony. At the same time, these traditional musical forms have been affected by international elements. Likewise, popular musical forms around the world are being infused with African instruments, rhythms, and harmonies.

Part C: African Influences on Western Music

Explore some of the African influences by watching or listening to performance examples; such as, Youssou N'Dour featured on *In Your Eyes* by Peter Gabriel; Manu Dibango featured on *Wanna be Startin' Something* by Michael Jackson; South African vocal group Ladysmith Black Mambazo featured on Paul Simon's *Graceland - Diamonds on the Soles of her Shoes* and also on the soundtrack of *The Lion King.*

Discuss: How are the African influences evident in the pieces you have listened to or watched?

[ASSESSMENT ICON]
Listening/Viewing Journals.
Have students do a journal entry for one of the preceding videos. Demonstrate this process by modeling a journal entry for one of the videos after you have viewed it as a class. See Appendix D: Music 7–9: *Appendices* for samples you may adapt for this assessment.

[EXTENSIONS OPPORTUNITY ICON]
Note: *The videos from youtube can be embedded in the class webpage so students can access them from school as well as home.*

- Listen to the interview of *Mandu Diabango*, who has become a world famous jazz musician. His interview raises the issues that he faces as two cultures meet, and how he comes to establish his own style.
- Listen to excerpts from the 1985 Documentary *Two Worlds One Heart* which features an interview with Paul Simon and director of Ladysmith Black Mambazo. This documents the experience of two worlds meeting and working together. It also touches on the issues of Apartheid in South Africa.
- Listen to the *Heartbeat of Ghana* to see how colonization changed the face of African drumming. Investigate what the citizens of Ghana are doing to preserve their roots, and the place of drumming in their culture. (8 minutes)

Part D: Understanding the African Musical Experience

At different points in history, the rest of the world has been profoundly influenced by the musical traditions of Western Africa. One such point was triggered by the world tours of *Les Ballets Africains*, Guinea's National Ballet during the 1950's and 1960's. As a result of these tours, a worldwide interest in African drumming and dance led to the creation of a new community tradition known as the *Drum Circle*. The djembe, along with other types of drums and percussion instruments, became part of "drum circles" around the world.

Show a short clip of Les Ballets Africains performing with master drummer, Famoudou Konat**é** in 1968. Famoudou Konaté is a Malinké master drummer from Guinea. By way of enrichment you may want to read his biography. Ask the students *what they noticed about the first part of the performance?* (1 sec-45 sec.) Allow students to *pair-share* for 3 minutes. Bring the discussion to a group level.

Possible responses:

- Singing sounds different from singing in Canada. It is brighter and more nasal in quality. The male singer performs a solo which is answered by a group of female dancers who answer in unison.
- The male singer also plays an instrument (kora) while he is singing. He moves into the dance performance area while he is singing.
- The female dancers sing while they move.
- In the first part, there are no drums, only xylophone type instruments accompanying the singing.
- The women are wearing costumes - traditional African dress.

Ask the students how the performance changes. (46 sec. to 123 sec)

Possible Responses

- Famoudou Konaté is performing. He moves as he plays so that he becomes part of the ballet.
- The accompaniment begins with vigorous, percussive drumming that is then joined by several different mallet instruments (pitched percussion).
- The drummer and dancers appear to be having a musical/movement conversation.

Ask the students how the performance ends.

The "Dunumba" is the next part of the featured performance. This part is a dance popular in Upper Guinea called Dunumba. Dunumba, or "The Dance of the Strong Men" takes place in the dancing area of the village known as the Bara. Circles of men and boys form around a Kaopok or Mangrove tree that is planted in the center of the space. Dunumba is also the name given to the largest of the three drums that accompany this dance.

[ASSESSMENT ICON]
Replay the video and have the students complete a listening/viewing response on one section of the video of Les Ballets Africains. You may choose to find another video by Les Ballets Africains for students to respond to. This would provide evidence of their ability to transfer learning to a new context.

Part E: Music, Instruments and Movement in Rituals, Ceremonies and Celebrations

Drum circles have a long, rich history within many of our world's cultures. Arthur Hull (1998) uses the term "*rhythmaculture*" to describe cultures that have integrated "ritual, dance, song, and music into almost every aspect of its existence" (p.17). In such cultures drumming, singing, and dancing accompanied all aspects of life – births, deaths, weddings, rites of passage, spiritual celebrations, hunting, planting and harvesting. In other words, music, dance and song were ways to celebrate community, and all members took part. The rhythms, songs and movements used in these celebrations imitated the sounds and motions of the earth, as well as the humans' acts of survival. *Rhythmacultures* are found in Asia, the Pacific Islands, Africa, and aboriginal peoples.

With students begin this activity with brainstorming what celebrations or ceremonies they have attended or observed (graduation, Olympic opening ceremonies, July 1st celebration). What kinds of things they expect to see at these ceremonies?

Ask students to think back to what they have seen and heard in the video clips from Les Ballets Africans.

Watch the videos of

- *Traditional West African Courting Dance*
  What story is being told by the movement of the male and female dancers?
- What unique characteristics of the dance movements do you observe?
- *West African Djembe Drum and Dance Bamako*
  What might the motions of the dancers represent?
- West African Village Dance performed by "*Baga women and the matimbo drum*" from - Boke, Guinea.

[ASSESSMENT ICON]
Divide students into small groups. Using a Venn diagram (see Supporting Materials for a sample), have students compare and contrast the African experience of celebrations to ceremonies that have been experienced by the students. Return to the class grouping to share insights and observations. Record these on a class diagram which should be posted on the class website.

[EXTENSIONS OPPORTUNITY ICON]
Celebrations are part of many cultures. Read about and listen to *Powama* in *Spotlight on Music SB* p.64. Perform the rattle part accompaniment to *Powama*. Improvise a second rhythmic accompaniment with another percussion instrument.

Have students refer to *Spotlight on Music,* Student Edition, p.64. Read the text about "Music and Movement in Ceremonies". Locate Cameroon on the map of Africa. Listen to the song, *Oh, Come Sing A Song* and identify the instruments that accompany the song. Discuss what it means to improvise. Improvise an accompaniment to this song using drum sticks. Perform movement to the song using the directions on p.65.

Explore syncopation in ceremonial music by referring to *Spotlight on Music,* Student Edition, p.66 & 67 in *Uai Mose*, originally a processional song of the Shona people of Zimbabawe. The Teacher's Guide of *Spotlight on Music* provides some hands on activities for introducing syncopation.

Connecting to Today

As societies became "more sophisticated" and moved further away from a daily intimate connection with the earth, anything judged to be primal or primitive was stamped out. Druids, witches, gypsies and Jewish were persecuted for their beliefs and cultural practices. In the Caribbean, European colonists abolished drumming as they feared that the African slaves were using it as a form of communication with each other and their ancestral spirits. Indeed, drumming did serve to unite the slaves in Haiti who successfully ran the colonists off the Island. Even though colonists tried to stamp out this culture, a new *rhythmaculture* was being birthed drawing upon the rich musical cultures of the French, African, and Aboriginal Island cultures. The resulting Afro-Cuban *rhythmaculture* permeates the Caribbean today. Hull (1998) recognizes the beginning of a *rhythmaculture* in North America that is a mélange of Asian, Arabic, Polynesian, Mexican, Aboriginal, African, and European musical tradition.

[ASSESSMENT]
Revisit the KWL chart from the introductory lesson. Working in small groups, have the students record information that has been learned. In the K column, examine statements to check for misconceptions. In preparation for Unit 2, revisit the W column to see if there are any additional questions that need to be included wish to include. Return to a group formation to share learnings, discuss misconceptions, and record new questions. This KWL chart should be included on the class website as a record of the class's learning journey. Students should be given time to complete their individual KWL chart.

Unit 2: Drum Circles (Approx. 8-10 hours)

Rationale

The drum circle is a unique physical arrangement, with no beginning or no end, where all members are equal members of the musical community. A circle can expand and contract to accommodate for changes in the number of participants. Each member of the circle is simultaneously participant and audience, listening and performing in relationship to the circle community. Rhythm, the language of communication within the drum circle, draws each person into a collective experience cutting through differences of race, ethnicity, gender, class and culture.

There are many different kinds of drum circles. The Anarchist Drum, dating back to the sixties, was part of the July Rainbow Gatherings where thousands of people would gather in a national forest. The drum circle of the Rainbow Gatherings had no leadership; rather, all were free to express themselves rhythmically. In culturally-specific drum circles, certain drums play prescribed parts of a particular drum piece that may be centuries old, passed down as part of the oral tradition of a culture. The facilitated drum circle is found between these two traditions.

Variety of Drum Circle Instrumentation

Most of the lessons presented in this unit can be done using any of the following circles. Blue water bottles can be used if djembes are not available.

- All Drum Circle**:** This kind of circle is made up different kinds of drums with contrasting timbres and pitches.
- Percussion Circle: This circle refers to one in which students are playing auxiliary percussion instruments making different sounds with wood, shakers, and metals.
    - ✓ *Wood Sounds:* wood blocks, tic-toc blocks, claves, and recko rekos.
    - ✓ *Shaker Sounds:* small shakers, shekeres, tambourines, maracas, cylinder shakes, egg shakers.
    - ✓ *Bell and metal sounds:* cowbells, agogo bells, gankoguies, etc.
- Mixed Circle: This circle includes an assortment of drums and other timbre groups found in a percussion circle. These additional timbres add spice to the ensemble, especially as the facilitator sculpts the sounds and juxtaposes them in different textural arrangements.
- Vocal Circle**:** In this circle everyone is creating percussion sounds with their mouth, rather like the contemporary beat box.
- Body Percussion Circle: In this circle, sounds are being produced by the body. The most common sounds, used in Orff education, are created by snapping, clapping, patting knees, clicking tongue, and stamping. Interesting ensembles can be created when combining the vocal circle with the body percussion circle.

Facilitated Drum Circles

For the purposes of this unit we will focus on the facilitated drum circle, in which the teacher will assume the role of facilitator who simultaneously builds the musical experience of the group, while ensuring that a sense of community and connection develops. The community of the drum circle provides a safe, accepting environment that encourages participants to risk, explore, and improvise.

Drum Circle Etiquette

Whether approaching a drum circle in the classroom, a park, or a community center, there are universal unwritten rules that are implicit.

- Sit in a circle so you can see everybody, and so that you are not blocking anyone's view.
- Ask permission before you play someone else's drum.
- Wear no rings, watches or bracelets while playing hand drums.
- Leave rhythmical space for other people in the circle to express themselves.
    - ✓ (Hull, 1998, p. 29)

Role of the Facilitator

The role of the facilitator is to act as a guide, coach, and team-builder leading and inspiring participants to move beyond their preconceived abilities. The successful facilitator does this by establishing clear verbal and non-verbal cues. Facilitators often work from the center of the circle, while others stand on a chair and even use a whistle.

Facilitation Cues

Christine Stevens outlines the essential cues for working with the drum circle. Refer to her DVD *The Art and Heart of Drum Circles* for a physical demonstration of these cues. Each facilitator will adapt, and change these cues to suit their own personality and the needs of the particular drum circle.

- Getting Attention: Standing in the center of the circle, make eye contact with each participant before moving to a specific cue.
- Rumble/roll: Taking a stance rather like a surfer and shaking the hands indicates that the drummers should perform a roll on their drum head by alternating hands.
- Dynamics**:** By moving the arms up and down, the facilitator can change the volume from soft to loud. Gradual arm movements up and down can create a crescendo or decrescendo. This is very effective when combined with the roll.
- Stop/start: Many facilitators indicate a stop by speaking aloud "1, 2, 3, 4 stop". The stop is often accompanied by quick hand gestures outward, and even a leap in the air. A count of "1, 2, back to the beat, go" will bring the group back in together.
- Mark the pulse/accent: Marking the pulse can be done with the hands, feet, or even with an instrument. To mark an accent, emphasize one beat over another with a larger gesture with the hands or a louder sound on the instrument.

- Sculpting**:** Sculpting is used to feature a particular part of the drum circle. It may be a timbre group, or a particular group of students. To facilitate this cue, the leader indicates the portion of the group by spreading the arms. If this portion of the group is to continue, the leader rotates the hands in a rolling motion. To mark the group that is to stop, the leader again spreads the arms, and then cues a stop.
- Tempo**:** To change the speed of the group, the facilitator first gains the attention of the group, and then indicates a change in tempo using downward hand gestures or using an instrument.
- Call and response**:** Call and response is an ancient form where the leader plays a rhythm that is then echoed by the group. To facilitate this cue, the leader can simply play as a sign of invitation.
- No facilitation**:** This is a time when the leader sits down and jams with the group.

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Facilitation Forms

Like a story, a musical piece has a beginning, middle and end. Using a form creates a sense of organization and overarching musical structure to the drum circle.

- Layering In/Layering Out**:** In this form one more instruments start by setting the pulse or beat. Other instruments or groups of like-timbered instruments are added one at a time, thus creating a rich texture. To layer out, the leader indicates individual or groups of instruments to gradually stop playing until only one instrument or group is left. This layering in and out can be used in the middle of a drum circle. By cueing groupings, the facilitator can create interesting juxtapositions of polyphonic rhythms mixing instrumental timbres at contrasting dynamic levels.
- A-B-A**:** This is one of the most common musical forms. We often know it as chorus-verse-chorus. A very simple way to introduce this form is to begin and end with a rumble, which would function as the A section. The B section could then be a call and response or a general jam.
- Rondo Form**:** Rondo form extends the ABA form to become ABACADAEA. In this unit of study Rondo form is frequently used as a presentation form for groups of students who are composing or improving.
- Soundscapes**:** Soundscapes are usually unmetered and explore the unique timbres of individual instruments. Students can be encouraged to explore new ways of creating sounds on their instruments (rubbing the drums with hands, or fingernails). Sound-scapes can be created to accompany poetry, or Readers Theatre.

Part A: Building Focus and Circle Etiquette (1hour)

The objective of these exercises is to establish a focus and attention to non-verbal communication in the drum circle. These exercises begin with body percussion and then can be transferred to the drums. Students are seated in a circle on chairs. These activities should be used to build skill and focus at the beginning of every drum circle class. At the end of each of these activities, discuss with the students what they had to do to be successful. Create with them the "Drum Circle Respect Code". Refer to *Drum Circle Etiquette* in the introduction to this unit.

Passing the Rhythm: Have the students sit on chairs in a circle.

- The leader begins playing a four-beat rhythm using body percussion (snap, clap, pat, and stamp). As the leader makes eye contact with the person next to him or her in the circle, that individual takes up the rhythm.
- The leader continues to make eye contact with each person individually around the circle until everyone is performing the initial rhythm.
- The process continues as a new rhythm, is introduced and imitated when eye contact is made.
- Eventually, four rhythms are being performed simultaneously.
- Note that every second rhythm sent should be fairly simplistic (four claps). In this way the underlying beat is always audible.

Extension

This same exercise can be used with the drums when students have learned the strokes – bass, tone, and slap. Similarly, the rhythms passed can involve random vocal sounds, and finally singing of pitches using solfege syllables.

Echo Body Percussion: Have the students sit in a circle.

- The leader performs a four-beat rhythm using (snap, clap, pat and stamp). Students echo the rhythms immediately after hearing them.
- When students are comfortable and confident with this exercise, divide the circle into three groups – assign each group to be the snap, clap, or pat. Echo a four-beat rhythm using these three parts of the body; students in the circle will collectively echo the part of the rhythm they have been assigned.
- Extend this exercise by the parts until all students have performed the snap, clap and pat. The complexity of this exercise can be extended by increasing the pattern to be eight, twelve, and sixteen beats.

Extension:

Transfer this exercise to the drum circle assigning the “snap” to metals, “clap” to woods, and “pat” to skins. Another possibility is to assign the “snap” to the slap on the drums, the “clap” to the tone, and the “pat” to the bass. Finally, the teacher will use this exercise using only the drum (tone, slap, and bass).

Canonic Imitation: Have the students sit in a circle.

- The leader performs a four-beat rhythm using body percussion.
- Students immediately echo the rhythm while focusing on the next rhythm being performed by the leader.
- This exercise continues in this manner.

Extension:

The students are divided into three groups. Group two follows the leader; group two follows group one, and so on. This exercise can also be transferred from body percussion to the drums.

Layering Rhythms: In this exercise students experience the way rhythms fit together to form a cohesive whole. This happens by being conscious of what another group is playing, while performing their own rhythm.

- Divide the circle into three equal groupings.
- Begin by echoing a four-beat rhythm which the whole circle echoes and continues to repeat.
- When the initial rhythm is solid, indicate using non-verbal communication which group will play the second rhythm that is being echoed.
- When the first and second rhythms are being solidly performed introduce, the third rhythm for the remaining group.

Extensions:

Add dynamics to the exercise by establishing non-verbal cues to represent piano (soft), forte (loud), crescendo (gradually getting louder), and decrescendo (gradually getting softer). The teacher could also create a set of flash cards indicating the dynamic levels or arm levels as in the facilitation cues. Dynamic changes may begin to be used first with the whole group, and then with individual groupings within the circle.

Another extension is to have the groups switch parts without stopping the drum circle (Group 2 would take the rhythm of Group 1, Group 3 would assume the rhythm of Group 2, and Group 1 would take the rhythm of Group 3). This could happen on a signal from the leader (four quarter note beats on the claves or gankogui). This exercise can continue until each group has had an opportunity to perform each rhythm.

[ASSESSMENT ICON]
As a class, have the students review circle etiquette. Their comments should be recorded on chart paper and posted in the classroom.

Before students leave have the students complete the following exit card and pass it in before leaving. See Appendix D in Music 7–9: *Appendices* for examples of Exit Cards.

EXIT CARD

List 2 main points you remember about today's lesson on Circle Etiquette:
1.
2.

During the lesson, record observations with respect level of focus, and independent rhythmic skill development. Checklists can be very helpful as teacher observational tools or students' self-assessment. As students are working on acquiring new performance skills, checklists can track the students' progress. If time permits, it is effective to develop the checklists collaboratively together with students. Proficiency with respect to skill acquisition can be documented accurately when the observation takes place over time. (Check out "Teaching in Action" p. 53-56 for sample checklists and rating scales.

Part B: Introduction to the Djembe (bass, tone, and slap) 1 hour

The djembe finds it roots in Western African countries of Guinea, Mali, Burkina Faso, Sierra Leone, Ivory Coast, Senegal and Gambia. Originally found among the Mandingo people of West Africa, the djembe was fashioned by the "Numu" or blacksmith caste. Believed to possess special powers, the male "Numu" were responsible for carving masks for sacred rituals as well as djembes were carved for specific drummers. While Djembes were played at community gatherings, and at sacred ceremonies, they were also used as a form of communication between villages. In some rural areas of West Africa, the djembe continues to be used in these ways.

Show the DVD**,** *Exploring the Drum*" by Ken Shorley (Djembe: Introduction and Exploring the Strokes). Watch only until the drum strokes have been introduced. Turn the CD off when the practice session begins.

Play for the students the video, *Grand Master Djembe Player***.** The grand master featured in this video is Sega Cisse, a 70 year-old master djembe player from Mali. Pose questions like:

What do you notice about this performance?

- There is more than one drum playing.
- They are not using music.
- The drums appear to be having a conversation.
- Someone is singing in the background.
- People are moving to the music.
- The performers are dressed in brightly coloured outfits.

What are the different strokes that are being used?

- Bass
- Tone
- Slap

What are the differences in the sounds of these strokes?

- The bass is played in the center of the drum and has a lower sound.
- The tone is played on the side of the drum and sounds higher.
- The slap is played on the edge of the drum and has a sharp slap sound.

Now play for the students, African jembe cora music

How does this performance differ from the first one you heard?

- There are instruments other than drums. Djembe, kora (a 21-string instrument with harp and guitar-like features with has a straight neck and a resonating cavity made from a large calabash), bali (a xylophone- style instrument constructed from different lengths of hard wood over a wooden frame).
- Similar instruments appear to be playing the same repeated pattern (ostinato).
- The singing seems to have a soloist answered by a group of singers – this ancient form is known as *call and response*.

[ASSESSMENT ICON]
Have students respond to the "African jembe cora music" in their listening/viewing journal (see Appendix D in Music 7–9: *Appendices* for a sample), or students may wish to use one of the following response starters.

Listening Response Starters (see Appendix D in Music 7–9: *Appendices*)
You might start your response with one of the following sentence starters. When I hear this drumming music …

- I think about …
- And close my eyes I see …
- I remember when … because …
- I don't like when … because …
- I wonder why the performers played it this way …
- I wonder if ….
- It think it is interesting when …
- It reminds me of … because …
- It surprises me when … because
- This makes me think of …
- I that the best instrument is … because

You might want to:

- Write a note to the composer.
- Make a list of million dollar words that the music makes you think of.
- Draw a picture of what the music makes you think of. Write a description to go with your picture.
- Make a list of strong action verbs that you think go with this piece of music.

Extension

Students may want to explore further how the Djembe is made. *Roots of Rhythm* website has a good explanation accompanied by visual images.

Part C: Playing the Djembe in a Drum Circle (1 hour)

With the students seated in a circle on chairs with the drums in front of them, review the "Drum Circle Code of Respect" with the students.

Show the video, *Exploring the Drum* by Ken Shorley (Djembe: Introduction and Exploring the Strokes). Watch once again as the drum strokes are introduced. Working with the CD, practice the strokes.

With the teacher as leader, practice echoing 4-beat rhythms first to the full circle, then to smaller groups of instruments, and finally to individual students. Now teach the following facilitation cues. (You may want to use the Cheryl Stevens DVD to demonstrate the facilitation cues to the students.)

- Getting Attention: Standing in the center of the circle, make eye contact with each participant before moving to a specific cue.
- Rumble/roll: Taking a stance rather like a surfer and shaking the hands indicates that the drummers should perform a roll on their drum head by alternating hands. By dividing the circle in half, the facilitator can sculpt the sounds of each group, with one hand for each. The resulting effect is quite dramatic.
- Dynamics**:** By moving the arms up and down, the facilitator can change the volume from soft to loud. Gradual arm movements up and down can create a crescendo or decrescendo. This is very effective when combined with the roll.
- Stop/start: Many facilitators indicate a stop by speaking aloud, "1, 2, 3, 4 stop". The stop is often accompanied by quick hand gestures outward, and even a leap in the air. A count of "1, 2, back to the beat, go" will bring the group back in together.
- Call and response**:** Call and response is an ancient form where the leader plays a rhythm that is then echoed by the group. To facilitate this cue, the leader can simply play as a sign of invitation.

When the students are secure with these cues create a piece in ABA form. Begin the A section with a rumble/roll creating contrasts in dynamics by using arm motions. The B section will be a call and response initiated by the facilitator and repeated by the drummers in the circle. Complete the piece by returning to the A section with dynamic variance. Finish the piece by using a stop cue.

Extension

Students may want to have the opportunity to work as a "facilitator" to practice dynamic changes in the rumble. The class could be divided into two or three small groupings for the purposes of practicing these skills. Students can have the opportunity to rotate as facilitators.

[ASSESSMENT ICON]
As a class or in the small groupings, develop a check-list of skills needed by the drummers in order to perform the cues provided by the facilitator.

Performer's Checklist	Most of the time	Some of the time	Hardly ever
Am I watching the facilitator?			
Does my hand bounce off the center of the drum when I play a bass tone?			
When I play an open tone do my fingers stay together and bounce of the drum head close to the edge?			
Am I striking the drum so that I can still hear my peers playing?			

If time permits, students may also want to develop a similar check list for the facilitator. They might consider the following questions:

- Are the gestures clear?
- What makes one gesture clear and another ambiguous?
- What are some other non-verbal gestures that might be more effective?
- Are students given enough time to respond to gestures?
- Why does the circle need time to respond?
- How does it change the sound of the circle when the facilitator uses a fast gesture (i.e.crescendo, decrescendo)?

Part D: Adding Timbres to the Circle (1 hour)

In this part of the unit students will be introduced to the other instruments in the drum circle, and have opportunities to use them in creating a group rondo.

Using the Cheryl Stevens DVD *"The Art and Heart of Drum Circles"* introduce the students to the other drums and auxiliary percussion that are found in a drum circle. If the teacher is comfortable, introduce the instruments and the playing technique in person.

Give out the instruments so there is a variety of metals, shakers, woods, and skins. Repeat some of the focus activities using the instruments instead of body percussion.

Extension of ABA piece: Echo at least 4 different 4-beat rhythms that could be layered to form a textured piece. Divide the circle into four groups and assign a rhythm to each grouping. Hear each group perform the rhythms by themselves. Gradually layer the rhythms. Teachers may want to accent the underlying beat by playing the claves or gankogui. Now create an ABA piece as above, but instead of using a call and response in the B section, use a layering in and layering out strategy.

Extension

When the rhythmic ensemble is solid, create a new B section by having students swap rhythms. The leader could do this by having the rhythms move clockwise or counter clockwise using an appointed cue, such as, "1, 2, 3, 4, switch" spoken and played on the gankogui. Rhythms could also be swapped across the circle. Rhythm cards, with four beat rhythms, on them could also be used to create new ostinati for the groupings. Students could compose four beat ostinati to play in their particular instrumental grouping. As in the previous lesson, students could break into smaller groups to work on these skills independently. The resulting "B" sections could be shared at the end of the class.

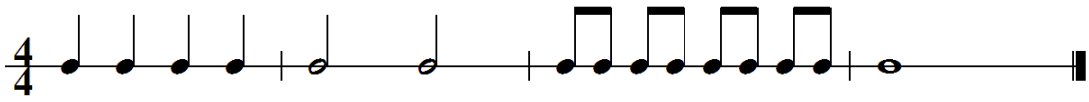
Part E: From Movement to Reading (1-2 hours)

This activity is rooted in the work of Dalcroze (1865-1950), a Swiss musician and educator who believed that experiencing music begins with movement. Performing physical movements assigned to rhythmic durations allows students to experience rhythmic patterns prior to reading them. In this activity, rhythmic durations – eighth note, quarter note, half note, and whole note – are assigned specific movements that are performed while listening to a musical track. Students imitate the physical movements of the leader.

These movements could be

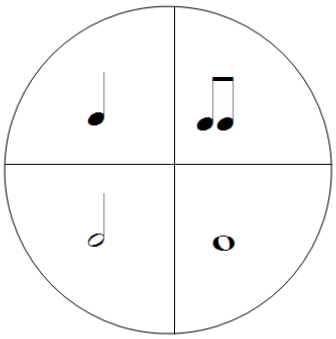
- Stepping – quarter notes
- Patting – eighth notes
- Two hands sweeping back and forth with an audible mouth sound "swish" - half notes
- Clap on beat one and rotate other hand in a circle – whole note

This strategy should be used as a warm-up to several lessons before being used to develop rhythmic reading and composition. Begin the lesson by putting on a CD and performing sixteen beats of each of the above movements. Combine the movements until a rhythm such as the one below is being performed repeatedly.



Introduction to rhythmic notation: Introduce the visual representation for each pattern, name the note (quarter note, eighth notes, half notes, and whole notes) and associate them with the physical movement. Have the students discover the duration of each action when performed against a steady beat. At the same time assign a rhythmic syllable to each note (quarter note – tah; eighth notes – ti-ti; half note – two; and whole note – four)

Practice the concept: Allow student to assume the role as leader and point to the different notes on the chart, while students perform the actions against a steady beat kept by the teacher or a musical track playing in meter of four. These lead-in activities should take place over several classes.



Introduction to Round: Begin the class with the warm-up exercise outlined above. Following this exercise put a four-measure rhythm on the board for students to perform using body percussion. Divide the class in half and perform it as a round, repeating the rhythm four times. Introduce the repeat sign at this time. If this is successful, try it with three groups, and finally with four groups.



Transfer movement to instrument: Transfer this activity to instruments (woods, metals, and skins) and perform the rhythm together in unison and then as a round in three parts. Each group may need to perform the rhythm individually prior to putting it together as a round.

Create a shared composition with the students: Lead the class into composing a shared piece, guiding them to begin with time signature, choose the appropriate so each measure has the correct number of beats, and making decisions as to how the piece will be performed – body percussion, instruments, etc. Now students will be able to compose an independent group composition (See "Teaching in Action: Grades 7-9, p. 34 for directions in terms of gradual release of learning responsibility to student.

Group Composition: In this activity students will compose a sixteen-beat rhythmic piece and decide how they will perform it on their instruments. If drums are being used, students will choose how they will perform the rhythm (tone, slap, or bass). Divide the class into groups of four or five and provide them with a composition template. As students are composing, the teacher should circulate, observing progress, and providing support as needed.

Performance of Group Compositions: Students assemble back into circle formation for the performance. Using a Rondo form, with the A section being the initial four-measure rhythm used at the beginning of the class, the groups will share their composition.

A – Everyone plays initial four-measure rhythm
B – Group 1 shares composition
A – Everyone plays

C – Group 2 shares composition
A – Everyone plays initial four-measure rhythm

This process continues until everyone has shared.

[ASSESSMENT ICON]
With the students, develop an assessment rubric or use one such as the one below.

	Yes	**No**
Does our composition start with the time signature?		
Does each measure have four beats?		
Have we used a combination of eighth, quarter, half, and whole notes?		
Did I separate my measures using bar lines?		
Does my composition end with a double bar line?		

Technology Connection: Students can record their composition using Noteworthy Composer. See the directions for downloading and using Noteworthy Composer in the Appendix section. Student should be encouraged to post their composition to the wikispaces website. Compositions can also be placed in the student's portfolio.

Extensions

Drawing upon the notion of differentiated instruction, students could be provided with the following suggestions and make individual choices based upon their personal interests.

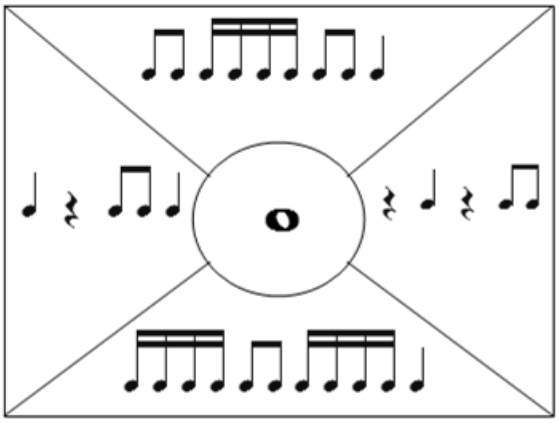
- The groups exchange compositions and perform them on the drums or auxiliary percussion.
- Choosing new physical movements to represent the rhythmic notes, the students perform the rhythmic composition.
- Students add two rhythmic ostinati and perform their rhythm using the ostinati. Students might be interested in notating their final composition using notation software such as Noteworthy Composer or Finale Notepad.
- Students move to mallet instruments, and using the C pentatonic scale add pitches to their rhythmic composition. Students might be interested in notating their final composition using notation software such as Noteworthy Composer or Finale Notepad.

Part F: Reading Practice and Introducing Layered Ostinati (Approx. 2-3 hour)

As a warm-up, have the students sit in the drumming circle with drums, woods, metals, and shakers. Begin by pointing at the rhythms and students say them simultaneously and drum in the air. Repeat the exercise again having students drum and say the rhythms (It is helpful to make every second rhythm the center whole note.) Next the facilitator echoes an eight beat rhythm using two of the 4-beat rhythms. Students echo the rhythm and then stop and identify which ones were played. Do some echoes with the whole group, small student groupings and individuals. Repeat the process until all students demonstrate competency.

Allow students to assume the role of facilitator. This exercise may be extended by having the students move into small groups where one strong student assumes the role of facilitator and echoes two rhythms for the group. The role of facilitator can be moved so that each student has an opportunity to lead.

Assign one of the rhythms to each group of instruments. Have them decide as a group how they will perform it. (With the drums they will need to decide which notes will be tone, bass, and slap. With the gankogui, students will choose which note will be played on the high bell and which will be on the low. They may also want to decide if one tone will be muffled.) Students should practice playing their rhythm four times. Allow each group to share their rhythm with the class. Now put them in an ABA form using the rumble with varying dynamics as the A section. The B section will be the layering in and out of the rhythms student groups have practiced.



Jambo Everybody **(by Sylvia Wallach; Arr. By Ruth Morrison)**

Begin by asking students how many different ways they know to say "hello" in English. Chart answers. What about in another language? Record answers. Create a bulletin board with a world map, and the "hello" connected to the countries in which they might be heard. This is a living, emerging work that may take quite some time to complete.

Teach the vocal ostinato of *Jambo*, with body actions. As soon as it is secure, add the instrumental and sing the vocal line over the ostinato. Discuss with students what is happening. Teach the vocal line by rote. Establish the form (ABAC).

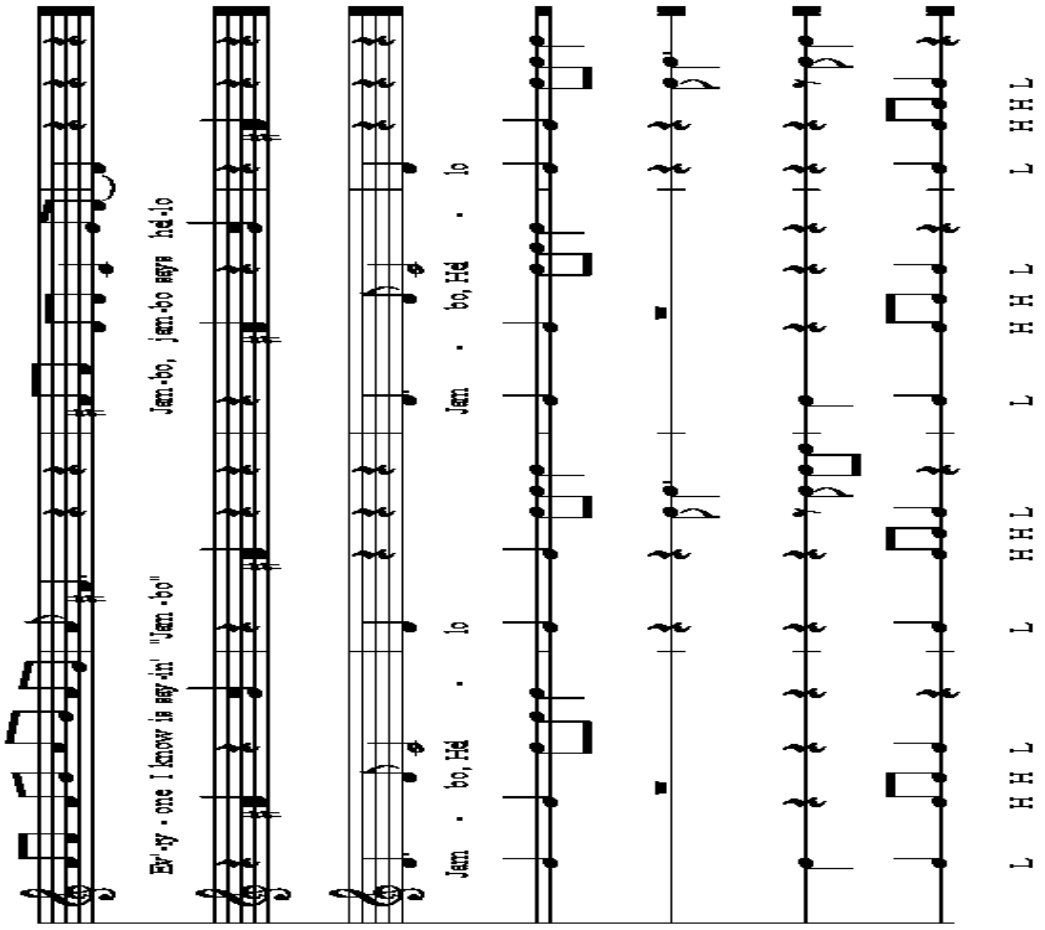
Teaching of the ostinati can be done in a variety of ways – visual flashcards, rote, reading notation, or at once using movement. Create variety in your teaching so that all students have an opportunity to learn in their preferred style.

Extension

At this point students can have a variety of experiences creating a B section by

- Creating a series of word phrases using the different ways of saying hello in other languages,
- Composing an eight-beat phrase with the "hello" words and playing it on body percussion, found sounds or classroom non-pitched percussion,
- Composing sixteen measures using traditional notation and deciding how to perform them,
- Creating a movement composition lasting eight or sixteen beats – it could involve using echo or question and answer techniques,
- Creating a composition using picture or word cards that could then be spoken, played, or danced,
- Writing an acrostic poem using the word "JAMBO" or "HELLO" or any other words of their choice, and
- Composing a four-measure B section in 3/4 time.

Jambo Everybody **(by Sylvia Wallach; Arr. By Ruth Morrison)**


Ev'-ry - one I know in say-in' "Jam - bo"
Jam-bo, jam-bo saya hal-lo
Jam - bo, Hal - lo
Jam - bo, Hal - lo
L H H L
L H H L
L H H L
L H H L

Characteristics of Drumming Ensembles

Through watching video as well as others that you select, and engaging in the drum circle experiences, students will have had opportunities to experience the specific features of African music. Bakan (2007) in his book, *World Music: Traditions and Transformations* outlines these characteristics (pp.196-197). Lead the student to discover the characteristics of drumming ensembles, in particular African Drumming Ensembles.

Intricate polyphonic textures. This refers to the numerous layers of instruments and voices

Layered ostinati with various repeats. The polyphonic textures are created by layering recurring rhythmic and melodic patterns. In the second listening example – "African jembe cora music" this technique was well illustrated. The accompaniment ostinati in *Jambo* also illustrated this.

Conversational component. The sound conversation may take place between instruments (one drum to another as in the first listening example); between voices as in the call and response in "African jembe cora music". Sometimes the conversation takes place between the instruments and the dancers, or instruments and instruments.

Improvisation. While many compositions have been handed via oral tradition, there is still an element of improvisation expected, just as in jazz and blues.

Variety in Tone Colour. The music of Western Africa explores the many nuances of colour, and colour combinations that are possible within the ensembles. Students have done this in the experience when the facilitator did the ABA piece with layering in and out.

[ASSESSMENT ICON]
With the students, create an ensemble rubric that incorporates the elements of the African drumming ensemble. This rubric can be used for the group to self assess as well as the teacher to assess the final performance. A digital audio or visual recording could be made of the performance so that students can review their performances using the collaboratively-created assessment rubric. Students' final performance products along with the rubric could be uploaded to the class wikispaces site. These assessment products can also be added to the individual portfolio.

Jambo Assessment Rubric	Yes	No
Texture: Our ensemble uses many layers of sound.		
Balance and Blend: All our parts were balanced so one did not take over.		
Unity: Our composition sounded like one person playing. We were all listening to the instrument that was keeping the steady beat.		
Tone Colour: We chose sounds that were contrasting. We use the following instruments:		
Ostinati: Our composition used many repeated patterns to accompany the song. The rhythms we used are:		
The thing I liked best about our performance was:		
One thing I think we could improve on is:		

Unit 3: Ensemble Playing (Approx. 11- 14 Hours)

Rationale

When we drum in an ensemble, there is a sense of communion that reaches into the depths of our being, moving beyond what words can communicate. For some, drumming in an ensemble provides a sense of connectedness and belonging. For others, it helps build a sense of trust, as well as respect for self and others. It may provide a safe environment when one can risk stepping outside the known, and moving to the unknown. Each class period should contain opportunities for students to explore in the context of the class drumming circle, to improvise and to engage in directed-practice pairs, and to practice and develop independent rhythmic skills within a small ensemble setting.

Assessment

In this unit students should be encouraged to create a personal portfolio as well as a group portfolio. Below are the possible assessment tools that could be used both in terms of assessment for learning as well as for a summative assessment. Within each of the four parts of the units students are:

- Developing individual skills that they will practice in pairs or small ensemble settings,
- Working on individual performance skills (playing technique, rhythmic independence, ability to focus) in small ensembles.
- Developing individual social skills of cooperating with others, listening to others, making decisions, taking responsibility

The following assessment tools should be used to inform future teaching and learning activities:

- For individual skills: teacher check lists that reflect a continuum, and/or peer assessments
- For individual performance skills: teacher check lists that reflect a continuum of development and individual performance assessment rubrics with opportunities for goal setting and reflection.
- Individual social skills: teacher check lists that reflect a continuum of development, and/or individual assessment rubrics with opportunities for goal setting and reflection.

Students are also developing ensemble skills as a group. They are learning to be critical listeners, reflective responders, and problem solvers as they listen to the digital/audio recordings of their performances. For this unit students will be divided into three or four small ensembles who will work together for the duration of this unit. These ensembles will have the opportunity to record their performances on digital video or audio, self-assess both individually and as group, and conference with the teacher to share group goals. Assessment will focus equally on the musical aspects of the performance as well as on the group process in reaching the performance product.

These performance records as well as the individual and group reflections will become part of their personal/group portfolios. As an ensemble the groups will be

- Developing the ability to maintain constant tempo, play as a group with appropriate balance and blend.
- Practicing the skill of self-assessment, listening critically to their performance, recognizing strengths, and identifying areas for future focus. The problem solving will lead them to create group goals for future performances.
- Working on the social skills required to work successfully as team members.

The following assessment tools should be used to inform future teaching and learning activities.

- Students will use a group reflection rubric entitled *Group Assessment: World Drumming Ensemble* to assess their progress as a group (see Supporting Materials).
- Students will conference with their teacher after filling in the *Group Assessment: World Drumming Ensemble* and record the suggestions that come from that discussion. At the same time the instructor should keep observational notes with respect to each group throughout the four recorder performances.
- Students will use the group assessment rubric to gauge their progress on how well they are cooperating and listening to others, making decisions as a group, and assuming responsibility for their roles within the group.

The final activity (Part D) – Writing and Performing a Rhythmic Rap – provides students with an opportunity to compose and notate their work using a notation program such as Noteworthy Composer. A composition rubric has been provided to assist with the assessment of this activity. See Supporting Materials.

Just as students are taught the playing skills needed to complete this unit, so they will need to have the teacher model the process of using the individual and group assessments. Summative evaluation takes place at the end of the unit. However, it is the sum total of all the work that has been done throughout the unit.

If students are using a “portfolio assessment”, the teacher should spend considerable time assisting students in choosing the work they would like to highlight for final consideration. Consider that this is a developmental profile designed to show students progress from the beginning until the end of the unit. Students should be encouraged to ask the following questions when they are selecting work samples

- What did I do?

When students are answering this question they are gathering work samples that document what they have accomplished in the unit. Students should select work samples/recording/group and self reflections that exemplify their progress

- What did I learn?

In the final analysis the student assisted by the teacher if necessary should brainstorm a list of what they have learned. Again, sorting through the work samples, and reflections will help trigger memories of each learning event. What did I learn is a crucial aspect of portfolios that is often overlooked? The reason it is over-looked, is.

- What will I do next?

When students think about this question it is essential that they see how they can apply what they have learned about themselves and their performance to a new context. This last question is valuable in helping students become lifelong learners.

Part A: Instrumental Ensembles

Teachers may wish to use two different resources for this section – the video series on *African Drumming* by Wendy Mackie and/or *World Drumming: A Cross-Curricular Curriculum* by Will Schmid. The video series by Wendy Mackie introduces the drums of West Africa using spoken syllables to identify the bass, tone, and slap whereas the series by Will Schmidt uses the terminology, "high & low". Both series, rooted in oral tradition, use imitation and language to teach the drum circle parts.

Ensemble #1 (*World Drumming: A Cross Curricular Curriculum*, p.14). In this ensemble, students will focus on question and answer in the context of the whole group as well as in paired settings. With their teacher as facilitator, students will learn to use a marking rubric to assess their musical performance and their abilities to work as a cooperative learning group. Finally, students will have opportunities to reflect on personal and group successes, and set personal goals for future ensemble experiences.

Warm-up: Introduce Question and Answer (*World Drumming: A Cross Curricular Curriculum*, p.17). Speak and drum the question at the same time. For example, the teacher might ask, "What's your name?" The individual student would respond immediately, "Jennifer Johnson". Continue asking the question until each student has answered. An alternate question could be posed – "What's for dinner?"

Paired Practice: Working in pairs, students create musical conversations of questions and answers. These could be performed for the class or shared in small groupings. It is important that students have the opportunity to change roles. Encourage students to lead four questions in a row, before switching roles. If pairs of students are practicing at the same time, keep an underlying beat using an instrument such as the cow bell. As students gain confidence with two beat question and answer, they can extend the question to four beats – "What did you have for breakfast?" and the answer - "I had ham and eggs."

Assessment for Learning: The teacher should circulate from group to group and assess students' competences in creating questions and responses as well as their abilities to work cooperatively. Consider the following:

- Did students demonstrate respect for each other and the drum? Were students able to co-operate and take turns in the paired practice?
- Did students demonstrate correct posture, holding position, and drumming technique?
- Were students able to create questions and answers with the 2-beat phrase? 4-beat phrase?
- Were they able to do this with their voice only? Voice and drum? Drum only?

These skills can be placed in a chart such as the one below.

Student's Name	*Take turns*	*Correct Posture*	*Correct Holding Position*	*Correct Drumming Technique*	*Able to construct Q and A in 2-beat phrase*

1 – Always 2 – Sometimes 3 - Infrequently

Note: These kinds of observational assessment will provide the teacher with information that will assist in planning future lessons. Opportunities should be provided for students who are experiencing difficulty with drumming technique or improvising questions or answers. Teachers need to plan enrichment activities for students who are experiencing success.

*Teaching Ensemble Parts***:** Echo rhythms that are to be used in the ensemble piece. Go around the circle, having an individual and/or groups of students echo the rhythm. Repeat the rhythm and have the whole group echo the rhythm. (*World Drumming: A Cross Curricular Curriculum*, p.18).

Now begin with two parts – low drum and high drum - divide the group into half and play these two parts, remembering to keep the dynamics soft enough so that the two groups can listen to teach other. The teacher may want to play the bell part to keep the tempo from speeding up.

*Ensemble Practice***:** To begin ensemble work, teachers may wish to divide the class into groups of six. Two or three students will be responsible for each drum parts with one person on the bell part. Begin as a whole group and then give students time to practice in small groups. Provide an opportunity for students to perform for each other.

*Reflection***:** With the students, brainstorm a list of things that they have discovered are important about playing in an ensemble. Focus on both the process of working together socially, as well as on the musical skills involved. Create a class rubric or use one from Appendix F.

*Model Group Assessment***:** If appropriate use time to model the group assessment process for the whole class. With the permission of the group, video or audio tape their performance. Direct the group to reflect on each criterion in the Group Performance Assessment form. Guide the group in their discussion, ensuring that each group member has an opportunity to share. If time permits, a "mock teacher/group conference" could be conducted.

*Teaching Final Ensemble Parts***:** In the next session, add the medium drum part next. Echo teach it to the whole group, and then divide the group into three drum parts and play the ensemble together. Make sure that students are using the verbal cues to stay together. Air drumming or using body percussion can help to solidify the rhythms prior to putting them on the drums. Add the gankogui and the rattle and rattle parts. It is important to allow students to rotate through the different parts. One simple way to do this is to have the students stand and rotate around the circle, leaving the instruments in place. This activity will take several class periods for students to begin to play the instruments as an ensemble.

*Ensemble Groupings***:** The final objective for this ensemble is to furnish opportunities for students to develop independent skills in their performance. Divide the class into their groups once again and begin with the three drumming ensemble parts. As groups gain confidence, have them add more parts. However, if groups are not ready for all the ensemble parts, have several students continue to play the same part.

Assessment and Reflection: Allow students to perform the ensemble for each other and/or make a digital recording or audio recording of the ensemble. This will be the first opportunity for groups to practice listening to their ensemble and to assessing their progress. In the Supporting Materials there are two performance assessment sheets, one for the group and one for individual students *(Individual Performance Assessment: World Drumming Ensemble* and *Group Performance Assessment: World Drumming Ensemble).* They consider the elements of technique, focus, as well as rhythm and beat. Time should be allowed for the teacher to conference with each group with respect to setting group goals.

This is also an important time for students to reflect on their individual progress, setting personal goals for the future in terms of Group Work. This could be done as a journal entry or by using the individual assessment sheet entitled *Individual Check-up: Am I doing my job?* (see Appendix D in Music 7–9: *Appendices).*

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Extension

To create a larger instrumental performance piece in binary form (ABAB), the facilitator could create an A section with a rumble with varying dynamics. The B sections could feature individual ensemble groupings, performing the Instrumental Ensemble #1.

[ASSESSMENT ICON]
Following the culminating performance of this section, it is a good opportunity to discuss the characteristics of a drum circle, with particular focus on African Drumming.

Characteristics of African Drumming Ensembles

Review the characteristics of African Drumming Ensembles after performing the three ensembles in this Unit.

- *Intricate polyphonic textures*: This refers to the numerous layers of instruments and voices.
- *Layered ostinati with various repeats***:** The polyphonic textures are created by layering recurring rhythmic and melodic patterns. In the second listening example – "African jembe cora music", this technique was well-illustrated.
- *Conversational component*: The sound conversation may take place between instruments (one drum to another as in the first listening example); between voices as in the call and response in "African jembe cora music". Sometimes the conversation takes place between the instruments and the dancers.
- *Improvisation*: While many compositions have been passed on via oral tradition, there is still an element of improvisation expected, just as in jazz and blues.
- *Variety in tone colour*: The music of Western Africa explores the many nuances of colour, and colour combinations that are possible within the ensemble.

Extensions

Rhythm Web provides links to many interesting websites to enrich the exploration of drumming in West Africa. African Playlist provides a plethora of videos to illustrate and explore the characteristics of African drumming ensembles.

Part B: Ensembles that use singing and movement

(Refer to: *World Drumming: A Cross Curricular Curriculum,* p.29)

Ensemble 2: Take Time in Life (p.29) – from Liberia, West Africa**.** In this ensemble students will have an opportunity to continue ensemble work as well as develop rhythmic complements (p.24). Rhythmic complements teach students how to play and create complementary parts. Students will learn to: leave space in the music for others, play different patterns than do the other players, play in the holes, play above and below, and play different tone colours (p. 24). Additionally, students will come to understand that drumming, singing, and moving are all part of the celebrations in African drumming circles.

Warm-up: Begin the ensemble with the "Layered Rhythms" focus group activity from Unit 2, making sure that the rhythms used complement each other (See p. 24).

Teaching complementary parts: Following the directions on p.24-25, teach the students to play the complementary parts using body percussion, first separately, and then combined. The teacher should keep the beat using the gangkogui.

*Paired Practice***:** Working in pairs, students are encouraged to make up a complementary part to the teacher's quarter note beat. Have students practice performing it, using body percussion**.** Ask for volunteers to share their complementary parts.

*Discussion***:** Through discussion following the paired sharing, lead students to discover the characteristics of rhythmic complements. Ask them to assess with their partner see if their invented rhythmic complement met these criteria.

Hints for Rhythmic Complements:

- Leave space for others (windows in your music)
- Pay different patterns than other players
- Play in the holes
- Play above or below
- Play different tone colours

*Teaching ensemble parts and movement***:** Playing the medium drum part from Ensemble 1, have the students move (see directions p. 30). Half the group can drum, and half can move. Repeat so that each group experiences both parts.

Movement Parts

- Right together, left together
- Clap on beats 2 and 4 (when feet come together)

*Teaching chorus by rote or rote/note***:** Lead students to notice the role of the soloists and chorus. Introduce the concept of "call and response". Take turns having part of the class be the soloist and the other being the chorus. Add the shekere part (see p. 31) and gangokgui parts. Put together the movement, vocal, and three instrumental parts.

*Ensemble practice***:** Divide the class into three groups (Group 1, Group 2, and Group 3). Ask the students to decide who will perform instrumental parts, vocal parts, and movement. The vocal and movement might be done by the same person. Provide enough time in the practice for students to experience all parts. Allow time for students to share their performance with the class.

*Assessment and Reflection***:** Allow students to share perform the ensemble for each other. Make a digital recording or audio recording of the ensemble. Provide time for students to view or listen to their ensemble and to assess their progress using the rubric in the appendices. Students should refer to the goals that they set for the Ensemble 1 and discuss their success in achieving them. This discussion will guide the goals that they set for their next ensemble performance (*Group Performance Assessment: World Drumming Ensemble)*. Students should also fill out the *Individual Performance Assessment: World Drumming Ensemble* focusing on the improvements from the first assessment in Ensemble 1. See Appendix D in Music 7–9: *Appendices.*

This is also an important time for the group to consider how well they are working together. They could use the assessment form (see Appendix D in Music 7–9: *Appendices*) – *Group Check-up: How are we doing?* – to reflect on how well the group co-operates with each other, listens to each other, makes decisions, and shares responsibilities.
Performance Ideas: Teach the verses to the class and ascertain which students might feel comfortable performing on their own or in a small group.

- *Verse 1:* Small group of soloists or an individual from Group 1 sings. (Group 1 performs instrumental parts).
- *Chorus:* Group 1 continues to perform instrument parts. Small group takes the call part in the chorus, while the rest of the class sings and moves.
- *Bridge:* Group 2 instrumentals begin playing the parts and Group 1 instruments stop playing.
- *Verse 2:* Small group of soloists or an individual from Group 2 sings. (Group 2 performs instrumental parts).
- *Chorus:* Group 2 continues to perform instrument parts. Small group takes the call part in the chorus, while the rest of the class sings and moves.
- *Bridge:* Group 3 instruments begin playing the parts and Group 2 instruments stop playing.
- *Verse 3:* Small group of soloists or an individual from Group 3 sings. (Group 3 performs instrument parts).
- *Chorus:* Group 3 continues to perform instrument parts. Small group takes the call part in the chorus, while the rest of the class sings and moves.
- *Coda:* Group 3 instruments continue playing, and are joined by all members of the class. The intensity and dynamics increase until the facilitator gives the cue to stop.

[ASSESSMENT ICON]
Make a digital recording and/or digital **audio recording** of **t**he performance. Compare this recording with the first recording that the class made of Ensemble 1. Discuss the growth that students observe. Record these observations on a growth chart. Post the growth chart on the class website along with the recordings.

*Performance Enhancements***:** A guitar could be used to accompany this piece (See p. 33 for guitar chords). The vocal harmonies in the chorus could be played by Orff style xylophones. For more performance ideas, see p. 25.

Extensions

There are many additional ensemble pieces with African Roots in *World Drumming: A Cross Curricular Curriculum* by Will Schmidt. Ensemble 2: High Life can be used with the Liberian song "*Banuwa"* or the South African song "*Siyahamba"*. The instrumental ensemble by itself sounds very interesting with the following recordings: "Evening Samba" from Mickey Hart's *Planet Drum* (RCD10206/RACS; "Diamonds on the Soles of Her Shoes" from Paul Simon's *Graceland* (WB).

Part C: The Latin Connection – Water Come A Me Eye (p. 54)

In this part of the unit, students will gain solid playing skills on Caribbean rhythm instruments – guiro, maracas, and bongos. Students will explore, read, perform, and improvise using syncopated pattern (eighth note, quarter, eighth note – syn-**co**-pa). Students will be introduced to and perform a Calypso piece, a popular style of music found on Caribbean islands such as Trinidad and Jamaica.

Students will also develop an understanding of the cultural and geographical characteristics of the Caribbean, and make cultural connections between Spain and the West Coast of Africa.

On a world map, locate the Caribbean Islands and with the students, compile a list of Caribbean place names on a chart. Put students in small groups for the purpose of creating a list of what they know about the Caribbean. Create a class KWL chart. Refer to the map from Unit 1 and trace the slave roots of Africans from West Africa to the Caribbean Islands. At this point the teacher could explore with the students how instruments have changed, the role of music in Caribbean history, as well as the unique musical forms and practices that have developed in the Caribbean Islands (For example: Calypso, Steel Drums). Tell students that they will be using three instruments unique to the Caribbean with a calypso song, *Water Come A Me Eye.*

Teaching the Ensemble Rhythms (p. 54): Echo the rhythm for the claves (clapping), maracas (patting knees with correct hands – R&L), and guiro (with mouth sounds and hands in the air doing guiro motion). Now divide the class circle into three groups. Begin with Group 1 with guiro rhythm and action, add group 2 with maraca rhythm, and Group 3 with clave rhythm. When this is solid, the teacher can sing *Water Come A Me Eye* over the rhythms. Do this activity three times until each group has tried all three rhythms.

Student's Name	*Correct Holding Position*	*Correct Rhythm*
Paul guiro		
maracas		
claves		
Susan guiro		
maracas		
claves		

1 – Always 2 – Sometimes 3 - Infrequently

Playing Positions: Watch the video that accompanies *World Drumming: A Cross Curricular* so that students can be introduced to the proper playing technique for the guiro, maracas, and bongos. Put students in their performing groups to work on this part of the ensemble. Use a chart as the one above to assess students' individual playing technique.

Teach the song: Help students discover that the form of the song is *call and response*. Provide students with a copy of the melody line. Perform the first verse and have students trace the

melodic contour in the air with their finger. Sing a second time, and have students sing and track the response on the music. Discover that the form of the verse is **abab'**. Allow a few students to try playing the call and response on mallet instruments (See p.57 for melody line of the song).

Putting it together: Divide the group into five groups (Guiro, Maracas, Claves, Mallet Instruments, Singers). Gradually add the non-pitched percussion parts. When this is solid, add the mallets and singers, performing the verse. When the performance is solid, try the chorus. Students should have opportunities to rotate through the different parts. When students are ready, add the low conga and bongo part.
Ensemble Practice: Divide the class into their small groups to practice the instrumental parts of the ensemble. Encourage students who are ready to play a rhythm individually in the group to do so. Continue to support groups who are experiencing difficulty by minimizing the number of layers in the ensemble and/or the number of students playing each rhythm. Perform for each other, with the rest of the class performing the call and response melody.

[ASSESSMENT ICON]
Allow students to share perform the ensemble for each other. Make a digital or audio recording of the ensemble. Provide time for students to view or listen to their ensemble and to assess their progress using the rubric in the appendices. Students should refer to the goals that they set for the Take Time In Life and discuss their success in achieving them. This discussion will guide the goals that they set for their next ensemble performance (*Group Performance Assessment: World Drumming Ensemble*). Students should also fill out the *Individual Performance Assessment: World Drumming Ensemble* focusing on the improvements from the first assessment in Take Time In Life.

Students should also reflect individually on their ability to work with the group. Have them use the assessment for *Individual Check-up: Am I doing my job?* (see Appendix D in Music 7–9: *Appendices*). Once they have filled in this form have them refer back in their personal portfolio to the same assessment form they filled out after Ensemble 1. They should consider if they have their initial goals have been achieved. If so, a new set of goals should be constructed. If goals have not been met, the instructor should assist the student to explore why this might be happening and set a plan to guarantee success.

Part D: Composition in a Drum Circle Context

In this final culminating experience students will first perform a rhythmic chant with accompanying ostinati and then compose their own rhythmic chant in small groupings. The student will perform their compositions, and record them digitally. Students who have the rhythmic background will notate the final score using using Noteworthy and upload it to the wickispaces website. If the website is not being used, the notated scores will become part of the groups' portfolios and/or individual's portfolio.

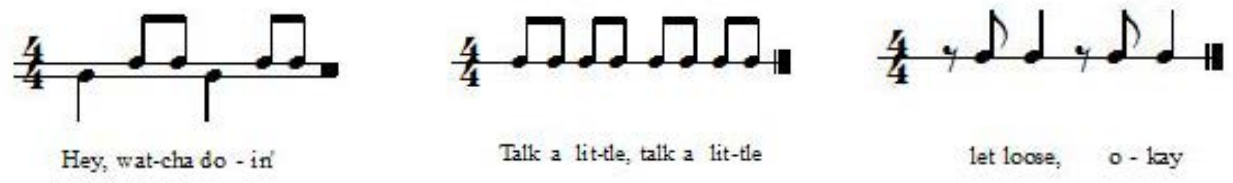
Groups that will be notating their raps will follow the guidelines presented in the Powerpoint Lesson (see Supporting Materials). Students could work independently in a lab in small groups, or the teacher could teach the lesson as a whole class experience.

Making Connections;
Brainstorm with students what they know about the musical form, RAP. Record their responses. Play recordings of contemporary rappers. Discover the following characteristics of rap and/or rhythmic chant:
Uses non-pitched percussion

- Lyrics are spoken not sung
- Lyrics are often politically motivated and express strong personal
- Underlying repeated patterns that use non-pitched percussion and/or mouth sounds as in "Beat box"

Teaching the Rhythmic Chant:

- Ask students to keep an ostinato (e.g. stamp. clap, stamp, clap)
- Say the rap as students keep the ostinato



- Repeat it again having students walk around the room changing direction at the end of each phrase
- Teach the rap by rote, echoing two measure phrases
- Say it together while moving around the room; Clap the rhythm while saying it; Whisper the words while clapping the rhythm; Say it in round; clap it in a round. Play it in a two-part round using two contrasting instruments (i.e. drums and sticks).
- Add the second ostinato (pat knees while speaking)
- Add ostinato – snap, cluck, cluck; snap cluck.
- Do the whole thing with ostinati on body percussion, clap the rap, then say the rap. Transfer body percussion to instruments:
    - ✓ *"Hey, watcha doin'"* on gankogui
    - ✓ *"talk a little, talk a little"* on shekere
    - ✓ *"Let loose. Okay"* on claves
    - ✓ Rhythm of the rap on drums

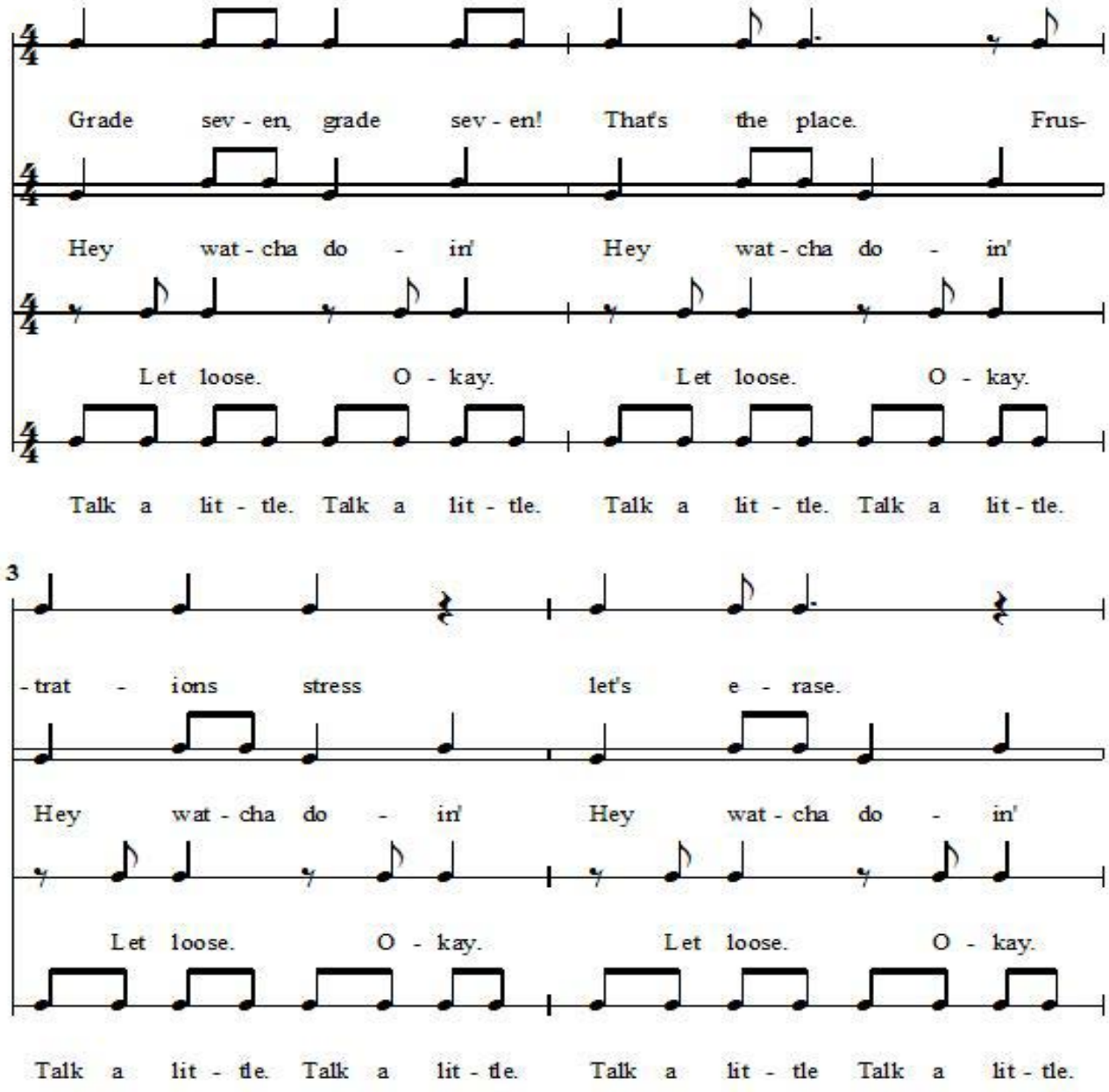
Performing the Rap:

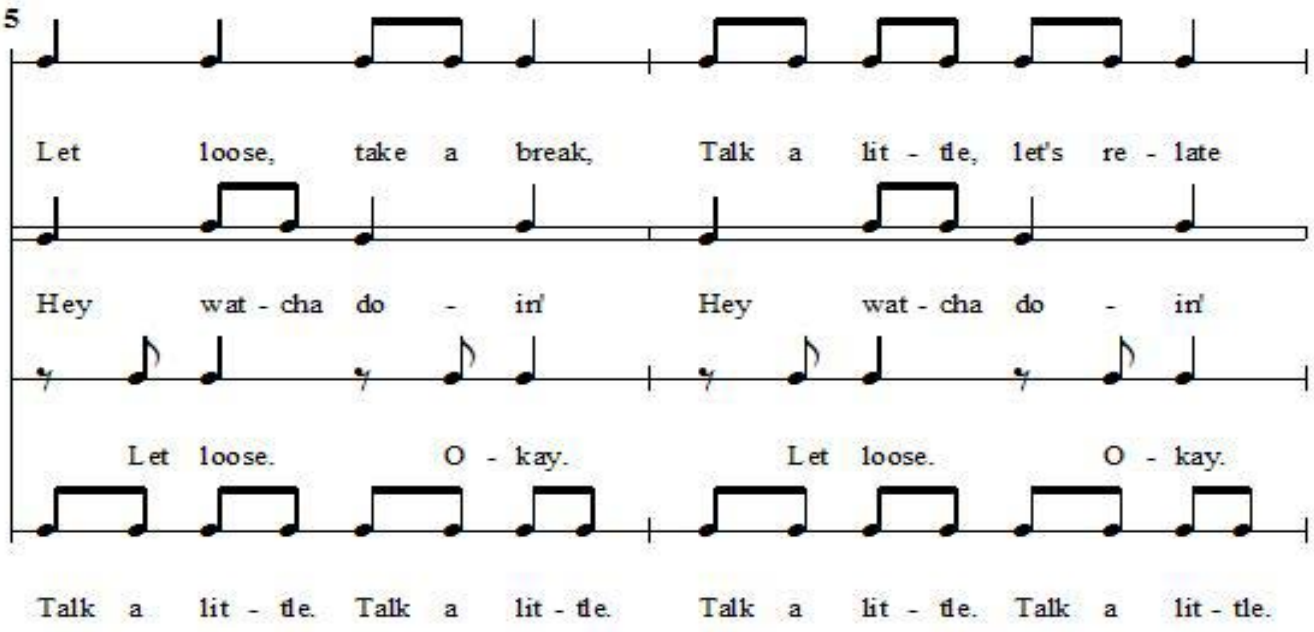
Divide the class into four groups

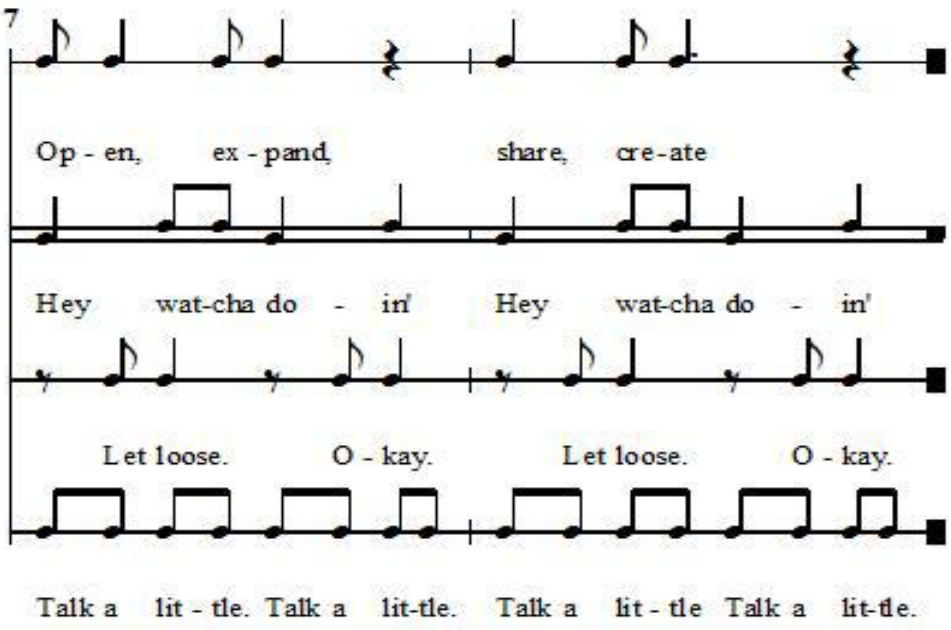
- A - Begin with spoken ostinato. Add the first ostinato and gradually add each one after two repeats. Speak the rap. (In this part explore different vocal timbres).
- A' – Gradually change each spoken ostinati to body percussion. Clap the rap.
- A'' – Gradually change each spoken ostinati to the non-pitched percussion.
- Coda: Each group gradually begin to play and say "talk a' little, talk a' little" with a gradual crescendo, rest, and final accented "TALK".

Chill Out

Ruth Morrison




5
Let loose, take a break, Talk a lit - tle, let's re - late
Hey wat - cha do - in' Hey wat - cha do - in'
Let loose. O - kay. Let loose. O - kay.
Talk a lit - tle. Talk a lit - tle. Talk a lit - tle. Talk a lit - tle.


7
Op - en, ex - pand, share, cre-ate
Hey wat-cha do - in' Hey wat-cha do - in'
Let loose. O - kay. Let loose. O - kay.
Talk a lit - tle. Talk a lit-tle. Talk a lit - tle Talk a lit-tle.

Modelling the composition process: Write a class composition:

- As a class choose a topic and write a four line rap.
- Create four "language" ostinati to accompany the rap.
- Choose instruments to play the ostinati, and one group to perform the rhythm of the rap.
- Create a class performance modeled on the one above

Culminating Composition Activity:

Divide the class into small ensemble groups for the final composition assignment. Groups that are not ready to notate their composition may use the composition process modeled in class. However, ensembles that are more advanced may use the guidelines outlined in the Powerpoint Lesson. Throughout this process, students are encouraged to document the process in their music journals. Response starters such as …..

- *The most challenging thing the group faced to day was.……..*
- *We were able to over come the challenge by ……..*
- *One of the most successful parts of our composition today was ……..…*
- *I feel unsure of ……..…*
- *I was proud of ……..……..*

Celebration: Performance and Critical Response

Several days should be set aside for students to perform their ensembles for each other. In this experience the audience is as actively involved as the audience. In the debriefing session that should follow each performance, students should be given several minutes to record their responses to the performance in their listening logs.

- *Your composition made me feel …….. because ……..…*
- *I liked the way you ……..…*
- *When I heard your composition, it reminded me of ……..*
- *In your composition I noticed that ……..…*

Allow several students to share their responses with the performers. Teachers may need to model this process by suggesting comments such as:

- *In your composition, I liked the way you chose instruments with contrasting tone colour to play the different ostinati. You used the cowbell, claves, and shakere. Because these instrument have a different sound or tone colour it makes it easy for the listener to pick them out of the ensemble.*
- *In your composition, I liked the way you changed dynamics. You started out softly – in music we call that piano, and you gradually added instruments so that the piece became loud or forte. This really worked with the words of your rap that talked about ……..*

Many teachable moments present themselves through this process, both in the teacher modeling and through rephrasing of students' responses. As students respond, restate their comments using appropriate musical language. For example if one student said …….. *I liked the way you used the sticks played the words of the rap.* Teachers might respond. *Excellent observation! The sticks were playing the rhythm.* As musical vocabulary is introduced in these authentic moments, they could be added to the "Music Word Wall." As the process continues, teachers would expect students to assimilate some of the vocabulary into their written and oral responses.

As part of this response process the performers should be given an opportunity to respond and reflect upon their performance. This may be done orally, through individual written reflection, or through completion of a group reflection sheet. Student reflection might include:

- *The most successful thing about our performance was …*
- *The most interesting part of our performance was …*
- *One thing I might change about our performance is …*
- *One of the things I learned through this experience is …*

[ASSESSMENT ICON]
As indicated above the assessment component of the culminating project is complex. It could embrace

- Student's individual reflections throughout the composition process.
- Student's perception of his or her contribution of the group dynamics in the composition process.
- Group reflections and assessment of composition process
- Rubric to assess the completed composition notated on Noteworthy
- Actual performance of the composition focusing on aspects of ensemble playing (balance, blend, dynamics, tempo). The performers could be involved in this process if the performance were videotaped.
- Individual responses of the audience to the performance.
- Performers' responses to the act of performing in an ensemble

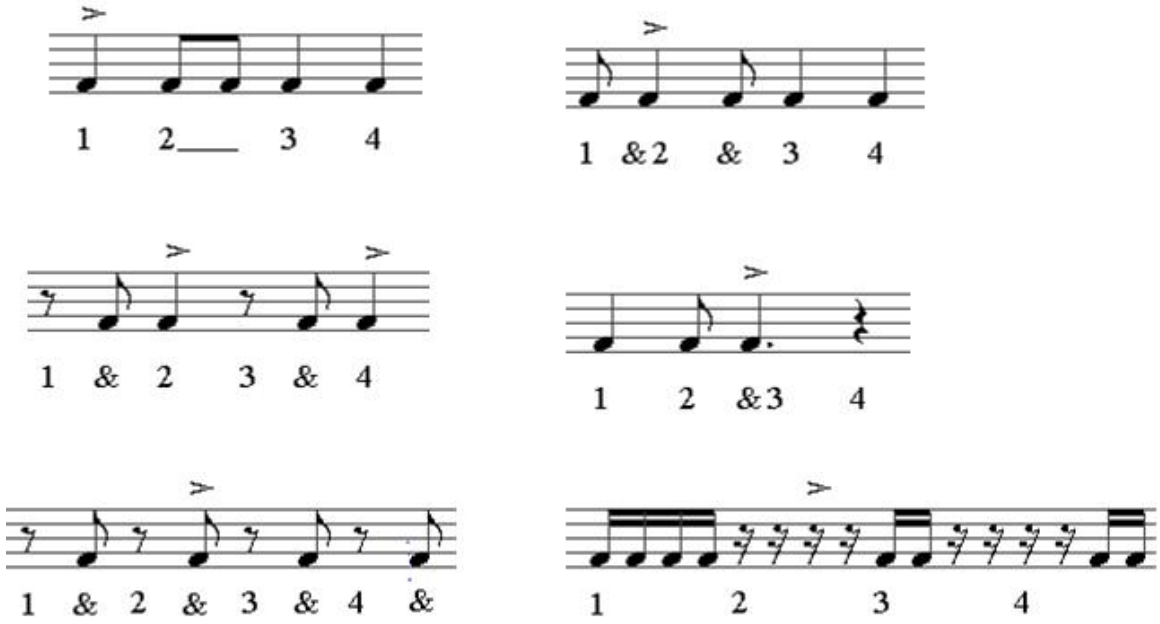
Composing A Rap with Noteworthy Composer

General guidelines for the assignment:

1. The rap has a minimum of four lines of rhythm. (Each line of rhythms is created by going to the tool bar to Staff/New Staff
2. Line 1 should be the lead or rhythmic chant (8 measures long in 4/4 time)
3. Line 2, 3, & 4 should be contrasting rhythmic ostinati (See on line lesson for an explanation of an ostinati)
4. The rap should be a minimum of 8 measures in 4/4 time
5. The rhythms are usually entered on one note such as third line B –remove the staff lines from the assignment by selecting Staff/Staff Properties/Lines – change the number of lines from 5 to 0. This will make the final composition look like a real percussion ensemble.

6. Choose a different instrument to play each line (suggested percussion instruments include *wood block, taiko drum, agogo, melodic tom, synth drum, reverse cymbal, gun shot, applause, helicopter, telephone ring, breath, guitar fret noise, seashore, etc*). Percussion instruments do not have a definite pitch like the violin, xylophone, trumpet, etc.
7. Add lyrics to each rhythmic line. To do this click on the large "L" in the tool bar. Select **line count 1** and then select the tab that says **Lyric 1.** When adding lyrics remember that each syllable is attached to a note and should be separated with a hyphen. The lyrics of a rap are often sending a message to the audience that the composer feels very strongly about. *Raps often comment on the political or economic situation in a country as well as injustices that the author sees in the world.*

Suggested rhythms include:



Supporting Materials

Name: _____Date: _____

K	W	L
What I know about World Drumming	**What I want to know about World Drumming**	**What I have learned about World Drumming**

Small Group Activity

The African Slave trade was part of what come to be called "The Triangular Trade". This three-stage trade was very profitable for merchants. Manufactured goods such as cloth, metal products, guns, beads, tobacco, and spirits were taken from Europe to Africa in the first stage of the Triangular Trade. These manufactured goods were exchanged for African slaves who were then shipped Africa to South, Central, and North Americas where they worked on plantations. This was known as the second stage or "middle passage." The last stage transported produce from the plantations (cotton, sugar, tobacco, molasses and rum) back to Europe.

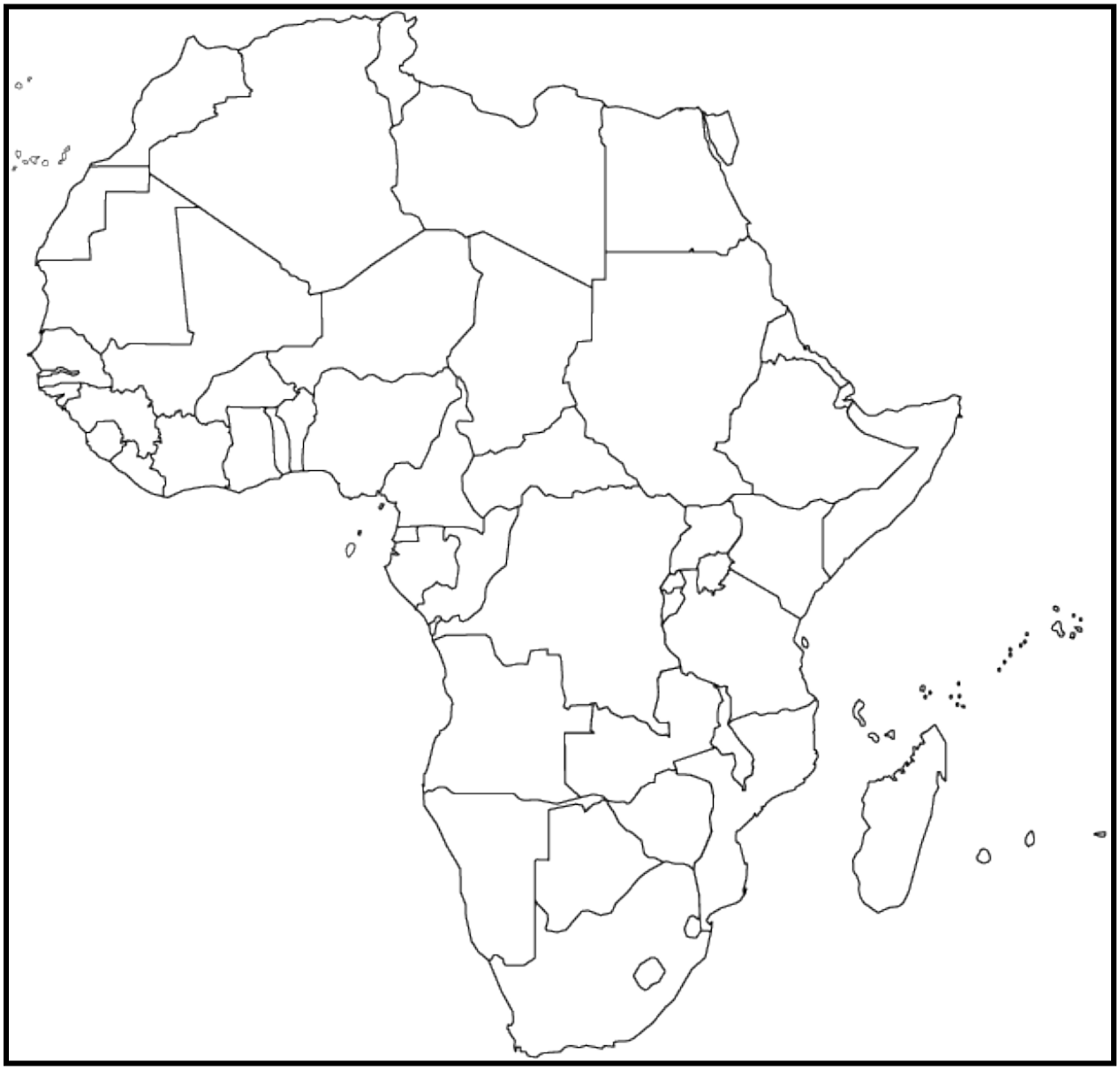
Most of the slaves come from the Subsuharan region in Western Africa. Today these countries are
Senegal, Ginnea-Bissau, Gambia, Gunea, Mali, Ghana, Togo, Benin, Nigeria

Map Work

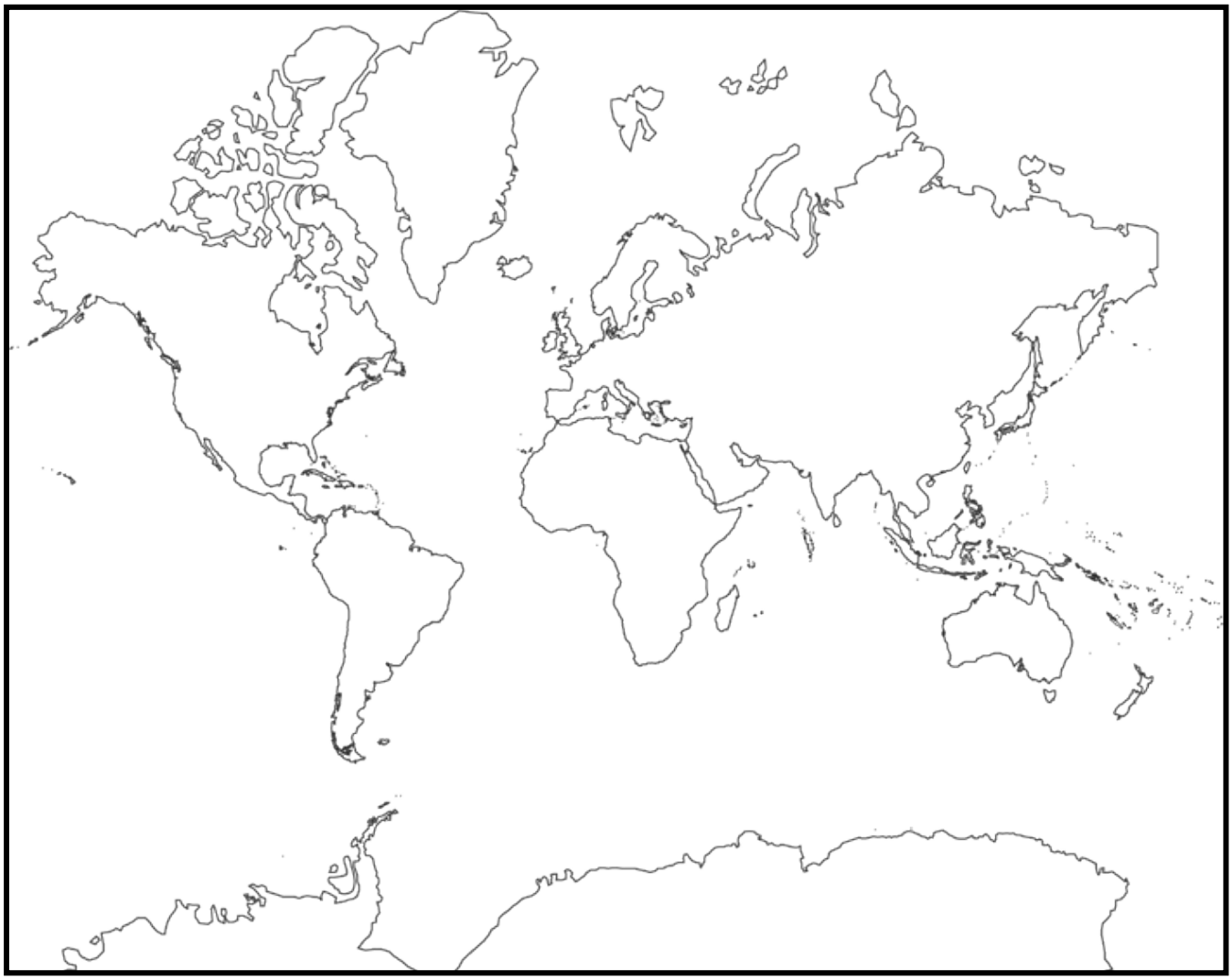
1. Using your atlas, label the countries of Western Africa on Map 1
2. Using your atlas, label South America, Central America, North America, and the Caribbean Islands on Map 2
3. Draw areas to show three stages of the Triangular Trade. Label the arrows as being Stage 1, Stage 2, and Stage 3.

For more information check out the following website
http://africanhistory.about.com/od/slavery/tp/TransAtlantic001.htm

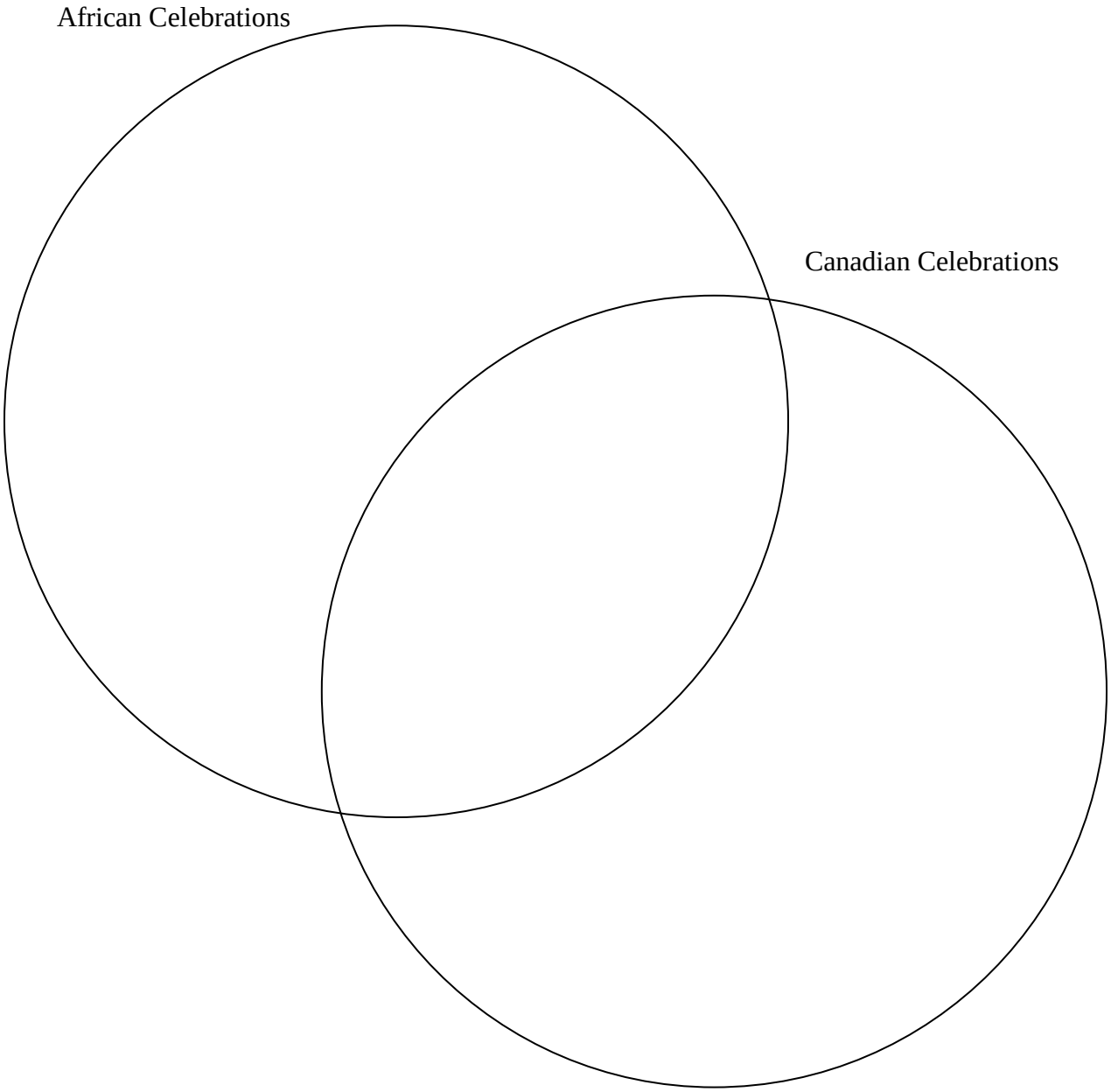
Map 1



Map 2



Celebrations
Venn Diagram



Individual Performance Assessment: World Drumming Ensemble

Name: _____ Date: _____

Title of Performance Piece: _____ Instrument: _____

	Just Starting	Making Progress	Almost There	Made It
Technique	I have difficulty remembering to use correct hand technique. My teacher and group members frequently remind me.	Sometimes, I remember to use the correct hand technique especially when reminded by my teacher and/or group members.	Most of the time, I remember to use correct hand technique. Occasionally my teacher and/or group members correct me.	Almost without exception, I use proper hand technique using good posture. I help others to use correct technique when they are experiencing difficulty.
Rhythmic Independence	I experience problems sustaining the rhythm and/or beat within the group.	My ability to maintain the correct rhythm and/or beat in the ensemble is unpredictable. My teacher and group members frequently have to remind me of my part within the ensemble.	Most of the time I can maintain a steady beat and/or consistent rhythm in the ensemble. With occasional guidance from my teacher, I can fulfill my role successfully.	I now play confidently whether playing a steady beat or a complementary rhythm. I am able to maintain while being aware of how my part fits into the whole ensemble.
Focus	I find it difficult to focus for the majority of class time. I frequently distract group members.	Some days I find it difficult to focus, while other days I find it easier. Sometimes, I forget that I have an important role to play in the ensemble.	Usually, I am focused and can concentrate on my part in the ensemble. I am aware of others but need to concentrate on my part. I am beginning to understand my role in the ensemble.	Almost without exception I am focused and can concentrate on my part. I can play my part while listening to the other parts. I can evaluate my role within the ensemble.

My goals for the next performance are:

_____

_____

_____

Group Performance Assessment: World Drumming Ensemble

Students' Names: _____ Date: _____

Performance Piece: _____ Instruments: _____

	Just Starting	Making Progress	Almost There	Made It
Tempo	Our tempo is tentative and irregular. We do not play with confidence.	Our tempo keeps changing while we play.	We can play our parts while maintaining a steady tempo.	Ensemble consistently maintains a steady tempo, and is sensitive to tempi changes as indicated by the director.
Unity	We do not sound as if we are playing together as an ensemble. It feels as if certain rhythms are fighting each other. Our teacher provides direction but we do not always listen.	We sometimes play together so it sounds like an ensemble. This happens when the teacher is working with us.	We are playing our parts together most of the time. Occasionally, one part gets off so we have to stop and start again.	We sound like a real world drumming ensemble. Each part fits together It is like there is only one person playing.
Balance	Everyone is playing too loud. It just sounds like noise.	Sometimes, we stop and listen to each other but most of the time each part is only concentrating on maintaining their own part.	We are beginning to listen to our part and see how it fits into the whole piece. Most of the time we have a good balance. Occasionally one or two parts play a little too loudly.	We sound like a real drumming group. We have a good balance. You can hear each part. We are looking at each other and listening to each other as we play.

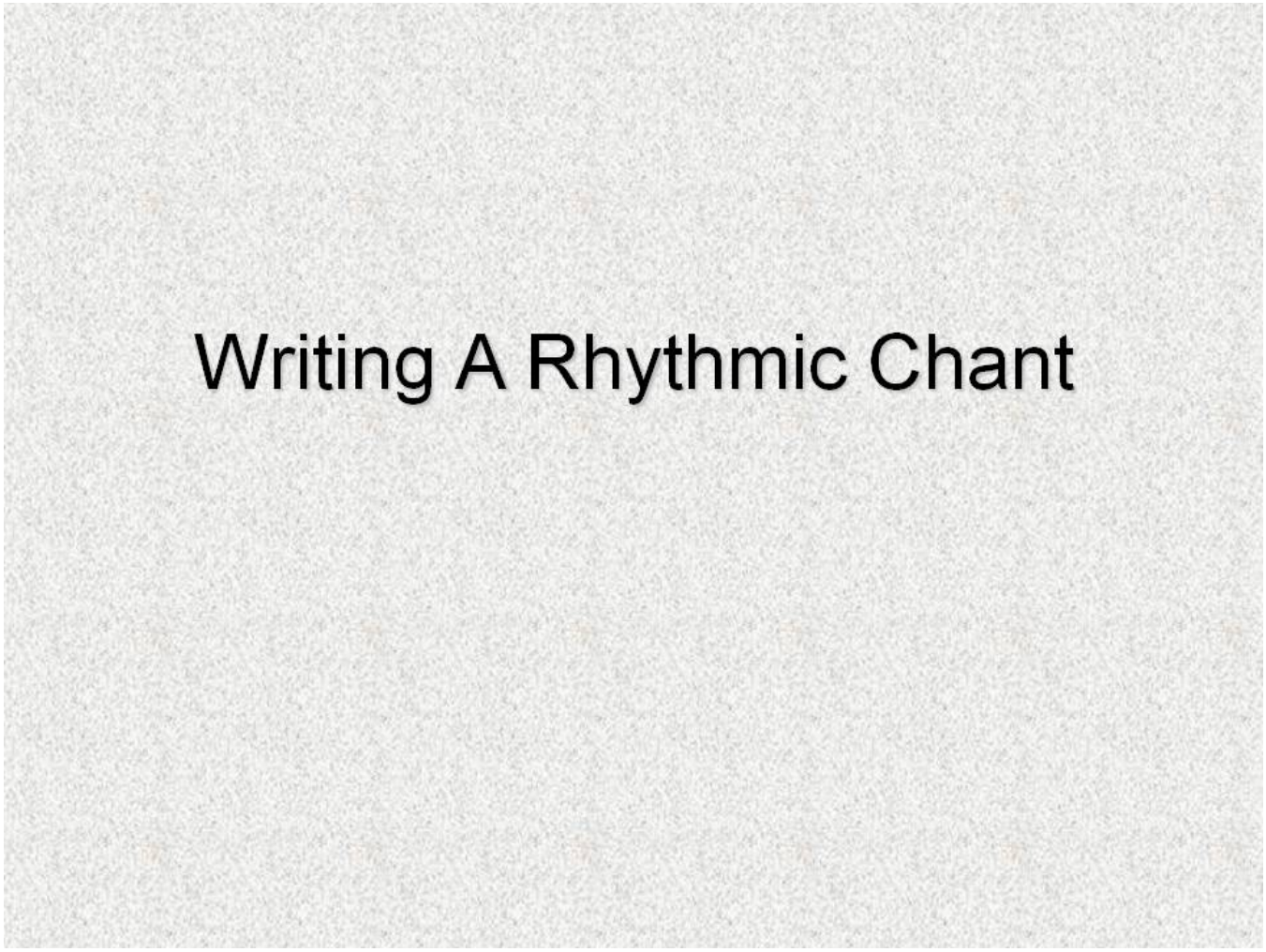
Group goals for the next performance:
We want to get better at:

We will do this by:

Rhythmic Rap – Assessment Template

Compositional Expectations	Comments
Form: • The piece uses unique rhythmic lines • Line 1 is the lead line • Lines 2, 3 & 4 are contrasting ostinati • Lyrics are present in each line	
Rhythm: • Demonstrates understanding of meter of 4; • Correct number of beats in each measure • Makes use of a variety of rhythmic figures; some of which are syncopated • The composition is 8 measures long.	
Timbre: • Provides evidence of exploration of timbre in this piece. • Each rhythmic line has a distinctive tone colour • Composers understand the difference between pitched and non-pitched percussion instruments	
Tempo and Dynamics: • Demonstrates thoughtful exploration of tempo and dynamic possibilities	
Articulation: • Provides evidence of use of articulation to create compositional interest	
Reflection • The composer demonstrates an ability to reflect upon the composition process, the choices made, challenges, problem solving, and analysis of the final product.	
Evaluation: A Exceptional A - Meets all assignment expectations with a unique personal flair B+ Meet expectations of the assignment B Meets most of the assignment expectations with a few misconceptions or mistakes B - Meets some assignment expectations but there are definite areas to revisit C Has missed major aspects of the assignment D Unacceptable assignment	

World Drumming Power Point
Writing a Rhythmic Chant
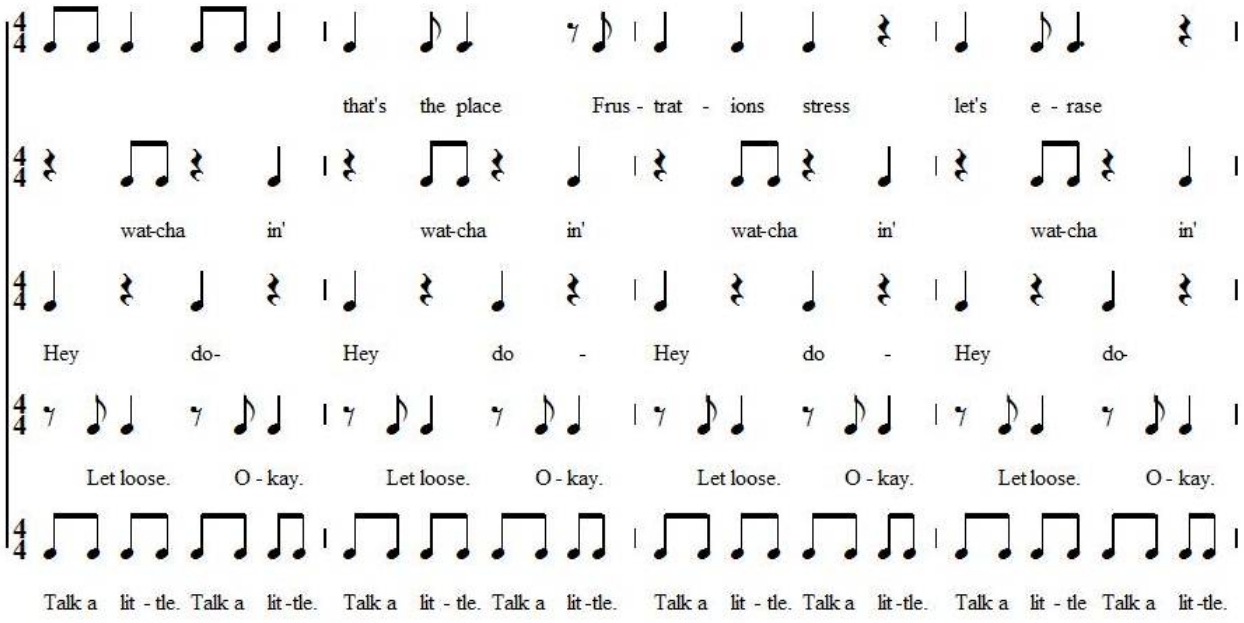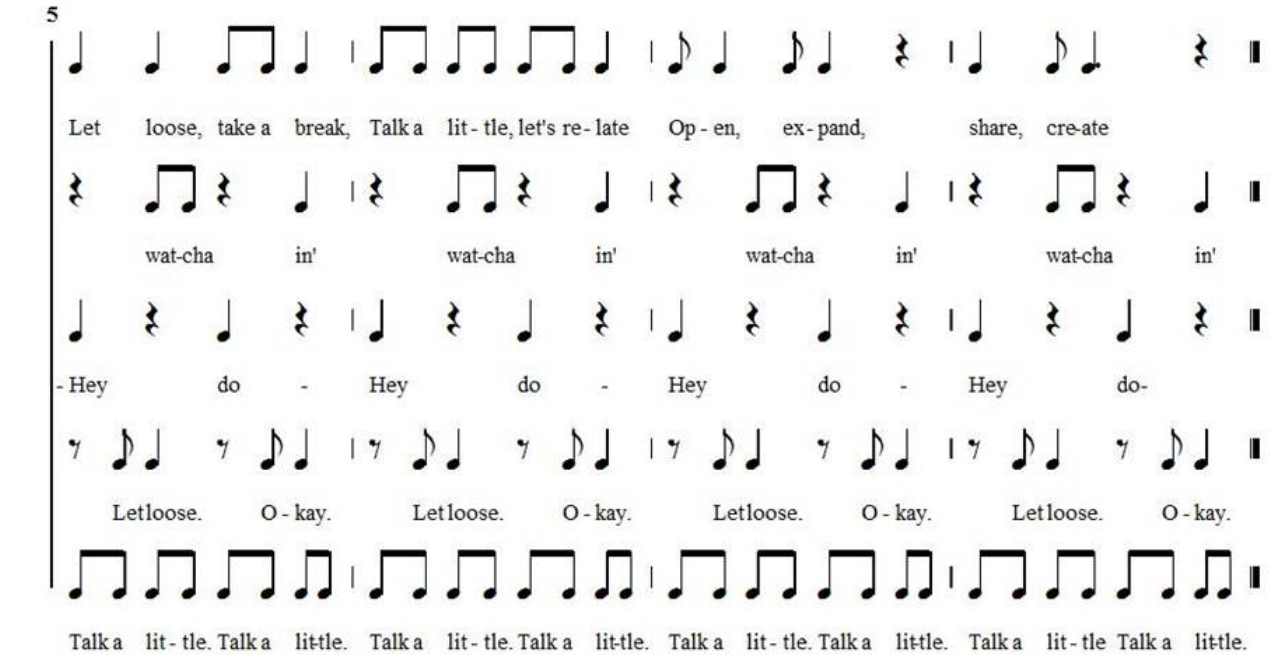


Writing A Rhythmic Chant

• A rhythmic chant is essentially rhythmic in nature with no melody instruments. There can be many different rhythmic parts going on at one time. Usually there are different rhythm instruments playing each part. The difference in sound or what we call **"tone colour"** or **"timbre"** creates interest.

• On the following slide you will hear an eight measure rhythmic chant entitled "Workshop Rap" that is written for five different instruments.
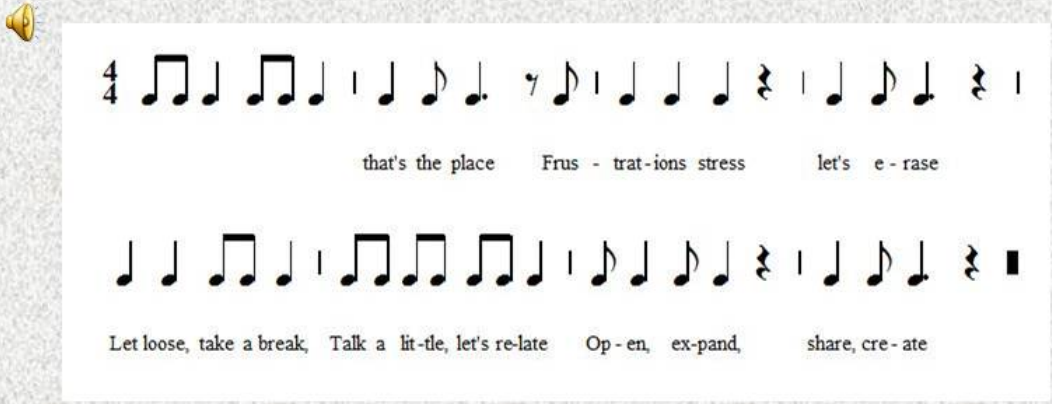
Class Rap


that's the place Frus - trat - ions stress let's e - rase
wat-cha in' wat-cha in' wat-cha in' wat-cha in'
Hey do- Hey do - Hey do - Hey do-
Let loose. O - kay. Let loose. O - kay. Let loose. O - kay. Let loose. O - kay.
Talk a lit - tle. Talk a lit-tle. Talk a lit - tle. Talk a lit-tle. Talk a lit - tle. Talk a lit-tle. Talk a lit - tle Talk a lit-tle.

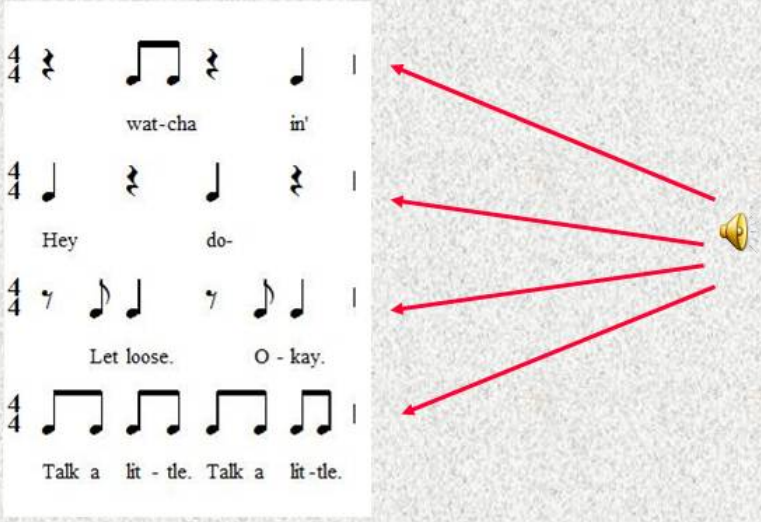

5
Let loose, take a break, Talk a lit - tle, let's re - late Op - en, ex - pand, share, cre-ate
wat-cha in' wat-cha in' wat-cha in' wat-cha in'
- Hey do - Hey do - Hey do - Hey do-
Let loose. O - kay. Let loose. O - kay. Let loose. O - kay. Let loose. O - kay.
Talk a lit - tle. Talk a lit-tle. Talk a lit - tle. Talk a lit-tle. Talk a lit - tle. Talk a lit-tle. Talk a lit - tle Talk a lit-tle.

Analyzing A Rhythmic Chant

• Notice that the first part takes the lead – it has the words that tell the story and it has rhythms that are varied. The use of rhythms called "syncopations" create the sense of forward motion.

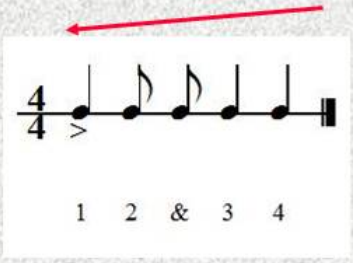


The other four parts use rhythmic motifs and words which repeat over and over. These motifs are called ostinati
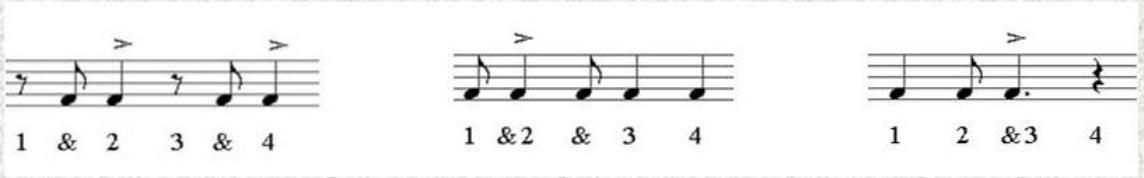


Notice that each rhythm is connected to words & that each rhythm is different and played by another instrument
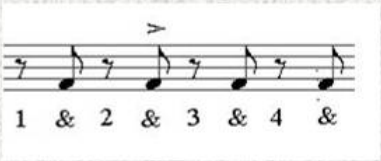
Some New Rhythms



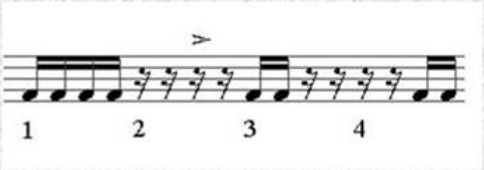
- Usually in 4/4 time, the strong beat or **accent** occurs on beat one. In rap and rock music often the strong beat occurs in other places.
- When the accent is displaced we call this **syncopation**. Examine the following examples of syncopation.



Some Things You Might Need To Know



Combinations of eighth rests and eighth notes. An eighth or an eighth receive ½ beat each in 4/4 time



Combinations of sixteenth notes and sixteenth rests. Each sixteenth note or sixteenth rest receives ¼ beat. Thus it takes four of them to make one beat.

Composition Assignment

In this assignment you will be writing a rhythmic chant that:

- Has a minimum of four rhythmic parts.
- Part 1 should be the lead or rhythmic chant.
- Parts 2, 3, & 4 should be contrasting rhythmic ostinati.
- The rhythmic chant should be a minimum of 8 measures in 4/4 time.
- Choose a different instrument to play each part.
- Add lyrics to each rhythmic part.

Making Homemade Tubanos

These are the homemade drums that are causing such a stir in the drumming for wellness scene this year.

Tube drums, made from heavy cardboard cylinders are currently **THE RAGE,** thanks to facilitator and founder of the Eldermusic group at Yahoo, **Annie O'Shea.**

http://www.rhythmweb.com/homemade/tubes.htm

The idea of using heavy cardboard concrete forms, used for pouring concrete, for drums is not entirely new. Banek and Scoville described such tube drums in their book Sound Designs years ago, but they used goatskin and were a little different, hanging in different lengths, different pitches from a rope or cable.

Annie has added several crucial modifications that are great, such as a viable synthetic head material (pack cloth) and the use of an embroidery hoop as a reinforcing ring. (!)She also added the cutouts at the bottom that let the sound out, like the REMO brand TUBANOS®.

The more detailed version: Lorraine Achey's Tube Drum Construction for Drummies

While I did not come up with the original process for making these wonderful little drums, I did write down these guidelines for my friend Heather. I hope that you find them of use and build many beautiful and wondrous drums. Please visit my website http://acheybodybiz.com for pictures (coming soon!).

Above all, enjoy!
Lorraine (aka "Mama MetraGnome")

Materials:

- Cardboard tubes used for creating concrete piers
  (Available at most home improvement stores; comes in 12, 10 or 8 sizes. Depending on brand, some will have thicker walls than others)
- Wooden embroidery hoop in corresponding size(s)
- Pack cloth (about 1/2 yard)
- Material to cover drum (1 yd or so)

- 1/4" cord for handle (about a foot; can use cotton clothesline)
- Craft Glue
- Gorilla Glue or Tite-Bond or similiar type glue
- Electrical tape
- 3/8" or 1/4" staples
- Waterproof sealant

Tools:

- Pencil or other marker
- Yardstick
- Saw (I like the small Sharptooth saw by Stanley. Not only does it zip right through the cardboard, it sings while it does it!)
- Heavy duty kitchen shears
- Clamps (WalMart has a bag of assorted for $4.50 that work great!)
- Staple gun
- Hammer (for reluctant staples)
- Foam brush
- Damp cloth
- Scissors

General Instructions:

Wipe down inner and outer surfaces of tubes to remove dust. Wear a mask if needed.

Using yardstick, measure 2' from one end and mark tube all around. This will give you two 2' drum bodies--perfect for most adults and children.

Saw the tube in half along line. Don't worry about sawing the feet yet, as they can get crushed during the head stretching process.

Using kitchen shears, cut the metal parts off of the embroidery hoop, then trim to fit inside the factory cut rim of the drum. Make as snug a fit as possible.

Apply your Gorilla Glue or Tite-Bond to the inside rim of the drum. (Wear gloves to protect your hands!) Fit the embroidery hoop inside the rim, making sure it is even with the top of the tube.

Clamp to hold in place and let dry. If you are using Gorilla Glue, use sparingly as it does expand. Use your damp cloth to wipe up any excess. If you miss some, don't worry, it 'shaves' right off.

Let dry thoroughly and remove clamps.

OPTIONAL: For a sturdier rim, cut the second hoop of the embroidery hoop to fit inside the first and follow the above procedure to glue it in place after the first ring has dried.

Cut a square of pack cloth to fit over the top of drum. Be generous so you have material to hang onto when as you pull and staple the head in place.

Start by centering the cloth on the top of drum and tacking with 2 staples on one side of the rim. You can staple into the rim hoop if you wish using 3/8staples or just below the rim hoop using 1/4" staples.

Turn the drum so the first staples are directly opposite you. Now the fun begins! Stretch the cloth as tightly as you can--don't worry if it looks puckery as this will stretch out as you work your way around the head. Tack in place with a staple.

Rotate drum so that you are now midway between the first and second set of staples. Stretch and staple, then turn drum so that this set of staples is directly opposite you. Stretch and staple here.

Repeat around the rim of drum, rotating the drum as you go until the head is secure all around.

Trim pack cloth close to staple lines with the kitchen shears or scissors.

Mark and cut feet from bottom of the drum. You can cut curves, but I just take the kitchen shears and make a 2 cut 'V'.

Depending on your drum size, you can use larger or smaller 'V's . Also, you might want to consider tripods (3 legs) will be more stable than their 4 legged sisters, especially if you plan on using these drums outside much.

Take a well deserved rest and soak your tired fingers! Play your drum--and take pride in its unique tones.

Gluing on Fabric:
Measure your drum from just below the staple line to the feet. Add a couple of inches to fold under the feet.

Then, measure around your drum, adding a couple of inches to overlap. This overlap area will provide extra stability for the handle. Mark one edge so you will know this is the starting edge.

Use craft glue, slightly thinned with water, to apply your fabric to your drum. Start by painting a strip about 2" wide the length of your drum, and glue down the (appropriate) edge of the fabric.

TIP: If you work with the fabric to be applied coming toward you, you can glue it in place, fold the fabric back over the drum shell, apply more glue, then bring fabric back toward you. This allows you to easily pull out any wrinkles. Wipe up excess glue as you go.

Let the fabric dry. (About 30 minutes.)

While you're waiting, cut a 3 1/2" wide strip 2" longer than the circumference of the head. Fold one of the long edges in about 3/4" and press.

Then fold the other long edge over about 3/4" and press. Make sure your raw edge doesn't overlap the other first folded edge. Unfold this top edge and apply glue to hold in place. (makes strip easier to apply).

Cover the staples with electrical tape.

Apply prepared strip over electrical tape. It's a nice touch to line seams up on the rim and body. To do so, figure out where the edges will meet, but do not start gluing the strip there. there. Start about 2" away. Glue thestrip all the way around. Tuck the end under the beginning of the strip and glue down.

TIP: for a less bulky seam, trim the 'under' end to a 45 degree angle that will fit under the beginning of the strip.

Trim fabric at feet, turn under and glue in place. Be patient! Using craft glue full strength helps, or try using steel wool to knock down the slickness of the inside of the tube. (It was made to easily release concrete, after all!)

Let dry thoroughly. Apply waterproof sealant if needed or desired.

Self-Storing Handle:
HANDLE can be made by drilling 1/4"holes in drum shell in the fabric overlap area. I drill my first one about 8" from the rim, the second one 5-6" below that, then one more 1" from the second one.

Cut a 12-15" length of 1/4"cord. Poke one end though the top hole into the inside of the drum. Reach inside, tie a knot, and apply glue to keep knot from coming undone.

Poke the other end down into the 2nd hole and back up through the 3rd hole.

Leave enough cord between the first 2 holes to slip a hand underneath. Tie a knot just below the 3rd hole, again applying glue to secure knot.

This makes a self-storing handle: when you are done carrying your drum, pull the knot below the 3rd hole until the handle disappears between the first two holes.

Mallets:
If you like, make mallets from large wooden beads glued to lengths of dowel. For a softer sound, cover beads with felt or fleece.

Creating a Wiki Site

A wiki is a site where teachers can set up interactive class websites. There are many different sites that provide wikis on the Internet. Some arefree while others have a monthly fee. However, one of the most user friendly sites is wikispaces. The site provides step by step directions, a detailed help menu, a compilation of resources specifically created for teachers, and links to other education sites. The Wiki help page provides directions for setting up your site (http://www.wikispaces.com/help index) .

The Teacher's First Tutorial is an outstanding resource for Teachers that highlights the benefits of using Wikis in the classroom, for different subjects, how to get started, specific and general ideas. It also provides examples of a few actual working sites.
http://www.teachersfirst.com/content/wiki/

Wikispaces offers free accounts for teachers from K-12 to use wikis in their classrooms. They have provided examples here of different wikis teachers have created.

http://educationalwikis.wikispaces.com/Examples of educational wikis
http://educationalwikis.wikispaces.com/Examples+of+educational+wikis

Resources

Spotlight on Music: Student books, Teacher's Guide, CDs
Talk about Assessment (Damien Cooper)
The Art and Heart of Drum Circles DVD featuring Christine Stevens (Hal Leonard, 2005)
Exploring the DRUM: Learn to play djembe and darbuka (Ken Shorley)
Tools for Powerful Student Evaluation (Susan R. Farrell)
World Drumming: A Cross Cultural Drumming Curriculum (Will Schmidt)
Music Primary to 6
World Atlas

Additional Resources

Class Website (wikispaces): set up with the youtube videos, sample of listening/viewing log, Venn diagram, web links, KWL chart, Student Activity Sheet 1, sample of Student Portfolio Venn diagram, weblinks, KWL chart. (See Appendix L for details in setting up a wikispaces website).

Student Portfolio: with materials and assessment tools (digital recorder and/or laptop with recording software such as Audacity, self-assessment and group rubrics, KWL charts, Venn diagrams, listening/viewing logs, exit cards, reflective journal entry forms

Noteworthy Evaluation Copy (www.ntworthy.com)

Class Internet Links
African Playlist http://youtube.com/view_play_list?p=818B86D37CEE19CAhe
Tiger Bill's Drumbeat http://www.tigerbill.com/historyofdrumsandpercussion.htm
Map of Western Africa www.sitesatlas.com/Maps/Maps/705.htm
African Slave Trade Routes http://www.maps.com/ref_map.aspx?pid=11318
Les Ballets Africains (http://www.youtube.com/watch?v=83cBH_SEsvA)
Biography of Famoudou Konaté http://en.wikipedia.org/wiki/Famoudou_Konat%C3%A9)
Youssou N'Dour featured on *In Your Eyes* by Peter Gabriel;
http://www.youtube.com/watch?v=WGao0UZmHpU
Manu Dibango Interview http://www.youtube.com/watch?v=YahEPfzH4Zg
Paul Simon & LadySmith Black Mambazo 1
http://www.youtube.com/watch?v=XBMAXQ28V-w
Paul Simon: Diamonds on the soles of her shoes
/zimbabwehttp://www.youtube.com/watch?v=OafqYNCzq5U
Grand Master Djembe Player – Sega Cisse
http://www.youtube.com/watch?v=eYY4WhdlS2c&feature=PlayList&p=818B86D37CEE19CA&index=2
African jembe cora music
http://www.youtube.com/watch?v=BeuQvk2D7AY&feature=PlayList&p=818B86D37CEE19CA&index=17
Heartbeat of Ghana

http://www.youtube.com/watch?v=gCtQFeyiwbE&feature=PlayList&p=818B86D37CEE19CA&index=22
Baga women and the matimbo drum - Boke, Guinea
http://youtube.com/watch?v=8DON6ZDCBNE
Traditional West African Courting Dance
http://www.youtube.com/watch?v=XOiXj4K7LDo&feature=related
West African Djembe Drum and Dance Bamako Mali on Youtube
http://www.youtube.com/watch?v=Q6azvxvbMTE
Roots of Rhythm: How the Djembe is Made http://www.therootsofrhythm.com/

West African Dance:
http://www.reynders-bonhagen.nl/ritme/dununba_dununba_dounumba_.html
http://www.alokli.com/site/dances/dances.html
http://en.wikipedia.org/wiki/Kpanlogo
http://www.hoasogli.com/african/ewe.htm
http://africa.si.edu/exhibits/kankouran.html

Rhythm Web
http://www.rhythmweb.com/africa/#

African Web Playlist
http://www.youtube.com/view_play_list?p=818B86D37CEE19CA&page=2

Origin of the Djembe
http://www.therootsofrhythm.com/

African Music:
Les Percussion de Guinée: http://www.percussionsdeguinee.com/djembe.html
African Music Encyclopedia: http://africanmusic.org
Links to African Music online, very extensive:
http://www-sul.stanford.edu/depts/ssrg/africa/music.html
Highlife Records in Vancouver: http://www.highlifeworld.com
African hip-hop radio: http://www.africanhiphopradio.com
African music videos: http://www.africahit.com
BBC, African Music: http://www.bbc.co.uk/radio3/africaonyourstreet
BBC, African instruments: http://www.bbc.co.uk/music/features/africa/paninsbalafon.shtml
Thesis on Griots: http://www.geocities.com/jbenhill/thesis.html
Djembe and Mande Music links: http://tcd.freehosting.net/djembemande/index.html
Metropolitan Museum, Mandingo Traditional Instruments:
http://www.metmuseum.org/toah/hd/mali/hd_mali.htm
About Jaliya (Griots), Compound Sounds:
http://www.compoundsounds.com/background/index.html
An amazing resource for Griot culture, and much more - tons of amazing articles:
http://www.soundjunction.org/griots.aspa?NodeID=121.org
Drumming & Rhythm Community
Vancouver Rhythm and Dance: http://www.vrad.ca

For all things rhythm on Vancouver Island: http://rhythm-spirit.com/
Rhythm web, online Drumming Community: http://www.rhythmweb.com
Online Drumming Resource: http://www.drumdojo.com/world/africa/djembe/djhistory.htm
Forum for Djembe Enthusiasts in the UK: http://www.djembe.co.uk/news.php

African Resources:

Guide to the African continent: http://www.africaguide.com
Current events & humanitarian news and analysis, for Guinea and worldwide: http://www.irinnews.org/Africa-Country.aspx?Country=GN
African news for a global audience (1000 new articles posted a day): http://allafrica.com
BBC, Focus on Africa: http://news.bbc.co.uk/1/hi/world/africa/default.stm
African news with a focus on West Africa: http://www.westafricanews.com
African Proverbs & Stories: http://www.afriprov.org/index.htm
National Geographic, Views of Africa: http://www7.nationalgeographic.com/ngm/0509/feature1/index.html
Travel Bug Books: http://www.travelbugbooks.com
Living Online Encyclopedia: http://www.wikipedia.org
Ministry among the Mandinka People (A Missionary Group, with loads of great information about the Mandinka): http://www.mandinkapeople.com
African Impressions - A mzungu's (Westerner's) look at life in East African: http://www.kabiza.com
Travel Africa Magazine - for all things related to travel in Africa: http://www.travelafricamag.com
Responsible Travel, "Travel that gives the world a break" http://www.responsibletravel.com/TripSearch/Cultural%20tours/Activity100244.htm
Bootsnall - An amazing network for the independent traveller - http://boards.bootsnall.com/eve/forums/a/frm/f/577097925

African art:

Yasse Afro Arts: http://yasse-afro-arts.com
Touch of Africa: http://www.touchofafrica.ca

Music 7–9:
Appendices

Implementation Draft, March 2016

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Appendix A: The Art of Practicing

Adapted (with permission) from *How to Practice Your Band Music* by Jack Brownell
Note: Teachers may find the information in this appendix to be useful in encouraging students to practice.

The goal of this information is to help guide you in learning how to practice. You will practice more effectively if you plan what to achieve in each practice session and have a strategy for accomplishing that plan.

We must understand that learning to play an instrument is a gradual process that requires patience. You will catch on to some things very easily; and there will be times when you'll find a technique, concept, or musical passage difficult to learn. The following fundamentals of practicing will provide useful ways for you to create your own productive practice sessions, and find success in overcoming the challenges.

What is practicing?

Practice means working on the small unperfected sections of your music until you can play them; then adding these small sections together to make slightly larger sections.

Have the tools and materials you need before starting:

- Music stand — one that adjusts to a comfortable height and angle.
- Chair — one that is straight and armless that will allow you to sit with proper posture (or practice while standing straight up)
- Pencil — don't be afraid to mark on the music.
- Metronome
- Tuner
- Recording device

Where do you practice?

- Find a place that is free from distractions — no TV, computer, phone, etc.
- Find a spot that will not disturb others

When do I practice?

- Dr. Suzuki said, "Only on the days that you eat!"
- The best plan is to make practice a part of your daily routine

How do I know WHAT to practice?

- During rehearsals, note which passages give you trouble, and work on those parts during practice time. Consider placing parenthesis around each little excerpt ( ) that you feel needs work
- Use a pencil to mark on music (never a pen) – you will want to erase the problem areas you have marked once you have mastered them
- Practice with goals in mind; fix something. Can your fingers move the way you want them? Can you hold the whole notes as long as you are supposed to? Are you playing all of the articulations correctly? Are you making musical phrases? Do you know what the musical terms mean in the music you are practicing?

- After playing a section of a piece, ask yourself what went well. Also ask yourself what should be improved (articulation, rhythm, diction, fingering, dynamics, steadiness of tempo, etc.).
- Break the music into even smaller sections (called chunks)
- Practice parts you need to improve, and avoid practicing what you already know

HOW do I practice?

- Ask yourself, "What do I want to accomplish today? Do I want to polish a piece? Slowly learn part of a new piece? Play with heightened musicality? Fix some problem spots?"
- As you practice, consider questions such as "Am I playing in tune? Is the rhythm correct? What parts of the piece need work?"
- Practice is intense concentration on a specific part of the music
- You must have clearly defined goals, and several ways in mind on how to reach these goals.

Practice tips for beginners and less experienced players:

Step One
Name the notes out loud. The note names are either A, B, C, D,E, F, or G, and can be accompanied by either a flat or sharp.
Step Two
Repeat Step One, and this time finger the note on your instrument as you say the note name aloud. Mallet players should place the mallet over the note you will eventually strike. Trombone players use their slide positions rather than "fingerings." Guitar players will place their fingers on the fretboard.
Step Three
Repeat Step Two, saying the note name and fingering, and do this in tempo (at this point you are still not actually playing the music yet.)
Step Four
Now play the music (in tempo) using your instrument.

Practice tips for those with a bit more experience:

Remember that while practicing, your function is to be your own teacher. You must do exactly what your teacher does - listen, make a diagnosis, prioritize, and devise a plan for improvement. You need a four-step process:
Step One
Identify the problem area
Step Two
What isn't working in that passage – be specific
• Rhythm Difficulties
• Nasty Note Combinations/Nasty Rudiment Combinations
• Too High (or Too Low) (or too fast to stick evenly)
• Dynamics
Step Three
How do I fix it?
Step Four
Put the fix-it plan into action and persist with it.

How to make your action plan work:

Rhythm difficulties

- ***Never*** play until you understand the rhythm
- ***Always*** work in small chunks – one or two measures at most
- With a pencil, write the "counting" above difficult parts, or pencil in where each beat falls in the bar
- Count the passage out loud (while tapping your foot or using a metronome)
- Count and Clap tricky rhythms (while tapping your foot or using a metronome)
- Finger the notes while naming the notes out loud (in rhythm, if possible)
- Play it
- Listen to what you are playing and be your own teacher (was that the right note, correct rhythm?)
- Increase your speed gradually, only after you can play it perfectly

Nasty Note Combinations/Nasty Rudiment Combinations

- As always, work in small chunks - sometimes only 2 notes at a time
- Build the phrase backwards. Play the last note, then the last two notes, then the last three. E.g. Z, YZ, XYZ, WXYZ, etc. When you have added enough notes so that the passage has become difficult again, remove a note and repeat until you are confident before adding another note. By the time you have done this to a 10-note passage, you will have played the last few notes at least 10 times, and they will flow out of your instrument when you play the passage in context.
- Build the phrase one note at a time (A, AB, ABC, etc.). When the passage becomes difficult again, remove a note and repeat until you are confident before adding another note.
- Play the difficult passage with all articulations removed and then practice with the markings returned
- When you have learned the small section on which you are working, add more to it. Add the pickups or the measure before. Take it into the next measure.
- Be sure to practice the "links". Practice measure 4, then measure 5, and then link 4 & 5 together
- Go over the "offending" notes in many different ways - forwards, backwards, different rhythms, staccato, legato
- Start slowly & gradually work faster. Play it at all tempos.
- Do you know your alternate fingerings (standard sticking patterns) that help make the tough spots easier?

"It's too high!" (or too low) (or too fast to stick evenly)

Be sure you have practiced your basic skills.

- Brass players, are you working on lip slurs every day? These strengthen your chops (embouchure) so that you can slur more easily, but also so you can have strength and be more secure on low notes and high notes.
- Woodwinds & Brass, are you playing long tones? They strengthen muscles also.
- Do you warm up before every practice? Work up to (or down to) the note gradually. Play the notes around it and be sure they are solid and gradually add the next one.
- Is your embouchure/position correct for this note? You may need to tighten your lips or open your jaw more, take more mouthpiece in your mouth, or angle the instrument differently. Ask your teacher.
- Practice every day. That is a must for a good tone and a good range.

Dynamics

- Exaggerate! Play the "louds" louder and the "softs" softer.

Persist!

- Work slowly and methodically, in small sections (phrases or even measures). Repeat the passage many times *after* you get it right; at least *three consecutive repetitions* before moving to another segment.
- Patience and honesty are key factors in this process - patience to know that improvement will be slow and gradual; honesty in that you do not cheat…

Play at a practice tempo

- Practice a difficult phrase slowly, at a tempo where you can play it flawlessly
- Divide the tempo, practicing half as fast, or even one-fourth as fast as the finished tempo
- Practice at a steady, even tempo with equal beats
- When you have mastered the section at a slower tempo, try gradually increasing the tempo
- Make sure you include dynamics, articulations, and style
- Once in a while, tape record yourself and listen critically

The famous trumpeter Wynton Marsalis says:
"Concentrate when practicing. If you can't concentrate, stop and continue at another time."

Take breaks when you need them to avoid boredom. Go outside for as short walk and be disciplined enough to come back and finish what you are working on. Simply sitting with your instrument and mindlessly playing through your music is unproductive, inefficient, and wasteful. Use your brain and your ears in the practice room!

Listening

- Having a good characteristic tone is important – listen to professionals
- Attend concerts, purchase/download recordings of good musical performances, especially those that feature the instrument you play
- Young players who want to become excellent on their instruments should listen as much as possible
- Listen to great artists, (specifically brass artists, woodwind artists, and percussion artists)
- Listen to singers, violinists, great orchestras and ensembles
- When you are listening to a great artist you are practicing, because you are taking something in. The secret is to always be in practice mode, to always be listening.

Reminders and other suggestions

- Make a plan and set goals to try and accomplish for each practice session
- Even great performing artists practice regularly and systematically
- Never allow yourself to make the same mistake over and over again - practice makes permanent, not perfect!
- Learn how to use a metronome

- Don't stop as soon as you "get it". Do it three more times. To make it permanent, do it correctly three times in a row. If you make a mistake on the third time, start all over.
- Keep a journal of what your teacher says at each rehearsal/lesson – note things that need more attention in each piece you are learning
- Practice for results, not just for a length of time

If you start making more mistakes or getting really frustrated, take a break. Come back to the spot later in your practice, or even tomorrow.

Other ideas

- Play in small ensembles. Musicians agree this is one of the most effective ways to improve your musicianship.
- Practicing the same music for a year will not help you improve as much as attempting and rehearsing a wide variety and larger quantity of music. This will give you more musical depth.

Famous cellist YoYo Ma said,
"Never make a sound unless you hear it first."

That is, have a mental concept of that tone quality, pitch, dynamic value, articulation, etc. you want to create – before you play it

Using a metronome

The main purpose of a metronome is not to help you keep an even tempo. While this is an important by-product, the metronome is most useful as a practice regulator. Apply this metronome technique to your own practice. After you have discovered and located the problem passages, formulate a plan of action. Divide pieces into sections for concentrated practice.

Step 1
Using a metronome, find the speed for each piece that will allow you to play it without a mistake. It might be incredibly slow, but that is okay. Begin working at this tempo, playing everything correctly.

Step 2
Continue as before, gradually moving the metronome up in tempo as you are able. Mark your tempi on the music to keep track of how you are progressing. Work on small sections in a repetitive manner.

Step 3
Continue as before, gradually increasing the tempo. By now you should be able to play entire pieces or large sections of your pieces without stopping, at very close to performance tempo. Some pieces or exercises will take more than one day, or even a week to master.

Another approach
Robert Marcellus, former principal clarinetist of the Cleveland Orchestra, taught another metronome technique. He had students repeat a section several times at half tempo followed immediately by one play-through at full tempo. Try three times at half speed followed by one at full speed.

Your Most Important Tool: The Pencil! (or at least one of them)

Gordon Cherry, Principal Trombonist of the Vancouver Symphony Orchestra, advises:

You must have a pencil at all rehearsals. Many players don't carry a pencil with them, and if they do, they don't use it enough. You need a pencil to work out all the notes and rhythms, and to correct mistakes as you make them. Trying to remember your mistakes is a major mistake. Think of your brain as a giant computer. Your computer is programmed to see symbols on a page and interpret them. If your brain is seeing symbols and misinterpreting them, and you don't correct your computer's software, it's going to make the same mistake again. Maybe not the next time, but a week later in the lesson when you're under a little pressure. The pencil is extremely important!

Marking in the breaths, even where they seem very obvious, is another way of training yourself. Breathing is the secret to playing at a very high level, and so much of the time students don't have any idea where they breathe. You can tell that when you work on a Bach Cello Suite with them. They just take breaths any old place. The student has to become aware of where to breathe, and the best way to accomplish this is by penciling in breath marks.

A tremendous resource for practice tips and "games" may be found on-line at http://practicespot.com. One especially helpful game found on this site is as follows. Check out the site for more interesting ideas.

The Spot Method
By Philip Johnston

This technique is more a diagnostic tool than anything else – it lets you know which parts of the piece you really should be working on.

- Start from the beginning of the piece. As soon as you make your very first mistake - however slight - you need to stop, and put a small spot above the exact place in the music where the mistake occurred - not just the exact bar, the exact beat too.

- Start playing again, but this time from where you stopped
- Keep going until your next mistake, and place another spot
- Start again from there, and continue to place dots at every spot
- At this point, you are not trying to fix anything – you are recording where the problems are
- When you get to the end of the piece, go back to the beginning and redo the process
- For this method to work properly, you will want to cycle through the whole piece half a dozen times, stopping and putting spots every time something goes wrong.
- After six times playing through, look at the music.. Some of the bars will have spots above them and some will not. Some will look as though they have measles. They are the sections you need to practice first, and practice the hardest.
- Spot free sections indicate you do not need to practice those sections

Sight-Reading

Set aside time to sight-read during every practice session.

Sight-reading checklist:
1. Time Signature: Understand the top and bottom numbers.
2. Key Signature: What is the key of the piece of music?
3. Tempo: Look for a tempo marking at the beginning of the music.
4. Rhythm: Look for any unusual rhythms.
5. Accidentals: Scan the piece of music for flats and sharps that are not in the key signature.
6. Articulations: Scan the music to identify tongued and slurred patterns.
7. Expression: Scan the music for dynamic markings, phrase ideas, style etc.
8. Miscellaneous: Check for repeat signs/endings, measure repeats, Da Capo/Dal Segno markings, fermatas, and/or pick-up notes.

- After you have completed the sight-reading checklist, count one full measure of preparation in your head to determine the tempo and begin the selection
- DO NOT STOP until you have reached the end
- After you have finished sight-reading the music, analyze your mistakes to determine which category of the checklist you need to review
- Record your sight-reading for extra clarity in evaluating
- Don't depend on your teacher to correct rhythms or note-reading errors. Make the most of your rehearsal time with your teacher, and work together toward the goal of creating beautiful music as an ensemble.

Whether you practice for five minutes or five hours, it is still progress. But, the more you practice, the more addicted you'll become to the joys and rewards of having a musical instrument at your command.

PRACTICE PRACTICING

This sheet will help guide you to efficient practice.

Name _____ Date_____

Title of music you are working on _____

Identify the "problem" spots _____

Describe how you decided that you needed to work on this spot _____

_____

What is your goal in this practice session? Rhythm? Difficult notes? Musicality? Range? Tempo? Other?

_____

_____

_____

Describe why this spot was difficult for you ("I didn't understand the rhythm" or "I could do the counting, but I couldn't play the spot & keep track of the beat" or "The combination of flam & triplet confused me" or "The notes bobble when I slur between them" or whatever describes your issue.)

_____

_____

Describe what techniques you used to tackle this passage _____

_____

How many times did you practice this passage in one session? _____

Describe some of your successes or frustrations _____

_____

What are your future practice plans for this spot? _____

_____

What did you learn during this session (did you learn something about your instrument, or about you as a "practicer," or about practicing in general, or about the piece of music. Was the practice session useful? Was it fun? Was it satisfying? Or....) _____

Appendix B: Planning Charts

Learning /Assessment Activities Planner

Teachers are encouraged to use charts such as these to assist in planning a range of learning/assessment activities. Assessment emphasis should be on formative (assessing for), moreso than on summative (assessing of). Note that activities and experiences outlined in the modules include opportunities for both learning *and* assessment.

	Creating, Making and Presenting							
Outcomes	1.1	1.2	1.3	1.4	2.1	2.2	2.3	2.4
Learning/Assessment Activities(Formative)								
1.								
2.								
3.								
4.								
5.								
Learning/Assessment Activities(Summative)								
7.								
8.								

	Understanding and Connecting Contexts of Time, Place and Community					
Outcomes	3.1	3.2	4.1	4.2	5.1	5.2
Learning/Assessment Activities(Formative)						
1.						
2.						
3.						
4.						
5.						
Learning/Assessment Activities(Summative)						
7.						
8.						

	Perceiving and Responding						
Outcomes	6.1	6.2	7.1	7.2	7.3	8.1	8.2
Learning/Assessment Activities(Formative)							
1.							
2.							
3.							
4.							
5.							
Learning/Assessment Activities(Summative)							
7.							
8.							

Planning Chart

	Grade 7	Grade 8	Grade 9
Essential Questions or Focus			
Essential Terms and Vocabulary			
Content			
Skills			

Planning Chart *continued*

	Grade 7	**Grade 8**	**Grade 9**
Assessment			
Learning Experiences			
Notes for Differentiation			
Resources			

Outcomes Tracking Chart

OUTCOMES TRACKING CHART										
CLASS:								TERM:		
NAME:										
1.										
2.										
3.										
4.										
5.										
6.										
7.										
8.										
9.										
10.										
11.										
12.										
13.										
14.										
15.										
16.										
17.										
18.										
19.										
20.										
21.										
22.										
23.										
24.										
25.										
26.										
27.										
28.										
29.										

Active Participation Tracking Chart

(adapted from Band Instruments Module 1)

Active Participation Tracking Chart												
Class:										Term:		
Name:	Contributes positively to group music making			Contributes positively during peer assessment			Contributes to listening and responding activities			Participates positively in discovering connections		
1.												
2.												
3.												
4.												
5.												
6.												
7.												
8.												
9.												
10.												
11.												
12.												
13.												
14.												
15.												
16.												
17.												
18.												
19.												
20.												
21.												
22.												
23.												
24.												
25.												
26.												
27.												
28.												
29.												
30.												

Appendix C: Listening to Music

Introduction

The classroom experience is intended to expose the students to a wide variety of music and sounds. Listening to music in the classroom is meant to develop sound awareness, sound discrimination and sound sensitivity.

Requirements for Development of Listening Ability

Listening is a fundamental and essential skill for learners, whether in the classroom or beyond the school walls. There are three basic requirements for the development of listening ability:

- The ability to concentrate
- The ability to understand what one is listening to
- The ability to remember sounds and sound sequences

Awareness of the presence of sound and the ability to concentrate are essential to the listening process. Students will concentrate as long as they are interested in the material or activity being presented.

Understanding what is being listened to involves the recognition and discrimination of sound. In music, this refers to distinguishing whether sounds are high or low, fast or slow, human or mechanical, etc. Students must be able to remember what they have heard because of the abstract nature of music, which is sound passing in time. Students should be able to reproduce sounds in a specific sequence, and recall and retain sounds in general.

Listening in the Music Classroom

Some practical suggestions to consider when planning and leading music listening activities are

- Perceptive, knowledgeable listening requires time and it may take several lessons for students to become familiar with a piece of music before any significant understanding takes place.
- Students will often become disinterested or dislike different types and styles of music because they are unfamiliar with the sounds. The teacher should encourage curiosity and an open-minded attitude toward music listening activities. Students should be given many opportunities to listen to and investigate unfamiliar sounds and music.
- It is important to choose music that will capture the attention and interest of students. Music that has strong rhythms, appealing melodic flow, obvious contrasts, or unusual tone colours will usually spark the students' interest. In addition, student listening choices should be included in classroom activities.
- A genuine interest and enthusiasm shown by teachers is most likely to result in a positive attitude by students about music. Teachers must be willing to explore and take risks along with their students, while bringing their own experiences and background to the subject to help foster open-minded inquisitiveness.
- People respond to music in various ways and at different levels. These responses may involve senses, associative response, and conscious, analytical response. It is important to remember that each type of response has validity.

Preparation for Listening

Preparing students for the listening experience is important, whether the performance is live or recorded. Preparation provides the listeners with a purpose or focal point in which to participate in the experience. It is also an opportunity to discuss the ideas that every individual brings his or her own cultural frame of reference to the experience, as well as a unique point of view. Activities designed to provide an appropriate context for the music may sometimes be necessary, especially in the case of a live performance.

Preparation can also include discussion of questions of audience responsibility, ranging from basic points of etiquette to the more complex issues of the individual's recognition of his or her own personal biases as a listener.

Information given in preparation for a live performance should remain brief and will vary according to the level of interest and experience of the students. In the case of most recorded performances, a simple question, thought or suggestion to help us focus on the music is sufficient preparation.

The Saskatchewan *Music Curriculum, P–6* includes excellent suggestions for guiding the listening process. The guide is available on the Saskatchewan Department of Education website.

Appendix D: Assessment Resources

Student's Personal KWL Chart

Name_____Date_____

K What I Know	**W** Want to Learn	**L** What I Learned

My General Listening Response Journal

Name:_____Date:_____

Title of music	Artist	Liked or didn't like and why	What I learned
1.			
2.			
3.			
4.			
5.			

Under column three students can verbalize why a piece makes them feel the way they do. It may be the lyrics, the arrangement, the overall sound, or the performance. Under column four students will express meaning and purpose of the music in addition to any useful observations they can apply to their own playing.

My Specific Listening Response Journal

Student's Name: _____ Date: _____

Name of piece_____ Artist or Band _____

What I liked about this piece and why.

_____

_____

If I close my eyes and listen I can imagine…

_____

_____

This piece makes me think of…

_____

_____

Did some other person or band ever play this piece of music? Can I compare the two versions?

_____

_____

Do I think the performer or band presented the piece of music the way the composer had intended? Why do I think so?

_____

_____

Things I liked or disliked about the piece

_____

_____

Would I like to be able to play this piece?

_____

_____

Listening/Viewing Journal

Name: _____ Performer/Composer: _____

Name of Video: _____Country of Origin:_____

My first reaction was:

_____

_____

_____

I learned that:

_____

_____

_____

What stood out for me was:

_____

_____

_____

This reminded me of:

_____

_____

_____

LISTENING RUBRIC				
Listening Objectives	Formative Assessments			Summative
	Does not show	At an early level	Developing Well	Achievement
Identifies specific characteristics of the music i.e. instruments heard, general tempo				
Expresses opinions and feelings about the music with clear reasoning				
Can draw comparisons and contrasts with other music of the same artist, band, or conmposer				
Can draw comparisons and contrasts with other music (genre, artist)				
Uses appropriate vocabulary when communicating feelings and ideas about the music				
Other				

Listening Response Starters

You might start your response with one of the following sentence starters.

When I hear this music …

- I think about …
- And close my eyes I see …
- I remember when … because …
- I don't like when … because …
- I wonder why the performers played it this way …
- I wonder if ….
- It think it is interesting when …
- It reminds me of … because …
- It surprises me when … because
- This makes me think of …
- I think that the best instrument is … because

You might want to:

- Write a note to the composer.
- Make a list of million dollar words that the music makes you think of.
- Draw a picture of what the music makes you think of. Write a description to go with your picture.
- Make a list of strong action verbs that you think go with this piece of music.

Exit Cards

Use quick and effective strategies such as an exit card to check for understanding and help students to reinforce key concepts from the lesson. Allow this feedback to inform your next lesson if you notice any misinterpretations or missing concepts.

EXIT CARD

List 2 main points you remember about today's lesson on Circle Etiquette:

1.

2.

(Pass in as you leave the class)

EXIT CARD

1.

2.

(Pass in as you leave the class)

Individual Check-up: Am I doing my job?

Name: _____ Date: _____

Title of Performance Piece: _____ Instrument: _____

	Just Starting	Making Progress	Almost There	Made It
Listening to others	I always talk and find it hard to listen to others.	I talk too much of the time and sometimes forget to be a good listener.	I like to talk but I am usually is a good listener.	I have a good balance between listening and speaking.
Makes decisions	I always want to do things my way.	I often do what my friends want me to and do not take time to consider all points of view.	I usually try to listen to everyone's point of view before I make up my mind.	I have learned to be a team player and consider what is best for the whole group.
Sharing responsibility	I relied on other group members to do my work.	I did not do much work and the only reason I took part is because they keep reminding me.	I usually do my share of the work, without being prompted.	I always do my share of the work. I know that others are depending on me.
Cooperating with others	I find it hard to work with others.	I sometimes find it hard to work with others.	I usually cooperate with the group.	I am a real team player.

Personal goals for next class:

I want to get better at:

_____

_____

When someone makes a decision I will:

_____

_____

Group Check-up: How Are We Doing?

Group Members Names: _____

Date: _____ Title of Performance Piece: _____

	Just Starting	Making Progress	Almost There	Made It
Cooperating with others	We find it hard to work with others.	We sometimes find it hard to work with others.	We usually cooperate with the group.	We are a real team.
Listening to others	We always talk at the same time so it is hard to hear anyone individually.	We talk too much of the time and sometimes forget to be good listeners.	We like to talk but we are becoming better listeners.	We have a good balance between listening and speaking.
Makes decisions	Each group member always wants his/her own way. It is difficult to make decisions.	Group members often do what their friends want and do not take time to consider all points of view.	We usually try to listen to each member's point of view and then use consensus to reach a group decision.	We have learned that sometimes we need to compromise individual ideas when making decisions that are best for the group.
Sharing responsibility	We rely on just a few people to do the work for the whole group.	We sometimes rely on just a few people to do all the work.	We are learning that we each have things that we do well. We are learning to use these strengths for the benefit of the group.	We all have a role in the group and we take responsibility for completing each of our tasks on time.

Group goals for next class:

We want to get better at:

_____

_____

We will do this by:

_____

_____

Soundscape Composition Rubric*
Teacher Assessment

Grade: _____ Date: _____

Title of Composition: _____

Rating	Criteria
4	using given parameters, student consistently explores and experiments with sound to contribute unique ideas, evaluates feedback, and chooses suggestions that make improvements
3	meets requirements, with some support, and shows evidence of exploring and experimenting with sound; shows some evidence of problem solving and using feedback
2	some exploration evident but tendency to rely on sounds and patterns modelled by others; shows little evidence of problem solving or using feedback
1	relies on repeating sounds or patterns practised with the whole class; required features missing and composition appears random; no evidence of problem solving or using feedback to improve
Additional comments:	

*Adapted with permission from *Fine Arts Kindergarten to Grade 7*, "Music K–7," British Columbia Ministry of Education

32 B

Composition Project*
Student Self-Assessment Checklist

Name: _____ Grade: _____

Title of Composition: _____ Date: _____

	Yes	No	In progress
I understand the idea for our composition.			
I have chosen my instrument carefully so that it is the right sound for our composition.			
I explored my instrument to find the best way to play it.			
I made useful suggestions for developing our musical idea.			
I took suggestions from others and kept a good attitude.			
I used musical terms, such as dynamics and tempo, when making suggestions for improving our composition.			
I am playing my part musically.			
I understand how my part fits into the whole composition.			

My instrument is _____

I chose it because _____

Something I need to work on is _____

My part is important to the composition because _____

_____

A task I helped a group member with was _____

A task a group member helped me with was _____

*Adapted with permission from *Learning, Teaching, & Assessment in Fine Arts* (Calgary)

Composition Project*
Group Progress Checklist

Group Members: _____

Grade: _____ Date: _____

	Week 1			Week 2		
	Yes	No	In progress	Yes	No	In progress
We have agreed upon an idea for our composition.						
We have carefully chosen instruments to represent our ideas.						
We have chosen a conductor for our group.						
We all know exactly how our composition will begin.						
Interesting things happen in the middle of our composition, and it builds to a climax.						
We all know how our composition will end.						
We have made our composition more expressive by using the following musical concepts: • dynamics (loud/soft)						
• tempo (fast/slow)						
• timbre (tone colours: instruments, voices)						
• texture (thick/thin: many/few sounds together)						
• beat (steady pulse/no pulse)						
• rhythm (patterns: long/short sounds/silences)						
• form (the overall plan for our composition)						

Practice plan and work we need to do (Week 1):

Practice plan and work we need to do (Week 2):

*Adapted with permission from *Learning, Teaching, & Assessment in Fine Arts* (Calgary)

32 C

Performance Assessment

Name: _____

Date:	Title of Composition:
I would give my performance a 1 2 3 4 5 because _____	
In my next performance I will try to _____	
in order to achieve a 5.	

Date:	Title of Composition:
I would give my performance a 1 2 3 4 5 because _____	
In my next performance I will try to _____	
in order to achieve a 5.	

Date:	Title of Composition:
I would give my performance a 1 2 3 4 5 because _____	
In my next performance I will try to _____	
in order to achieve a 5.	

Date:	Title of Composition:
I would give my performance a 1 2 3 4 5 because _____	
In my next performance I will try to _____	
in order to achieve a 5.	

Note: The numbers 1–5 indicate a continuum between minimal success (1) and exceeded expectations (5).

Performance Assessment

Following a concert, presentation, or demonstration, it is helpful for students to reflect on their performance. If a video of their performance is available, this can be an excellent teaching tool. After the students have viewed the video, they can complete the following assessment form.

Name: _____ Date: _____

	Yes	No	Sometimes
Did the group watch the conductor?			
Did the faces express the meaning of the song?			
Did the group show good singing posture?			
Were all the words clearly pronounced, understood, and sung together?			
Did the group walk on and off the stage in a professional manner?			
Was there good balance?			

When I watched our class sing I was surprised that _____

_____

The video shows these three things that our class does well:

1. _____
2. _____
3. _____

I would like to improve my ability to _____

_____

One suggestion I could make to the class is _____

_____

Co-operative Group Work Self-Assessment

Name: _____ Date: _____

Group Members: _____

Key: 4 = Always
3 = Most of the time
2 = Sometimes
1 = Seldom; I need to improve

Co-operative Behaviour

Give your behaviour a rating based on the key.

1. I made the best use of my time during the rehearsal. _____

2. I contributed ideas to improve our performance. _____

3. I encouraged others to participate and correct their mistakes. _____

4. I listened to others' ideas. _____

I helped to solve problems or disagreements by _____

Next time I will try to improve by _____

Appendix E: Creating Music Using Graphic Notation

Note: This unit of study is introduced in *Music 7: Introductory Module* and has been reprinted here for reference and to be adapted for use in other modules.

Introduction

Music composition should never be viewed as a specialized activity for a select few. Creating music can be simplified and the use of graphic notation can lead to tremendous student success in this area. This is an easy-to-learn method of organizing sound using abstract marks that represent sounds. Following is a suggested unit of study (based on the work of Toronto composer, Michael Colgrass), where students will create, notate, and perform their own soundscapes as a means of musical expression. Graphic notation is particularly appropriate for teachers and students not trained in composing because no knowledge of harmony, melody, counterpoint or orchestration is necessary to create and perform their own graphic compositions. Composing with graphics encompasses all of the principles of music and will make the desired outcomes of all the other GCOs easier to explain and understand.

This unit of study allows students to successfully achieve the outcomes for GCO 2: *Students will be expected to create and/or present, collaboratively and independently expressive products in the arts for a range of audiences.* Graphic compositions will particularly address GCO 8: *Students will be expected to analyze the relationship between artistic intent and the expressive work.* The activities are especially effective in meeting SCO 2.2: *Improvise and compose music, using appropriate notational systems, to express thoughts, ideas and feelings. Create and perform melodic compositions for voice and/or instruments using appropriate notational systems. Use a variety of notational systems to represent musical thoughts and ideas.*

Resources

Recommended Recordings:

- Varese: ARCANA for orchestra
- Berio: SINFONIA for orchestra
- Penderecki: THRENODY for the victims of Hiroshima, for string orchestra
- Peter Maxwell Davies: EIGHT SONGS OF A MAD KING, for baritone voice and ensemble.
- George Crumb: ANCIENT VOICES OF CHILDREN, for mezzo-soprano and small ensemble

Graphic Notation Scores:

- Michael Colgrass: Graphic notation examples
- Sydney Hodkinson: A Contemporary Primer for band, Volumes I-II-III Preliminary and intermediate studies in graphic notation for any number of wind and percussion players. (Theodore Presser Company).

Text:

- Colgrass, Michael *My Lessons With Kumi: How I Learned to Perform With Confidence in Life and Work*.

Materials:

- Chalkboard (or whiteboard)
- 8-1/2 x 11 paper (lots!)
- Pencils & erasers
- Clear tape
- Graphic notation example sheets (optional)
- Musical instruments (optional)

Getting Ready

To begin, play recordings of a wide range of music; orchestral music, opera, popular music, tonal music, atonal music, musique concrete, and so on. As the students are exposed to a greater variety of music they can be introduced to the concepts of musical architecture (form), texture, function, etc. Discuss the nature of creating music. What constitutes "composing?" Why is music created? What resources can be used?

Tips for Teaching Success
"To allow the students to discover the process of composing, performing and conducting on their own, the teacher's role is ensure that the graphics process is carried out efficiently—acting like the rudder on an ocean liner, helping keep the ship on the desired course."

Part A: Creating a Group Soundscape

Michael Colgrass has developed a collection of graphic symbols (see page 37) expressly for graphic notation composition. These symbols can be introduced to students at this time. Reading from the graphic notation example sheets, have students vocalize each sound, experimenting and trying various interpretations. Then have students create the same graphic sounds with their instruments. Be inventive – employ different groupings, stagger/overlap entries, experiment with dynamics etc. The symbols can be used to develop instrumental performance techniques applicable to reading reading student compositions, and serve as inspiration for students to develop their own sounds and corresponding graphic symbols.

Invite a volunteer to place on the board a graphic notation figure that represents a sound he/she is hearing. Point out that the top and bottom of the board represent how high and low the voice can go and the soundscape will read left to right. After the first volunteer writes and sings a sound on the board, have him/her hold the chalk/marker until a second student volunteers to add another

sound to the board. This continues until the group agrees the composition is satisfactorily completed.

Invite a volunteer from the group to go to the board and guide the group through a vocal performance. The leader may simply use his/her hand as a "cursor" or attempt more sophisticated gestures as required to achieve a group performance. Whatever the approach, allow the leader to discover his/her own method. Then invite a second and third person to interpret the piece with the group.

Part B: Creating Individual Soundscapes

While still in the group setting, give each member of the group a sheet of blank paper. Each student creates his/her own graphic notation piece.

Invite a volunteer to write their piece on the board and guide the group through an impromptu performance (vocal/instrumental). This can happen with as many students as time will allow.

Now the class can be divided into two groups: those who want to continue to compose graphic pieces alone or in pairs (larger composition teams are not recommended), and those who want to practice reading graphics on their instruments. This reading practice on graphics can be done with the teacher taking the group through either the Colgrass graphic examples, or the other graphic pieces already written by the students.

Note: Gaining proficiency at reading graphics with voices or on instruments is vital to the success of graphic music performance.

Tips for Teaching Success
The following are guidelines for structuring compositions:

Unifying Idea: Strong pieces of music usually have one basic idea. In classical music this would be a theme or motif. Example: the first movement of Beethoven's 5th symphony uses one motif throughout (demonstrate by singing or playing a recording). A programmatic theme is the use of a subject or story as a unifying idea – like a rain storm, auto traffic, sounds of birds and nature, etc. In programmatic pieces, encourage students to pick topics about which they feel passionate.

Contrast: Strong music creates interest through the use of contrast: fast/slow, loud/soft, high/low, thin/thick texture, varied use of instruments. Ask students to complete a "what if" or "as if" statement to get ideas. Example: "What if" I start loud and then suddenly get soft? What if I have everybody whistle "as if" they were birds? What if I used only three people and then suddenly used everybody?

An Inciting Event: An inciting incident or event is an idea that stands out from the background and gets the listener's attention. Such an idea, once introduced, needs to be developed and resolved. A distinctive melody can be such an event. Introducing a special instrument (soloist) can be such an event. An inciting event is what makes one piece of music stand out from another.

Dreamer-Realist-Critic ("Triple position"): Suggest to the composers that they alternately place themselves in three frames of mind, or "rooms". In the "Dreaming" room they can imagine anything with no limits on their thinking. They take ideas from this room to the "Realist" room where they ask questions about practical issues: How many players or singers do I need to perform this piece? What instruments and voices do I have available? How big a space? How long will it take to prepare? How much will it cost? Finally they will visit the "Critic" room where "why" questions are posed: Is my idea original? Is it too long? Why drums? Why that topic?

Tips for Teaching Success
Remember, it is possible to mix conventional notation along with the graphic notation, if the desired sounds are best represented in this manner. Also, voices can be mixed with instruments.

[ASSESMENT ICON]

Have students plan their pieces employing the triple position concept. In their journals they can record their thoughts, as they occur, in each of the three "rooms" (dreamer, realist, and critic). At the end of this process they may have the kernel of an idea for their composition.

Part C: "The Creative Crucible" – The Composers'/Performers' Workshop

In this part of the unit, students will begin composing, and to begin the process, it is crucial that they imagine. Encourage them to avoid putting pencil to paper until they can hear something in their minds. Allow them to vocalize with abandon as they explore their own "sound language." This may prove challenging in a classroom environment and may be more effective if done at home.

Eventually, the composers will present their first drafts to the class. The composers need to make photocopies for the performers; they draw their pieces on a whiteboard; or they can project pieces onto an overhead projector or using an LCD projector. The composers now lead the class through a reading of their pieces thus hearing the effectiveness of their ideas and getting feedback from the group.

Conducting will be a new experience for the students. As much as possible, allow the students to experiment with differing approaches to non-verbal communication. Discussion between players and conductor can be effective in developing appropriate gestures. Invite students to also conduct pieces other than their own. This activity alone can produce remarkable discussions on the nature of artistic intent and interpretation.

Tips for Teaching Success
In working with the young composers you must be willing to engage yourself in their world. Try to imagine what they are thinking or feeling so you can advise them while minimizing your own ideas of how their pieces should sound. Try to understand the sounds they are trying to produce and why.

To save time in class, it is vital that when conducting their pieces composers avoid lengthy descriptions *about* the music. They should provide only necessary instructions that proceed directly to practical performing of the music. As issues are identified, particularly in terms of a desired sound, the composer/conductor should vocalize the sounds as best as she/he can. There may also be significant input from the musicians—suggestions as to how they can produce the composers' desired sounds, or even suggestions about the structure of the work itself. This is an exciting phase in the process.

Eventually, the pieces will reach a final state and a performance for an audience is now encouraged. Students are inspired by time limits. Setting a date for a public performance tends to stimulate their creative thinking. Ensure that pieces are recorded so that students may reflect on their efforts and have a lasting record. Also video-taping of the whole process can provide a valuable reference document for the school.

Guiding Principle
Wherever possible throughout the creativity and performance exercise, the students should be alloed to discover the composing, performing and conducting process on their own, without the intervention of the teacher. The teacher's job is like that of a rudder on an ocean liner, to help keep hte ship on the student's desired course.

[ASSESSMENT ICON]
In their journals, have students document their personal compositional experience using guided questions such as

- How did they choose the "topic" for their piece?
- Why/How did they develop specific graphic symbols?
- Did their piece effectively communicate their thoughts and emotions?

The students can also record their responses to other composers' pieces heard in the class. Encourage them to place themselves in the minds of the other composers.

- What were those other composers thinking?
- What did they want the listener to think or feel about each piece of music?
- Why did they choose a particular medium?

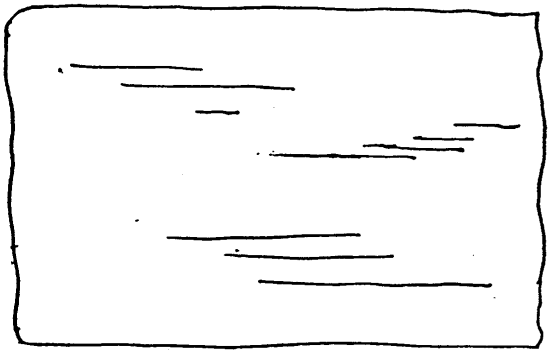
Graphic Notation Symbols

(as developed by Michael Colgrass, Canadian Composer)

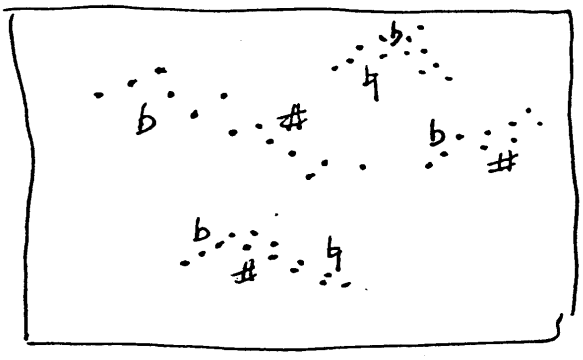
1.

GRAPHIC NOTATION EXAMPLES

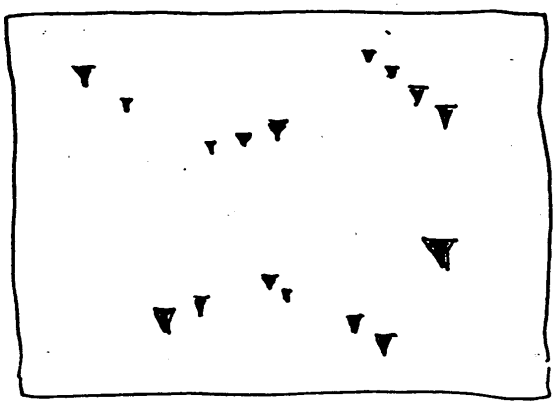
Typical graphics composers can use in creating new pieces. These examples can also to be used by instrumentalists to practice performing graphics.



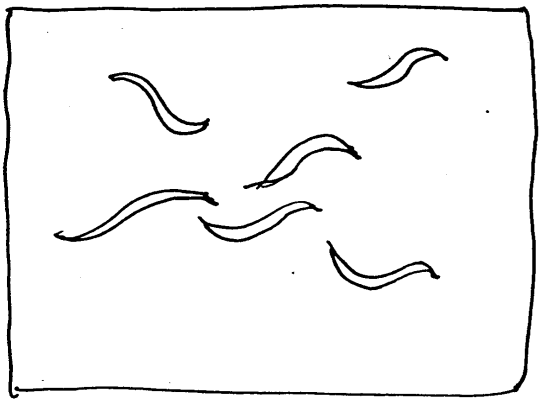
LINES
Long tones



SKITTERS
Very short notes



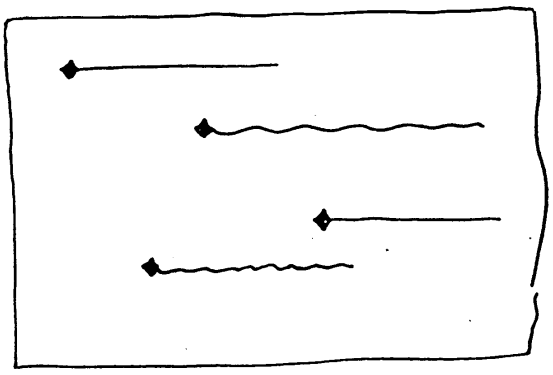
BITES
Short, sharp attacks



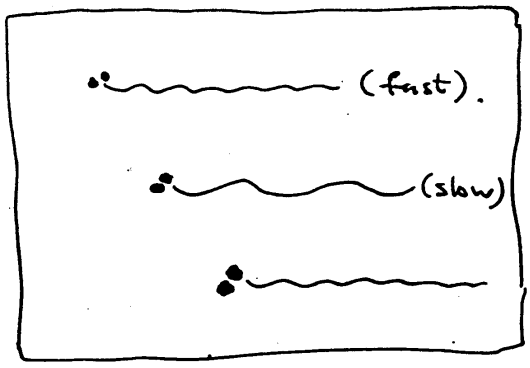
DOLPHINS
Swoops of sound
Thick = loud, thin = soft

GRAPHIC NOTATION EXAMPLES 2.

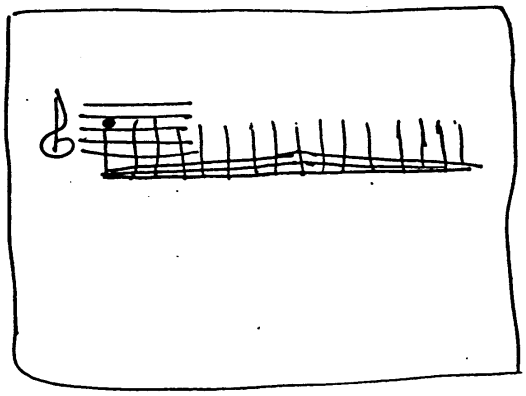
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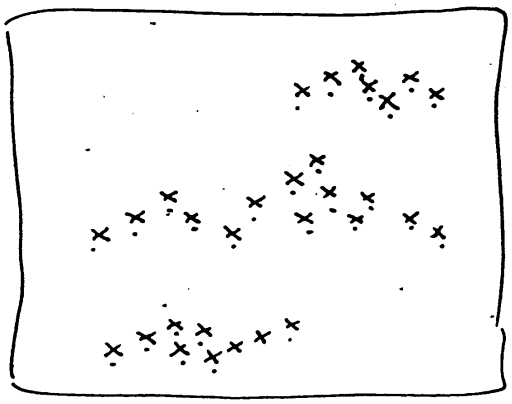
SURPRISES
Loud attack, then immediately soft,
with straight or wavy line



QUIVERS
Alternate quickly
between two adjacent pitches



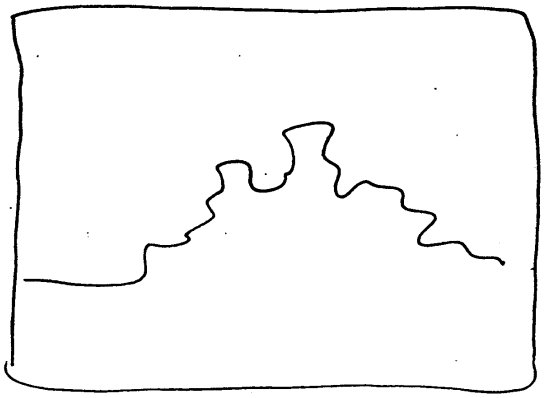
SKIDDING
Speed up and slow down
on one pitch



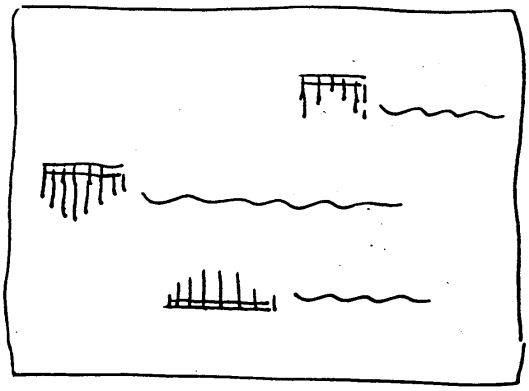
MICE
Random mouth clicks
or click keys on instruments

GRAPHIC NOTATION EXAMPLES

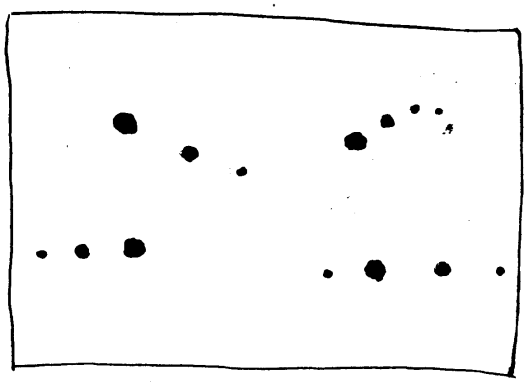
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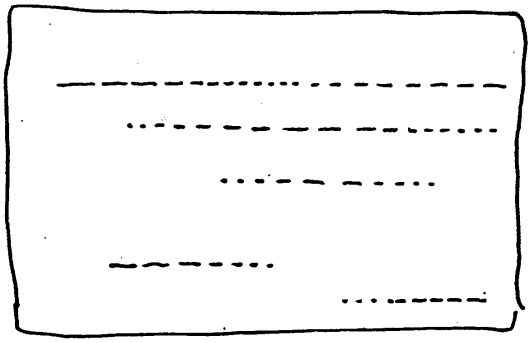
LANDSCAPE
One long uninterrupted line



MURMURING
Rapidly play any convenient series of pitches



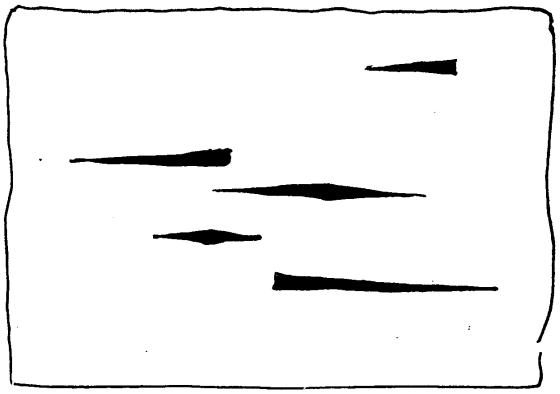
ROUND TONES
Short but full sounds.
Volume according to size.



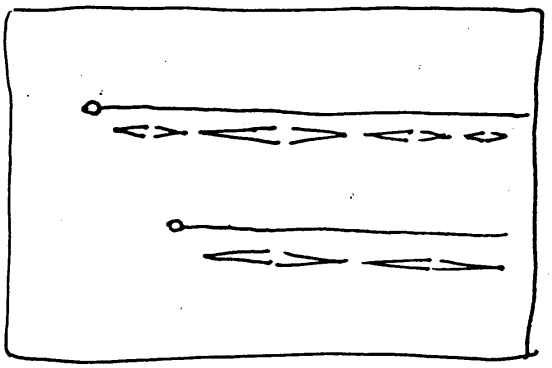
LINES & DOTS
Combine long and short on same note

GRAPHIC NOTATION EXAMPLES

(continued)



SWELLS
Soft to loud – loud to soft



WAVES
Breath accents and swells
on one long uninterrupted tone

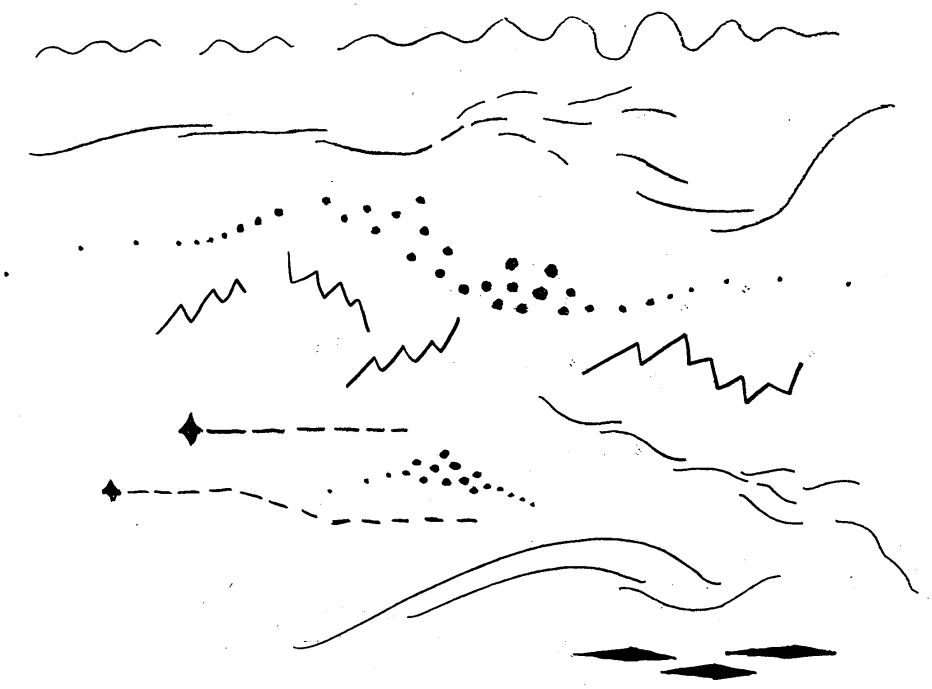
5.

EXAMPLE OF A COMPLEX GRAPHIC COMPOSITION

Note the complexity of this design. Six elements are employed: curved lines, dots, jagged lines, swells, wavy line and diamonds with straight lines.

This is a complex structure which is already so active it leaves little room for development.

Indeed, which idea would you develop?



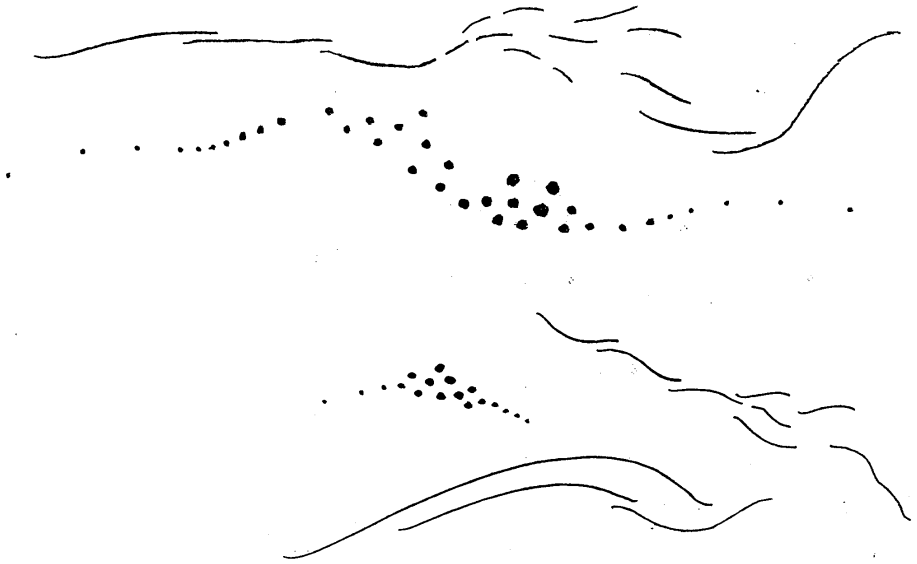
6.

EXAMPLE OF A SIMPLER GRAPHIC COMPOSITION

This graphic design employs only two elements: curved lines and dots.

These two gestures are vividly contrasting and offer a clear statement of the subject of the work.

Other elements can be brought in gradually, growing out of the interplay between the dots and curved lines.



Appendix F: Composition Resources

ABA Composition Project (contributed by Gale Lohnes)

You and your group are going to compose a short piece in ABA form. Each section must be:

- ✓ 8 bars long plus you will have a 4 bar coda.
- ✓ You will have 28 bars of music to write.
- ✓ You may use concert B-flat or E-flat.
- ✓ You may use some of the rhythms from repertoire you are playing.
- ✓ When writing in ABA form the B section needs to contrast in style (and can also be a different tempo and/or time signature).
- ✓ Remember, you are going to perform this piece so be sure you are comfortable with the notes and range.
- ✓ You may all play in unison or add some harmony if you would like.
- ✓ Make sure you give your piece a title.

Use the following checklist to help you to write your piece.

__ pencil for writing the music

__ clef sign (treble or bass)

__ key signature

__ time signature

__ indicate a style your music should be played in (andante, allegro, etc.)

__ ABA sections

__ correct amount of beats in each bar

__ correct placement of stems of the notes

__ 4 bar coda

__ correct signage for coda

__ rehearsal numbers (usually every 8 bars)

__ double bar lines at the end

__ title

Appendix G: The Physical Environment

The Music Room

The junior high music curriculum requires a combination of music-making and performance space with opportunities for individual, small- and large-group learning in performing and composing. There should be easy access to equipment and materials, including computer technology. It is important that the entire music program be taken into consideration when music facilities are being planned. The music room must be safe for students and teachers in terms of air quality and acoustic properties, and there must be adequate lighting for music-making.

Within this context, the following chart outlines considerations for the safety and effectiveness of the music room itself. These suggestions are intended to provide flexibility for a range of situations and outline parameters for safe and unsafe facilities.

Minimum Requirements	Desirable Additions	Unsafe Facilities
• well-lit, well-ventilated room • choral classes of 60–80 students require 1,800 square feet, exclusive of storage space • instrumental classes of 60–80 students require 2,500 square feet, exclusive of storage space • sound transmission rating of 60 between music room and adjacent rooms • acoustical panels on walls to provide acceptable decibels for students and teachers • secure storage space • area(s) for small group work • computer stations • over-sized sink for instrument cleaning • office • noiseless lighting and ventilation	• height not less than two-thirds of the largest horizontal dimension • side walls not parallel • ceiling sloped or curved • storage rooms, and/or corridors used as sound breaks to adjacent rooms • instrument lockers adjacent to main room(s) • sound-retardant double-entry door • adjacent computer area for composing, arranging, and sound reproduction • adjacent stage and performance space	• dim, noisy lighting and poor ventilation • low ceiling • space too small for small-group and full-group work • untreated sound transfer to adjacent learning spaces • lack of acoustical treatment of walls and ceilings • no secure area for equipment

Computer Software

Software applications are utilized in a variety of ways by music teachers and students. Software programs that focus on traditional sequencing, notation, and theory have expanded to include computer assisted instruction, CD-ROMs dealing with historical/cultural contexts, and multimedia.

Students in the junior high school music programs should have access to grade-level appropriate tools, including computers, music synthesizers, word processors, spreadsheets, and database packages. Students should also have access to digital recording devices such as CD burners, recording devices (i.e. Edirols) and the Internet.

Equipment Requirements

In addition to the "one instrument per student" model required for programs, in order for the student to have an appropriate range of opportunities to create, make, present, listen and respond to music, the following equipment should be available in the music room.

- piano (acoustic and/or electronic)
- sound system/recording equipment
- projection screen
- computers
- overhead LCD projector
- MIDI keyboard
- smart board
- desks (tables and chairs)
- chairs (armless, straight back)
- conductor's stool/chair
- filing cabinets
- music stands
- print music storage shelving
- instrument storage
- VCR/TV
- equipment dolly or trolley
- telephone
- white board with music staff lines
- workstations
- metronome
- tuner
- music folders (leatherette or other durable material)
- instrument repair/maintenance kit

Appendix H: Setting up a Wikispaces Website

Creating a Wiki Site

A wiki is a site where teachers can set up interactive class websites. There are many different sites that provide wikis on the Internet. Some arefree while others have a monthly fee. However, one of the most user friendly sites is wikispaces. The site provides step by step directions, a detailed help menu, a compilation of resources specifically created for teachers, and links to other education sites. The Wiki help page provides directions for setting up your site (http://www.wikispaces.com/help index) .

The Teacher's First Tutorial is an outstanding resource for Teachers that highlights the benefits of using Wikis in the classroom, for different subjects, how to get started, specific and general ideas. It also provides examples of a few actual working sites.
http://www.teachersfirst.com/content/wiki/

Wikispaces offers free accounts for teachers from K-12 to use wikis in their classrooms. They have provided examples here of different wikis teachers have created.

http://educationalwikis.wikispaces.com/Examples of educational wikis
http://educationalwikis.wikispaces.com/Examples+of+educational+wikis

Appendix I: Download Guidelines

Downloading from YouTube to Mac

(Courtesy of Gary Ewer)

1. YouTube videos are in Flash format, so they need to be converted to mp4 at the outset. The procedure is as follows:
2. Go to http://www.youtube.com and indemnify the video that you want to download.
3. Copy the URL of the video (either copy it from the address bar or click on the URL field on the right hand side of the page)
4. Go to Keep Vid (http://keepvid.com)
5. Paste the URL of the YouTube video into the field near the top of that page and click the "Download" button. IMPORTANT: Don't paste it into the address field – just look below that and you will see a blank field with the word URL just to the left of it.
6. It will convert the video, giving you a list of videos you can download. Right-Click (or Control-Click) in the mp4 format and select "Download linked file as . . .", then give it a name.
7. Note that occasionally you will get an error and it will give you a button to try "a few times" if it doesn't work the first time. This seems to work well.

Downloading from YouTube to PC

(Courtesy of Dina Burtt)

NOTE: You need to have Real Player (a free download but most computers have it) on your computer.

1. Go to youtube and find the video you want.
2. When you have the page up with the video on it, move your mouse over the video but don't click it.
3. A pop up should appear on the top right corner of the video the says " download this to realplayer". Click on it and it will save the video onto your computer.
4. You can do what you want with the clip.