

Explore Music 8

Curriculum Guide

Website References

Website references contained within this document are provided solely as a convenience and do not constitute an endorsement by the Department of Education of the content, policies, or products of the referenced website. The department does not control the referenced websites and subsequent links, and is not responsible for the accuracy, legality, or content of those websites. Referenced website content may change without notice.

Regional Education Centres and educators are required under the Department's Public School Programs Network Access and Use Policy to preview and evaluate sites before recommending them for student use. If an outdated or inappropriate site is found, please report it to <curriculum@novascotia.ca>.

© Crown copyright, Province of Nova Scotia, 2020, 2022

Prepared by the Department of Education and Early Childhood Development

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

The contents of this publication may be reproduced in part provided the intended use is for non-commercial purposes and full acknowledgment is given to the Nova Scotia Department of Education.

Table of Contents

Background	2
Learning through the lens of Competencies and Skills	3
What are competencies?	3
Course Delivery	4
How to Use this Guide	6
Learners will analyse how rhythm, meter, and tempo communicate meaning	10
Learners will analyse the role of melody and harmony in the communication of meaning	15
Learners will evaluate the role of texture and form in communicating meaning	21
Learners will evaluate how composers and performers synthesize the elements of music to communicate meaning	26
Learners will analyse how the cultures of local and global communities are expressed through music	32
Learners will create original musical works reflecting personal, social, and cultural contexts	38
Learners will perform music in ensembles to communicate meaning	44
Appendix	50
Musical Meaning (Relevance, Significance, Value)	50
Rehearsal Etiquette	51

Background

The Nature of Explore Music 8

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

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

The Explore Music 8 curriculum is supported by a resource comprised of four, 26-hour modules

- [*Introductory Module \(Melodic\)*](#)
- [*Voices of the Drum*](#)
- [*Superstars of the 70s and 80s \(Popular Music\)*](#)
- [*Following the Steps of Heroes and Legends \(Guitar\)*](#)

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

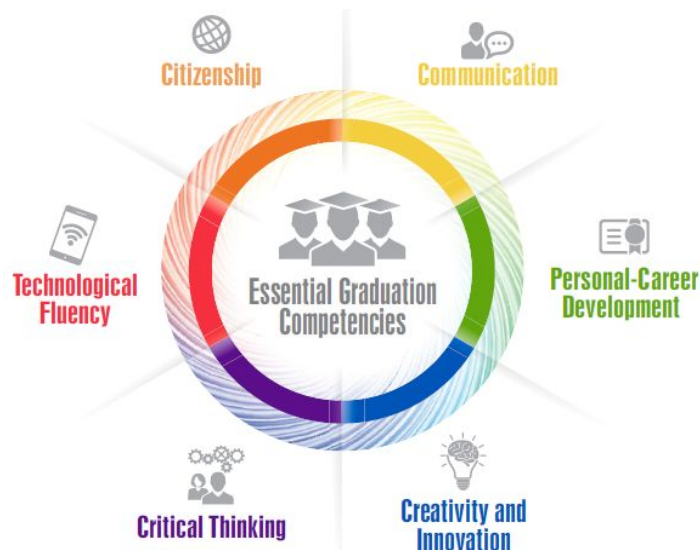
- offering the same module three times to three different groups of learners
- schedule one term each of Technology Education, Family Studies, and Explore Music
- have one group of learners complete three music modules

Performance as Part of Instruction

Music is a performing art and performances must be planned as part of the instruction. The processes of preparing for and giving a performance are integral to learners' musical development. The performance can be for a classroom presentation, an assembly, or the wider community and will help build learners' self-confidence within the team environment inherent in musical ensembles. Learners should not only improvise and create their own music freely, but also record it in symbols, and perform their own works and those of others. This will allow them to experience the true meaning of music, and its role in their lives and in their own and other cultures.

Learning through the lens of Competencies and Skills

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



What are competencies?

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

Citizenship (CZ)

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

Personal-Career Development (PCD)

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

Communication (COM)

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

Creativity and Innovation (CI)

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

Critical Thinking (CT)

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

Technological Fluency (TF)

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

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

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

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

Course Delivery

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

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

Inquiry Based Learning

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

Project Based Learning

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

How inquiry based learning benefits learners:

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

What could it look like in the classroom?

Learners will:

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

How do I know it's working?

Learners are developing as:

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

How to Use This Guide

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

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

Environmental Action

Rationale

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

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

Competencies

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

These are the competencies that relate to this outcome.

Indicators

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

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

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

Concepts (and Guiding Questions)

Particle Theory

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

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

Pure substances vs. Mixtures

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

Separation of Mixtures

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

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

Solubility and Concentration

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

Determining Environmental Health

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

Skills

Analyse

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

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

Investigate

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

Measure

Background Knowledge

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

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

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

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

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

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

Learning Experiences

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

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

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

Indicators

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

Overview

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

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

Evidence of Learning for the indicator:

Analyse the factors that affect solubility and concentration

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

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

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

Description of learning experience for the indicator:

Analyse the factors that affect solubility and concentration

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

Potential Guiding Questions

- How do different variables affect solubility and concentration?

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

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

Gather and select appropriate information

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

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



Essential
Graduation
Competencies

Technological Fluency

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

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

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



Evidence of Learning (Observations)

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

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

Determining importance of information and Communicate Findings

Learners can share their findings by exploring the following questions:

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



Essential
Graduation
Competencies

Communication

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



Evidence of Learning (Conversations)

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



Evidence of Learning (Products)

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

Moving Forward

How are the variables you investigated relevant to substances in the

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

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

Rationale

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

Competencies

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

Indicators

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

Concepts (and Guiding Questions)

Time

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

Meaning

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

Skills

Analyse

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

Investigate

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

Apply

Carry out, use or complete a procedure/ technique.

Perform

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

Background Knowledge

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

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

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

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

Learning Experiences

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

Indicators

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

Overview

In this learning experience, learners will represent rhythmic sounds using their own created iconic representations and standard notation. Prior to beginning this learning experience, learners will benefit from reviewing the notion of subdividing and combining beats to create rhythms. The teacher can introduce the idea of graphophonics (with or without using the actual term). In the same way that the individual sounds of the letters C-A-T can be combined to create a specific sound and meaning, graphics or standard notation can be combined to create specific musical sounds and meaning.

Evidence of Learning for the indicator:

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

Evidence of learning can be gathered as learners gather information about standard notation, combining this with percussion skills. Further evidence can be gathered as learners communicate their information through a refinement of their techniques.

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

Description of learning experience for the indicator

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

Potential Guiding Questions

- *What is the difference between beat and rhythm?*
- *What icons/graphics do I already know for representing beat and rhythm?*
- *How does complexity in rhythm change my experience of a performance?*
- *How can I enrich a performance of rhythmically simple music?*

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

Multiple Forms of Notation

As a class, learners will decide on one beat icon to use in this learning experience. The ^ symbol works well as a heel-or toe- tap symbol, but any icon that precisely indicates the beat will work.

Ask learners to create icons that represent the following beat to sound ratios

- 1:1 (quarter note equivalent)
- 2:1 (half note equivalent)
- 1:2 (eighth note equivalent)
- silence (rest) icon for each of the above three ratios

As well, learners should consider an icon for improvise. The improvise icon will signal the performer to decide what to do for a specific number of beats or measures.

The teacher can facilitate echo clapping/body percussion activities to engage learners in experiencing the connection between beat and rhythm. These activities can include echo “spoken” rhythms as well.

In pairs, learners can take turns improvising and echoing body percussion and spoken rhythms. Learners can suggest modifications or additions to this activity to keep it efficient and active.



Essential Graduation Competencies

Communication

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



Evidence of Learning (Observations)

Evidence of learning can be gathered as learners **synthesize their skill** of maintaining rhythm and beat with body percussion and echoing techniques. Further evidence can be gathered as learners **engage with maintaining rhythm and beat** through echo and improvisation

Learners can work in quartets to generate a list of familiar words or phrases that they experience as rhythmically rich. Learners will use their newly created icons to represent the inherent rhythms of these words. Groups will share their words and the iconic representations of the words with the class. Each group can teach their rhythms to the class through body percussion while speaking the words aloud.



Essential Graduation Competencies

Creativity and Innovation

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



Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners **apply their understanding** of rhythms with iconic representation. Further evidence can be gathered as learners **share their representations** with the class.

Learners will now convert their rhythms to standard notation. Learners can be invited to collaborate with new peers for this part of the learning experience. The teacher can offer a rhythmic pattern to each group that has not been previously created and ask them to represent their assigned rhythm in standard notation. Learners have the opportunity to collaborate in generating options and ideas for how to proceed.

Learners can communicate their notated patterns by representing in both graphic rhythm and the standard notation equivalent.



Essential Graduation Competencies

Critical Thinking

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



Evidence of Learning (Observations/Conversations/Product)

Evidence of learning can be gathered as learners communicate musical sounds and meanings through graphic or standard notation.

Potential Resources

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

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

Rationale

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

Competencies

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

Indicators

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

Concepts (and Guiding Questions)

Melody and Harmony

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

Meaning

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

Skills

Analyse

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

Perform

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

Question

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

Background Knowledge

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

Learners have accomplished a high level of musical literacy during their P-6 music classroom experiences. The Explore Music 8 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, they have experienced activities such as

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

- Expressing how melody and harmony can communicate feelings and ideas

Learning Experiences

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

Indicators

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

Overview

This learning experience is taken from the first lesson that begins Unit 2 in *Explore Music 8: Introductory Module*. It provides learners with experience in working with limited pitches that always blend (notes comprising the pentatonic scale). Melodic instruments must be available to learners and these can include keyboards, Orff instruments, tone bells, wind, and string instruments. Ideally, it would be best if there were several available in the classroom.

Evidence of Learning for the indicator:

Analyse how melody and harmony convey meaning

Evidence of learning can be gathered as learners gather information about pitches, determining the accuracy and validity of the information. Further evidence can be collected as learners gather information representing a musical theory perspective.

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

Description of learning experience for the indicator

Analyse how melody and harmony convey meaning

Potential Guiding Questions

- *What are the distinguishing features of melody?*
- *How do I listen for melody?*
- *What is melody?*
- *How is melody created?*
- *Why is a scale a melody?*

- *What do I think about while improvising a melody?*

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

Pentatonic Scales

The teacher can begin by engaging learners in reviewing what they know about the pentatonic scale as a check in to their familiarity based on prior learning.

In pairs, using the notes of the pentatonic scale, learners will generate “questions and answers” through complimentary melodic phrases. Using instruments, one person will begin with a 2-measure melodic phrase and their partner will respond with an improvised phrase of the same length. While engaging in this, learners will want to consider the following questions:

- *How do I listen for melody?*
- *How does the pitch/melody of the call relate to that in the answer?*

As learners become comfortable, they can extend the activity to 4-measure phrases.



Essential Graduation Competencies

Communicate

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



Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners **select** the notes to use in their questions and answers

Learners can be invited to work in groups centered around a pitched instrument. The teacher will want to facilitate learners removing some bars leaving only those that form a C pentatonic scale (C, D, E, G, A if using Orff instruments). If using keyboards, learners can use the black keys since this forms the pentatonic scale.

The first learner improvises a two-measure melody and the next learner answers. That learner then improvises a two-measure melody, and the next one answers. Learners can repeat this process as much as is necessary to allow learners time to experiment with variation and improvisation as they explore two-measure questions and answers.



Essential Graduation Competencies

Critical Thinking

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

Learners can explain how their question and answer together form a four-measure phrase. To help facilitate this they may want to consider the following questions:

- How do the selected notes work to form a melody?
- How do the melodies of the questions relate to the melodies of the answers?
- How did I decide the structure of the answer?

Learners can be encouraged to end their answer on a “C” concert note as this resting place often characterizes the end of a phrase. They will want to record a melody arrangement example to use in the next section of the learning experience.

To assist in creating interesting phrases, the teacher can advise learners that phrases have a beginning, middle, and end. Learners can experiment with this concept by moving their arms in an arch over their heads to illustrate the shape of a phrase from the beginning, to the middle, and through to the end as the teacher demonstrates a melodic phrase on an instrument.



Essential Graduation Competencies

Critical Thinking

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



Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners **consider the validity and accuracy** of their melodies in response to the initial questions.

Learners now have an opportunity to gather information about their call and response melodies. Learners can review the grand staff, clefs, and names of lines, spaces, and ledger lines. If desired, the teacher can refer to *ApRo Theory Level 1*, lessons 1, 2, 3 and 14. whole steps and half steps can be demonstrated using a keyboard.

Using their four-measure melodies learners can use the information being modeled to find notes using the whole and half step method. Learners can practice this by repeating the exercise, noting the intervals in their melodies on staff paper. When recording their selections on staff paper, have them write the starting note and place the second note after that, rather than above it. This will allow them to see how the notes move. Later, they will practice notes that are played together as in a chord or a contrasting melody.



Essential Graduation Competencies

Critical Thinking

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

As the teacher models, learners can progress to showing on the staff, the notation for the C pentatonic scale using the following formula

- Whole step, whole step, step and a half, whole step

Learners can have time to practice writing the C pentatonic scale on their own. Have them try writing the F and G pentatonic scales as these also do not require accidentals.

Learners can share and combine the call portion of their melodies to create a class list. They can have opportunities to generate answers to the questions. Using the same key, have learners write an answer to each question. After they have completed their answers, learners can work in pairs to review and revise their answers together. Learners can then perform their melodies on the instruments.



Essential Graduation Competencies

Critical Thinking

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



Evidence of Learning (Observations/Conversations/Products)

Evidence of learning can be collected as learners **gather information** about the pentatonic scale, **communicating their findings** through melodies that represent the question and answer structure.

Moving Forward

Invite learners to bring to class an example of popular music that shows question and answer technique.

Potential Resources

- [Explore Music 8: Introductory Module \(Melodic\)](#)
- [ApRo Theory Level 1: Theory Concepts for Young Bands](#) NSSBB# 25748

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

Rationale

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

Competencies

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

Indicators

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

Concepts (and Guiding Questions)

Texture and Form

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

Meaning

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

Skills

Evaluate

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

Investigate

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

Question

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

Perform

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

Analyse

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

Background Knowledge

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

Learners have accomplished a high level of musical literacy during their P-6 music classroom experiences. The Explore Music 8 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, they have experienced activities such as

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

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

Learning Experiences

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

Indicators

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

Overview

In this learning experience, learners explore physical and rhythmic patterns and structures as they communicate their learning through a Rondo form dance. They will create movements and combine them to form a Rondo Form Dance.

Possible Cross Curricular Link

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

Evidence of Learning for the indicator:

Perform musical works in a variety of forms

Evidence of learning can be gathered as learners infuse knowledge of measures with movement, refining their skills for a purpose, and communicating their new knowledge through action.

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

Description of learning experience for the indicator

Perform musical works in a variety of forms

Potential Guiding Questions

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

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

Rondo Form Dance

Jambo is a greeting word in Swahili for hello or welcome. Pair learners and teach them a simple 8-measure pattern that will allow them to introduce themselves to each other. The following offers a sample idea which can be easily modified to best respond to learners' comfort levels:

8-measure pattern

- 4 counts (1 measure): 4 handshakes in time
- 4 counts (1 measure): right elbows touch (2 beats) left elbows touch (2 beats)
- 8 counts (2 measures): 4, two count pivots to make a full turn
- 8 counts (2 measures): each person steps to their right (2 counts), step forward (2 counts), step left (2 counts), step back (2 counts – back to original place facing partner)
- 4 counts (1 measure): right foot crosses over left as body turns 360 degrees
- 4 counts (1 measure): high five in the air (2 counts), low five down by their hips (2 counts)



Essential Graduation Competencies

Communication

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

This can be practiced without any accompaniment until learners are familiar with the actions and timing. A hand drum, djembe, or found sounds can be added to keep the beat. After they are comfortable with the pattern, learners can perform the pattern with a new person and continue until they have partnered with everyone in the class. This activity works well when accompanied by a popular piece of music, that is organized in 8-measure sections.



Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners **synthesize knowledge** of 4-beat measures with appropriate movements.

Learners can work in groups of four and have them generate a new pattern that will last 16 counts (4 measures). After they become familiar with that pattern, two groups can be combined to form groups of eight in order to perform their 4-measure pattern for each other. Learners will have an opportunity to combine the two sets of 4-measures to make an 8-measure phrase (32 beats). Some questions they can consider while collaborating could be:

- How could we combine the patterns?
- How will the structure of our pattern be clear when communicated?



Essential Graduation Competencies

Critical Thinking

This provides learners an opportunity to formulate decisions based on evidence



Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners **apply their knowledge of phrases to refine their skills** in relation to movement patterns.

Now that learners have had experience with creating patterns, two groups can join together to combine their patterns in a Rondo. The original pattern will become A (8 measures) and is performed by the entire class. This will be followed by a group of 8 performing their new pattern which forms the B section (8 measures). Then the full class performs A followed by another group of 8 performing the C section (8 measures). Repeat until all groups have had an opportunity to perform a contrasting section to A in the Rondo.



Essential Graduation Competencies

Creativity and Innovation

This provides learners an opportunity to collaborate to create and innovate



Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners **communicate using their refined skills**.

Moving Forward

- *Explore Music 9: Introductory Module*

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

Rationale

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

Competencies

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

Indicators

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

Concepts (and Guiding Questions)

Timbre

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

Volume

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

Elements of Music

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

Meaning

- Why do we create music?
- How is music like storytelling?
- How can works of music “speak” to an audience?

- How can I use the elements of music to create meaning?

Unity

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

Skills

Evaluate

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

Analyse

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

Compare

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

Investigate

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

Background Knowledge

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

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

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

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

Learning Experiences

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

Indicators

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

Overview

In this learning experience, learners will begin with listening to a variety of songs for a specific purpose. They will then communicate their findings through a piece of music they are currently rehearsing in their class. This is an opportunity for learners to engage with:

- Identifying musical intent by considering the piece as a whole
- Making specific observations about the sounds and sequences in the music they experience
- Consider relationships that exist within and between musical works

Evidence of Learning for the indicator:

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

Evidence of learning can be gathered as learners make observations and identify similarities and differences in the application of the elements of music. Further evidence can be gathered as learners identify relationships based on their observations.

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

Description of learning experience for the indicator

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

Potential Guiding Questions

- *How are the elements of music organized?*
- *How is sound organized to make music?*
- *How do we use the elements of music to enhance performance?*
- *How is music like storytelling?*
- *How can I use the elements of music to create meaning?*

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

Elements for Meaning

The teacher can play a song for everyone to listen to, without sharing any information about the song. The teacher can ask learners to think of single words that describe what they are hearing. Learners can record their words as a class.

There will be many descriptive words on the board by the end of the song. As a class, learners will have an opportunity to identify similarities and differences in relation to their observations. They may benefit from time to discuss how they might group the words together into groupings based on what they have identified. The teacher and learners can engage in identifying how their observations align with elements of music. The teacher can model how to identify these elements, before learners engage in their own identification process. Grouping to consider may include:

- Melody
- Tempo
- Form
- Instrumentation
- Dynamics
- Timbre
- Genre
- Intent
- Possible Meaning
- etc.



Essential Graduation Competencies

Critical Thinking

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



Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners **make observations**. Further evidence can be gathered as learners **organize their observations into categories** based on **similarities and differences**.

The teacher can facilitate opportunities for learners to make observations and identify similarities and differences in order to identify relationships between the elements of music and the creation of meaning. This may be done in a number of ways based on the interests and needs of learners in the classroom. A possible way to scaffold this experience can be done as learners progress through the following:

- Listening to the same song adding new information each time (i.e. video, music score, information about composer's intent etc.)
- Listening to the same song played in a variety of styles, or by a variety of groups/artists
- Listening to a new selection of music

As a class or in small groups learners will engage in making observations and identifying similarities and differences of the use of the elements of music within the songs. When they are ready, the class can come together to share their findings. They will then work together on identifying relationships between how the elements of music are used in each case and their word lists. They will want to consider the following:

- How are the elements of music used to create meaning?
- How was intent communicated in the songs?
- How is sound organized to make music?
- How have the elements of music been applied or modified?
- How can we describe the impact of using the different elements of music in creating meaning?



Essential Graduation Competencies

Critical Thinking

This provides learners an opportunity to formulate decisions based on evidence



Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners **identify similarities and differences** within and between their songs. Further evidence can be gathered as they **offer an interpretation** about the impact of elements of music in the creation of meaning.

Now, learners can rehearse a piece of music they are currently working on or one from their repertoire. They can work in small groups in order to modify the score to convey an alternate meaning from the original intention.



Essential Graduation Competencies

Learners can discuss how to modify the elements of music in order to best work towards their new intended meaning, and play their modified piece for other groups or the whole class. This is an opportunity for the audience to share what they perceive to be the groups new intended meaning.

Communicate

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



Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners **communicate their findings** about how different elements of music work to create meaning.

Moving Forward

The teacher can facilitate a discussion or questions to consider for learners as they approach a new musical experience:

- How are the elements of music creating meaning in this scenario?
- How do my comparisons help shape my understanding?
- How can I identify the meaning in this scenario?
- How could I modify the elements of music in this scenario to convey new meaning?

Potential Resources

Multiple selections of songs

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

Rationale

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

Competencies

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

Indicators

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

Concepts (and Guiding Questions)

Culture and Community

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

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

Identity

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

Skills

Analyze

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

Investigate

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

Perform

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

Compare

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

Background Knowledge

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

Learners have accomplished a high level of musical literacy during their P-6 music classroom experiences. The Explore Music 8 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary

music classes, they have experienced activities such as

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

Learning Experiences

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

Indicators

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

Overview

Learners will ask questions to begin their inquiry into how various cultural practices are represented in and through music. Learners will have opportunities to find information, and identify relationships that exist in musical expression.

Evidence of Learning for the indicator:

Investigate how various cultural practices are expressed in and through music

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

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

Description of learning experience for the indicator

Investigate how various cultural practices are expressed in and through music

Potential Guiding Questions

- *How does investigating the music of various cultures and communities help us understand cultures?*
- *How are cultures connected through musical experiences?*
- *How do musicians influence and sustain culture?*
- *How is cultural identity expressed in musical works?*
- *How does music build identity?*

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

Music Investigation

The teacher or learners will select and play a recording of a piece of music relevant to learners or current studies in the class. In small groups, learners will ask and revise a list of questions that will inspire further investigation about this music. When asking questions, learners can consider such things as:

- What big ideas are in this music?
- What do you want to know more about?
- How does this music represent cultural practices and conventions?
- What are your thoughts, feelings, and concerns as you listen to the music?
- How is this music related to your current class studies?
- How is cultural identity expressed in musical works?
- How does music build identity?

The teacher can help guide learners to revise their questions to focus on cultural practices and their representations as specified in the indicator. Learners may need explicit modelling on revising questions to make them open ended and well suited for further inquiry.

Learners can share and discuss their questions as a class.



**Essential
Graduation
Competencies**

Critical Thinking

This provides learners an opportunity to ask critical and purposeful questions



Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners **ask questions** relating to the selected song. Further evidence can be gathered as learners **revise their questions** to relate to the concept, and sustain inquiry.

The class can review their questions, and form small groups based on the question they would like to investigate further. The teacher may want to help facilitate organizing learners based on how similar questions might group together.

Groups will locate relevant and dependable details in response to their selected question about this music. If needed, the teacher can offer explicit modeling on locating sources or relevant details within a source. Learners can have time to locate information and then compare their findings within their groups.



Essential Graduation Competencies

Critical Thinking

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



Evidence of Learning (Observations/Conversations/Products)

Evidence of learning can be gathered as learners **locate details** to support answers to their inquiry questions. Further evidence can be gathered as learners **compare their findings**.

Learners will organize and compare the information selected in order to identify relationships between their various questions, the information they have found, and how they as individuals were impacted by these elements in the music selection. Learners can have an opportunity to communicate their findings with the class and discuss how each group's information contributes a different perspective to the original song.



Essential Graduation Competencies

Communication

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



Evidence of Learning (Conversations/Products)

Evidence of learning can be gathered as learners **identify relationships and perspectives**, and **communicate their findings**.

Moving Forward

Learners can be challenged to communicate what they have learned through this inquiry to an authentic, music-making session.

- How can I communicate what I have learned through making music?

Potential Resources

Audio or video recording of a piece of music relevant to learners' current studies and/or interests.

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

Rationale

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

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

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

Competencies

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

Indicators

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

Concepts (and Guiding Questions)

Music Creation

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

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

Intent and Emotional Engagement

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

Skills

Create

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

Investigate

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

Compare

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

Reflect

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

Background Knowledge

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

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

Learners have accomplished a high level of musical literacy during their P-6 music classroom experiences. The Explore Music 8 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, they have experienced activities such as

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

Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may reflect on personal, local, and global issues to inform music composition so they can investigate reasons for creating music.

Indicators

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

Overview

The intent of this learning experience is to help learners connect with music that has already been composed for specific purposes or events and to ultimately explore how interests, experiences, and understandings influence our reasons for composing music. In this lesson, learners will investigate Canadian artists and their music. Building on this experience, in future lessons learners will create their own music for a specific purpose.

Evidence of Learning for the indicator:

Investigate reasons for creating music

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

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

Description of learning experience for the indicator

Investigate reasons for creating music

Potential Guiding Questions

- *What is the power of music?*
- *Why do we create music?*

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

Purposes for Creating Music

The teacher can begin by asking learners to identify some Canadian music artists. This can serve as a possible list of artists to use in the learning experience. The purpose of their investigation will be to develop an understanding of why music is written, how music affects our lives, and how it may provide a feeling of connectedness and hope. To assist them in this investigation, learners can work in small groups to ask a series of questions that will guide their research into this topic. Groups can be asked to share their list of questions with the class. As a class, they can organize and compare the questions as a means of revision, to create a prioritized list to guide their investigation.



Essential Graduation Competencies

Critical Thinking

This provides learners an opportunity to ask critical and purposeful questions



Evidence of Learning (Conversations)

Evidence of learning can be gathered as learners **ask and revise questions** that can be used to guide their inquiry into reasons for creating music.

Learners can work in pairs and select a Canadian artist and a song that they would like to investigate. Learners can be reminded that they are free to choose any artists, including singers or instrumentalists. The following list of artists offers examples of Canadian musicians that could be used. Learners will also have ideas of potential artists for study.

- Mo Kenny, NS Pop-rock artist
- Oscar Peterson, Cdn jazz pianist
- Classified, NS Rap artist
- Alessia Cara, Cdn R&B artist
- David Myles, NB Folk Pop artist
- Jeremy Dutcher, NB Indigenous, Classical artist
- Ria Mae, NS Pop artist
- Joe Sealy, Cdn jazz artist
- Shawn Mendes, Pop, folk-pop Canadian artist
- Buffy Sainte-Marie, Folk, First-nations artist

Note: Each year the CBC offers a challenge to music classes to create their own arrangements of a song by a Canadian artist. Their list of artists and songs is a possible resource for learners to explore.

In pairs, learners will identify reliable sources of information for their artist and song; selecting details to support answers to their questions. Learners can form small groups to explore their details and discuss the relationships they are finding. They may want to consider the following questions while working:

- What inspires someone to create a piece of music?
- How do the lived experiences of the musicians contribute to their musical choices?



Essential Graduation Competencies

Personal and Career Development

This provides learners an opportunity to develop skills and practices to advance the physical, mental, and social -emotional well being of self and others



Essential Graduation Competencies

Personal and Career Development

This provides learners an opportunity to develop skills and practices to advance the physical, mental, and social -emotional well being of self and others



Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners **find details, organizing and comparing** those details. Further evidence can be gathered as learners **discuss the relationships** that exist between the artist and their music.

Learners have an opportunity to communicate their findings. Using a medium of their choice, they can address such aspects as:

- Why music is written
- How music affects our lives
- How music may provide a feeling of connectedness and hope
- How do interests, experiences, and understandings influence our reasons for creating music?

Learners can share their findings with the class. As well as providing information about reasons why their particular song was created, encourage them to talk about how the piece impacted them.



Essential Graduation Competencies

Critical Thinking

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



Evidence of Learning (Products)

Evidence of learning can be gathered as learners **communicate their findings**.

Moving Forward

Either individually, or as a class discussion, learners can look to their own lives, their communities for inspiration.

- What would they write a song about?
- What issues are they concerned about?
- What would they like to celebrate?
- How would they build on this experience to inform their work when creating their own music?

Potential Resources

[2019 Canadian Music Class Challenge](#)

Outcome: Learners will perform music in ensembles to communicate meaning

Rationale

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

Competencies

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

Indicators

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

Concepts (and Guiding Questions)

Communication of Meaning

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

Ensemble Culture

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

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

Musical and Technical Challenges

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

Skills

Perform

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

Implement

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

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

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

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

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

Formulate

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

Compare

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

Evaluate

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

Background Knowledge

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

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

Learners have accomplished a high level of musical literacy during their P-6 music classroom experiences. The Explore Music 8 curriculum invites learners to improve upon these existing skills and build on the formal learning and lived experiences that they bring into their class. In their elementary music classes, learners have experienced performing individually, in small groups, and in large groups. Many learners have been members of choirs and/or recorder ensembles.

Learning Experiences

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

Indicators

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

Overview

In this learning experience, learners will have opportunities to reflect on personal and group performance successes and set goals for future ensemble performances. Although the assessment tools reference the *Explore Music 7: World Drumming* module, these tools are easily adapted to any ensemble grouping.

Evidence of Learning for the indicator:

Evaluate the impact of the ensemble in conveying meaning in rehearsals and performances

Evidence of learning can be gathered as learners review the results of their ensemble performances, and consider varying perspectives about the performances. Further evidence can be gathered as they communicate solutions and justify their decisions and findings.

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

Description of learning experience for the indicator

Evaluate the impact of the ensemble in conveying meaning in rehearsals and performances

Potential Guiding Questions

- *What kinds of nonverbal communication take place in a group practice?*
- *What does it mean to collaborate in an ensemble?*
- *Why is it important to reflect on rehearsals?*
- *What is my role as a performer in the ensemble?*
- *How do we set goals as an ensemble?*
- *How do we realize and unify the meaning of a work?*

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

Class Performance Evaluation

Introduction

Mid-way through a learning cycle provides an opportune time for learners to share what they have accomplished in their small ensemble performance groups thus far.

Learners can work in small groups to select a piece of music they have been working on to perform for the class. With the permission of the groups video recordings can be made as they perform. Once the pieces have been recorded, the class can engage in discussions about the performances (during or after viewing) in relation to the following questions:

- *Why is it important to reflect on rehearsals?*
- *What is my role as a performer in the ensemble?*
- *What kinds of nonverbal communication take place in a group practice?*
- *What do we notice about the performance?*
- *How are the elements of music used in the performance?*
- *What meaning is being conveyed?*



Essential Graduation Competencies

Communication

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



Evidence of Learning (Conversations)

Evidence of learning can be gathered as learners **review processes and results** from a small group or ensemble performance.

Learners can now engage in discussion about their perspective of the performances. They will want to offer share the following:

- Their perspective of the meaning being conveyed
- The use of the elements of music
- How instrumental techniques are used to convey meaning

Now, with this feedback for their performance, learners can return to their small groups. They will have time to consider the feedback and use it to modify, refine, and inform their next iteration. Learners can be encouraged to use their knowledge of the elements of music to exaggerate and amplify their responses. For example, if feedback indicated that the meaning was ‘not happy enough’, they can attempt to refine their performance by modifying the tempo, style, accents, etc., to play in an exuberant or over the top manner.

Learners should have time to experiment with ways to address the variety of feedback they have received.



Essential Graduation Competencies

Critical Thinking

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



Essential Graduation Competencies

Creativity and Innovation

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



Evidence of Learning (Observations/Conversations/Products)

Evidence of learning can be gathered as learners **consider and communicate varying perspectives and alternative solutions.**

Now that learners have had opportunities to experiment with multiple solutions, they can have time to discuss with their groups the following:

- What were the overall themes present in the feedback of our performance?
- What modified responses can be used to address the feedback?
- How can we modify our performance to address as many different viewpoints as possible?

After this discussion, learners will then practice and perform the newest iteration of their piece. This is time for learners to record a new performance and share it with the class. They can describe the changes that they have made, and how and where those modifications are in response to specific audience feedback.



Essential Graduation Competencies

Personal and Career Development

This provides learners an opportunity to develop the skills to build healthy personal and work relationships



Evidence of Learning (Product)

Evidence of learning can be gathered as learners **justify decisions** that they have made about the ensemble performance.

Moving Forward

As a final activity, learners can discuss what they have discovered to be important about playing in an ensemble. They can brainstorm ways to focus on the process of working together socially, as well as on the musical skills involved and the ability to convey meaning. Learners can co-construct a rubric or guidelines that could be used to guide their learning (setting individual and group goals) for the remainder of the learning cycle.

Potential References

- [Explore Music 7: World Drumming](#)
- [Explore Music 7–9: Appendices](#)

Appendix

Musical Meaning (Relevance, Significance, Value)

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

Artistic Intent (Subjective Purpose)

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

Musical Intent (Objective Purpose)

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

Subjective and Objective Resultive Emotional Engagement

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

Rehearsal Etiquette

Collaborative Culture Construction

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

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

Questions to help guide this process may include

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