

Music 10 and 11

Guide

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Music 10 and 11

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Music 10 and Music 11

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Introduction

The Nature of Arts Education

Music 10 and Music 11 was developed within the framework of Foundation for the Atlantic Canada Arts Education Curriculum. This document describes the nature of arts education as follows:

The arts have been part of the human experience throughout history and are embedded in daily life.

Dance, drama, music, and the visual arts are vehicles through which peoples make meaning of the complexities of life, and make connections among and between themselves and others. The arts offer enjoyment, delight, and they stimulate imagination. They provide a common thread of understanding across generations. In short, the arts describe, define, and deepen human experience in ways that are both personal and global, real and imagined.

There are key aspects of arts education that are deeply personal and cannot be easily expressed as immediately measurable outcomes. They do, however, make a significant contribution to the achievement of essential graduation learnings. The internal experience that is an intrinsic, vital part of arts learning is something that cannot be demonstrated as a specific product. For example, learners involved in the creation of a dramatic work that has intensely personal significance experience growth that cannot necessarily be demonstrated to others. In this context, whether or not this work is presented formally is irrelevant. The only way in which this kind of growth and learning can be measured is by gauging the extent to which it leads to self-awareness and has an impact on the way individuals come to relate to those around them. The importance of this learning only becomes apparent with time. Adults often reflect on these kinds of arts experiences as some of the most important of their early life.

The Nature of Music

Throughout history, music has provided processes that nurture personal growth and celebration of the universal connections among individuals. Music enables learners to know themselves, experience the natural and created worlds, and create dynamic new worlds in ways that are both personal and global, real and magical. The development of aesthetic awareness is intrinsically related to learning in, through, and about music. However, music also nurtures the development of a broad range of cognitive, language, personal, and social skills.

Rationale for Music Education

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

Music provides ways of knowing and expressing. It is a dynamic part of our life and culture, providing pleasure and enjoyment as well as insights and awareness. Music also enables a sense of community within

a school, playing a significant role in the development of a vibrant learning culture. Music simultaneously engages the learner's mind, body, and spirit.

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

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

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

The Nature of Music 10

The delivery of an effective music curriculum at the high school level is dependent on an understanding of and appreciation for the variety of abilities of the students in the music class. While in many cases we have traditionally viewed music courses at this level as primarily performance-based with students participating at a prescribed level, it is important to recognize that there may be students at various stages in their musical development. The Music 10 curriculum, therefore, focusses on

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

Because the key-stage curriculum outcomes are designed to allow success for all students regardless of their prior experience, it is important for high schools to offer opportunities for students to take Music 10 without prior music training. The most obvious approach is to teach Music 10 as a choral program where students may or may not be able to read notation. Another approach may be through beginning band, where instruments are available for those who cannot provide their own.

Over the years a number of courses have been developed locally by music educators to meet specific needs of a school or community. These proved to be an excellent way to welcome students with little or no music background into Music 10. Courses such as Traditions of East Coast Music (SSRSB), Cape Breton Traditional Music (CBVRSB), Musical Theatre (CCRSB), and Introduction to Music (HRSB) have accommodated diversity in student populations while providing unique experiences for students. In some cases, these courses were offered alongside strong band programs where students had been playing instruments for three to five years. Because of the design of *Music 10 and Music 11*, these courses can now be offered using the outcomes framework articulated in this curriculum. The following is an example of Music 10 offered at Cobequid Education Centre to accommodate students interested in guitar.

The teacher writes:

Many students entering high school have no prior experience with playing an instrument or performing music. Other students have been playing their instruments for many years and are in band programs or have attended private studio classes. The background and range of ability is very diverse. The Music 10 curriculum is a vehicle for providing all students, regardless of their background, an opportunity to experience music and reach their full musical potential. (Jody Miller, CEC)

Sample Course in Music 10 (Guitar)

At Cobequid Education Centre, this course is organized around four strands:

- Getting Ready (expectations and warm-ups)
- Content and Theory (including music literacy and composition)
- Performance (in-class and beyond the school)
- Projects

Getting Ready

It is an expectation that each student owns or has access to an instrument that it is brought to class every day. The classroom is set up with tuning stations (five tuners and cables), and when students enter they tune their guitars. This skill is taught early in the course. Students familiar with tuning are encouraged to help beginners. Students are later taught several other methods to tune their instrument without using a tuner and are encouraged to develop their ear. The class always starts within the first 5–6 minutes of class with all students in position, in tune, and ready to play. This activity is included in the assessment process.

Once students have tuned and are in position, the instructor begins a warm-up. The purpose of the warm-up is to focus all students to play with the instructor and to work primarily on finger dexterity and independence of fingers. In addition, proper left- and right-hand techniques can be taught and then observed by the instructor. Students are encouraged to make the warm-ups part of their homework, and before long most improve significantly.

Content and Theory

It is important that the theory taught is practical and interesting so that the students can see its relevance. Theory covered includes, but is not limited to, major scales, chord construction, chord scale relationships, minor scales, blues scales, basic music notation, tablature, chord charts and diagrams, vocabulary and terminology, fret board knowledge, and specific playing techniques like vibrato, string bending, legato, hammer-ons and pull-offs. The emphasis is always to show how the content can help students ultimately achieve what they ultimately want to do, which is to be able to write their own music, learn to solo over various chord progressions, and learn to play songs by ear.

Performance

Students work individually and in small and large groups. As confidence develops, they are encouraged to share their skills within the classroom setting. It is not uncommon to have several students in the course who are playing regularly in “garage bands” and small ensembles. They have enrolled in the course to refine their skills, including playing technique and music literacy.

As students develop their improvisation skills and compose their own tunes, the sharing within the classroom, school and community at large becomes an integral component of the course. As with band and choral programs, peer assessment and audience feedback becomes an important part of the evaluation process. As with other performing arts courses, it is important for students to gain confidence in their playing ability. This allows for the development of self-esteem, confidence, and problem-solving skills.

Projects

Students are expected to design, in collaboration with the teacher, meaningful projects that will advance their music literacy, technique, composition, and performance skills. Through the projects, the students explore and research cultural/historical aspects of the music-making process. This aspect is integrated into the overall project. It is not intended to be a research assignment that focusses on a written paper, and this should be discouraged as much as possible since it does little to advance music skills. An example of a project is presented in detail in Appendix E: Sample Learning Experiences.

The Nature of Music 11

Music 11 builds on the learning experiences provided for students in Music 10. From the eight general curriculum outcomes (GCOs) articulated in *Foundation for the Atlantic Canada Arts Education Curriculum* (2001), this curriculum provides a range of suggestions for learning, teaching, and assessment based on specific curriculum outcomes (SCOs) prescribed for grade 11 students in the music class. Teachers should not feel overwhelmed by the number of SCOs that students should know and be able to do by the end of this course. Rather, they should look for commonalities among the outcomes, and design learning experiences for their students that provide opportunities for them to make broader connections in music. These learning experiences may be short activities to review or develop specific skills, or larger projects that take several classes to complete.

Music 11 strives for a high level of musical understanding and achievement. However, because of the diverse range of abilities of Music 11 students whose prior experiences may vary, success should not be measured by making comparisons between students but rather by the individual accomplishments of the students as they work to achieve the outcomes. The suggestions for learning and teaching emphasize understanding, practical skills, and the ability to apply knowledge. In some cases, the program may need to be modified to accommodate students who have special needs.

Like Music 10, this curriculum can be taught through a variety of approaches: choral, instrumental (band and orchestra), and other ways such as the study of popular or contemporary music. In all approaches, it is important for students to have experiences in listening, performing, solo and in an ensemble, and composing, regardless of their musical proficiency. These aspects are embedded in the outcomes that are grouped under three strands: creating, making and presenting; understanding and connecting contexts of time, place, and community; and perceiving and responding.

The suggestions for assessment provide teachers with a variety of strategies to inform students of their progress in achieving the prescribed curriculum outcomes. They relate directly to the specific curriculum outcomes and give students a range of ways to express their learning. As with the suggestions for learning and teaching, teachers are encouraged to adapt these strategies or create others to suit the activities and projects.

Key Features of Music 10 and Music 11

The curriculum is defined in terms of outcomes.

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

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

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

The curriculum recognizes and affirms the universality of music.

The arts are central to every world culture. The music of a culture, like the other arts, clearly identifies a set of beliefs and values that exist within that culture. The artistic expression of a society is not a stand-alone enterprise but one that is integrated into all aspects of the culture. Music 10 and Music 11 affirms the notion that music is an expression of humankind and is integral to all societies.

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

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

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

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

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

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

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

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

The curriculum provides a basis for assessing student achievement.

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

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

Music as a Performing Art

The processes of preparing for and giving a performance are integral to a student's musical development. The performance can be prepared for a classroom presentation, for an assembly, or for the wider community. Choirs and instrumental ensembles not only build musical skills, but also provide experiences that illustrate the

co-operative nature of music making. Music making in an ensemble setting is a compulsory aspect of Music 10 and Music 11. Teachers who have students whose primary instrument is guitar, keyboard, or fiddle need to ensure there are ensemble opportunities for these students.

Example include:

- jazz bands
- accompanying a choir or vocal ensemble
- duets and two-piano repertoire
- celtic music groups

Teachers and administrators should be aware that a primary goal of music in schools is to approach creativity from a disciplined and structured point of view. Therefore, the music teacher must remember to

- stress the importance of process as well as product
- ensure that students' self-esteem benefits from the experience
- build the students' self-confidence within the team
- environment inherent in musical ensembles

Whether rehearsals take place during school hours or outside the regular school day, they are an integral part of the music curriculum and thus are co-curricular and recognized as part of a music teacher's contact time. Rehearsals that support teaching, learning, and assessment activities in this curriculum should never be considered extra-curricular.

Equity and Diversity

Music 10 and Music 11 are inclusive and designed to help all learners reach their potential through a wide variety of learning experiences. The curriculum seeks to provide all students with equal learning opportunities. It also recognizes that students develop and learn at different rates and in different ways. Although it maybe necessary to adjust expectations for students with special needs, it should be understood that some aspects of the music-making process may not be within the abilities of certain students.

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

Music classes can be a safe environment for those students who experience challenges in other areas of learning. While participation for students with emotional, physical, or cognitive disabilities may be

limited, music teachers should be aware that the experiences they are providing could have a strong impact on the personal development of these students, although this may not be explicit or measurable.

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

In recognizing and valuing the diversity of students, teachers should consider ways to

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

Achieving the Outcomes

While many music programs at the high school level focus primarily on music making in an instrumental music setting, such as a band or string ensemble, it is important to provide opportunities for students with limited or no prior music training to take Music 10 as an arts credit. There are a variety of ways in which this has successfully been accomplished in high schools across Nova Scotia.

By offering Music 10 and Music 11 with a focus on choral singing, for example, teachers can plan activities that allow students with limited experiences in music to achieve the outcomes for the course. At some schools where instruments are accessible, Music 10 is offered as an entry-level band program. Other schools offer Music 10 and Music 11

for students interested in popular music styles, and this approach often attracts students who want to develop music literacy skills or technical skills on guitar and percussion. High schools that wish to address specific needs or interests in the community may achieve the outcomes through traditional music or music theatre.

When developing a specific approach to meeting the outcomes for Music 10 and Music 11, it is critical for music teachers and administrators to understand that all three understandings and processes of the arts must be addressed throughout the course:

- Creating, Making, and Presenting
- Understanding and Connecting Contexts of Time, Place, and Community
- Perceiving and Responding

Music courses that exclude any of these processes encourage a limited learning environment within which opportunities for authentic music making may be reduced. Music courses that focus on an “appreciation” format, for example, should be discouraged because they are limited in the Creating, Making, and Presenting strand. Similarly, music courses that focus primarily on performance may be limited in Understanding and Connecting Contexts of Time, Place, and Community, or Perceiving and Responding.

Course Design and Components

Features of Music 10 and Music 11

Music 10 and Music 11 are characterized by the following features:

- Outcomes define the curriculum and provide the basis for student assessment.
- Artistic development of all students is nurtured.
- The presence of music in every culture is affirmed.
- A framework is provided for making connections with other subject areas.
- Active participation of students is emphasized.
- Personal, social, and cultural contexts of learning are emphasized, along with the power that creating has within these contexts.
- Experiences are designed to build awareness for career possibilities in the cultural sector.

Further description of the features of arts curriculum can be found in Foundation for the *Atlantic Canada Arts Education Curriculum*, 2001: 2–3.

Note: The **cultural sector** is defined to include the arts, crafts, cultural industries, design, and heritage. The sector comprises a broad range of organizations and institutions, public, private, and non-profit, as well as individual artists, creators, and entrepreneurs. (*Foundation for the Atlantic Canada Arts Education Curriculum*, 2001: 3)

Components of Music 10 and Music 11

Traditionally, key components of music—history, theory, performance—have been taught in relative isolation from each other. In older curriculum documents for music, units on historical periods were prescribed, with specific periods covered at each grade level. This was often accompanied by “listening” activities when students experienced the music of the era and often were tested using a “drop the needle” approach. We know that this method of teaching defies the research on how the brain learns best, resulting in students rarely retaining the new learning beyond the test.

Similarly, theory was often taught as an isolated activity, and students covered specific skills and concepts at each grade level. Moreover, performance was usually emphasized in most high school courses, with valuable class time spent on rehearsing for a performance.

This curriculum provides experiences that integrate history, theory and ensemble performance throughout the course. Teaching these components in isolation is strongly discouraged, and teachers must plan their program so as to give students a solid foundation in all three components. There is flexibility in deciding the musical eras and theoretical concepts to be studied, and music educators must plan well in advance to ensure that in Music 10 and Music 11 students receive the necessary background to proceed to Music 12 and possibly post-secondary education in music.

As you read through the suggestions for learning, teaching, and assessment, consider the activities that bring the historical component to life and advance the theory skills in a sequential way. Avoid presenting a unit on a particular music era, concentrating it at a specific time of year. For the theory component, all teachers should consider the Sample Learning Experience on Aural Perception provided on page 179.

Participation in a performing ensemble is a compulsory component of all high school music courses to ensure that students successfully achieve the outcomes for group music making. In cases where a student's main instrument is piano, for example, the group music making experience may be accompanying a school choir, playing duets and two-piano repertoire, or playing keyboards in jazz ensemble. Ideally, history and theory should be combined with ensemble performance, whether that be in wind band or orchestra, a choral ensemble, a guitar ensemble, jazz band, Celtic band, etc. Students will make connections more readily and will acquire a deeper musical understanding if all three components are integrated.

Key Principles for Music 10

A key principle for Music 10 is the fostering of creative thinking and problem solving. This is accomplished through a variety of experiences in the music class. While participation in an ensemble is often emphasized in high school music courses, it is important to also acknowledge the role of students making interpretive decisions as they work collaboratively on works of music. An equally important aspect of the curriculum is the opportunity for students to create their own original works, and to respond to the works of others.

A second key principle is one that underlies all arts education curricula—that the threefold goal is for excellence, equity, and relevance. Students are actively involved in a meaningful discipline through which they develop valuable skills and insights that will prepare them for adult life in the workplace, at home, and in the community.

Key Principles for Music 11

Music 11 continues to foster creative thinking and problem solving as students build on and apply in greater depth their music-making skills. In grade 11, students are encouraged to question more and to develop independence in interpreting their own musical works, as well as those of others. As they gain more confidence with musical literacy, they are encouraged to experiment and make judgments that can be justified.

Music is an essential form of communication, and achieving the outcomes in this curriculum gives students the skills needed to

- develop sensitivity toward all music, including that of world cultures
- stimulate and develop an appreciation and enjoyment of music through listening, performing, and composing
- develop performance skills that enable students to participate in a range of musical activities in the school and community
- respond critically and sensitively to music of different styles, cultures, and historical periods
- express thoughts and feelings through music

In Music 11, students are given opportunities to explore in greater depth the skills, techniques, and technologies introduced in previous years, and to begin to specialize in areas of particular interest. More important, they are able to explore career paths and access community resources. These opportunities contribute to the students' aesthetic, social, emotional, and intellectual development, and expand their career opportunities.

The Four-Column Spread

Music 10 and Music 11 has been organized into four columns for several reasons:

- The organization illustrates how learning experiences flow from the outcomes.
- The relationship between the outcomes and assessment strategies is immediately apparent.
- Related and interrelated outcomes can be grouped together.
- The range of strategies for learning and teaching associated with specific outcomes can be scanned easily.
- The organization provides multiple ways to read the document or search for specific information.

An example of a two-page, four-column spread is shown on the following page.

Column One: Outcomes

This column provides specific curriculum outcomes for the general curriculum outcome that appears across the top of the page. While the outcomes may be clustered, they are not necessarily sequential.

**Column Two:
Suggestions for
Learning and Teaching**

This column offers a range of strategies from which teachers and students may choose. Suggested learning experiences can be used in various combinations to help students achieve an outcome or outcomes. The suggested strategies may also provide a springboard for teachers to choose other strategies that would be effective for their students. It is not necessary to use all the suggestions that are included, nor is it necessary for all students to be involved in the same learning experience.

**Column Three:
Suggestions for
Assessment**

This column provides suggestions for assessment of achievement of the outcomes in Column One and these are often linked to the Suggestions for Learning and Teaching column. The suggestions are only samples; for more information, read the section Assessing and Evaluating Student Learning and see Appendix F for sample assessment tools.

**Column Four: Notes
and Resources**

This column contains a variety of information related to the items in the other columns, including suggested resources, elaborations on strategies, successes, cautions, and definitions. Teachers may also wish to add personal anecdotes to this column as they work through the suggestions for learning, teaching, and assessment.

Many of the suggested resources are available through the Nova Scotia Department of Education, EDNet Services. More information on accessing these and other resources can be found in Appendix H: Resources.

It should be noted that Suggestions for Learning and Teaching in Column Two and Suggestions for Assessment in Column Three might often appropriately appear in either column. They are meant to be part of an integrated learning experience in which assessment is a natural, authentic part of the process. Indeed the line between columns disappears as well-planned learning experiences unfold in a dynamic music classroom.

Curriculum Outcomes

Essential Graduation Learnings

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

Some examples of learning in Music 10 that help students move toward attainment of the EGLs are given below. Similar examples may be found in Music 11.

Aesthetic Expression

Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts. By the end of Music 10, students will be expected to

CM 1.2 demonstrate how materials, techniques, and forms can be used to enhance the expression of meaning in music

PR 6.3 offer and accept constructive criticism as part of the music-making process

Citizenship

Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context. By the end of Music 10, students will be expected to

UC 3.2 explore possibilities for musical involvement in school and community, local and global

UC 5.2 describe the relationship between societies and their music

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively. By the end of Music 10, students will be expected to

CM 1.3 interpret and respond to non-verbal gestures, making connections to notation and musical expression

CM 1.4 express musical thoughts and ideas using a variety of notational systems, both traditional and non-traditional

Personal Development

Graduates will be able to continue to learn and pursue an active, healthy lifestyle. By the end of Music 10, students will be expected to

PR 6.2 explore and use appropriate vocabulary and knowledge of music in responding to their own work and the work of others

PR 8.1 develop criteria to analyse and evaluate their own work

Problem Solving

Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical, and scientific concepts. By the end of Music 10, students will be expected to

- CM 2.1 improvise and compose music using a range of skills and forms that express ideas, perceptions, and feelings
- PR 6.1 identify problems associated with the process of music making

Technological Competence

Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems. By the end of Music 10, students will be expected to

- PR 7.1 explore combinations of instruments and sound sources, including electronic sources
- PR 7.3 use a range of technologies to plan, produce, and create music

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

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

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

Organizing Concepts and General Curriculum Outcomes (GCOs)

Foundation for the Atlantic Provinces Arts Education Curriculum provides an outcomes framework for dance, drama, music, and the visual arts. It explains that the outcomes are grouped according to organizing strands that identify the types of understandings and processes that are common to all arts disciplines: creating works of art; understanding and connecting contexts; and perceiving and responding. Within these three organizing strands, eight general curriculum outcomes (GCOs) common to all four arts disciplines identify what students are expected to know, be able to do, and value upon completion of study in arts education. Music 10 and 11 have been developed using this framework.

General Curriculum Outcomes in Creating, Making, and Presenting

Creating, Making, and Presenting involves students' creative and technical development; that is, their ability to use and manipulate media—images and words, sound and movement—to create art forms that express and communicate their ideas and feelings. Through these artworks students provide evidence of achievement, both as the work is being developed and in its final form.

Students will be expected to

1. explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts
2. create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes

General Curriculum Outcomes in Understanding and Connecting Contexts of Time, Place, and Community

This strand focusses on evidence, knowledge, understanding, and valuing the arts in a variety of contexts.

Students will be expected to

3. demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture
4. respect the contributions of the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression
5. examine the relationship among the arts, societies, and environments

General Curriculum Outcomes in Perceiving, Reflecting, and Responding

This strand is concerned with students' ability to respond critically to artworks through increasing knowledge and understanding of, and appropriate responses to, the expressive qualities of artworks.

Students will be expected to

6. apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work
7. understand the role of technologies in creating and responding to expressive works
8. analyse the relationship between artistic intent and the expressive work

Key-Stage Curriculum Outcomes (KSCOs)

Foundation for the Atlantic Provinces Arts Education Curriculum also articulates key-stage curriculum outcomes (KSCOs) that reflect a continuum of learning in music. These outcomes are statements that identify what students are expected to know and be able to do by the end of grades 3, 6, 9, and 12 as a result of their cumulative learning experiences in the discipline.

Although it is expected that most students will be able to attain the key-stage curriculum outcomes, the needs and performance level of some students will range across key stages. This statement is particularly relevant for students of Music 10 who often have had no specific music instruction at the junior high level. Teachers take this into consideration as they plan learning experiences and assessment of student achievement of the various outcomes.

The key-stage curriculum outcomes for music at the grades 9 and 12 levels are located in Appendix A.

Specific Curriculum Outcomes (SCOs)

The specific curriculum outcomes (SCOs) that appear in Column One on the following chart identify what students are expected to know, be able to do, and value upon completion of Music 10, Music 11, and Music 12. It is expected that students have demonstrated the successful completion of outcomes at one grade level before proceeding to the next. Students who enrol in Music 11 without having taken Music 10, for example, will not be able to experience the curriculum as it was intended. This will affect their success with achieving the outcomes.

.See Appendix A for a chart that outlines the relationship among EGLs, Organizing Strands, GCOs, KSCOs, and SCOs for Music 10.

“Valuing is intensely personal and involves making connections with individual and social standards and beliefs. It includes respect for and recognition of the worth of what is valued. It recognizes the reality of more than one perspective, more than one way of being and perceiving the world, and the richness of found answers.”

Foundation for the Atlantic Canada Arts Education Curriculum

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts.

<i>By the end of Grade 10, students will be expected to</i>	<i>By the end of Grade 11, students will be expected to</i>	<i>By the end of Grade 12, students will be expected to</i>
<p>1.1 sing or play, maintaining a part within increasingly complex textures and harmonies, using a range of musical structures and styles</p> <p>1.2 demonstrate how materials, techniques, and forms can be used to enhance the expression of meaning in music</p> <p>1.3 interpret and respond to non-verbal gestures, making connections to notation and musical expression</p> <p>1.4 express musical thoughts and ideas using a variety of notational systems, both traditional and non-traditional</p>	<p>1.1 develop skills in the selection, preparation, and presentation of music through individual and ensemble music making</p> <p>1.2 make informed judgments to select appropriate materials, techniques, and forms to enhance the expression of meaning in music</p> <p>1.3 interpret and represent a range of thoughts, images, and feelings, by responding to non-verbal gestures</p> <p>1.4 analyse and interpret music notation, traditional and non-traditional</p>	<p>1.1 actively participate through individual or ensemble music making in the selection, preparation, and presentation of music</p> <p>1.2 use their knowledge of musical elements and technologies to shape creative expression through composition and performance</p> <p>1.3 interpret and represent a range of thoughts, images, and feelings using and responding to non-verbal gestures</p> <p>1.4 demonstrate an ability to decode musical notation and encode music as a means toward lifelong musical independence and enjoyment</p>

Creating, Making, and Presenting

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

<i>By the end of Grade 10, students will be expected to</i>	<i>By the end of Grade 11, students will be expected to</i>	<i>By the end of Grade 12, students will be expected to</i>
<p>2.1 improvise and compose music using a range of skills and forms that express ideas, perceptions, and feelings</p> <p>2.2 explore a range of skills and techniques to create, make, and present music</p> <p>2.3 explore and perform, alone and with others, music expressing a broad range of thoughts, images, and feelings</p>	<p>2.1 use vocal, instrumental, and electronic sound sources, to improvise and compose music applying a range of skills, techniques, and forms</p> <p>2.2 collaborate with others to create and present music using a range of skills and techniques</p> <p>2.3 compare and perform, alone and with others, a range of musical styles, forms, and genres</p>	<p>2.1 improvise and compose increasingly complex music using a variety of sound sources, including vocal, instrumental, and electronic, to express ideas, perceptions, and feelings</p> <p>2.2 demonstrate the intrinsic fusion of skills, concepts, and feelings through performing and creating for a range of audiences and purposes</p> <p>2.3 create and perform, alone and collectively, a wide range of musical styles, forms, and genres</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

<i>By the end of Grade 10, students will be expected to</i>	<i>By the end of Grade 11, students will be expected to</i>	<i>By the end of Grade 12, students will be expected to</i>
<p>3.1 identify the influences of music in daily life, local and global</p> <p>3.2 explore possibilities for musical involvement in school and community, local and global</p> <p>3.3 examine a variety of cultural and historical influences on music and musicians</p> <p>3.4 explore the various roles of music in local and global contexts</p>	<p>3.1 consider and discuss the influence of music on their daily lives</p> <p>3.2 make connections between school, local community, and global musical activities</p> <p>3.3 analyse the richness of cultural contributions to music, local and global</p> <p>3.4 analyse the various roles of music in local and global contexts</p>	<p>3.1 analyse and evaluate the role of music in daily life</p> <p>3.2 evaluate possibilities for ongoing involvement in music-related vocations and avocations</p> <p>3.3 demonstrate an appreciation of music from a broad range of cultural and historical contexts</p> <p>3.4 analyse, understand, and value the influence of music in creating and reflecting historical and present-day cultures</p>

Understanding and Connecting Contexts of Time, Place, and Community

4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

<i>By the end of Grade 10, students will be expected to</i>	<i>By the end of Grade 11, students will be expected to</i>	<i>By the end of Grade 12, students will be expected to</i>
<p>4.1 explore through musical activities how music reflects cultural and historical events and issues</p> <p>4.2 analyse and compare music that reflects universal ideas</p>	<p>4.1 make connections between their own music and the music of others in cultural and historical contexts</p> <p>4.2 create music that reflects universal ideas</p>	<p>4.1.1 recognize the importance of the musical contributions of individuals to their communities</p> <p>4.1.2 respect the contribution of cultural groups to music in the global community</p> <p>4.2 demonstrate an understanding of the power of music to shape, express, and communicate ideas and feelings throughout history</p>

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

<i>By the end of Grade 10, students will be expected to</i>	<i>By the end of Grade 11, students will be expected to</i>	<i>By the end of Grade 12, students will be expected to</i>
<p>5.1 examine the connection between music and other arts and music and other school curriculum areas</p> <p>5.2 describe the relationship between societies and their music</p>	<p>5.1 pursue possibilities for connecting their own musical activities and other curriculum areas</p> <p>5.2 explore ways in which their own music and that of others expresses the cultural diversity of the community, both local and global</p>	<p>5.1 analyse and make decisions about the relationship between music, other arts, and other subjects</p> <p>5.2 analyse and make decisions about the relationship between music and society and music and the natural environment</p>

Perceiving and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

<i>By the end of Grade 10, students will be expected to</i>	<i>By the end of Grade 11, students will be expected to</i>	<i>By the end of Grade 12, students will be expected to</i>
<p>6.1 identify problems associated with the process of music making</p> <p>6.2 explore and use appropriate vocabulary and knowledge of music in responding to their own work and the work of others</p> <p>6.3 offer and accept constructive criticism as part of the music-making process</p>	<p>6.1 apply their knowledge and understanding of music to solve problems during the music-making process</p> <p>6.2 discuss and compare individual perspectives, perceptions, opinions, and interpretations of musical works</p> <p>6.3 reflect on and respond to constructive criticism as it applies to the music-making process</p>	<p>6.1 analyse and apply the processes used to address challenges and make decisions while creating and performing music</p> <p>6.2 analyse and respond personally to an extended variety of musical styles, forms, and genres</p> <p>6.3 evaluate their own musical insights and aesthetic responses in the context of other critical commentary</p>

Perceiving and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

<i>By the end of Grade 10, students will be expected to</i>	<i>By the end of Grade 11, students will be expected to</i>	<i>By the end of Grade 12, students will be expected to</i>
<p>7.1 explore combinations of instruments and sound sources, including electronic sources</p> <p>7.2 explore the relationship between technical skill and expressive qualities of non-acoustic and acoustic sound sources</p> <p>7.3 use a range of technologies to plan, produce, and create music</p>	<p>7.1 evaluate available technologies and how they can represent a variety of moods, thoughts, and feelings</p> <p>7.2 assess the relationship between technical skill and expressive qualities of a variety of sound sources</p> <p>7.3 demonstrate an understanding of the effect of technology on music and musicians</p>	<p>7.1 select among available technologies to create and perform music that reflects a variety of moods, thoughts, and feelings</p> <p>7.2 demonstrate an understanding of the relationship between technical skill and expressive qualities of sound sources</p> <p>7.3 use a range of technologies to produce and reproduce sound that expresses personal thoughts and feelings</p>

Perceiving and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

<p><i>By the end of Grade 10, students will be expected to</i></p> <p>8.1 develop criteria to analyse and evaluate their own work</p> <p>8.2 explore a range of musical works with reference to the composer’s intent</p> <p>8.3 analyse performances and provide critical commentary on aspects of musical presentation in light of the performer’s intent</p>	<p><i>By the end of Grade 11, students will be expected to</i></p> <p>8.1 analyse and make decisions about their musical work in relation to the artistic intent</p> <p>8.2 speculate on the importance of artistic intent on the music-making process</p> <p>8.3 analyse and make decisions about their musical work, using available technology and feedback from others</p>	<p><i>By the end of Grade 12, students will be expected to</i></p> <p>8.1.1 analyse how consideration of the intended audience affects the musical work</p> <p>8.1.2 reflect critically on meanings, ideas, and values associated with particular music compositions and performances</p> <p>8.2 interpret the relationship between intention and outcome in their own and others’ work</p> <p>8.3 analyse and make decisions about their musical work, using available technology and feedback from others</p>
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Curriculum Strands for Music 10

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

CM 1.1 sing or play, maintaining a part within increasingly complex textures and harmonies, using a range of musical structures and styles

CM 1.2 demonstrate how materials, techniques, and forms can be used to enhance the expression of meaning in music

CM 1.3 interpret and respond to non-verbal gestures, making connections to notation and musical expression

CM 1.4 express musical thoughts and ideas using a variety of notational systems, both traditional and non-traditional

Suggestions for Learning and Teaching

Have students explore ornamentation and how it reflects different styles of music and performance practice (jazz, rag, baroque, classical, Celtic).

To demonstrate how a piece of music can build on emotions and feelings, play a recording of Gavin Bryars' *Jesus' Blood Never Failed Me Yet*. Discuss such things as use of a tape loop, how minimalist music works and at what level, how a composer deals with a simple musical idea (about 12 seconds) yet keeps interest (74 minutes), and orchestration.

Invite students to write or improvise an answering phrase to a given phrase in a variety of moods and styles. Discuss antecedent/consequent phrase, motif, rhythm, period, and structure.

Students can write and perform a melodic idea using a variety of traditional and invented notation.

Students can explore ancient and traditional notation, discussing their evolution.

Have students explore soundscapes. First research various methods of notating music, then listen to the work of Murray Schafer and/or John Cage and examine the scores. In small groups and using instruments, students can experiment with sounds and notate their music using their own methods of notation. A discussion can follow about the methods of notation that worked well, those that did not, and why.

Encourage students to engage in activities that help to remove inhibitions, foster group dynamics, and create a positive learning environment. This can be accomplished by participating in activities, such as those outlined in the Nova Scotia Drama 10 and Drama 11 curriculum guide (foundation activities), and co-operative games.

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment

After students have composed a piece of music have them assess their creations and write their observations in their music journals or portfolios.

- How were they able to create interest in their compositions?
- How did they use the elements of music and principles of composition?
- Which concepts were applied successfully?
- What challenges did they encounter?
- In what ways could they have improved their work?

Students choose a composition that would reflect a mood and present their choice to the class. Have class members guess the mood described by the music. When presenting students should express their opinion of the chosen music, giving examples from the music to support their opinions.

Have students select a single word to describe the mood or character of their own motif or musical idea.

At the beginning of the course, the teacher can meet with each student and develop a long-term personal skills and repertoire plan. Ask “What kind of musician do you want to be?” Include specific skills, music, and time line. This is intended to be used as both a vision and a practical guide. Students will begin to separate the long-range goals from the ones attainable this year. Meet periodically to review goals, set new ones, and comment on areas that need strengthening. This plan should also include literature and music that might be used overtime to develop skills so that the students begin to see their musical development as a lifelong endeavour.

Notes and Resources

Authorized Learning Resources

- *Silver Bullets: A Guide to Initiative Problems, Adventure Games, Students and Trust Activities*
- *Teaching Music Through Performance in Band series*
- *Teaching Music Through Performance in Orchestra series*
- *Tools for Powerful Student Evaluation*
- *Popular Culture*

Audio Recordings

- *Jesus' Blood Never Failed Me Yet Symphony No. 1 for Band*
Murray Schafer recordings John Cage recordings

Additional Print Resources

- Drama 10 and Drama 11 curriculum, Nova Scotia Department of Education and Culture

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts. (continued)

Outcomes

Students will be expected to

CM 1.1 sing or play, maintaining a part within increasingly complex textures and harmonies, using a range of musical structures and styles

CM 1.2 demonstrate how materials, techniques, and forms can be used to enhance the expression of meaning in music

CM 1.3 interpret and respond to non-verbal gestures, making connections to notation and musical expression

CM 1.4 express musical thoughts and ideas using a variety of notational systems, both traditional and non-traditional

Suggestions for Learning and Teaching

Groups of students can create and perform a theme and variation piece, using various musical tools such as augmentation/diminution, fragmentation, major/minor/modal structures, or inversion.

Invite students to create and perform a “soundtrack” to accompany a simple dramatic scene, poem, story, or piece of artwork. Students should explore improvisation and various tonal/atonal techniques and forms.

When students are working on a canon or fugue, have them compose an eight-measure canon. In measures 1, 3, 5, and 7, use the tonic chord as the basis for harmonic relationships. In measures 2, 4, 6, and 8, use the dominant chord as the basis for harmonic relationships.

Set up a listening workstation where students can hear selections in a variety of musical forms, using related knowledge and experience to identify the formal structure of each piece.

Ask students to write a motif and perform it on their instrument. Names, dates, cryptic messages, or others may be used to inspire their motivic material.

As a class, determine criteria for a group composition (e.g., 12-bar blues form, 16 measures using one of the major diatonic keys, AABA form). Encourage students to invent graphics or notation symbols as well as use conventional notation. Students should apply their knowledge of the elements of music in their composition. The students can perform their compositions.

Have students listen to a piece of program music (e.g., *Symphonie Fantastique*, Hector Berlioz). A class discussion exploring emotion in music can follow.

Holst’s “Fantasia on the Dargason” consists of 25 repetitions of the dargason melody. Using a recording and a copy of the score, have students describe what is happening melodically, rhythmically, and harmonically in each repetition. Present findings to the class.

Creating, Making, and Presenting

GCO 1: Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts. (continued)

Suggestions for Assessment

When students create musical variations for a given theme, have them perform each variation for the class and describe how they changed or altered the melody. Give all students opportunities to perform.

Assessment criteria might include the extent to which students

- vary melody, harmony, and rhythm
- achieve cohesiveness in their compositions
- formally organize the elements of rhythm, melody, and harmony

After ensembles have rehearsed and performed, have students reflect on the decision-making process (in journals or through discussions) and assess their abilities to make musical decisions and respect the contributions of others. Students should provide a recording of a rehearsal and a performance for teacher feedback.

Upon successful performance of student works, members of the group can engage in group assessment orally and on paper, according to established criteria (refer to *Tools for Powerful Student Evaluation*).

Notes and Resources

Authorized Learning Resources

Tools for Powerful Student Evaluation

Software Resources

- *Band in a Box*
- *Easy Music Theory*
- *Finale: The Art of Music Notation*
- *MiBac Music Lessons*
- *Sibelius*

Video Resources

- *African Percussion*
- *African Percussion Classroom Series*
- *Exploring the World of Music series*
- *Yo-Yo Ma: Inspired by Bach series*
- *Zin! Zin! Zin! A Violin*

Audio Recordings

“Fantasia on the Dargason”
Symphonie Fantastique

Creating, Making, and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

CM 2.1 improvise and compose music using a range of skills and forms that express ideas, perceptions, and feelings

CM 2.2 explore a range of skills and techniques to create, make, and present music

CM 2.3 explore and perform, alone and with others, music expressing a broad range of thoughts, images, and feelings

Suggestions for Learning and Teaching

Working in pairs, students can have a musical conversation limited only to one note or a brief musical phrase. As student skill increases, these restrictions can be expanded.

Teachers can introduce students to a systematic development of scale and chord knowledge.

Allow students two minutes of individual practice to become fluent in playing/singing a scale and to make up a short two-measure phrase based on that scale (e.g., A pentatonic). Have the students take turns playing/singing their phrases with the remainder of the group echoing the phrase in unison (call and response).

During warm-up, have students rehearse a scale. Ask the students to perform eight eighth-notes on each scale degree with no particular accent pattern. Explore the rhythmic effect of placing accents on various beats. Have the class chant numbers one to eight, accenting one or more of the numbers (e.g., one, two, three, four, five, six, seven, eight).

Introduce the concept of intervals to students within a musical context. Have students use computer-assisted-instruction software to further develop pitch awareness. Then begin regular melodic dictations, using actual melodies.

Students can develop basic theory and ear-training skills by using classroom practice, text materials, videos, and/or software.

Engage students in a variety of rhythmic activities that may include dictation, counterpoint, imitation, composition, improvisation. Movement can be used to enhance rhythmic skills.

In small groups have students create a Stomp-style video. Encourage students to notate the rhythms (traditional and invented). Try performing each other's compositions.

Creating, Making, and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Suggestions for Assessment

Students can work in pairs to choose one musical skill.

- Write a definition that would help others understand what is involved in the skill and why it is important in music making.
- Observe several live or videotaped rehearsals/performances, making notes about how the skill they have chosen is incorporated.
- Use this information to create a simple rating scale or checklist.
- Use their rating scale or checklist to provide feedback to other students after each rehearsal.

Ask students to keep a record of their participation and accomplishments in a specific area of their learning. The record should include the following:

- an assessment of their skill level at the beginning
- a record of their practice (amount of time, practice strategies)
- comments on their progress
- plans/suggestions for improvement

Assign a performance test (see sample evaluation form in Appendix F).

Regularly quiz students on theory and ear-training skills. Notes and Resources

Notes

Stomp is a performance piece in which rhythmic patterns are played with everyday objects (e.g., pencils, brooms, garbage cans).

Authorized Learning Resources

- *Teaching Music Through Performance in Band* series
- *Teaching Music Through Performance in Orchestra* series
- *Successful Sight-Singing*
 - Teacher's Edition,
 - Books 1 and 2
- *Successful Warmups for Successful Sight-Singing*
 - Conductor's Edition
 - Singer's Edition
- *Symphonic Warmups*

Additional Print Resources

- Lisk, Edward. *The Creative Director: Alternative Rehearsal Techniques*
- Wharram, Barbara. *Theory for Beginners*

Creating, Making, and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes. (continued)

Outcomes

Students will be expected to

CM 2.1 improvise and compose music using a range of skills and forms that express ideas, perceptions, and feelings

CM 2.2 explore a range of skills and techniques to create, make, and present music

CM 2.3 explore and perform, alone and with others, music expressing a broad range of thoughts, images, and feelings

Suggestions for Learning and Teaching

Ask each student to compose a four- to eight-bar phrase in a given key and metre. Then have students find classmates who have composed complementary phrases and put them together to create larger structures.

Choose a piece of repertoire students are rehearsing that demonstrates creative “recycling” of material (e.g., English Folk Song Suite, Ralph Vaughan Williams). Have students identify ways in which melodies have been presented in a new way. Other examples generated by the discussion might include

- improvisation on a given melody by jazz players
- different versions of a popular tune by various artists
- references to transcriptions encountered by the ensemble

Creating, Making, and Presenting

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes. (continued)

Suggestions for Assessment

Upon completion of the group composition, students should reflect on their work and the process. This reflection may lead students to find new ways of expressing ideas, moods, and feelings.

- What were the strong points?
- What could be done to make it better?
- Did they enjoy working on the project?
- How could they change the composition?
- What were the most difficult aspects of working with the group?
- What would they do differently next time?
- What did they learn from the project?

Ask each student to bring one music example that demonstrates “recycled” material. Students should be prepared to identify the resources that have been recycled, and describe the recycling process and the resulting product.

Notes and Resources

Authorized Learning Resources

- *Teaching Music Through Performance in Band* series
- *Teaching Music Through Performance in Orchestra* series

Software Resources

- Band in a Box
- Easy Music Theory
- Finale: The Art of Music Notation
- MiBac Music Lessons
- Sibelius

Audio Recordings

English Folk Song Suite

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

Students will be expected to

UC 3.1 identify the influences of music in daily life, local and global

UC 3.2 explore possibilities for musical involvement in school and community, local and global

UC 3.3 examine a variety of cultural and historical influences on music and musicians

UC 3.4 explore the various roles of music in local and global context

Suggestions for Learning and Teaching

The teacher can play examples of traditional music of the world's cultures. Ask students to identify the types of instruments heard and examine ways in which voices are used. Students try to determine the country of origin for each example.

Invite students to conduct a survey of the musical tastes of students in the school, including those students who are not studying music. Examine in what ways the results relate to any discernible local culture.

Ask students to plan or participate in a class/school multicultural day. They can present music of the cultures found within the community. Invite community members to perform. Displays can be set up with examples of food, visual arts, crafts, clothing, etc. A poster, promotional video, or live commercial can be used to promote the event.

Encourage students to explore the cultural roots of one or more of their classmates. Students can interview people representing cultural diversity in the local community. Tape the interviews and then put together a radio show or magazine.

Have students research the cultural/historical background of an Acadian song. Compare with other types of music (e.g., Gregorian chant, modes). Research the cultural/historical background of songs from other cultures found in Nova Scotia.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Suggestions for Assessment

When students survey musical tastes, look for evidence that they

- discern and articulate different musical tastes
- represent the data in clear ways
- recognize and adjust for their own biases, including gender
- pose unbiased questions
- compare the results of the survey with other sources (e.g., “Top 10” lists)

Students can keep journals of their responses to music they listen to at home. Throughout the year, look for evidence that students are listening to an increasingly broad range of music.

Students can compose a short soundtrack to enhance a chosen video related to a specific historical period. Students should research and report on the era and country depicted. Criteria for assessment might include

- effective use of elements of music of the culture and era
- accuracy and thoroughness of historical research
- recognition of the music’s purpose (e.g., music accompanies the video and reflects its subject matter appropriately)

Notes and Resources

Notes

- Repertoire of Acadian songs

Authorized Learning Resources

- Gaelic Songs in Nova Scotia

Additional Print Resources

- Creighton, Helen and Doreen H. Senior. *Traditional Songs from Nova Scotia*
- MacGillivray, Allister. *The Cape Breton Song Collection*
- MacGillivray, Allister. *The Nova Scotia Song Collection*
- Pottie, Kaye and Vernon Ellis. *Folk Songs of the Maritimes*

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture. (continued)

Outcomes

Students will be expected to

UC 3.1 identify the influences of music in daily life, local and global

UC 3.2 explore possibilities for musical involvement in school and community, local and global

UC 3.3 examine a variety of cultural and historical influences on music and musicians

UC 3.4 explore the various roles of music in local and global contexts

Suggestions for Learning and Teaching

In small groups, have students explore music of various groups:

- Acadian music
- Celtic music
- Aboriginal music
- World music
- African-Canadian music

Students can discuss various traditional music found in Canada.

- What examples are often heard in Nova Scotia?
- What are some similarities that these folk styles have with Maritime folk music?
- What are some of the differences?

After collecting examples of music careers and recreational music activities in the community, invite students to create a community directory of music opportunities.

Videotape and watch the East Coast Music Awards (ECMA) presentation. Discuss the presentation regarding reference to cultures represented, categories, instrumentation, etc. Encourage students to become involved in community organizations (e.g., community choirs, church choirs, music theatre groups)

Teachers can invite members of various ethnic groups represented in the local community to demonstrate and explore aspects of their traditional music. In preparation, have the students listen to/view appropriate recordings or videos and prepare questions.

Have each student do an individual research project. Select a real or fictional person from another generation, such as a parent, grandparent, or person from another time or location in the world. Ask each student to create a short list of musical selections that the person selected might have heard during his/her lifetime; include recorded musical examples.

Teachers can explore with the students the issue of racism and its influence on the development of jazz and rock.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture. (continued)

Suggestions for Assessment

In daily music listening, students should be introduced to a variety of historically significant selections of music, composers, and cultural styles. With the class, create a checklist of predominant features to listen for in each example. On a regular basis, quiz students on the name, composer, and major attributes of each piece. Eventually include examples not listened to in class but similar in style, and have students identify and comment on the work.

Students can keep journals for discussing their musical preferences and ask them to describe the influence of those choices on their own music.

To assist students in developing their research and critical thinking skills, teachers might ask students the following:

- Have you used research material that presents various points of view?
- Have you determined whether the research material you are using reflects any type of gender or racial bias?
- Have you found an interesting way to present and demonstrate what you have discovered through your research?
- Are your observations presented clearly and concisely?
- Have you included enough detail to effectively communicate your findings?

Notes and Resources

Notes

The East Coast Music Awards show can be videotaped for use as an instructional tool for a music class. A standard fee for copyright is applicable for the taping and viewing of televised programs. Please ensure these fees are paid prior to classroom use.

Authorized Learning Resources

- *Teaching Music Through Performance in Band series*
- *Teaching Music Through Performance in Orchestra series*
- *Tools for Powerful Student Evaluation*

Additional Print Resources

- French, Robert, and Henry Bishop. *In Our Time*
- Menuhin, Yehudi, and Curtis W. Davis. *The Music of Man*
- O'Donnell, John C., and Allister MacGillivray. *And Now the Fields are Green: A Collection of Coal Mining Songs in Canada*

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture. (continued)

Outcomes

Students will be expected to

UC 3.1 identify the influences of music in daily life, local and global

UC 3.2 explore possibilities for musical involvement in school and community, local and global

UC 3.3 examine a variety of cultural and historical influences on music and musicians

UC 3.4 explore the various roles of music in local and global contexts

Suggestions for Learning and Teaching

Have students explore the history of jazz and rock through listening to and/or performing music that influenced the development of this genre.

Students can research and present their findings on the role of music in various cultures.

Have students use a variety of print or electronic resources to research the music of cultures different from their own and, if possible, find examples of that music. The students can then compose a short piece incorporating some aspect of the music and describe that influence.

Invite each student to choose a musical form typical of a given culture or historical period and compose a piece of music using that form.

Students can create a theme program (e.g., a sacred concert, a baroque concert, a “music spanning a certain time frame” concert, a concert for Black History Month, a concert to honour women composers).

When working with repertoire from previous historical periods, teachers can present the music and other art forms of that period in their historical context.

Teachers can arrange for a high school ensemble (band, choir, jazz group, guitar ensemble) to perform for a local elementary school.

Provide an opportunity for the members of the ensemble to share their music experiences and the importance of music in their lives.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture. (continued)

Suggestions for Assessment

Have students tape and journal the music used in TV programs (especially commercials) in a one-hour period.

- Consider the type of music and why it is used (e.g., style, instrumentation).
- Discuss the personal response to the music.
- Discuss the extent to which personal response is programmed by the creator.

Notes and Resources

Video Resources

- *Civilisation series*
- *Don Messer: His Land and His Music*
- *Kumba!*
- *The Legacy of Helen Creighton*
- *Oliver Jones*
- *Sing Out Freedom Train*

Audio Recordings

- *Buried Treasure*
- *Coal Fire in Winter*
- *Évangéline*

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4: Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Outcomes

Students will be expected to

UC 4.1 explore through musical activities how music reflects cultural and historical events and issues

UC 4.2 analyse and compare music that reflects universal ideas

Suggestions for Learning and Teaching

In small groups, have students name some popular musicians whose music has a distinctive style, or present a unique vision of the world through their music. Have each group select one music example to present to the class for discussion. Some issues to consider may be:

- Why did the group pick that specific selection as an example?
- What do these musicians do that makes their work unique?
- What vision of the world are the artists presenting?
- How are current cultural and historical contexts reflected in their work?
- What are possible factors that enable certain pieces of music to connect with listeners many years after their composition?
- Will the music that the students selected survive the test of time and be recognized as exemplary many years from now?
- Is longevity important in judging aesthetic value?

Invite the class to brainstorm and discuss the various ways music contributes to the well-being and identity of a community. Students can record reflections on the presence of music in their lives and what their lives would be like without music.

Discuss with the class how music enhances the emotional content of ceremonial occasions (e.g., weddings, funerals). Play recordings of ceremonial music from a variety of cultures without identifying the ceremonies. Challenge students to speculate on the purpose of each selection before it is revealed.

Encourage students to create and display a calendar of musical events in the community, recording reasons for the events, background traditions, or cultural context influencing the music, and any current or historical social issues affecting the events.

Introduce students to the work of Nova Scotia musicians and composers and, if possible, invite one to class. Invite an artist to talk to the students about his/her work. Ask the guest(s) to discuss the relationship between his/her music and current popular music.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4: Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Suggestions for Assessment

After the class has listened to ceremonial music from a variety of cultures, discuss whether music is a “universal language.” Look for evidence that students are able to

- recognize and appreciate diversity in musical expression
- distinguish between their personal emotional responses to music and its cultural meaning
- support their arguments with evidence depicted in the music

After students investigate ceremonial music, form groups and have each choose or develop a ceremony about something that is important to them, and then create a multimedia presentation in which music enhances the ceremony. Establish criteria such as:

- media are appropriate to the ceremony
- music supports the emotional content of the ceremony

Ask students to discuss the value of music at celebrations (e.g., weddings, parties, graduations).

- What would each of these events be like without music?
- What role does music play in each of these events?
- What traditions are observed at these celebrations?
- What practical function does music serve in these celebrations?
- What social function does it serve?

Following a presentation by a local musician, have students write a journal entry, discussing how this artist’s music relates to other local musicians and current popular music.

Notes and Resources

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Instructor’s Edition
 - Teacher’s Annotated Edition
 - CDs
- *Teaching Music Through Performance in Band series*
- *Teaching Music Through Performance in Orchestra series*

Video Resources

- *Oliver Jones*

Additional Print Resources

- Cultural Human Resources Council. *Lights Up: An Activities Kit for Careers in Culture*
- Cultural Human Resources Council. *Now Hear This! Careers in Music and Sound Recording*
- Cultural Human Resources Council. *The Spotlight’s On: Careers in Film, Television, Radio and the Live Performing Arts*
- Slonimsky, Nicholas. *Lexicon of Musical Invective: Critical Assaults on Composers Since Beethoven’s Time*

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4: Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression. (continued)

Outcomes

Students will be expected to

UC 4.1 explore through musical activities how music reflects cultural and historical events and issues

UC 4.2 analyse and compare music that reflects universal ideas

Suggestions for Learning and Teaching

In small groups, have students create a tape for a radio show from a specific era (World War II, Depression Years, Roaring 20s, Vietnam War). They should include musical selections, a DJ's comments, phone-in comments, advertisements, etc.

Assign a universal topic such as "war." Teach the students some of the songs from the First or Second World War or protest songs from the Vietnam War years. Examine the music of composers influenced by racial prejudice or war. Students might consider the following possibilities:

- Examine the role and function of national anthems.
- Examine music that inspires patriotism.
- Examine music that is used for propaganda.
- Examine music that is used to promote social justice.
- Examine songs that inspired war efforts.
- Study how the elements of music, principles of composition, and lyrics were used.
- Study Dmitri Shostakovich's Symphony No. 8—a harrowing musical portrait of life under the Stalin regime.
- Analyse Richard Wagner's music, discussing the fact that Israel banned the playing of Wagner's music as it was used to promote the Nazi philosophy.
- Examine works of contemporary composers who promote an anti-war philosophy.

Other universal topics for this activity could include love, peace, and celebration.

Combine students from a history class with music class students. The history students can write a play about a war and the music class can provide the music to support the play.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4: Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression. (continued)

Suggestions for Assessment

In pairs, have students research a Nationalist composer such as Jean Sibelius, Gustav Holst, Béla Bartók, Bed ich Smetana, Zoltán Kodály, Petr Tchaikovsky, John Philip Sousa. Then have students role-play an interview between this composer and a reporter, presenting what they learned in an informative and interesting manner. Using a rubric designed by the class, have students assess the presentations.

Play a listening game called “Name That Tune” (e.g., composer, style, era). Ask students to justify their choices.

Notes and Resources

Audio Recordings

- *Danny Boy*
- *A Day in the Life*
- *Symphony No. 8*

Additional Videos

- *Songs of the War Years*

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies, and environments.

Outcomes

Students will be expected to

UC 5.1 examine the connection between music and other arts and music and other school curriculum areas

UC 5.2 describe the relationship between societies and their music

Suggestions for Learning and Teaching

Have students perform historically appropriate music for other students in English, history, or other curricular areas.

Write a poem and create a soundtrack for it. As an extension, have students create a musical composition that is built on the text of the poem. Compare the results.

Collect samples of artwork and trace the evolution of painting (visually and historically), touching on some of the socio-historical aspects. After getting a visual appreciation for the transformation from Classical to Romantic to Twenty-first Century, begin to explore some of the parallels in the development of musical forms during the same time period.

Have students analyse the form of a work in another medium (e.g., poetry, dance, science) and discuss how that form might be used for a musical composition.

Students can listen to a selection of music such as Samuel Barber's *Adagio for Strings* with their eyes closed, visualizing the images evoked by the music. In small groups, have students discuss their images with each other, recognizing that individuals will have different feelings/images about the same piece of music. Following their sharing, each group can produce a painting that is representative of the group's collective thoughts.

Discuss how artwork has provided inspiration for composers (e.g., Modest Mussorgsky, *Pictures at an Exhibition*). Then display samples of paintings selected by the art teacher. In small groups have music students write a composition based on the artwork. Ask the dance class to choreograph a movement piece to the composed music.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies, and environments.

Suggestions for Assessment

Have students identify and describe the connections between music and other arts, as well as historical events.

After students have discussed parallels in form and design among various arts disciplines, have them each create a display and a report, illustrating the interrelationships of the arts. Before they begin, work with the students to develop assessment criteria such as:

- clear definition of form and design
- accurate use of terminology
- thoughtful comparison of a range of similar and dissimilar elements among the arts
- relevant, easy-to-follow information and ideas
- details and examples that show recognition of subtle connections

Compare performance styles and instrumentation of music of other cultures discovered through Internet research.

When students have finished their paintings, ask them to share their artwork with the class. Describe the images that came to mind. What sections of music stood out? Why were certain colours or shapes chosen? How did they resolve the issue of giving representation to individual listeners? Discuss how/why music evokes a variety of emotions and images in different listeners.

Ask students to describe how/why they selected certain musical ideas for their soundtrack to accompany the poem. Compare the characteristics of their music to the intent of the poem.

After students have presented musical representations of their literary work, reflect on the following:

- originality
- variety
- effective use of musical elements
- form
- relationship between the music and literary work

Notes and Resources

Notes

Involve other human resources if possible—local musicians and composers, or teachers on staff who teach cultural industries, dance, drama, and visual arts.

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Instructor’s Edition
 - Teacher’s Annotated Edition
 - CDs

Video Resources

- *African Percussion*
- *African Percussion Classroom Series*
- *All Join Hands*
- *A Jig ‘n a Reel*
- *No Less, No More, Just Four on the Floor*

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies, and environments. (continued)

Outcomes

Students will be expected to

UC 5.1 examine the connection between music and other arts and music and other school curriculum areas

UC 5.2 describe the relationship between societies and their music

Suggestions for Learning and Teaching

Have music students organize a coffee house, developing entertainment based on a theme (Winter Carnival, Hallowe'en, Valentine's Day).

Discuss a topic being studied in another course (e.g., global warming) and create a short story about this topic. Ask students to compose a musical representation of their story. Students can notate their work in traditional or invented notation.

Contact a local business and have students work in small groups to compose an advertisement for that business. Record the advertisements and have the business owner select the "winning" advertisement for use in the promotion of his/her business.

Examine popular music videos to discover the use of the four arts disciplines (music, art, drama, dance) in the production of the videos.

When playing "dance" music in band repertoire (e.g., "Fantasia on the Dargason"), have students learn the dance and perform it in class.

Have students find the words for a folksong being played in band (e.g., *I'm Seventeen Come Sunday*). Sing one verse for the class. Groups of students can dramatize the story and present to the class.

Invite students to listen to several versions of a piece being performed by the choir/band/ensemble. For each recording, describe instrumentation and use of tempo, tone colour, and other musical elements to create overall mood.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies, and environments. (continued)

Suggestions for Assessment

Videotape a performance of the art/composition/dance project. Critique the music students' ability to connect their composition with the selected artwork and how well they communicated their understanding of the painting so that the dance class could develop a meaningful movement experience.

In their journals, have students reflect on the emotional impact of music.

When students have completed listening to several arrangements of the selected folk song, have them rate the effectiveness of each performance against two criteria: the musical integrity and the emotional relevance (ability to convey the emotion of the story). Select three versions to present to the class.

Notes and Resources

Notes

I'm Seventeen on Sunday is a British folk song arranged for band by Percy Grainger, with an adaptation for high school by Douglas E. Wagner.

Audio recordings

- "Fantasia on the Dargason"
- *I'm Seventeen Come Sunday*

Perceiving and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

Students will be expected to

PR 6.1 identify problems associated with the process of music making

PR 6.2 explore and use appropriate vocabulary and knowledge of music in responding to their own work and the work of others

PR 6.3 offer and accept constructive criticism as part of the music-making process

Suggestions for Learning and Teaching

Using a list of musical terms with their definitions, have students select and discuss terms that describe a listening example (e.g., tempo, mood changes.)

Students can perform brief musical passages in selected styles and tempos, demonstrating their knowledge of musical terminology.

When rehearsing with an ensemble, discuss the definition of unfamiliar musical terminology and its stylistic implications for students to consider in their performance.

Study a score that employs non-traditional notation. Consider the problems encountered by both the composer and the performer.

When rehearsing with an ensemble, discuss and experiment with phrasing and contour in order to explore the expressive potential of the work.

Choose a section from a piece of repertoire being studied. Involve students in making interpretive decisions by asking three students to listen to and critique the group's performance of this section. Have the students focus on such concerns as dynamics, articulation, phrasing, and musicality. Discuss the impact of the group's attention to these elements on the expressive character of the performance.

After a shared musical experience (e.g., concert, music festival) have students write a reflection describing their experience. What did they enjoy? What did they learn about themselves and others in the group? What would they do differently? Students can share responses with the class.

Perceiving and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment

When rehearsing, identify any individual technical problems that arise, such as difficult fingering or slide patterns. Ask students to think of solutions to their individual problems. Invite several members of the ensemble to demonstrate some of the idiomatic problems of their instrument to the class and suggest how they can be avoided (e.g., different fingering, singing across the break, bowing). Design checklists for observing both process and product.

Have students use various writing forms (e.g., reviews, letters, journal entries) to articulate rich descriptions and reactions to their work and the work of others.

Assign an ensemble part for home practice. Have each section of the ensemble discuss and agree on particular problems requiring focus during home practice. Students can write down their own goals. Discussion and self-evaluation can take place during the next class.

Have students adjudicate the performance of their ensemble using Sample Assessment Sheet 1. (See Appendix F, for the Ensemble Performance Form.)

Teachers can note the students' abilities to suggest a variety of ways to solve musical problems.

Notes and Resources

Notes

Consider using biographical material on composers relating to the creative process (e.g., W.A. Mozart's letters to his father, J.S. Bach's application to the Margrave Brandenburg).

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Instructor's Edition
 - Teacher's Annotated Edition
 - CDs
- *Teaching Music Through Performance in Band series*
- *Teaching Music Through Performance in Orchestra series*

Other

- Concert reviews (e.g., local newspapers, music magazines, Internet)
- CD liner notes
- Scores by John Cage
- Scores by Murray Schafer

Perceiving and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works. (continued)

Outcomes

Students will be expected to

PR 6.1 identify problems associated with the process of music making

PR 6.2 explore and use appropriate vocabulary and knowledge of music in responding to their own work and the work of others

PR 6.3 offer and accept constructive criticism as part of the music-making process

Suggestions for Learning and Teaching

When a class is near completion of a composition project, encourage students to participate in a Songwriter's Circle. In turn, each composition group discusses their writing process—how they started, what has worked, what problems they have encountered, what is left to be done. They perform an adaptation of their composition, while all students make notes in their journals, outlining successes as well as constructive criticism. An open discussion can follow, and students may ask the class for assistance in solving a particular problem. Groups then go back to their writing and finish the compositions. Performances of all compositions are presented to the class.

Attend performances of other groups in concert or at music festivals.

Take a well-known song, eliminate the last eight measures, and have students compose a new ending.

Listen to a piece of program music and discuss the composer's choice of musical elements to portray the story in the music.

Perceiving and Responding

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works. (continued)

Suggestions for Assessment

Have students revise, refine, and assess their work. Ask them to respond to statements such as the following:

- Based on my assessment, my best work this term was ...
- The most important new knowledge I gained was ...
- Based on feedback, I will revise and refine ...
- Overall, as a musician I am trying to ...
- My next goal is to ...
- Resources that can help me are ...

Invite students to record their thoughts and feelings in their journals as they compose and respond to various styles of music. At the end of the term, have them make presentations based on their journals. Presentations should include the role of emotion in orchestration choices, form and design, the use of music elements to enhance images, and comparisons of various styles of music. Look for evidence that students

- focus on personal insights and experience
- use relevant examples from their compositions and music exercises to support the ideas presented
- compare how emotions are expressed in music to other forms of expression

To refine their own work and devise an effective means of self-assessment, have students work with a partner or small group. Their assessment should include their own reflection plus advice and feedback from their peers and teacher.

Notes and Resources

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Instructor's Edition
 - Teacher's Annotated Edition
 - CDs
- *Tools for Powerful Student Evaluation*

Other

- *Concert reviews*
- *Examples of adjudications*

Perceiving and Responding

GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

Students will be expected to

PR 7.1 explore combinations of instruments and sound sources, including electronic sources

PR 7.2 explore the relationship between technical skill and expressive qualities of non-acoustic and acoustic sound sources

PR 7.3 use a range of technologies to plan, produce, and create music

Suggestions for Learning and Teaching

Students can create/build their own musical instruments in order to explore music-making technologies.

Have students create an excerpt for a music video, using music from another time period. Students should research their chosen time periods to discover conventions of the time, clothing styles, and popular dances.

Students can create a project that explores the role of technology in the development of popular music. If students have access to synthesizers and other music technology they may wish to compose an original work or adapt an existing work for the presentation of their projects.

Assign a series of software reviews for students to write in their journals. As a group project, have them put together buyers' guides, including program descriptions and prices.

Have students collect articles about technology and composition from industry magazines and keep journals to record their responses. Have them present their findings and discuss how the technology could be applied to the work done in class.

Arrange a class visit to a recording studio, a software company, or a music computer lab. Invite students to compare workplace and classroom environments.

Students can use a decibel meter to collect data on sound levels in the music room, cafeteria, and other rooms in the school. Have them compare their results with safety standards and submit a class report.

Have students research and discuss the requirements of acoustic design in building construction.

Perceiving and Responding

GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.

Suggestions for Assessment

Invite each student to demonstrate the use of a chosen music technology for a small group of peers. Discuss criteria for peer feedback and assessment. For example, note whether the demonstration

- is clear and easy to follow
- is detailed and accurate
- includes appropriate opportunity for practice to ensure that peers can use the technology to create and manipulate sound
- accurately describes proper maintenance and care
- includes information about the cost of purchase and maintenance

After students have collected decibel readings from the school cafeteria or music room, have them work in small groups to draw conclusions about the implications for hearing damage and create checklists of recommendations, based on the safety standards. Look for evidence that they

- recognize and understand health and safety issues regarding hearing
- have considered safety, environmental, and acoustic concerns and how these are interrelated
- recognize that there are complex problems involved in designing and building a rehearsal/performance space

Notes and Resources

Notes

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

The physics teacher should be able to provide a decibel meter.

Software Resources

- *Band in a Box*
- *Easy Music Theory*
- *Finale: The Art of Music Notation*
- *MiBac Music Lessons*
- *Sibelius*

Perceiving and Responding

GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works. (continued)

Outcomes

Students will be expected to

PR 7.1 explore combinations of instruments and sound sources, including electronic sources

PR 7.2 explore the relationship between technical skill and expressive qualities of non-acoustic and acoustic sound sources

PR 7.3 use a range of technologies to plan, produce, and create music

Suggestions for Learning and Teaching

Encourage students to notate their own compositions on computer using a notation program. They then can perform, record, and critique their work.

Have students collect samples of sounds found in the community and in their school. Form small groups to collate the sounds in either analog or digital format and create sound collages. Ask groups to add video components.

Challenge students to create new sound effects and music for instructional CD-ROMs, cartoons, or video games. Ask them to save their data on tape or as computer recordings. Have students present their results to the class for discussion and critique.

Students can create short compositions, starting with a sequencer program. Have students export their projects to standard MIDI files and import them into notation programs. Have students do final editing for page layout and part extraction.

Have students use notation programs or sequencers to transcribe a work and change the instruments, tempo markings, dynamics, and articulations. They can describe the effect of these changes following the activity.

Give students the parts from a small combo arrangement. Ask them to use notation software to create full scores.

Explore the history of individual musical instruments, focussing on the impact of technological advancement on their development.

Compare acoustic instrument performances with electronic instrument performances of the same work.

Perceiving and Responding

GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works. (continued)

Suggestions for Assessment

- To assess students' understanding of the physical properties of sound, have them electronically create particular sounds and record their progress in journals. The journals should include
- opening statements that explain students' goals for the project, including the types of sound they hope to create
- regular entries that record and analyse successes, challenges, and failures at various stages
- concluding statements assessing how effectively they realized their goals

Establish criteria for constructing a score from parts of a small combo arrangement. Have students, in pairs, evaluate each other's work. Criteria may include

- accuracy
- readability
- alignment of beats in the various parts
- awareness of various features of the particular software used

After students have added expressive elements to a MIDI file, have them exchange their work with partners to evaluate each other's manipulation of the elements of expression. Criteria might include the extent to which they were able to

- use dynamics and texture that support melodic contour
- create tempo changes that have a dramatic effect
- use software features creatively to manipulate the elements of expression

Notes and Resources

Software Resources

- *Band in a Box*
- *Easy Music Theory*
- *Finale: The Art of Music Notation*
- *MiBac Music Lessons*
- *Sibelius*

Perceiving and Responding

GCO 8: Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

Students will be expected to

PR 8.1 develop criteria to analyse and evaluate their own work

PR 8.2 explore a range of musical works with reference to the composer's intent

PR 8.3 analyse performances and provide critical commentary on aspects of musical presentation in light of the performer's intent

Suggestions for Learning and Teaching

Have students explore composers' and musicians' works that were considered radical and shocking during the time in which they were created, but later came to be part of the popular culture. While Elvis Presley and The Beatles may be recent examples, encourage students to discover many classical composers who were considered to be outrageous in their day.

Play the soundtrack from a scene in a movie with the picture turned off. Ask students what thoughts or feelings the music evokes and what they think is happening in the movie. Then replay the scene with both sound and picture on, and compare it to students' impressions.

Have students discuss interpretation in music. Consider

- composer's intent
- conductor's interpretations
- soloist's interpretations

When rehearsing, discuss and experiment with phrasing and contour in order to explore the expressive potential of the work.

Reflect on how different audiences influence a composer's work.

Perceiving and Responding

GCO 8: Students will be expected to analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

After students have had experience reflecting on reactions to radical or shocking music and musicians, assign students to research the reactions to Igor Stravinsky's *Rite of Spring*. In groups, have students roleplay reactions of the public following the premier performance. Assign roles such as

- reporter
- concert goers
- musicians in the orchestra
- the conductor
- Stravinsky himself

In their journals, have students reflect on the results of the roleplay.

Find two contrasting interpretations of the same piece of music.

In pairs, have students discuss their views on the conductor's interpretations as they relate to the composer's intent. Research may be required. The student's findings can be presented to the class and students should be encouraged to justify their comments.

Students can write critiques or concert reviews for two arrangements of the same work. Have students identify which elements are different in the two versions and describe the effects of these differences.

Listen to a recording of the group's rehearsal or performance of a work. Students can discuss the degree to which the expressive intent of the composition is being portrayed to the audience.

Notes and Resources

Audio Recordings

- *Flourish for Wind Band*
- *The Rite of Spring*

Other

- Swing music from World War II

Perceiving and Responding

GCO 8: Students will be expected to analyse the relationship between artistic intent and the expressive work. (continued)

Outcomes

Students will be expected to

PR 8.1 develop criteria to analyse and evaluate their own work

PR 8.2 explore a range of musical works with reference to the composer's intent

PR 8.3 analyse performances and provide critical commentary on aspects of musical presentation in light of the performer's intent

Suggestions for Learning and Teaching

As a listening exercise, play a recording of *Central Park in the Dark* (Charles Ives). Discuss the descriptive nature of the music. What musical elements are emphasized? Which ones are not emphasized? How does this relate to the composer's intent? Other composers to consider for this activity are R. Murray Schafer and John Adams.

Have students take a simple folk song and edit certain musical elements (e.g., dynamics, tempo, phrasing). Discuss how this might change the composer's original intent.

Encourage students to develop a series of questions about a piece of music they are currently studying (such as *Lyric Essay* by Donald Coakley). Contact the composer by phone or e-mail and engage in discussions with him/her.

Study a composition written for a specific purpose (such as *Flourish for Wind Band* by Ralph Vaughan Williams). Have students discuss whether or not the composer was successful in achieving the expressed goal.

Perceiving and Responding

GCO 8: Students will be expected to analyse the relationship between artistic intent and the expressive work. (continued)

Suggestions for Assessment

At the end of a composition project, have students discuss how their final composition evolved from the original idea.

As students reflect on a musical work, include thoughts such as

- What is the composer trying to convey in this piece?
- What musical elements are used to communicate this message?
- How is this piece different from other pieces by this composer? by other composers of the same era?
- What do you like best about this composition?
- What would you change if you were the composer?

Select a short excerpt (8–12 bars) of a familiar tune. In small groups, have students interpret the music by responding to gestures and other forms of non-verbal communication of a student selected to be the conductor. Have the rest of the class observe the performance and comment on the success/failure of the ensemble to respond to the student conductor's interpretation.

Notes and Resources

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Instructor's Edition
 - Teacher's Annotated Edition
 - CDs

Audio Recordings

- *Central Park in the Dark*
- *Flourish for Wind Band*
- *Lyric Essay*
- *Short Ride in a Fast Machine*

Curriculum Strands for Music 11

Creating, Making, and Presenting

GCO 1. Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

CM 1.1 develop skills in the selection, preparation, and presentation of music through individual and ensemble music making

CM 1.2 make informed judgments to select appropriate materials, techniques, and forms to enhance the expression of meaning in music

CM 1.3 interpret and represent a range of thoughts, images, and feelings, by responding to non-verbal gestures

CM 1.4 analyse and interpret music notation, traditional and non-traditional

Suggestions for Learning and Teaching

Have students work individually or in small groups to prepare a program for a special event or a holiday, such as Remembrance Day, graduation, Hannukah, or Kwanzaa. These programs can be shared with the class, and the teacher should encourage discussion. The teacher may ask students to select one of the programs for presentation.

Have students brainstorm a list of qualities found in a music selection that contribute to its overall impact (e.g., meaning conveyed, emotions or images evoked). Play a recording of a piece of music. In groups, have students brainstorm a list of words or phrases that best describe the piece.

Discuss with the students the importance of soundtracks to the action in movies and TV shows. Select a scene from a movie or TV program that contains a specific instrumental arrangement for a soundtrack (e.g., string orchestra, harp, brass band). Play the scene for the class with no sound. Discuss with students their ideas for an appropriate soundtrack for the scene. Next play the scene with the soundtrack. Discuss with the students their response when the music was added. Would the feelings have changed with a different type of instrumentation? How does our culture affect how we associate particular types of music with events and emotions?

Discuss a familiar scene from a movie (10–15 seconds in length). Mute the sound. Brainstorm suggestions for appropriate music that could be used for the scene. In this activity there are no wrong answers. Experiment with different types of music for the scene (e.g., major/minor, different genres, different groupings or voicing). In groups, have students compose music as a soundtrack, and write the score using traditional or invented notation.

Creating, Making, and Presenting

GCO 1. Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment

For the activity on preparing a program for a special event or holiday, have students design a peer assessment using the following criteria:

- appropriateness of the selections for the intended audience (size, age, interest)
- performers' abilities
- venue
- instrumentation/voicing
- logistics (equipment transportation, warm-up rooms, etc.)

After the students have presented their programs to the class, have them complete the peer assessment instrument. The teacher can complete the same instrument and, as a class, compare the results.

As students work in groups to identify words to describe a piece of recorded music, observe their abilities to

- identify thoughts, images, and feelings represented by the work
- respect each other's views
- work together to reach a consensus
- apply previous learnings related to structural elements of music

Teachers may wish to extend this assessment to a written project on a specific musical selection.

After the discussion on instrumental music soundtracks in movies and TV, have students create a chart outlining both personal and cultural influences that affect interpretations of thoughts, images, and feelings elicited by the music. Look for evidence that they are able to identify and explain the reasons for the varied responses to a music experience.

Notes and Resources

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Chapter 21, discussion of soundtracks and action movies
 - Instructor's Edition
 - Teacher's Annotated Edition
 - Teacher's Resource Binder
 - CDs

Creating, Making, and Presenting

GCO 1. Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

CM 1.1 develop skills in the selection, preparation, and presentation of music through individual and ensemble music making

CM 1.2 make informed judgments to select appropriate materials, techniques, and forms to enhance the expression of meaning in music

CM 1.3 interpret and represent a range of thoughts, images, and feelings, by responding to non-verbal gestures

CM 1.4 analyse and interpret music notation, traditional and non-traditional

Suggestions for Learning and Teaching

Discuss with students how a musical selection can be interpreted differently by conductors or performers to convey a specific meaning. Consider how changes to tempo, dynamics, tonality, instrumentation, and style can change the interpretation of a musical selection. Play different recordings of the same composition and have students apply their understanding of this concept to reflect on the different styles/interpretations. As a class, discuss a particular selection that is currently in rehearsal—choral, orchestral, or band—and experiment with various suggestions for interpretation made by the students. Divide the class in two and have each group decide on an interpretation for the composition, requiring them to justify their choices. Perform each interpretation and debrief the activity with a discussion of the success or lack of success for the interpretation. For this activity, you may wish to have a student from each group conduct the ensemble for that group's interpretation.

Select a piece of music for students to conduct. Compare interpretations by different students. Encourage the student conductors to justify their choices based on style, technique, personal emotions, etc.

Have students explore ancient notation facsimiles and transcribe them into traditional notation.

Compare the notation systems for wind and percussion instruments. Allow students time to experiment with the percussion scores. You may want to have the percussion players in your class demonstrate various techniques and skills. Have them choose verbal sounds to represent the percussion notation, and rehearse a selected piece using these sounds. As an extension, have students compose a 16-measure percussion piece using appropriate notation, and perform it using vocal percussive sounds.

Creating, Making, and Presenting

GCO 1. Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment

When students are actively engaged in small-group or class discussions, look for evidence that they are able to

- articulate their position (pro or con)
- use examples to support their position
- work co-operatively to prepare their arguments
- use appropriate music terminology consistently
- apply musical knowledge in their arguments

After attending a live performance or viewing a video of a musical ensemble, have students reflect on the experience in their journals. Invite them to share these reflections with the class. Students should comment on what they heard, and on what they saw (conductor's and performers' gestures). Have them draw conclusions about the connections between the conductor, the musicians, and the music.

After the students have explored ancient notation facsimiles and transcribed them into traditional notation, have them evaluate the accuracy of the transcription. Have students reflect on and present the reasons for the differences between modern and ancient notation, and compare their effectiveness to achieve a desired result.

After the students have composed their percussion piece, have the class perform it. Evaluate the ease/success of interpreting the notation and discuss the accuracy of vocal percussive sounds.

Notes and Resources

Authorized Learning Resources

- Music! Its Role and Importance in Our Lives
 - Chapter 21, discussion of soundtracks and action movies
 - Instructor's Edition
 - Teacher's Annotated Edition
 - Teacher's Resource Binder
 - CDs

Creating, Making, and Presenting

GCO 1. Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts. (continued)

Outcomes

Students will be expected to

CM 1.1 develop skills in the selection, preparation, and presentation of music through individual and ensemble music making

CM 1.2 make informed judgments to select appropriate materials, techniques, and forms to enhance the expression of meaning in music

CM 1.3 interpret and represent a range of thoughts, images, and feelings, by responding to non-verbal gestures

CM 1.4 analyse and interpret music notation, traditional and non-traditional

Suggestions for Learning and Teaching

Have students observe conductors at the local music festival, concert hall, or on video. Discuss the techniques the conductors use to elicit from the performers the nuances that portray the emotions and “images” in the piece.

Videotape the director (teacher, student) conducting an ensemble. As a group discuss how the conductor’s gestures affect the performance.

Have individual students take on the role of an adjudicator. Using a school ensemble as the performing group, have them complete an adjudication sheet for a performance. Present the adjudication to the class. If no ensemble is available at the time, this activity could be done with a recording, preferably with video.

Have students change roles from performer to director. Discuss the different perspectives of these experiences. You may want to lead the discussion by asking questions such as:

Does the music sound the same as a performer and as a director?

Does it feel the same as a performer and as a director?

Are you hearing the same results?

Have students attend and critique a professional performance. Following the performance, have them share their ideas with the class, justifying their personal responses.

Compose a piece of music that is typical of a specific era, such as Baroque, Classical, Romantic, Contemporary. Consider and incorporate the following elements:

- historical implications
- economic and societal issues of the time
- performance practices of the time
- instrumentation of the time

Creating, Making, and Presenting

GCO 1. Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts. (continued)

Suggestions for Assessment

Have students maintain journals that include personal goals and reflections throughout the course.

Analyse a videotape of the student or teacher conducting. Discuss the communication between the director and the ensemble. Did the ensemble perform the piece according to direction given by the conductor? Did the conductor clearly communicate the emotions and interpretation? Could the conductor have done something differently for better effect?

Have the class establish a criteria for evaluation before attending a performance. Ensure that they explore all aspects of the music-making process:

- physical appearance of the musicians
- stage etiquette
- balance in the sound
- intonation
- group set-up
- audience atmosphere and response
- programming
- interaction between audience and performers

Have the students design advertising for the concert (poster, press release, public service announcement). Following the performance, ask for their response. Did you enjoy the performance? Why or why not? What would you have done differently? What was the highlight? Have them write a review and submit it to the school newspaper.

Notes and Resources

Authorized Learning Resources

- *Tools for Powerful Student Evaluation*
 - Prompts to help students develop a journal response
 - Rubrics that use music terminology and language expected of high school students
 - Rubrics for performance critique that are helpful in working through activities
- *Shaping Sound Musicians*
 - Chapter 7, effective journal techniques

Other

Sample adjudication forms are available from MusicFest Canada website www.musicfest.ca

Creating, Making, and Presenting

GCO 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

CM 2.1 use vocal, instrumental, and electronic sound sources to improvise and compose music applying a range of skills, techniques, and forms

CM 2.2 collaborate with others to create and present music using a range of skills and techniques

CM 2.3 compare and perform, alone and with others, a range of musical styles, forms, and genres

Suggestions for Learning and Teaching

Listen to or perform a composition based on a folk melody or improvised melody. Compare the composition to the original melody, noting specific changes that were made. Discuss the techniques the composer used to manipulate the melody to achieve a specific effect.

In a performing ensemble (vocal or instrumental), ask a section leader to perform a short motif and ask students in that section to notate it. Compare the results. Discuss areas of melodic dictation that need more attention and attend to these in subsequent activities.

Have students research and listen to recordings by Robert Johnson, who many consider to be the father of rock and roll. From a historical perspective, discuss how the structure of blues has evolved. Discuss how his music has influenced a number of musicians during the past 50 years.

Have the students listen to music by Eric Johnson, a modern-day blues artist. Give the students a blues chord progression and have them create their own blues piece. Some may wish to create their own progression. Using a blues scale, have individual students improvise 12-bar blues solos, passing one to another: insist that the rhythmic pulse is maintained. The other students should continue to play the appropriate chord progressions underneath the melody. Next, have the students notate their piece using whatever form of notation works for them, traditional or invented. Using Band in a Box or any other notation program, have them chart the piece in traditional notation, then perform it as an ensemble.

Creating, Making, and Presenting

GCO 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes. (continued)

Suggestions for Assessment

Have students begin to play a pre-selected section of a piece of music. Stop at some point and have them sing the remaining part. Look for evidence that they are able to maintain accurate pitch and rhythm, while maintaining the melodic integrity.

Play recordings of musical works that demonstrate a variety of melodic devices (diminution, augmentation, inversion, retrograde motion). Have students complete a checklist identifying the devices used. Look for evidence that they can apply what they have learned about melodic structures.

Have students maintain a rehearsal log and encourage them to reflect on various aspects of the music-making process, including musicality, quality of the performance, organization, and management of rehearsals.

Notes and Resources

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Chapter 17, examples of chance music
 - Instructor’s Edition
 - Teacher’s Annotated Edition
 - CDs
- *Standard of Excellence Comprehensive Band Method*
 - Collections at a lower level are suitable for sight-reading
- *Successful Sight-Singing*
 - Sight-reading exercises in Books 1 and 2

Audio Recordings

- *Robert Johnson: The Complete Recordings*
- Recordings by Eric Clapton
- Recordings by Eric Johnson

Creating, Making, and Presenting

GCO 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

CM 2.1 use vocal, instrumental, and electronic sound sources to improvise and compose music applying a range of skills, techniques, and forms

CM 2.2 collaborate with others to create and present music using a range of skills and techniques

CM 2.3 compare and perform, alone and with others, a range of musical styles, forms, and genres

Suggestions for Learning and Teaching

Using finger charts, have guitar or string players draw the finger placements for the selected major and minor scales. Below each chart write the corresponding scale on the staff. This can be done as an individual or group activity.

Have vocal or instrumental students perform a familiar melody line. Experiment with it by changing the rhythm, meter, accents, tonality, dynamics, articulations, etc.

Present to students the first part of a melody. Individually or in groups have them complete the melody in as many ways as possible. You may want to give specific instructions such as ending on the tonic or dominant, using the same number of measures as the melody presented, varying the number of measures, etc.

In small groups, have students select and rehearse 10–15 minutes of ensemble music. Through the rehearsal process have students record their progress using the following suggestions:

- journal reflections
- group rubrics (see examples in Appendix F)
- peer assessment within the performing ensemble (see examples in Appendix F)
- audio or video recording of the rehearsal that they would analyse and critique
- a performance for others to critique and provide feedback

For the actual performance, have the students work together to select a venue and the intended audience. They should consider all other aspects of the performance, (e.g., publicity, program design, logistics), videotape the performance, and afterwards analyse and critique all aspects.

Creating, Making, and Presenting

GCO 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes. (continued)

Suggestions for Assessment

As students are working on their rehearsal project, have them maintain a rehearsal log that describes their progress.

Students should be assessed regularly on their sight-reading ability. Develop a rubric to assess these abilities, and encourage them to sight-sing and sight-read increasingly complex melodies. You may wish to set this up as a weekly activity, having students work in pairs or small groups. It is important to realize that students at this age may feel insecure in their vocal ability when it comes to sight-singing. It is important that no one be singled out or made to feel uncomfortable with the process.

Notes and Resources

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Chapter 17, examples of chance music
 - Instructor’s Edition
 - Teacher’s Annotated Edition
 - CDs
- *Standard of Excellence Comprehensive Band Method*
 - Collections at a lower level are suitable for sight-reading
- *Successful Sight-Singing*
 - Sight-reading exercises in Books 1 and 2

Audio Recordings

- *Robert Johnson: The Complete Recordings*
- Recordings by Eric Clapton
- Recordings by Eric Johnson

Creating, Making, and Presenting

GCO 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes. (continued)

Outcomes

Students will be expected to

CM 2.1 use vocal, instrumental, and electronic sound sources to improvise and compose music applying a range of skills, techniques, and forms

CM 2.2 collaborate with others to create and present music using a range of skills and techniques

CM 2.3 compare and perform, alone and with others, a range of musical styles, forms, and genres

Suggestions for Learning and Teaching

Explore “chance” music. Use dice or formulas based on names or phone numbers to select the notes to be used in a composition. After the notes have been identified, experiment with various rhythms, styles, instrumentation, etc. Have the students research the “I Ching” method that John Cage used in creating chance music. Are there similar techniques used today in the “new music” genre?

Have students create a “fictional” program of music within given parameters (e.g., genre, style, historical period). Using print and Internet resources, have them research the necessary background information for this assignment. For example, a jazz program could cover the evolution of jazz, including examples downloaded to demonstrate various styles (e.g., ragtime, Dixieland, Louis Armstrong, Ella Fitzgerald). Similarly, a symphony concert could be developed with symphonic music from one or many eras. It is likely that students would not be able to perform these programs because of the complexities of the music and the playing abilities of the students. However, they could find recordings of the pieces selected and assemble them on a CD, and this could be presented to the class.

Creating, Making, and Presenting

GCO 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes. (continued)

Suggestions for Assessment

After the students have created their fictional program and compiled it on a CD, have students exchange their CDs. As an assignment, have them listen to the CD as if they were attending a concert, and write a review of it. In the review, the students should be encouraged to consider the following:

- variety of selections presented
- audience appeal
- overall length
- instrumentation
- size of ensemble required, whether choral or instrumental
- “fictional” venue for the performance

Notes and Resources

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Pages 91–101
 - Instructor’s Edition
 - Teacher’s Annotated Edition
- *Successful Warmups for Successful Sight-Singing*
- *Tools for Powerful Student Evaluation*
 - Page 74, a range of strategies to help students critique a performance

Video Resources

- Oliver Jones

Creating, Making, and Presenting

GCO 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes. (continued)

Outcomes

Students will be expected to

CM 2.1 use vocal, instrumental, and electronic sound sources to improvise and compose music applying a range of skills, techniques, and forms

CM 2.2 collaborate with others to create and present music using a range of skills and techniques

CM 2.3 compare and perform, alone and with others, a range of musical styles, forms, and genres

Suggestions for Learning and Teaching

Effective warm-up exercises for the class include “echo” playing or singing, questions and answers, Rondo ABA form, or similar improvisation activities. These can be modelled after the Orff approach to music education, and many students will be familiar with these activities from the elementary music classes. They are important not only to develop good pitch and listening skills, but also to develop improvisation skills and the ability to effectively shape of phrases.

Demonstrate a range of strategies for extending vocal techniques. Have students lead these as warm-up activities. Invite students to develop their own vocal exercises to extend their range. The video, *Choral Ensemble Intonation*, is an excellent resource for this activity.

Demonstrate a range of strategies for extending instrumental techniques. Have students lead these as warm-up activities with an instrumental ensemble. Invite students to develop their own exercises to extend their technical abilities.

Generate a set of chord progressions and have students experiment with ending the progression on a chord other than I (e.g., IV, VI, V7). Play this altered progression and discuss the effect this has on the form. Look for examples in recorded music that demonstrate how composers have used this technique to achieve a desired result. Have students speculate on the effect of these same recordings if the final chord were different.

Creating, Making, and Presenting

GCO 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes. (continued)

Suggestions for Assessment

As students are extending their vocal or instrumental ranges, have them record in their journals their progress over a specific period of time, such as over the term. As they record their findings, have them reflect on their sense of efficacy as they continue to improve not only their range, but the ease with which they are able to perform the music. Have them speculate on the accumulated effect of ongoing range extension through regular practice.

Collect their journals on a regular basis (you may want to select a few each week) and provide ongoing feedback on their musical growth. Positive reinforcement is very important for this age group.

Establish an online response journal system with your students. In order to participate, every student should have an EDnet e-mail address. If you use a class server, such as Microsoft Class Server, students should be able to access this outside school. This is also a good way for you as the teacher to provide feedback to students, give them homework assignments, etc.

Notes and Resources

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Pages 91–101
 - Instructor's Edition
 - Teacher's Annotated Edition
- *Successful Warmups for Successful Sight-Singing*
- *Tools for Powerful Student Evaluation*
 - Page 74, a range of strategies to help students critique a performance

Video Resources

- Oliver Jones

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

Students will be expected to

UC 3.1 consider and discuss the influence of music on their daily lives

UC 3.2 make connections between school, local community, and global musical activities

UC 3.3 analyse the richness of cultural contributions to music, local and global

UC 3.4 analyse the various roles of music in local and global contexts

Suggestions for Learning and Teaching

Have students write a report on the importance of music in their lives, considering the following:

- When were you first influenced by music?
- Why did you decide to study music in school?
- How has music helped you to develop and grow?
- How do you foresee your participation in music in the future?

Have the students design a poster, a collage, or a poem to accompany the report. Also have them include a “music autobiography,” a CD, or a tape recalling important songs and musical selections in their lives from infancy to present. Teachers should be aware that this activity may trigger personal emotional responses for students.

Choose a current music video. Have students examine the social implications of the music, the lyrics, and scenes in the video. Do they imply that we have to look or behave in a certain way to be “cool,” beautiful, or loved? Are there any positive images or messages in the video?

Using the text, *Music! Its Role and Importance in Our Lives*, complete the activity on page 8, “Radio Scan,” and on page 15, “Thinking It Through.” Discuss their musical selections.

Listen to recordings of contemporary Canadian folk artists to see how folk music continues to be a vibrant form of musical expression in present society. Artists could include Susan Aglukark, and Clary Croft. You may extend this activity for the students by playing recordings of Canadian folk music icons such as Gordon Lightfoot, Anne Murray, Joni Mitchell, and Stan Rogers. Discuss how Canadian folk music has or has not changed over the past 30 years.

Have students brainstorm the many opportunities in music, both as a profession and as a recreational pursuit. Use cues to help students extend their thinking, then as a class organize the brainstormed list into categories. Examples could include performance, education, direction, composition, production, manufacturing, therapy, and administration. Assign a different category to each group of students, and have them interview one person in the community engaged in this type of musical activity. Have them present their interview findings. Following the presentations, have students consider how they will incorporate participation in music as part of their future lives.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Suggestions for Assessment

After the students have done the report on the importance of music in their lives, have them present their music autobiographies. In their presentations ensure that they give details that explain how the music selected has impacted their lives. Design a rubric to assess the presentation.

Have students write an essay on the social messages portrayed in a current music video.

After the students have discussed implied messages in music videos, have them write a response to questions posed in the discussion. Then have them plan, and if possible produce, their own video. The video must convey an obvious social message. They may choose to promote a positive image, to present the negative side of something with which they disagree, or they may use satire to demonstrate a point.

Have students choose a potential career in music. Research the requirements, the advantages and the disadvantages of this career, the training needed, and any other relevant information. Include interviews if possible. Present this assignment as a written report.

After students have interviewed community musicians about music careers and recreational pursuits, have them present their findings to the class. Use a rating scale to assess students' research, focussing on elements such as

- inclusion of skills and attitudes required
- inclusion of education required
- thoroughness and organization of findings
- oral presentation skills

Notes and Resources

Notes

- Teachers are encouraged to preview music videos and check school board policies regarding the viewing of videos for instructional purposes prior to classroom use.
- Students can research career opportunities in the music industry at these helpful websites:
 - careeroptions.ednet.ns.ca
 - careersites.ednet.ns.ca
- The Cultural Industries 11 Curriculum describes excellent activities for students as they explore careers in the music industry.

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Instructor's Edition
 - Teacher's Annotated Edition
 - CDs

Additional Print Resources

- Burkholder, J. Peter, Donald J. Grout and Claude V. Palisca. *A History of Western Music*
 - Excellent survey of Western music, known for its comprehensive coverage of genre and styles from antiquity to present day
- Latham, Alison, ed. *The Oxford Companion to Music*
 - An outstanding one-volume music book

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture. (continued)

Outcomes

Students will be expected to

UC 3.1 consider and discuss the influence of music on their daily lives

UC 3.2 make connections between school, local community, and global musical activities

UC 3.3 analyse the richness of cultural contributions to music, local and global

UC 3.4 analyse the various roles of music in local and global contexts

Suggestions for Learning and Teaching

Have students explore all the business issues associated with managing a symphony, a rock band, a solo performer, etc. Include the following discussion points:

- promotions
- technical requirements
- bookings
- administration (financial, practical)

Brainstorm and present samples of the music from Nova Scotia music festivals such as Stan Rogers Festival, Celtic Colours International Festival, Atlantic Jazz Festival, and Lunenburg Folk Festival. Have the students research one of these festivals, and present their findings to the class. The presentation should include

- background/history of the festival
- organizational details
- music samples
- biographies of some of the performers

As a class, create a calendar of these events.

Have students research the history and the role of local community bands, choirs, and orchestras. If possible, have the students attend a concert by a community group, or invite the group to perform in the school. Following the performance, students can interview a member of this group.

Have students research the history of orchestral music in Nova Scotia (e.g, Symphony Nova Scotia, or Atlantic Symphony). Discuss the trials and tribulations of maintaining a symphony orchestra, as demonstrated in the history of Symphony Nova Scotia. What is the key to its present success?

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture. (continued)

Suggestions for Assessment

To assess the students' presentations on Nova Scotia music festivals, as a class create a rubric that lists specific criteria. This rubric can be used as a peer assessment or self-assessment. As an assignment, have students plan a festival, real or imagined, for the school or the community.

To assess the students' presentations on Nova Scotia community groups, as a class create a rubric that lists specific criteria. This rubric can be used as a self- or peer-assessment.

Have students interview a present-day or former orchestra member or administrator. Record the interview and have the students transcribe the recordings. As a final assessment, have them present a PowerPoint presentation that captures the essence of the new learnings based on the interviews.

Notes and Resources

Notes

The Sound Waves program, a component of the East Coast Music Awards, provides opportunities for students to experience in-school performances by current and emerging East Coast musicians. Information is available at www.ecma.ca

Additional Print Resources

- *Canadian Musician magazine*
 - An excellent journal with articles on current trends in Canadian music. The school library can be encouraged to subscribe.

Additional Videos

- *Songs of the War Years*
 - Examples of wartime music, produced by a Yarmouth high school history class

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture. (continued)

Outcomes

Students will be expected to

UC 3.1 consider and discuss the influence of music on their daily lives

UC 3.2 make connections between school, local community, and global musical activities

UC 3.3 analyse the richness of cultural contributions to music, local and global

UC 3.4 analyse the various roles of music in local and global contexts

Suggestions for Learning and Teaching

Interview war veterans or other seniors to find out the music they remember that was the most meaningful to them. Find recordings of some of this music or record the senior's version of these pieces. In particular, students should be looking for ideas that help them understand that the music of the war years was a particular style to enable spirits to be kept high at a time of grave despair in some parts of the world. The same activity could be done with the music of the sixties and how the Vietnam War influenced that particular genre.

If a festival is held in your area, search ways for inviting musicians to the class. For example, if the East Coast Music Awards (ECMA) are taking place in your area, work with the planning committee to find ways of including the students in some events.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture. (continued)

Suggestions for Assessment

After the students have had sufficient time exploring music of the war years' have them consider the music of today, looking for subliminal messages that truly depict the current state of world affairs. In groups, have the students research the topic, and find examples that depict their findings. The students can present these projects to the class.

As a class, plan a visit to performances during a local festival, such as Celtic Colours International Festival in Cape Breton or the Grass Roots Festival in Wolfville. Following the festival, have students record in their journals their reaction to the music making that they experienced.

As a class, have students plan a real or imagined festival for the school. This could be an activity that takes place during a specific time of year, such as Winter Carnival week. If actually carrying out the festival, assign specific jobs to students in the class, such as publicity, venue, performers, logistics, etc. Following the festival, have the students create a summary report that highlights their learnings throughout the process.

Notes and Resources

Notes

The Sound Waves program, a component of the East Coast Music Awards, provides opportunities for students to experience in-school performances by current and emerging East Coast musicians. Information is available at www.ecma.ca

Additional Print Resources

- *Canadian Musician magazine*
 - An excellent journal with articles on current trends in Canadian music. The school library can be encouraged to subscribe.

Additional Videos

Songs of the War Years

- Examples of wartime music, produced by a Yarmouth high school history class

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Outcomes

Students will be expected to

UC 4.1 make connections between their own music and the music of others in cultural and historical contexts

UC 4.2 create music that reflects universal ideas

Suggestions for Learning and Teaching

As a class, create a time line to illustrate how world events contributed to and influenced the development of music.

Have students select a popular, such as *American Pie* by Don MacLean, or Bruce Cockburn's *If I Had a Rocket Launcher*. Have them write a report on how it describes the political landscape of the time.

Have students interview their parents, guardians, or grandparents about music from their cultural heritage. They can select a song that comes from their heritage and present it to the class, either as a recording or as a live performance. They should be encouraged to include information about the cultural significance of the musical selection.

Invite representatives of local communities (e.g., First Nations, African-Canadian, Acadian) to the school to share a song with the class.

Before the presentation, have students prepare questions to ask the guests, focussing on the purpose and meaning of the music, and the performance protocol (e.g., where, when, and by whom the music is performed).

As students learn pieces from particular historical periods, take time to discuss the elements that define the historical style (e.g., lyrics, form, harmonic structure, and instrumentation).

Have students organize a tea for war veterans around Remembrance Day. The school band or choir can prepare the music from the war years, dress in styles of the day, and perform for the veterans. After the performance, they can serve the veterans while discussing with them the music of the war years, and the preparation for their performance.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Suggestions for Assessment

After studying music of various styles, play a short excerpt of a song. Challenge students to identify the style and era of the composition. To really challenge those students who have had more experiences with the music, ask them to name the composer or the title of the piece.

As students work with the community guests, note the extent to which they

- are willing to participate in learning the guests' songs
- demonstrate respect for the guests' contributions
- ask pertinent questions

After the activity, have students record the experience in their learning logs or journals. Look for evidence that they are able to articulate what they have learned about the history, purpose, and context of the music presented.

Create a quiz to assess students' knowledge of the historical and cultural contexts of the music they are studying.

Have students create a program for a special day in the school. Students select music that is relevant to the event, explaining their choices.

Choose a folk song from the region, such as one found in the Helen Creighton collection. Using the Internet or other resources, research other versions of the song. Compare and contrast the melody and text where possible.

Notes and Resources

Notes

Teachers may wish to contact the Multicultural Association of Nova Scotia for lists of performers from the Acadian, African-Canadian, and First Nations communities who might be available for school concerts.

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Unit 5, page 192
 - Instructor's Edition
 - Teacher's Annotated Edition
 - CDs
- *Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship Through Performance*
- *Teaching Music Through Performance in Band series*
- *Teaching Music Through Performance in Orchestra series*
- *World Music, Cultural Traditions*

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression. (continued)

Outcomes

Students will be expected to

UC 4.1 make connections between their own music and the music of others in cultural and historical contexts

UC 4.2 create music that reflects universal ideas

Suggestions for Learning and Teaching

Interview war veterans or seniors to find out what music they remember as the most meaningful to them. Find recordings of examples of this music or record the seniors' versions of these pieces.

Have students research music from the past or the present with political messages, such as Bruce Cockburn's *If I Had a Rocket Launcher*.

Have students choose a local event, holiday, or a festival, such as Valentine's Day, Kwanza, or a local Greek or Italian festival. What significance does music play in the event? What would the event be like without the music? Teachers and students may wish to use one of these festivals as a focus for a concert.

Discuss universal ideas such as love, war, peace, prejudice, bullying, acceptance, and tolerance. Identify how any or all of these relate to individual, school, and community experiences. Individually or in small groups, have students create a simple composition that could include lyrics, chant, percussion, or rhythmic patterns that reflect these universal ideas. The students should notate their compositions.

Have the students collaborate with the drama class to create a presentation on a wartime theme. In the presentation, the drama students can create scenes and monologues that depict the perils of war, and the social contexts that portray what life was like during that period. The music students can create soundtracks that provide the musical setting for the scenes.

Examine the works of Richard Wagner, Dmitri Shostakovich, Igor Stravinsky, Sergei Rachmaninoff, and other European composers. Elicit from the students the messages that they perceive depicted in the music. Have the students research these composers to substantiate or refute their claims.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience

and expression. (continued)

Suggestions for Assessment

Have students select a composer who wrote music based on a universal ideal. After the research is completed, have the student prepare a presentation that expresses the ideals portrayed in the music, and that exemplifies the social values and conditions of the time and place where the composer composed. Encourage the students to make a comparison to contemporary music, with special attention to the pop genre. Are there popular recordings that depict universal ideals?

After the students have had opportunities to explore the music of composers in which universal ideals are portrayed, provide art materials (paints, markers, paper) and have them represent the emotion of a piece visually. Display these around the classroom, and see if the other students can identify the ideal portrayed.

Have the students perform their compositions on universal ideas. Were the composers able to successfully convey the intended idea? You may even wish to devise a rubric that they can use to assess this activity.

In their journals, have students reflect on their experiences during the Remembrance Day celebration in the school. Was the music appropriate? Did it capture the emotions that were so prevalent in the messages? If war veterans participated in the presentation, how did they respond to the music? You may want them to interview a war veteran after the event to capture their feelings and perceptions.

Notes and Resources

Notes

Check the CBC Archives website archives.cbc.ca for information on Canadian jazz artists, such as Oscar Peterson, and Glenn Gould.

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Instructor's Edition
 - Teacher's Annotated Edition
 - CDs

Additional Videos

- Oliver Jones

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments.

Outcomes

Students will be expected to

UC 5.1 pursue possibilities for connecting their own musical activities and other curriculum areas

UC 5.2 explore ways in which their own music and that of others expresses the cultural diversity of the community, both local and global

Suggestions for Learning and Teaching

Collaborate with a dance class or watch a video of a dancer with the sound muted. Discuss the emotions, structures, and form evoked by the dancer(s). What music would be appropriate for this dance piece? Have students compose music to express these emotions, structures, and form.

Tape a selection from your upcoming concert program and collaborate with the art or drama teacher. Suggest that they play it for an art or drama class and have the students interpret it in their respective art form. Have these students create and present a PowerPoint presentation or display their work of art (visual art, theatre art, dance) during the playing of the selection at the concert.

Collaborate with the English language arts teacher and devise a plan to present works of various literary genres, such as satire, tragedy, and comedy. The music students can select or create music that depicts these genres.

Have students canvas the school population to determine what cultures and nationalities are represented. Interview a sample of these students to discuss the role of cultural music in their lives. Invite these students to bring samples of their music to the music class. Compare the form, style, and emotional content of the various styles.

Discuss the universality of themes (e.g., love, war, prejudice) in the music from different cultures and how these themes are experienced in different cultures.

Provide students with examples of various styles of modern visual art and twentieth century music, and challenge them to identify the similarities in form and principles of design (e.g., Dada and John Cage, impressionism and Claude Debussy, expressionism and Arnold Shoenberg, nationalism and Ralph Vaughan Williams, constructivism and Pierre Boulez, and primitivism and Igor Stravinsky).

Discuss how wartime music has a special significance and is characteristic of the political and social aspects of the time. In particular, explore the music of the First and Second World Wars and the Vietnam War.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments.

Suggestions for Assessment

Use student-generated rubrics to critique the compositions that students created for the dancers. In particular, assess how the music evoked emotions in a manner similar to the dancer.

Have students write a review of their concert, and submit it to the school newspaper. The review should include interviews with musicians, other artists, and audience members.

After students have experienced a variety of twentieth century music and visual art styles, have them form small groups to brainstorm and discuss the similarities and differences between the two art forms. Have them give examples that explain how each art form would fit into each style. Assess how well students are able to identify the connections between music and visual arts, using appropriate terminology.

Listen to a recording while following the score devoid of markings. Place symbols for interpretation in the written music.

Notes and Resources

Notes

For the activity in collaboration with the English language arts teacher, consider the following musical selections. Band arrangements of these pieces that are accessible to students are available.

- Romeo and Juliet
- Dante's Inferno
- The Headless Horseman
- She's Like a Swallow

Authorized Learning Resources

- *Aspiring to Excel: Leadership Initiatives for Music Educators*
– Pages 353–355
- *World Music, Cultural Traditions*

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments. (continued)

Outcomes

Students will be expected to

UC 5.1 pursue possibilities for connecting their own musical activities and other curriculum areas

UC 5.2 explore ways in which their own music and that of others expresses the cultural diversity of the community, both local and global

Suggestions for Learning and Teaching

Collaborate with the physics teacher to explore sound production, the Doppler effect, tuning systems, and other elements common to both disciplines.

In small groups, invite students to share their music preferences. They can compare their choices taking into consideration the form, style, genre, emotional content, etc.

Have students storyboard a selection from a soundtrack of a movie, such as *Schindler's List* or *Jaws*. Have them compare and contrast their storyboards, providing feedback as to how their images portray the music. You may wish to show the students the clip from the movie where the musical selection can be heard. Discuss the similarities and differences in interpretations of the music. As an extension, students can storyboard a sound bite from a symphony, concerto, or other musical selection. Once again, discuss their responses through the images portrayed in the storyboards.

Have students compose instrumental music for a one-act play in Drama 12, a collective created in Drama 11, or a short clip from a video produced in Film and Video Production 12. This should be restricted in length as teachers and students will discover that the creation of one minute of music is a very involved process and takes significant thought and planning. Have the students choose a software program to notate the score.

Take the students on an organized walk. Have them create a visual representation of the sounds they hear. Discuss the “colour” of the sound, and have the students include colour in their visual representation. As an extension, have the students use a tape recorder to talk about or narrate their walk, taking into consideration the natural sounds around them. Other students in the class can use this narration to “recreate” the walk through sound.

Collaborate with the drama teacher or the Film and Video Production 12 teacher to arrange for students in different courses to produce original works that show relationships between the disciplines.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments. (continued)

Suggestions for Assessment

Following the storyboard activity, give the students a word splash—a list of vocabulary words or phrases that you want them to use. Have them make two connections for each word to their storyboard. For example, if they apply “lietmotif” (a concept applied to Wagner’s works) to the movie *Jaws*, they would explain that every time the shark appears the same tune is heard.

Teachers should remember that journals are an excellent assessment tool. Encourage students to use them regularly, and assign specific tasks for them to do in their journals. Students often find online journaling more exciting than traditional journals. Use both for effective assessment strategies. Don’t forget to refer to *Tools for Powerful Student Evaluation: A Practical Source of Authentic Assessment Strategies for Music Teachers* and *Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship through Performance* for suggestions for journals.

Throughout the composition process, schedule “songwriters circles” to allow students opportunities to share their works in progress and to elicit feedback from their peers and you as their teacher. This process is particularly important to demonstrate to students that constructive feedback is critical when creating a musical work. During these discussions, look for evidence that the students are using musical vocabulary effectively, and that they are demonstrating an understanding of the musical skills and concepts. If using the songwriters’ circle idea for the activities on the opposite page, look for evidence that students are making connections among the arts disciplines.

Notes and Resources

Notes

Consult the Film and Video Production 12 curriculum for information on storyboarding.

Check the CBC Archives website archives.cbc.ca for examples of the relationships between music and society (e.g., search “music without borders”) and for interviews with songwriters (e.g., search “interview with Gordon Lightfoot”).

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Chapters 3 and 4 offer excellent opportunities for students to see connections between music and dance.
 - Instructor’s Edition
 - Teacher’s Annotated Edition
 - CDs
- *Tools for Powerful Student Evaluation: A Practical Source of Authentic Assessment Strategies for Music Teachers*
- *Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship Through Performance*

Additional Videos

- *One Warm Line: The Legacy of Stan Rogers* features live performances of many of Stan Rogers’ songs

Perceiving and Responding

GCO 6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

Students will be expected to

PR 6.1 apply their knowledge and understanding of music to solve problems during the music-making process

PR 6.2 discuss and compare individual perspectives, perceptions, opinions, and interpretations of musical works

PR 6.3 reflect on and respond to constructive criticism as it applies to the music-making process

Suggestions for Learning and Teaching

In small groups, have the students construct a rehearsal plan. Identify potential problems in each composition, as well as ways to solve these problems should they arise. Examples include difficult key signatures, rhythms, fingerings; missing parts; and missing instruments. As a class, discuss and share the group ideas, and based on this discussion, develop a class rehearsal plan.

Encourage students to use visualization to prepare themselves for a performance situation. Discuss problems that might arise during a performance and various techniques that students can use to help them overcome those problems as well as enhance the performance (e.g., positive self-talk, having a routine, adequate preparation, and breathing exercises).

Divide the class in two groups. Each group creates a disastrous performance situation. Give it to the other group to solve. (Example of a scenario: the final selection in a concert calls for a trumpet solo. The trumpet player feels ill and is not able to perform. What would you do?)

Have students create a list of terms and diacritical markings used in repertoire that they are currently studying.

Have students develop a set of questions or a survey to poll the audience about their response to a performance. This can be included in a concert program. After tabulating and discussing the survey results, have students use the feedback to set goals for future performances.

Use a graphic of a sound pyramid (i.e., flutes at the top of the pyramid, basses at the bottom) to illustrate the concept of dynamic balance. Explain how the graphic illustrates the need for lower-pitched instruments to play louder than higher-pitched instruments to achieve a balanced dynamic blend. Vary the instrumentation of the ensemble (e.g., changing the number of players per part), and challenge the students to create a balanced sound with the new instrumentation. Discuss the results. This same activity can be used to illustrate the concept of dynamic balance in a choir through voicing.

Discuss the attributes and etiquette that a performer must possess in order to be a productive member of a performing ensemble.

Have students listen to different recordings of the same work, such as the "Hallelujah Chorus" from the G.F. Handel's *Messiah*. Compare and contrast the individual student's perspectives, perceptions, opinions, and interpretations.

Perceiving and Responding

GCO 6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment

As a class, create a rubric to assess performances.

Have students use their journals to record their mental preparations for a performance situation and to note potential areas for improvement. Have them add new techniques to their journals over the year, along with progress reports of individual improvement in their performance as a result of incorporating new techniques.

Have students place their learning goals in their portfolios. Provide opportunities for them to revisit their goals at regular intervals, modifying as necessary. Discuss their goals during student-teacher conferences.

Look for evidence that students are willing and able to modify their own performances based on the audience feedback and the group's discussion.

After the students have conducted a survey to get audience response to one of their performances, have students use the results to establish personal and group goals for their next performance. They should decide on ways to measure the success of achieving these goals following that performance.

Have students articulate their strengths and weaknesses in vocal/instrumental technique and develop at least three goals for individual improvement. Provide opportunities for drill and practice combined with ongoing peer and self-assessment. Use a conference approach at regular intervals to invite students to articulate their goals and their strategies for attaining those goals.

As a class, create a rubric to indicate what is required of each performer in an ensemble. In particular, the rubric should stress the contributions of each student to the music-making process. At various intervals throughout the year, students can use the rubric to assess themselves and their peers.

Have students define and demonstrate appropriate usage of diacritical markings.

Notes and Resources

Notes

Diacritical markings include all markings on a page other than the notes.

Authorized Learning Resources

- *Aspiring to Excel: Leadership Initiatives for Music Educators*
- *Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship Through Performance*
 - Chapter 8, listening skills

Additional Print Resources

- *Lisk, Edward. The Creative Director: Alternative Rehearsal Techniques*
 - Discusses graphics depicting sound pyramid
 - Discusses how to improve rehearsal efficiency through a more effective learning environment

Perceiving and Responding

GCO 6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works. (continued)

Outcomes

Students will be expected to

PR 6.1 apply their knowledge and understanding of music to solve problems during the music-making process

PR 6.2 discuss and compare individual perspectives, perceptions, opinions, and interpretations of musical works

PR 6.3 reflect on and respond to constructive criticism as it applies to the music-making process

Suggestions for Learning and Teaching

Students can focus on their own learning through the teaching of others. Match Grade 11 students with junior high music students and have them assume the role of mentor. In this capacity they can provide the younger student with five half-hour lessons. Have the students keep a journal, including the lesson content, concepts covered, difficulties and successes, as well as reflections of strategies for future lessons.

Discuss with the students the idea of concert pitch. Demonstrate using a variety of instruments, different sections of the band, or having the orchestra play in different keys. Have the students transpose a short melody of their pieces for an instrument that plays in a different key. This may include octave or clef transposition.

Discuss voicings in a choral work: Unison, SA, SSA, SAB, SATB, etc. Show how sometimes these different voices are written in different clefs (Treble, Alto, Tenor, Bass). Have the students transpose a four-part chorale (or a line from it) using the four clefs. Compare vocal scores to instrumental scores and have them draw conclusions about voicing and concert pitch. Have them share their findings with the class.

Have students create a transposed score and/or keyboard part for a choral piece.

Perceiving and Responding

GCO 6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment

Assess students who participate in the mentor project based on the following criteria:

- completion of the mentoring time
- journal entries
- assessment completed by the younger student

The mentor must present a written assessment at the beginning and end of the instructional period with suggestions for improvement.

After students have transposed a melody for another instrument in a different concert pitch, have the two instruments perform the melody together, checking for accuracy. This may also be a time to check for precise intonation. Have the students do a self-assessment of the performance and then compare the assessment to the teacher's observations.

Have students write a brief report on the effectiveness of transposition for solving problems in the music-making process.

Notes and Resources

Authorized Learning Resources

- *Easy Music Theory*
- *Choral Ensemble Intonation*
- *Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship Through Performance*
 - Chapters 4 and 8

Perceiving and Responding

GCO 7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

Students will be expected to

PR 7.1 evaluate available technologies and how they can represent a variety of moods, thoughts, and feelings

PR 7.2 assess the relationship between technical skill and expressive qualities of a variety of sound sources

PR 7.3 demonstrate an understanding of the effect of technology on music and musicians

Suggestions for Learning and Teaching

Consider instrumentation in different ensembles (e.g., jazz choir, string ensemble, marching band, chamber ensemble). Then examine the capabilities of each instrument in the ensemble to produce a variety of moods, thoughts, and feelings.

Invite a music therapist to the class. Have him/her give a demonstration on the technologies used in music therapy to evoke mood, thoughts, and feelings.

Choose several composers and research what technology affected their music (e.g., What were the technologies used in Renaissance music?)

Have students record themselves performing a melody in both digital and analogue modes. Compare with a live performance.

Discuss with students how music can be used to manipulate thought, images, and feelings. For example, when you feel stress, what music do you listen to and why? Why are particular compositions played at shopping malls, during massage therapy, or at military rallies?

Perform a piece using a combination of recorded and live sound sources.

Have groups of students choose a number of random sounds. Use these sounds by themselves or with other music to compose a simple piece using the following techniques:

- looping
- augmentation
- diminution
- echo
- direction change

Discuss with the students the research on the Mozart Effect.

Perceiving and Responding

GCO 7. Students will be expected to understand the role of technologies in creating and responding to expressive works. (continued)

Suggestions for Assessment

Refer to the text *Music! Its Role and Importance in Our Lives*, page 350. Use the activity Orchestrated and Synthesized Arrangement to compare recordings of traditional and synthesized arrangements.

Refer to the text *Music! Its Role and Importance in Our Lives*, page 359. Use the activity The Potential of Music Technology to assess how technology can be used to expand the expressive capability of musicians and musical instruments.

Have students research the science of acoustics. Apply the principles discovered by exploring sound qualities in different rooms in the school (e.g., music room, gymnasium, washroom). Play or sing in each of those settings and record and compare the results.

Notes and Resources

Notes

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

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
- Instructor's Edition
- Teacher's Annotated Edition
- CDs
- *Teaching Music With Technology*

Software Resources

- Band in a Box
- Sibelius

Perceiving and Responding

GCO 7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

Students will be expected to

PR 7.1 evaluate available technologies and how they can represent a variety of moods, thoughts, and feelings

PR 7.2 assess the relationship between technical skill and expressive qualities of a variety of sound sources

PR 7.3 demonstrate an understanding of the effect of technology on music and musicians

Suggestions for Learning and Teaching

Refer to the text *Music! Its Role and Importance in Our Lives*, pages 347–348. Use the activity Perform Non-acoustic Music to create and perform a composition made from non-acoustic sources of sound.

Take the music class on a field trip to a recording studio. Discuss with the technicians the importance of acoustics on the recording process. Discuss the changing technologies in modern recording studios.

Have students create a “gift” for the graduating grade 12 students. This gift can take the form of a musical tribute on CD, PowerPoint presentation, or scrapbook (electronic or hard copy). Have the students brainstorm possibilities to include as they create a musical and anecdotal portfolio of the year’s/semester’s events. They may wish to include recordings of selections in rehearsal settings or performances, projects, events, festivals, concerts, presentations, musical guests, trips, etc. They should try to create a musical snapshot in a very creative medium for the grade 12 students to keep as a memento. This could be presented in the final concert, awards night, or graduation.

Discuss with the students the evolution of tempered tuning. This could become an interesting research project.

Discuss with the students how the availability of music has changed over the past 100 years through recordings, radio, television, and the Internet. What are the results of this easy availability? For example, has it affected music composition? Has it brought more audiences to concert halls and other performance venues? Has it increased the number of professional musicians?

Have students explore the ideas of amplification and sound reinforcement. In groups, have them demonstrate both ideas to the class.

Discuss with students the history of sound recording. Take the students on a field trip to a sound studio. Have them compare the recording of 78 RPM records to the digital and analogue recordings of today. Have them speculate about future innovations in the recording industry.

Perceiving and Responding

GCO 7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Suggestions for Assessment

Have students experiment with a variety of sound-altering materials. Ask them to put a recording device in a box that has been lined with samples of these materials. Use a constant sound source in each box and record the results. Compare and analyse these results.

Have students choose a recording from each decade of the past 50 years. In a written report, discuss and compare the technology used to make the recordings.

Have students videotape themselves performing a piece. Provide a written critique, taking into consideration the environment within which the performance took place.

Notes and Resources

Notes

You may wish to consult with the physics teacher for information on the science of acoustics.

Authorized Learning Resources

- *Music! Its Role and Importance in Our Lives*
 - Instructor’s Edition
 - Teacher’s Annotated Edition
 - CDs
- *Teaching Music With Technology*

Software Resources

- Band in a Box
- Sibelius

Perceiving and Responding

GCO 8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

Students will be expected to

PR 8.1 analyse and make decisions about their musical work in relation to the artistic intent

PR 8.2 speculate on the importance of artistic intent on the music-making process

PR 8.3 analyse and make decisions about their musical work using available technology and feedback from others

Suggestions for Learning and Teaching

As students are introduced to new repertoire, take time to discuss its purpose and context. Encourage students to think critically about how the context will affect their playing of the piece.

Select a piece of performance repertoire, and as a class discuss the possible reasons why the composer chose the specific elements of expression. Ask students to suggest ways that these expressive elements could affect the audience response to the performance.

Select a new piece of performance repertoire and have the students suggest their interpretations of expressive elements. Perform the music and have students draw comparisons to their interpretation of expressive elements to those suggested by the composer. Lead a discussion about interpretation and personal expressions in the music-making process.

Demonstrate how phrasing can complement the form of a piece by having the students perform a section without breath mark considerations. Then have students perform the same section with attention to the breath marks. Discuss the importance of phrase markings to create a sense of form for both performer and audience.

Play a recording of an unfamiliar piece of program music. Ask students to suggest the story or purpose of the piece. Have them research the composer's intent and compare it to their own responses. Discuss possible reasons for differences in interpretation.

Perceiving and Responding

GCO 8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

Give students a piece of music with no elements of expression. Ask each student to practise the piece, incorporating the elements of expression they consider appropriate. Have them play the piece, interpreting the elements. Ask them to defend their choices.

Give students the script of an aria along with the music. Speculate as to why the composer made various choices to depict emotion (e.g., using techniques of expression, tempo, dynamics).

Have students write an expressive review of the composer's use of tempo, tonality, and dynamics in an opera. The review should clearly articulate the composer's intent in relation to the story line and the music.

Using their own words, have students write the elements needed to make a great performance.

Have students create an emotion log, including a page for each of five powerful emotions. Under each heading, list instruments from your school's ensembles. Beside each instrument, indicate how that specific instrument might capture that emotion. For example, a melancholy feeling might be created by the flute, by low notes, by long tones, using rubato, using vibrato, etc.

Select two or three top student performers from the class. Give them the same short composition, free of any expressive, dynamic, articulation, tempo, and other markings. Ask each of them to add these missing elements to create a performance piece entitled "Rage", "Joy", "Death", etc. Have each performer play their (different) piece for the class two or three times. Each student's listener can write a 200-word analysis of the relationship between artistic intent and the performance. Each student performer can pass in their fully marked version of the piece, showing all their expressive additions, as well as a 200-word explanation of why particular expressive additions were made.

Notes and Resources

Authorized Learning Resources

- *Aspiring to Excel: Leadership Initiatives for Music Educators*
- *Music! Its Role and Importance in Our Lives*
 - Instructor's Edition
 - Teacher's Annotated Edition
 - CDs
- *Pathways: A Guide for Energizing and Enriching Band, Orchestra and Choral Programs*
- *Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship*
 - Chapter 1
- *Teaching Music Through Performance in Band series*
- *Teaching Music Through Performance in Orchestra series*

Perceiving and Responding

GCO 8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

Students will be expected to

PR 8.1 analyse and make decisions about their musical work in relation to the artistic intent

PR 8.2 speculate on the importance of artistic intent on the music-making process

PR 8.3 analyse and make decisions about their musical work using available technology and feedback from others

Suggestions for Learning and Teaching

After listening to a piece of absolute music, have students identify and compare various images they associate with the music. Brainstorm a number of possible subjects, themes, or moods the students associate with the music. Have a class discussion, including the following points:

- appropriate venue (church, outdoors, concert hall)
- the importance of text
- the composer's intent
- a suggested purpose, message, specific meaning for the music

From extant repertoire, select a composition with a written program, such as "Deposuit potentes" from J.S. Bach's Magnificat. Divide the students into two groups. Give each group the text and have them create, and then perform for each other, improvised compositions to this program. Discuss the effectiveness of each composition in relation to the text. Conclude by playing the original composition. Discuss its relation to the given text.

As a class, discuss *Childhood Hymn* (David Holsinger) as a standard piece of band repertoire. Look at it from a dramatic point of view. You may wish to use the following questions to guide the discussion.

- What kind of mood is the composer conveying at the beginning?
- Why did it build?
- What thought processes does a composer go through to establish a beginning, climax, and ending?
- Is the composer trying to convey something at the climax, or is he merely trying to create a difference in the piece?
- Play a piece of music from a different culture. Are the compositional techniques to create and maintain interest similar?
- Hows does the composer use instrumentation, intonation, tonality, key signatures, voicing, ensemble work, and voice leading to evoke emotion?

Perceiving and Responding

GCO 8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

Refer to the Teacher's Resource Binder for *Music! Its Role and Importance in Our Lives*, page 135. Using the activity Judging Quality, have students complete the form to describe timbre, expressiveness, and impact in the orchestral and electronic versions of Moonlight Sonata (Ludwig van Beethoven).

Using the Teacher's Resource Binder for *Music! Its Role and Importance in Our Lives*, page 62, use the activity Cause and Affect to have students listen to a selection of music and describe the affective impact.

Take your ensemble to an elementary or junior high school to perform. Have the high school students lead a workshop on how the performance affected them from an emotional point of view.

Provide each student with an eight-bar melody without any annotated expression markings. The teacher performs the melody with various pre-planned expressions, articulations, etc. Have the students notate expressive articulation, marking accordingly. The students can compare their results with the correct markings provided by the composer.

Memorize an eight-bar melody. Perform it for the class, expressing various emotions. Change the articulations, style, tonality, etc., to convey your interpretation.

Record your ensemble rehearsing a piece of repertoire at different intervals throughout the year. Evaluate the group's performance. Graph or plot progress, and keep a log. Have the students identify areas requiring improvement.

Record pieces of repertoire that are ready for performance. Have the students adjudicate the performance, focussing on the ensemble's ability to achieve the artistic intent of the composer.

Notes and Resources

Authorized Learning Resources

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- *Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship*
 - Chapter 1
- *Teaching Music Through Performance in Band series*
- *Teaching Music Through Performance in Orchestra series*

Audio Recordings

Canadian operas:

- Colas et Colinette
- Deirdre
- Louis Riel
- The Luck of Ginger Coffey
- Night Blooming Cereus
- The Widow

Perceiving and Responding

GCO 8. Students will be expected to analyse the relationship between artistic intent and the expressive work. (continued)

Outcomes

Students will be expected to

PR 8.1 analyse and make decisions about their musical work in relation to the artistic intent

PR 8.2 speculate on the importance of artistic intent on the music-making process

PR 8.3 analyse and make decisions about their musical work using available technology and feedback from others

Suggestions for Learning and Teaching

As a class, discuss Ron Smail's SATB arrangement of *Amazing Grace* for choir and string orchestra. Use the same guiding questions as in the previous suggestion for learning and teaching to lead a class discussion on emotions in music. The CDs for *Music! Its Role and Importance in Our Lives* have other arrangements of "Amazing Grace". Discuss these and make comparisons in the way the arranger used techniques to portray the emotional impact of the piece. Compare it to Alec Tilley's arrangement of *In Flanders Fields*.

The two previous suggestions can be effective with music of other genres. Examples include

- *What a Wonderful World* by Louis Armstrong (jazz)
- *The Water is Wide* by Sarah McLachlin (folk)
- *The Washington Post* by John Philip Sousa (march)

Play excerpts of an opera/musical in English. Discuss the casting of roles and how the music expresses the meaning of the script. Play excerpts of an opera/musical in a foreign language. Have students speculate on the characters and script a story line based on voice timbres, expression, tempo, dynamics, body expression, etc. Following the performance, compare the student-generated script with the libretto. Show how historically characters have been cast, (e.g., as the bass singer is usually a "bad guy"). For example, in *L'histoire du soldat* women are portrayed as the soldier and the devil. What would be the effect of changing the conventional roles the composer has given?

Discuss how the concept of "artistic intent" has developed throughout the course of music history.

Perceiving and Responding

GCO 8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

Invite parents or other community partners to a rehearsal where pieces are not quite ready for performance to demonstrate the process of learning in ensembles. Have the students explain the process and where they position themselves in the development of a polished performance. These demonstrations can be called “in-formances”. This activity could also be done at a concert where one piece become an in-formance.

Have students present their scripts for the opera excerpts, explaining why they interpreted the music the way they did. Students can perform their scripts with the opera playing in the background.

Notes and Resources

Authorized Learning Resources

- *Aspiring to Excel: Leadership Initiatives for Music Educators*
- *Music! Its Role and Importance in Our Lives*
 - Instructor’s Edition
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 - CDs
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Contexts for Learning and Teaching

Principles of Learning

The public school program is based on principles of learning that teachers and administrators should use as the basis of the experiences they plan for their students. These principles include the following:

1. Learning is a process of actively constructing knowledge.

Therefore, teachers and administrators have a responsibility to

- create environments and plan experiences that foster inquiry, questioning, predicting, exploring, collecting, educational play, and communicating
- engage learners in experiences that encourage their personal construction of knowledge (e.g., hands-on, minds-on science and math; drama; creative movement; artistic representation; writing and talking to learn)
- provide learners with experiences that actively involve them and are personally meaningful

2. Students construct knowledge and make it meaningful in terms of their prior knowledge and experiences.

Therefore, teachers and administrators have a responsibility to

- find out what students already know and can do
- create learning environments and plan experiences that build on learners' prior knowledge
- ensure that learners are able to see themselves reflected in the learning materials used in the school
- recognize, value, and use the great diversity of experiences and information students bring to school
- provide learning opportunities that respect and support students' racial, cultural, and social identity
- ensure that students are invited or challenged to build on prior knowledge, integrating new understandings with existing understandings

3. Learning is enhanced when it takes place in a social and collaborative environment.

Therefore, teachers and administrators have a responsibility to

- ensure that talk, group work, and collaborative ventures are central to class activities
- see that learners have frequent opportunities to learn from and with others
- structure opportunities for learners to engage in diverse social interactions with peers and adults

4. Students need to continue to view learning as an integrated whole.

Therefore, teachers and administrators have a responsibility to

- plan opportunities to help students make connections across the curriculum and with the world outside, and structure activities that require students to reflect on those connections
- invite students to apply strategies from across the curriculum to solve problems in real situations

5. Learners must see themselves as capable and successful.

Therefore, teachers and administrators have a responsibility to

- provide activities, resources, and challenges that are developmentally appropriate to the learner
- communicate high expectations for achievement to all students
- encourage risk-taking in learning
- ensure that all students experience genuine success on a regular basis
- value experimentation and treat approximation as signs of growth
- provide frequent opportunities for students to reflect on and describe what they know and can do
- provide learning experiences and resources that reflect the diversity of the local and global community
- provide learning opportunities that develop self-esteem

6. Learners have different ways of knowing and representing knowledge.

Therefore, teachers and administrators have a responsibility to

- recognize each learner's preferred ways of constructing meaning and provide opportunities for exploring alternative ways
- plan a wide variety of open-ended experiences and assessment strategies
- recognize, acknowledge, and build on students' diverse ways of knowing and representing their knowledge
- structure frequent opportunities for students to use various art forms—music, drama, visual arts, dance, movement, crafts—as a means of exploring, formulating, and expressing ideas

7. Reflection is an integral part of learning.

Therefore, teachers and administrators have a responsibility to

- challenge their beliefs and practices based on continuous reflection
- encourage students to reflect on their learning processes and experiences
- help students use their reflections to understand themselves as learners, make connections with other learnings, and proceed with learning

Principles Underlying the Music Curriculum

Music is a key component of the school program from grades Primary–12. Underlying learning in and through music are the following principles:

- Music is a powerful tool available to students for developing ideas and insights, for giving significance to their experiences, and for making sense of their world and its possibilities.
- Learning in and through music is an active process of constructing meaning, drawing on all sources and ways of knowing.
- Learning in and through music is personal, is intimately connected to individuality, and helps develop ways of expressing one's personal and cultural identity.
- Learning in and through music allows students to develop knowledge, skills, and aptitudes as they express thoughts, experiences, and feelings.
- Learning in and through music is most meaningful when understandings and processes are interrelated and interdependent.
- Learning in and through music is holistic. Students best understand music concepts in the context of creating and responding to their own music and the music of others.
- Students learn best when they are aware of the processes and strengths they use to construct meaning.
- Students need frequent opportunities to assess and evaluate their own works in music and those of others.
- Assessment must be an integral and ongoing part of the learning process itself, not limited to final products.
- Learning in and through music enables students to strive for their personal best as they work toward achieving high performance standards.

The Learning Environment

A stimulating environment will enable music education to fulfil a number of specific and essential roles in developing intellectual capabilities, aesthetic perception, feelings and emotions, values, perceptual skills, physical skills, and interpersonal skills. Within this environment, the teacher provides learning experiences that bring together the intentions of the curriculum outcomes, the needs and experiences of the learner, and the resources of the learner's community.

Schools should provide an environment for music education that allows students to create, explore, and develop ideas. The music classroom should be a special place that provides students with a safe and supportive environment, for risk taking and experimentation.

Music education requires basic resources that should be available within the learning environment, including, but not limited to, print materials, aural and visual stimuli, technology, and community resources.

A supportive learning environment is described in terms of four basic principles:

- All students need contexts where discussion and sharing of ideas are valued.
- All learning involves risk taking and requires an inviting, supportive environment where the exploration and the making of music are regarded as signs of growth and expression of students' new learning.
- All students need continual involvement with music that immerses them in the widest possible range of experiences.
- All students need an environment rich in opportunities to use their music in an ever-widening variety of school and community contexts for a range of purposes and audiences.

The Physical Space

In the music-making process, the variety of activities required to achieve the outcomes listed in this document requires flexibility within the learning environment, including space to move, create, rehearse, present, listen, and respond in traditional and non-traditional ways. Moreover, large numbers of students in ensembles and the resulting sound level can place demands on facilities.

A large open space, preferably with a high ceiling, suitable for physical movement as well as multiple groupings of students, is recommended for music instruction. Students need to be able to move about safely, and the teacher must be able to move freely throughout the class. The room should be large enough to accommodate choral risers or chairs and music stands for the largest musical ensemble in the school. Storage space for instruments and equipment is also required, as is designated space for computers. Appendix C provides more detailed information on safe and effective music rooms.

The room should be acoustically treated to reduce effects of excessive noise. **Irreparable damage to hearing can result from inadequate attention to this aspect of the music room.** Moreover, there should be a sound barrier to neighbouring classrooms or other areas of the school.

If the school does not have a designated music room, a multi-purpose room may be adapted provided it is large enough to allow for movement and arrangements of large ensembles. If the space is shared with other disciplines, it is necessary to have adequate storage space that is secure and easily accessible. It is not recommended that music be taught on a gymnasium stage or in a cafeteria.

Activities and Processes in Music

In music class, students will be engaged by being involved in the creation of original works in music or by participation through the performance of, or response to, existing works in music. In creating, presenting, and responding through music, a number of processes come into play. Activities in the music classroom should include opportunities for students to

- explore and investigate ideas by experimenting with new materials, movements, modes of notation, and sounds

- reassess, rework, refine, and clarify ideas and perceptions to shape a work of music
- present a work of music, keeping in mind a balance between the ideas of the creator and the ways in which the work can be brought to life
- respond to a work of music (their own or other's) with increasing awareness for artistic and aesthetic styles and qualities
- evaluate and make judgments about their own work and existing works
- learn about employment opportunities in music and the cultural sector

The Creative Process in Music Education

This curriculum outlines specific expectations in music for students, and provides strategies for teaching and learning as well as suggestions for assessment to support the outcomes. It is critical that the three aspects of instruction—teaching, learning, and assessment—be interrelated at all times to allow the creative process to be nurtured in a caring and supportive environment.

Howard Gardner in his research on multiple intelligence theories advanced the notion of “apprenticeships” in the delivery of an arts curriculum. This approach to learning and teaching recognizes the importance of process as well as products in the arts, and reinforces the necessity for reflection in all activities. In the apprenticeship model, the teacher’s role is viewed as one of facilitating, nurturing, and guiding the learning process.

The apprenticeship approach has particular significance in music education where performance can sometimes drive the curriculum. In the music-making process, whether students are creating their own works or preparing works of others, it is important to allow time for students to reflect on their learning, encouraging them to make suggestions for improvement and celebrating success in achieving desired results. In so doing, students

- share and present their work in progress throughout the learning process
- articulate their learning as they develop skills and techniques
- demonstrate how they solve problems rather than simply present solutions
- gain confidence in presenting more than one acceptable response to a problem or question
- make links and transfer skills and knowledge to and from other areas of the curriculum
- inform the assessment process, providing opportunities for both teachers and students to collect data on the learning

Resource-based Learning

In music education, the learning environment includes basic resources for teachers and students. These resources include a variety of print material, aural and visual stimulation, materials relevant to music, and technology resources.

Music education often relies on community resources. When these community resources are used, the music “classroom” moves beyond the confines of the school walls.

In music, several types of resources should be available:

- print material, including books, magazines, newspapers, and sheet music
- multimedia materials, including films, videos, and recordings
- motivational and study materials, including manipulative objects, scores, pictures
- technology resources, including computer software, CD-ROMs, and sound and light equipment
- community facilities, including theatres, concert halls, and other performance venues
- human resources, including visiting musicians, performing arts groups, and members of arts organizations

Visiting musicians do not replace trained teachers but work with them to enhance students’ learning.

It is important that teachers, administrators, and library/media staff collaborate to develop, implement, and arrange resources that support teaching and learning. See Appendix C and Appendix G for more detailed information on equipment and learning resources required for Music 10 and Music 11.

Technology and Music

Music provides opportunities for technologies to be used as tools to support learning. This curriculum recommends a broad definition of technology to include all musical instruments as well as emerging technologies. That means everything from a student-invented instrument for performing beat and rhythm to computers employing CD-ROM and MIDI interfaces.

Developments in technology-based mass media have encouraged the evolution of new forms of artistic expression—video, film, photography, computer graphics, and electronic instruments.

Film, television, and other forms of mass communication have created larger audiences for existing and traditional art forms. Moreover, these technological innovations have given rise to a new sector of economic activity called cultural industries, providing enhanced career opportunities in the reproduction and distribution of the arts. Cultural Industries 11 provides many opportunities for discovery in this field.

Wherever possible, music students should be given opportunities to explore the uses of technology. The experience should build confidence

and competence in using a range of information retrieval and processing tools to meet their needs. Such experiences could include

- exploring and using conventional music sound sources
- exploring, creating, and using innovative music sound sources
- exploring the application of CD-ROMs, computer software, and Internet searches
- using multimedia, virtual reality, and other emerging technologies
- creating layered works of music using information gathered from various technologies
- using list servers, news groups, file transfer, electronic bulletin boards, and web browsers

Partnerships in Music Education

The Role of the Community

It is important that schools and communities work together to create and encourage opportunities for students to benefit from music activities, resources, and facilities available in the community. Within the community there exists a wealth of potential partners for the school music program. These can include local musicians, organizers and supporters of cultural events, performance spaces, sound recording facilities, media, service organizations, businesses, and other education institutions.

The school and community must work together to enhance student learning by

- creating opportunities for students to participate in the musical life of the community
- creating a variety of opportunities for the community to participate in music-making activities in the schools
- valuing and supporting the unique roles that both teachers and musicians have in music education
- encouraging projects, workshops, and performances, as well as being audiences for them
- sharing and exchanging resources that provide facilities for public performances and demonstrations

The Role of the Education System

Strong leadership is needed at the system level in order for the music learning potential of students to be fully realized. The Department of Education, universities, school boards, schools and school councils, and parent advisory committees must work collectively to play a vital role in this regard. The organizations in the education system, therefore, make key decisions about

- allocation of personnel, time, and resources to ensure that all students have maximum opportunity to learn through engagement in a balanced, sequential music program that prepares them for lifelong involvement with music

- professional growth of teachers, administrators, and curriculum personnel at school, district, and department levels
- ways to ensure all levels of the music program are anti-discriminatory and reflect commitment to redress inequities based on socioeconomic status, race, gender, lifestyle, ability, or geography
- music education facilities and equipment that provide a safe and healthy learning environment

The Role of Parents and Caregivers

Parents and other caregivers are important partners in music education and have valuable contributions to make to music programs. Parents can

- demonstrate that they value music as important to education and life
- celebrate their children's participation in music
- help their children pursue interests in music and participate in community musical activities
- talk with their children about their experiences in music
- communicate regularly with teachers and school
- share expertise, information, and resources with their children's teachers/school
- volunteer in school musical activities, including concerts, festivals, trips, etc.

The Role of the School Administrator

School principals play a key leadership role in supporting the music program in schools. Working with teachers, they are involved in planning equitable learning experiences that are consistent with those described in this document. The principal can give support to the music program and the music teacher by communicating to parents/caregivers and others the importance of music to student learning. It is important for principals to understand and communicate that music focusses on personal growth of students, not on production or performance, and that while the music process may lead to a performance, it is not always intended for an outside audience.

Principals also show support for the music program by

- designating an appropriate music space in their school
- providing the equipment, print materials, and technological resources necessary to implement the curriculum
- supporting opportunities for professional growth for teachers
- forming partnerships with community-based organizations and individuals to enhance the music program
- demonstrate an understanding of the unique setting within which itinerant music teachers work, and support and assist them in the delivery of the program

The Role of the Students

In order for the students to share responsibility for and have ownership of their learning, they must be able to choose as well as have direction. As they grow as learners, students need to take increasing responsibility for their own music education by

- exploring various activities in music
- developing self-discipline that encourages growth
- accepting responsibility as a “team player” when working in a group or ensemble
- making decisions about how they organize their time for music experiences
- selecting from a range of materials and information resources to support their learning—human, material, technological
- reflecting on and assessing their learning
- identifying and expressing problems, issues, and questions that arise from the learning process
- being flexible and open to new ideas and risk-taking situations

The Role of the Teacher

Teachers demonstrate responsibilities as decision makers, learners, and facilitators by

- structuring and organizing music learning experiences that are based on current curriculum guidelines
- designing teaching and learning experiences that reflect students’ motivations, interests, abilities, and learning styles
- utilizing a wide range of teaching strategies
- providing knowledgeable guidance and support in music learning activities
- ensuring student access to a range of learning resources and media
- ensuring that students have a wide range of learning experiences that integrate and develop music processes
- monitoring, assessing, evaluating, and reporting student learning
- providing appropriate modelling by demonstrating the importance of music in their own lives
- reflecting on their own learning needs and seeking opportunities for professional growth

A Variety of Learning Styles and Needs

Learners have many ways of learning, knowing, understanding, and creating meaning. Research into links between learning styles and preferences and the physiology and function of the brain has provided educators with a number of helpful concepts of and models for learning. Howard Gardner, for example, identifies eight broad frames of mind or intelligences. Gardner believes that each learner has a unique combination of strengths and weaknesses in these eight areas, but that the intelligences can be more fully developed through diverse learning experiences. Other researchers and education psychologists use different models to describe and organize learning preferences.

Students' ability to learn is also influenced by individual preferences and needs within a range of environmental factors, including light, temperature, sound levels, nutrition, proximity to others, opportunities to move around, and time of day.

How students receive and process information and the ways they interact with peers and their environment, in specific contexts, are both indicators and shapers of their preferred learning styles. Most learners have a preferred learning style, depending on the situation and the type and form of information the student is dealing with, just as most teachers have a preferred teaching style, depending on the context. By reflecting on their own styles and preferences as learners and teachers in various contexts, teachers can

- build on their own teaching-style strengths
- develop awareness of and expertise in a number of learning and teaching styles and preferences
- organize learning experiences to accommodate the range of ways in which students learn, especially for those whose range of ways is limited

Learning experiences and resources that engage students' multiple ways of understanding allow them to become aware of and reflect on their learning processes and preferences. To enhance their opportunities for success, students need

- a variety of learning experiences to accommodate their diverse learning styles and preferences
- opportunities to reflect on their preferences and the preferences of others to understand how they learn best, and that others may learn differently
- opportunities to explore, apply, and experiment with learning styles other than those they prefer, in learning contexts that encourage risk taking
- opportunities to return to preferred learning styles at critical stages in their learning
- opportunities to reflect on other factors that affect their learning (e.g., environmental, emotional, sociological, cultural, and physical factors)
- a time line appropriate for their individual learning needs to complete their work

The Senior High School Learning Environment Creating Community

To establish the supportive environment that characterizes a community of learners, teachers need to demonstrate a valuing of all learners, illustrating how diversity enhances the learning experiences of all students. This can be accomplished, for example, by emphasizing courtesy in the classroom through greeting students by name, thanking

them for answers, and inviting, rather than demanding participation. Students should also be encouraged to share interests, experiences, and expertise with one another.

Students must know one another in order to take learning risks, make good decisions about their learning, and build peer partnerships for tutoring, sharing, co-operative learning, and other collaborative learning experiences. Through mini-lessons, workshops, and small-group dynamic activities during initial classes, knowledge is shared about individual learning styles, interpersonal skills, and team building. The teacher should act as a facilitator, attending to both active and passive students during group activities, modelling ways of drawing everyone into the activity as well as ways of respecting and valuing each person's contribution, and identifying learners' strengths and needs for future conferences on an individual basis.

Having established community within the classroom, the teacher and students together can make decisions about learning activities. Whether students are working as a whole class, in small groups, in triads, in pairs, or individually, teachers can

- encourage comments from all students during whole-class discussion, demonstrating confidence in and respect for their ideas
- guide students to direct questions evenly to members of the group
- encourage students to discover and work from the prior knowledge in their own social, racial, or cultural experiences
- encourage probing questions, but never assuming prior knowledge
- select partners or encourage students to select different partners for specific purposes
- help students establish a comfort zone in small groups where they will be willing to contribute to the learning experience
- observe students during group work, identifying strengths and needs, and conference with individuals to help them develop new roles and strategies
- include options for students to work alone for specific and clearly defined purposes

Engaging All Students

A supportive environment is important for all learners and is especially important in encouraging disengaged or underachieving learners. *Music 10 and Music 11* provides opportunities to engage students who lack confidence in themselves as learners, who have a potential that has not yet been realized, or whose learning has been interrupted (e.g., refugees). These students may need substantial support in gaining essential knowledge and skills and in interacting with others.

Students need to engage fully in learning experiences that

- are perceived as authentic and worthwhile
- build on their prior knowledge
- allow them to construct meaning in their own way, at their own pace
- link learning to understanding and affirming their own experiences

- encourage them to experience ownership and control of their learning
- feature frequent feedback and encouragement
- include opportunities for teachers and others to provide them with clarification and elaboration
- are not threatening or intimidating
- focus on successes rather than failures
- are organized into clear, structured segments

Acting as facilitators to encourage students to take more responsibility for their own learning, teachers can provide opportunities for students to decide how intensively to focus on particular areas. Within the *Music 10 and Music 11* curriculum outcomes framework, teachers can work with individual students to identify learning outcomes that reflect the student's interests and career plans.

It is important that teachers design learning experiences that provide a balance between challenge and success, and between support and autonomy.

All students benefit from a variety of grouping arrangements that allow optimum opportunities for meaningful teacher-student and student-student interaction. An effective instructional design provides a balance of the following grouping strategies:

- large-group or whole-class learning
- teacher-directed small-group learning
- small-group directed learning
- co-operative learning groups
- one-to-one teacher-student learning
- independent learning
- partnered learning
- peer or cross-age tutoring
- mentoring

Meeting the Needs of All Students

Learners require inclusive classrooms, where a wide variety of learning experiences ensures that all students have equitable opportunities to reach their potential.

In designing learning experiences, teachers must accommodate the learning needs of individuals, and consider the abilities, interests, and values that they bring to the classroom.

In recognizing and valuing the diversity of students, teachers should consider ways to

- create a climate and design learning experiences to affirm the dignity and worth of all learners in the classroom community
- give consideration to the social and economic situations of all learners
- model the use of inclusive language, attitudes, and actions supportive of all learners
- acknowledge racial and cultural uniqueness

- adapt classroom organization, teaching strategies, assessment practices, time, and learning resources to address learners' needs and build on their strengths
- provide opportunities for learners to work in a variety of contexts, including mixed-ability groupings
- identify and utilize strategies and resources that respond to the range of students' learning styles and preferences
- build on students' individual levels of knowledge, skills, and attitudes
- design learning and assessment tasks that draw on learners' strengths
- use students' strengths and abilities to motivate and support their learning
- provide opportunities for students to make choices that will broaden their access to a range of learning experiences
- acknowledge the accomplishment of learning tasks, especially those that learners believed were too challenging for them

In a supportive learning environment, all students receive equitable access to resources, including the teacher's time and attention, technology, learning assistance, a range of roles in group activities, and choices of learning experiences when options are available. All students are disadvantaged when oral, written, and visual language creates, reflects, and reinforces stereotyping.

Teachers promote social, cultural, racial, and gender equity when they provide opportunities for students to critically examine the texts, contexts, and environments associated with *Music 10* and *Music 11* in the classroom, in the community, and in the media.

Teachers should look for opportunities to

- promote critical thinking
- recognize knowledge as socially constructed
- model gender-fair language and respectful listening in all their interactions with students
- articulate high expectations for all students
- provide equal opportunity for input and response from all students
- encourage all students to assume leadership roles
- ensure that all students have a broad range of choice in learning and assessment tasks
- encourage students to avoid making decisions about roles and language choices based on stereotyping
- include the experiences and perceptions of all students in all aspects of their learning
- recognize the contributions of men and women of all social, cultural, linguistic, and racial backgrounds to all disciplines throughout history

Social and cultural diversity in student populations expands and enriches the learning experiences of all students. Students can learn much from the backgrounds, experiences, and perspectives of their

classmates. In a community of learners, participants explore the diversity of their own and others' customs, histories, values, beliefs, languages, and ways of seeing and making sense of the world.

When learning experiences are structured to allow for a range of perspectives, students from varied social and cultural backgrounds realize that their ways of seeing and knowing are not the only ones possible. They can come to examine more carefully the complexity of ideas and issues arising from the differences in their perspectives, and understand how cultural and social diversity enrich their lives and culture.

The curriculum outcomes designed for Music 10 and Music 11 provide a framework for a range of learning experiences for all students. Teachers must adapt learning contexts—including environment, strategies for learning, and strategies for assessment—to provide support and challenge for all students, using curriculum outcomes to plan learning experiences appropriate to students' individual learning needs. When these changes are not sufficient for a student to meet designated outcomes, an individual program plan is required. For more detailed information, see Special Education Policy Manual (1996), Policy 2.6.

A range of learning experiences, teaching and learning strategies, resources, and environments provides expanded opportunities for all learners to experience success as they work toward the achievement of designated outcomes. Many of the learning experiences suggested in this curriculum provide access for a wide range of learners, simultaneously emphasizing both group support and individual activity. Similarly, the suggestions for a variety of assessment practices provide multiple ways for students to demonstrate their artistic growth and achievements.

In order to provide a range of learning experiences to challenge all students, teachers may adapt learning contexts to stimulate and extend learning. Teachers should consider ways that students can extend their knowledge base, thinking processes, learning strategies, self-awareness, and insights. Some learners can benefit from opportunities to negotiate their own challenges, design their own learning experiences, set their own schedules, and work individually and with learning partners.

Some students' learning needs may be met by opportunities for them to focus on learning contexts that emphasize experimentation, inquiry, and critical and personal perspectives; in these contexts, teachers should work with students to identify and obtain access to appropriate resources.

Assessing and Evaluating Student Learning

Introduction

Assessment is the systematic process of gathering information on student learning.

Evaluation is the process of analysing, reflecting upon, and summarizing assessment information, and making judgments or decisions based on the information gathered.

Basic Principles and Guidelines

Public School Programs articulates five basic assessment principles.

- Assessment strategies should be appropriate for and compatible with the purpose and context of the assessment.
- Students should be provided with sufficient opportunity to demonstrate the knowledge, skills, attitudes, or behaviours being assessed.
- Procedures for judging or scoring student performance should be appropriate for the assessment strategy used and be consistently applied and monitored.
- Procedures for summarizing and interpreting assessment results should yield accurate and informative representations of a student's performance in relation to the curriculum outcomes for the reporting period.

Assessment reports should be clear, accurate, and of practical value to the audience for whom they are intended.

Foundation for the Atlantic Canada Arts Education Curriculum (2001) provides important guidelines and context for assessing and evaluating student learning in arts education.

Effective Assessment and Evaluation Practices

Effective assessment improves the quality of learning and teaching. It can help students become more reflective and to have control of their own learning, and it can help teachers monitor and focus their instructional programs.

Assessment and evaluation of student learning should accommodate the complexity of learning and reflect the complexity of the curriculum. Evaluation should be based on the full range of learning outcomes toward which students have been working during the reporting period, should be proportionate to the learning experiences related to each outcome, and should focus on patterns of achievement as well as specific achievement.

In reflecting on the effectiveness of their assessment program, teachers should consider the extent to which their practices are fair in terms of the student's background or circumstances. They should ensure that these practices

- are integrated with learning
- provide opportunities for authentic learning

- focus on what students can do rather than on what they cannot do
- provide students with relevant, supportive feedback that helps them shape their learning
- describe student's progress toward learning outcomes
- help them to make decisions about revising, supporting, or extending learning experiences
- support learning through risk taking
- provide specific information about the processes and strategies students are using
- provide students with diverse and multiple opportunities to demonstrate their achievement
- provide evidence of achievement in which students can take pride
- acknowledge attitudes and values as significant learning outcomes
- encourage students to reflect on their learning and to articulate personal learning plans
- help them to make decisions about teaching strategies, learning experiences and environments, student grouping, and resources
- accommodate multiple responses and a range of tasks and resources
- include students in developing, interpreting, and reporting on assessment

Assessment in Music

Not all music activities will result in a final product such as a performance or finished composition, and as students move through the process, they naturally and continually raise ideas, revise understandings, refine skills, and experience new feelings and attitudes. When work is produced as a result of the learning process, it is an extension of the important journey students have taken. Assessment should reflect all of the processes used to achieve the outcome. Students should constantly be challenged to examine their work, discuss and share ideas with others, and bring their learning to new levels of understanding. To this end, assessment strategies should

- enable all students to discover and build upon their own interests and strengths in music
- engage students in assessing, reflecting upon, and improving their learning in music
- provide multiple indicators of student performance
- affirm students' differing learning styles, backgrounds, and abilities
- ensure that experimentation, risk taking, and creativity are valued
- enable teachers to assess both specific and overall tasks
- provide teachers with information on the effectiveness of the learning environment
- allow for collaborative setting of goals for future learning in music
- communicate information concerning the learning with all partners, including students and their parents/caregivers

Involving All Partners

It is important that students are aware of the outcomes they are to achieve and that they participate actively in assessment, developing their own criteria and learning to judge a range of qualities in their work. Students who are empowered to assess their own progress are more likely to perceive their learning as its own reward. Rather than simply asking “What does the teacher want?”, students also need to ask questions such as “What have I learned? What can I do now that I couldn’t do before? What do I need to learn next?” Through this heightened sense of ownership, students develop essential critical thinking skills, confidence, and independence of thought. For students, teachers, and parents, the evaluation process requires clear criteria and guidelines, and balanced, fair judgments.

Diverse Learning Needs

Assessment practices must be fair, equitable, and without bias, creating opportunities for students with a range of prior learning experiences to demonstrate their learning. Teachers should use assessment practices that affirm and accommodate students’ cultural and linguistic diversities. They should also consider patterns of social interaction, diverse learning styles, and the multiple ways that oral, written, and visual language are used in different cultures for a range of purposes. Student performance takes place not only in a learning context, but also in a social and cultural context. Teachers should be flexible in evaluating the learning success of students and seek diverse ways for students to demonstrate their personal best.

In inclusive classrooms, students with special needs have opportunities to demonstrate their learning in their own way and at their own pace. They may not move through the process in the same way as their peers; indeed, the criteria and methods of achieving success may be significantly different from those of their classmates.

Appropriate assessment must be influenced by a clear understanding of the student’s abilities and learning potential. When students have an individualized program plan (IPP), teachers must be informed of learning goals that have been outlined in that plan.

Assessment Strategies

Effective assessment of learning requires diverse strategies that gather information in a systematic way. In planning arts experiences, teachers should use a broad, balanced range of strategies that will give students multiple opportunities to demonstrate what they know, value, and can do. The following represent a variety of ways in which students and teachers can assess learning.

Student Portfolios

A portfolio is a selection of students’ works (both works-in-progress and finished products), journal entries, self- and peer evaluations, tests, projects, audio/videotapes of rehearsals or performances, etc. It can be very effective for combining a variety of assessment strategies and for providing a comprehensive view of the development of the student’s production, perception, and reflection skills. Student-teacher interaction is the core of the portfolio process. Through constant dialogue regarding

shared musical experiences, students' ability to reflect on, critique, and shape their work is developed. The portfolio process also provides a developmental profile that helps the student understand which curricular outcomes have been met and which have yet to be achieved.

Through the portfolio the students are able to present themselves to an audience (peers, teachers, or others) to communicate the following:

- Here is my work.
- This is how I approached it.
- This is why I value it.
- This is how I evaluated it.
- This is how you evaluated it.
- This is where I changed/refined it.
- This is what I should work on next.

Teachers are encouraged to view portfolios in a one-on-one or small-group setting to validate the student's work. This portfolio review will also help the teacher individualize instruction to further meet student needs.

The portfolio may include

- samples of work, such as notational representations of improvisations and compositions, both complete works and works-in-progress
- samples of reflective writing or rough drafts of compositions
- responses to own or others' work
- personal questions or comments about experiences
- explanations of steps and processes used and difficulties encountered
- media products, including audio and video tapes, photographs
- programs and lists of resources

Learning Logs/ Journals

Logs and journals allow students to write reflectively about their music experiences and record ideas that may be used for future work. They can be used by students and teachers to assess learning that has taken place and set goals for future work.

Peer Feedback through Group Discussion

Ongoing, meaningful conversations about concepts, ideas, and works-in-progress are essential in order that students have opportunities to find and develop their voices, practise respectful listening, and celebrate one another's work.

Performance Assessment

Performance assessment allows learners to develop and apply criteria to assess performance of the task. One of the ways in which teachers can help clarify assessment criteria for students is through the use of rubrics. Rubrics add structure to the assessment process by describing the criteria used to assess student performance. They can be developed by

Student–Teacher Conversations

teachers or students individually or together. They may provide a fixed measurement scale or simply a means for reflective response to general criteria. (See samples in Appendix F.)

These conversations yield valuable information about learning habits, feelings, and attitudes. They provide immediate opportunities for looking at work to date and recommending new directions. They allow for on-the-spot planning and goal setting.

Questionnaires and Surveys

A questionnaire or survey might, for example, follow an activity or project to determine how well the team functioned and how well the individual participated and contributed. These may be developed independently or collaboratively by teachers and students.

Anecdotal Records

Anecdotal records may include comments, questions, and observations noted in a log book, notebook, index cards, or sticky notes. They provide direct information on how and what students are learning throughout the process. They can be collected while students are

- engaged in open-ended tasks
- working in small- or large-group activities
- participating in a celebration of their work
- engaged in conversations about their learning with the teacher or with one another
- responding to the work of others

Checklists

Checklists used in conjunction with other assessments give the teacher and learner a useful strategy for focussing on specific tasks.

Observation

Watching students engaged in music activities gives valuable information on every aspect of students' learning. Observation occurs naturally throughout the learning process and provides information about

- students' day-to-day performance
- work habits and attitudes towards music
- frustrations, joys, and levels of persistence
- feelings and attitudes towards music
- ability to work independently and collaboratively in making music
- preferred learning styles
- development of students' ideas and understandings

Anecdotal records of observations can be supplemented with audio and videotapes.

Questioning

The kinds of questions teachers ask send powerful messages to students about what is valued in the learning process. High-level, open-ended questions challenge students to think critically. Open-ended questions allow students to organize and interpret information, make generalizations, clarify and express their own thinking, understand concepts, and demonstrate originality and creative ability.

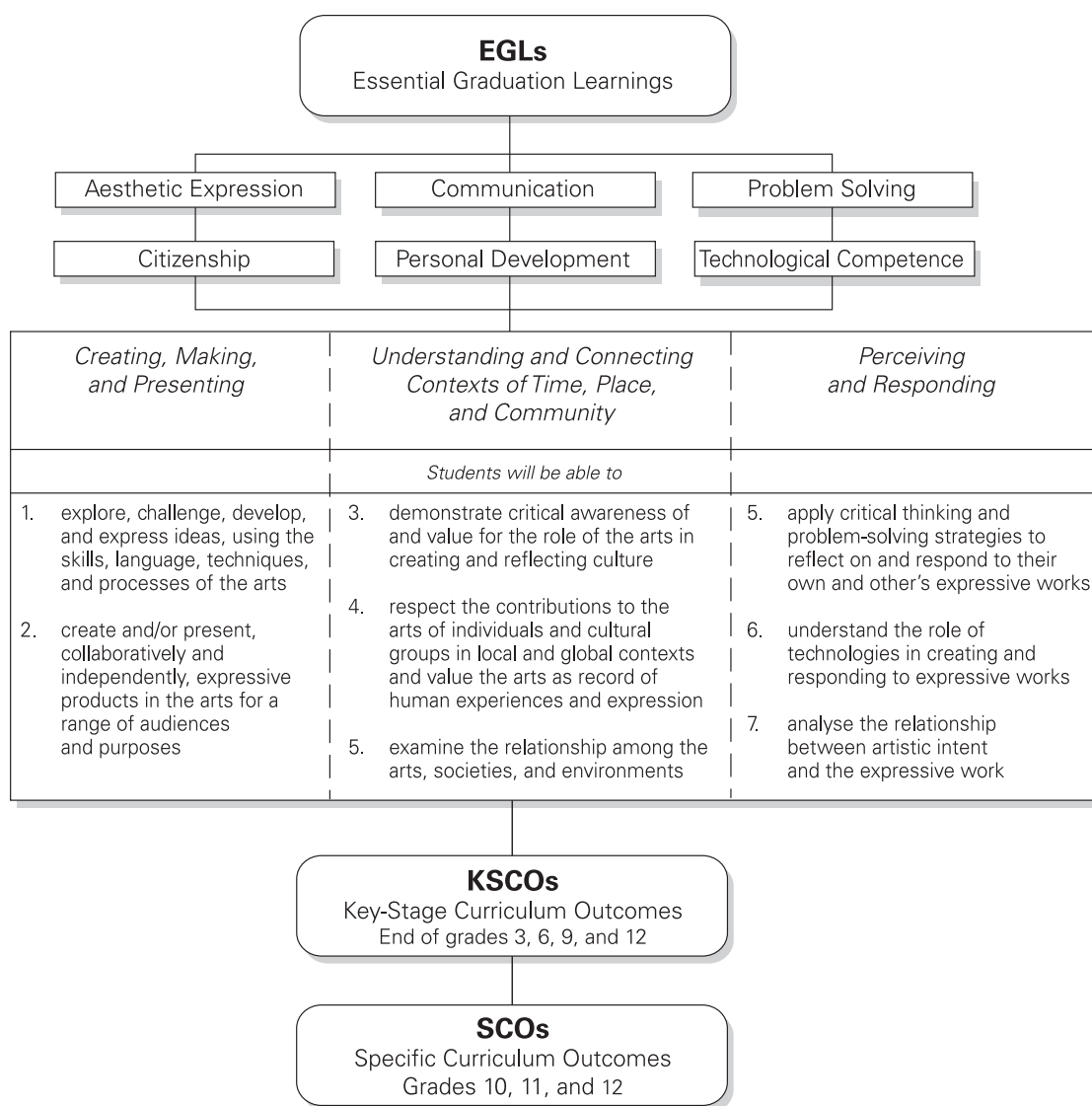
Teachers should use all assessment opportunities to reflect upon the effectiveness of their instructional design, and should incorporate student feedback into their planning of subsequent learning experiences.

Appendices

Appendix A: Outcomes in Context

Overview

The specific curriculum outcomes for Music 10 and Music 11 were developed within a framework that includes essential graduation learnings and general curriculum outcomes for arts education and key-stage curriculum outcomes for music at grades 3, 6, 9, and 12. Within this framework, music learnings are grouped in three strands or unifying concepts—Creating, Making, and Presenting; Understanding and Connecting Contexts of Time, Place, and Community; and Perceiving and Responding. The following chart may be helpful for teachers in understanding the relationships among these components of the learning outcomes framework for Music 10 and Music 11.



Key-Stage Curriculum Outcomes

The following are the key-stage curriculum outcomes identified for music at the end of grades 9 and 12, as articulated in Foundation for the Atlantic Canada Arts Education Curriculum. These are grouped in the three learning strands: Creating, Making, and Presenting; Understanding and Connecting Contexts of Time, Place, and Community; and Perceiving and Responding. Reference to these key-stage outcomes may be useful for teachers when planning their Music 10 and Music 11 programs or when making learning accommodations for individual students.

Once again, it is critical to remember that the learning processes identified in these three organizing strands are developed naturally and most effectively as interdependent concepts.

Creating, Making, and Presenting

CM 1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to

- sing or play, maintaining a part within a variety of textures and harmonies, using a range of musical structures and styles
- use the elements of music to express and communicate meaning
- interpret non-verbal gestures, making connections to notation and musical expression
- use a variety of notational systems to present musical thoughts and ideas

By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to

- actively participate, through individual or ensemble music making, in the selection, preparation, and presentation of music
- use their knowledge of musical elements and technologies to shape creative expression through both composition and performance
- interpret and represent a range of thoughts, images, and feelings, using and responding to non-verbal gestures
- demonstrate an ability to decode musical notation and encode music as a means toward lifelong musical independence and enjoyment

CM 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to

- improvise and compose patterns and short pieces, using a variety of sound sources and technologies
- present music, co-ordinating reading, listening, and playing/singing skills
- perform, alone and with others, music expressing a broad range of thoughts images, and feelings

By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to

- improvise and compose, using vocal, instrumental, and electronic sound sources
- demonstrate the intrinsic fusion of skills, concepts, and feelings through performing and creating for a range of audiences and purposes
- create and perform a wide range of musical styles, forms, and genres, alone and collectively

Understanding and Connecting Contexts of Time, Place, and Community

UC 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.	
<p>By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to</p> <ul style="list-style-type: none"> • identify and describe uses of music in daily life, both local and global • identify opportunities to participate in music in school, community, and the world of work • compare music from a range of cultural and historical contexts • examine and describe ways in which music influences and is influenced by local and global culture 	<p>By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to</p> <ul style="list-style-type: none"> • analyse and evaluate the role of music in daily life • evaluate possibilities for ongoing involvement in music-related vocations and avocations • analyse and demonstrate an appreciation of music from a broad range of cultural and historical contexts • analyse, understand, and value the influence of music in creating and reflecting culture, both historical and present-day
UC 4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.	
<p>By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to</p> <ul style="list-style-type: none"> • reflect on ways in which music expresses the history and the cultural diversity of local, national, and international communities • examine ways in which music enhances and expresses life’s experiences 	<p>By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to</p> <ul style="list-style-type: none"> • recognize the importance of the musical contributions of individuals to their communities • respect the contribution of cultural groups to music in the global community • demonstrate an understanding of the power of music to shape, express, and communicate ideas and feelings throughout history
UC 5. Students will be expected to examine the relationship among the arts, societies, and environments.	
<p>By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to</p> <ul style="list-style-type: none"> • define relationships among music, other arts, and other subjects • examine the roles that music plays in local and global communities 	<p>By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to</p> <ul style="list-style-type: none"> • analyse and make decisions about the relationship between music and society and music and the natural environment • analyse and make decisions about the relationship between music and other arts

Perceiving and Responding

PR 6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.

By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to

- examine and explore a range of possible solutions to musical challenges
- use processes of description, analysis, interpretation, and evaluation to make and support informed responses to their own and others' music and musical performances
- critically reflect on ideas and feelings in works of music, and identify patterns, trends, and generalizations

By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to

- analyse and apply the processes used to address challenges and make decisions while creating and performing music
- analyse and respond personally to an extended variety of musical styles, forms, and genres
- evaluate their own musical insights and aesthetic responses in the context of other critical commentary

PR 7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to

- identify combinations of instruments and sound sources, including electronic sources
- identify and describe instruments common to cultures and countries included in the social studies curriculum
- explore a range of non-acoustic musical sound sources
- describe the relationship of instruments and other technologies to the mood and feeling of their own and others' music

By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to

- select among available technologies to create and perform music that reflects a variety of moods, thoughts, and feelings
- demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources
- investigate the relationship between technologies of sounds production and reproduction and personal response

PR 8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to

- discuss why a range of musical works has been created
- analyse the course of ideas and reasons for musical decisions in light of original intent
- use feedback from others to examine their own music work in light of their original intent
- analyse performances and provide critical commentary on aspects of musical presentation in light of the performers' intent

By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to

- reflect critically on meanings, ideas, and values associated with particular music compositions and performances
- analyse how consideration of the intended audience affects the musical work
- interpret the relationship between intention and outcome in their own and others' work
- analyse and make decisions about their musical work, using available technology and feedback from others

Appendix B: Organizing for Instruction

The Art of Planning

Music 10 and Music 11 reflects the belief that students should be actively involved in music through opportunities to create, make, present, learn about, and respond to music throughout their school years. Instructional approaches should reflect the variety of media and contexts through which people experience music, and they should emerge from and reflect the diverse music of people throughout the world.

Each teacher will find the best method of planning units and lessons to accommodate both personal teaching style and students' varied learning needs, using curriculum outcomes as a constant reference. Teachers are encouraged to incorporate best practices already in their repertoire within their instructional design and to consider how to use those strategies within new contexts.

Using designated outcomes as a reference point, teachers can design large units that encompass creating, making, presenting, listening, reflecting, and responding, incorporating the many aspects of the music learning process. As flexibility is an important part of the planning, lessons can radiate in many directions, and possibilities are limitless. For example, a lesson on a Porgy and Bess medley could lead to exploration of African rhythms, research on African-American music and its links to contemporary popular genres, analysis of the opera itself as it comments on racism, composing/notating of call and response style works, and African-style dancing accompanied by improvised percussion patterns within a specific framework. Large integrated units such as this help students define who they are musically and begin to make sense of their world. They also ensure a place for individual strengths, learning styles, and preferences.

When planning units, teachers have opportunities to engage people and resources in the wider school community. Sharing ideas and materials with other teachers and with community members increases opportunities for rich, varied experiences for students, and initiates important conversations about the excitement that can be generated through music.

It may be helpful to use some of the following suggestions for planning:

- Become familiar with general curriculum outcomes, key-stage curriculum outcomes and specific curriculum outcomes; use a chart that links classroom activities with outcomes to guide planning.
- Consider lessons that have been successful for you and your students as you decide on learning, teaching, and assessment strategies.
- Keep assessment in mind from the outset of the planning process to make sure that assessment is appropriate for the outcomes.
- Where possible, integrate assessment into the instructional process and give students opportunities to assess their own learning.

Teacher Checklist for a Sequence of Lessons

- Identify and celebrate your own strengths and look for ways to improve areas in which you are less confident.
- Look carefully at the space in which you and the students work together. Identify possibilities for streamlining, organizing, simplifying, and establishing routines for yourself and your students, and act on those possibilities.
- Have you identified appropriate curriculum outcomes?
- Have you mapped out a sequence of lessons and planned the length of time to be spanned?
- Have you selected a theme or central focus that can draw together several specific curriculum outcomes?
- Have you included opportunities for the students to explore and express themselves through their own musical creations?
- Have you included activities that develop the Essential Graduation Learnings?
- Have you included opportunities for independent, small-group, and large-group work?
- Have you included opportunities for students to listen to and respond to music, both their own and that of others?
- Have you considered all three understandings and processes (Creating, Making, Presenting; Understanding and Connecting Contexts of Time, Place, and Community; Perceiving and Responding)?
- Is the unit culturally inclusive?
- Have you connected the sequence of lessons to things relevant to the students and their communities?
- Have you included a variety of learning resources?
- Have you made plans to evaluate whether students have achieved the specific curriculum outcomes and how they are progressing toward achieving the general curriculum outcomes? Remember to plan for ongoing evaluation, rather than evaluating only at the end of the unit.
- Have you adapted teaching strategies and the learning environment to accommodate all students' learning needs?

Sample Planning Sheet

It may be helpful for the teachers to use or adapt the following sample planning sheets.

Date(s): _____

General Curriculum Outcomes	
Specific Curriculum Outcomes	Activities and Experiences (Include projected time line)
Adaptations for Individual Needs	Resources

Sample Planning Sheet

Date(s): _____

Theme, Topic, or Unifying Idea:			
Strand	Learning Experiences	Resources	Assessment Strategies
Creating, Making, and Presenting			
Understanding and Connecting Contexts of Time, Place, and Community			
Perceiving and Responding			

Program Models

Music 10 and Music 11 are designed to allow students to achieve the outcomes in a variety of contexts. Teachers should consider the appropriate program model(s) to meet the needs of the students: vocal, band, strings, and other approaches including popular music, guitar and celtic music. It should be noted that Music 10 can be taught as an entry-level course in vocal, instrumental, or other music settings, and every effort should be made by schools to provide learning opportunities for beginning music students.

Vocal Music

When Music 10 and Music 11 are offered as vocal music courses, teachers provide opportunities for students to achieve the prescribed learning outcomes in a choral setting. For many students, this will be their first opportunity since elementary school to develop vocal skills, allowing them to participate effectively in a choral ensemble. For other students, this course will be a continuation of many years of training and experience in choirs and vocal ensembles. Teachers can capitalize on the diverse interests and abilities of the students enrolled in the vocal music course, and can build on the knowledge and attitudes that are already demonstrated by the students.

Teachers need to plan for instruction and select repertoire to suit the range of abilities of the students. The suggestions for learning, teaching, and assessment in this curriculum provide teachers with a variety of activities that will develop vocal skills and prepare students to participate in choral ensembles in their adult years.

Choral Music Content

<p>Technical Competence: development of singing techniques as specific to individual voices</p>	<ul style="list-style-type: none"> • diction (e.g., enunciation, vowel formation, phonation, diphthongs, word/syllable emphasis, pronunciation) • tone quality as specific to repertoire (e.g., resonance, head voice, chest voice, vibrato, straight tone) • articulations, inflections, and ornamentations (e.g., sostenuto, portamento) • intonation • breath control • development of range • singing over the break • blend and balance
<p>Performance Applications: performance skills and attitudes appropriate to a variety of concert choir performance contexts</p>	<ul style="list-style-type: none"> • fluency—synthesis of vocal techniques and aesthetic interpretation • role of the individual voice within the ensemble • stage presence and etiquette as appropriate to the performance context • posture • a cappella and accompanied performance • memorization • responding to direction (as specific to style)
<p>Music Literacy: abilities to read and notate music ideas, use appropriate music terminology, and understand the elements of choral music styles</p>	<ul style="list-style-type: none"> • music theory—notation and terminology in relation to the structural elements of choral music (e.g., sight-reading, ear training) • choral voicings (e.g., SA, SSA, SAB, SATB, TTB) • concert choir repertoire (e.g., madrigal, chant, gospel, popular)

Adapted from the *Choral Music 11 and 12, and Instrumental Music 11 and 12 Integrated Resource Package*, British Columbia Ministry of Education, 2002.

Instrumental Music

Music 10 and Music 11 as an instrumental music course, whether in a band or orchestra setting, focusses on the development of knowledge, skills, and attitudes that students require to perform in instrumental ensembles. In this model, students have opportunities to develop the techniques required to play an instrument, demonstrating technical competence and stylistic interpretation. In addition to the development of music literacy, students should have opportunities to perform diverse repertoire, explore how instrumental music differs across cultures and throughout history, examine the various roles and purposes of instrumental music in society, and explore career opportunities related to instrumental music.

Instrumental Music Content

<p>Technical Competence:</p> <p>development of instrumental techniques as specific to individual voices</p>	<p>Winds</p> <ul style="list-style-type: none"> • fingerings/slide positions, including alternate and trill fingering • intonation • articulation (e.g., tonguing, multiple tonguing) • ornamentation (e.g., trills, glissando, grace notes) • embouchure • breath control • tone quality, including vibrato • use of mutes (as applicable) <p>Percussion</p> <ul style="list-style-type: none"> • stick, mallet, and brush techniques, including multiple mallets; hand drumming technique • pitched percussion technique • articulation; fills, shots • tone quality • intonation <p>Strings</p> <ul style="list-style-type: none"> • articulation • left hand technique (e.g., vibrato, double-stopping, shifting positions) • pizzicato and bowing technique • tone quality • intonation <p>Keyboard</p> <ul style="list-style-type: none"> • articulation (e.g., use of pedals) • fingering and chording techniques • chord voicing, vamping technique (e.g., II, V, I) • keyboard instrumentation (with and without bass, with and without guitar) • blend and balance (e.g., accompaniment vs. solo technique)
<p>Performance Applications:</p> <p>performance skills and attitudes appropriate to a variety of concert band and orchestral performance contexts</p>	<ul style="list-style-type: none"> • fluency—synthesis of instrumental technique and aesthetic interpretation • stage presence and etiquette as appropriate to concert band and orchestra performance contexts • posture for solo and ensemble performance • role of the individual instrument within the ensemble • responding to the conductor

<p>Music Literacy: abilities to read and notate music ideas, use appropriate music terminology, and understand the elements of instrumental music styles</p>	<ul style="list-style-type: none"> • music theory—notation and terminology in relation to the structural elements of concert band music • concert band instrumentation (e.g., military band, symphonic band, brass band, wind ensemble) • orchestral instrumentation (e.g., full orchestra, string ensembles) • jazz band instrumentation • instrumental repertoire
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Adapted from the *Choral Music 11 and 12, and Instrumental Music 11 and 12 Integrated Resource Package*, British Columbia Ministry of Education, 2002.

Other Music Approaches

The intent of the high school music program is to engage students in creative, expressive music-making processes, providing a firm foundation in skills, principles, and practices of music, and preparing students for lifelong learning in music. All models of Music 10 and Music 11 include the three understandings and processes: Creating, Making, and Presenting; Understanding and Connecting Contexts of Time, Place, and Community; Perceiving and Responding. If Music 10 or Music 11 is taught using an alternative model, it must include elements of performance (instrumental and/or vocal), the development of music literacy skills, and opportunities for students to create their own music using traditional and non-traditional composition skills. Music 10 and Music 11 should never be offered as an “appreciation” type course, where students are not actively engaged in music making.

Music beyond the Classroom

Interdisciplinary Learning Experiences

It is important to plan for opportunities for students to link their music learning experiences to those in other disciplines. For example, in cooperation with other arts teachers, dance, drama, visual arts, and film and video classes might prove an inspiration and an excellent setting for music making. Music students can use student art making as the inspiration for a composition, or drama students can develop a series of tableaux based on student compositions. This kind of interdisciplinary study can prove highly meaningful experiences for students and teachers alike, providing opportunities for learning from one another and making connections across arts disciplines. Excellent learning experiences can also result from interdisciplinary work with teachers of language arts, science, social studies, and computer technology.

An example of an interdisciplinary learning experience is staging a “Coffee House Evening” for which the drama students set the scene, students, artworks are displayed, and music and dance students perform.

Providing Music for School Events

It is often expected that part of the music teacher’s role within the school is to provide student performing groups for upcoming events. It is important to remember that Music 10 and Music 11 have prescribed learning outcomes that should be taught within meaningful contexts and that some requests for performances may not relate to these

outcomes. However, teachers and students may still become involved in school events if they have the opportunity to plan ahead and to develop projects based on learning outcomes. For example, a teacher could design a Remembrance Day study that culminates in a performance for the school's observance of this event. In so doing, students may be able to achieve many of the following curriculum outcomes from the Music 10 curriculum:

- sing or play, maintaining a part within increasingly complex textures and harmonies, using a range of music structures and styles (CM 1.1)
- interpret and respond to non-verbal gestures, making connections to notation and musical expression (CM 1.3)
- explore a range of skills and techniques to create, make, and present music (CM 2.2)
- explore and perform, alone and with others, music expressing a broad range of thoughts, images, and feelings (CM 2.3)
- identify the influences of music in daily life, both local and global (UC 3.1)
- explore possibilities for musical involvement in school and community, local and global (UC 3.2)
- explore through musical activities how music reflects cultural and historical events and issues (UC 4.1)
- analyse and compare music that reflects universal ideas (UC 4.2)
- examine the connections between music and other arts and music and other curriculum areas in the school (UC 5.1)
- identify problems associated with the process of music making (PR 6.1)
- use a range of technologies to plan, produce, and create music (PR 7.3)
- analyse performances and provide critical commentary on aspects of musical presentation in light of the performer's intent (PR 8.3)

Similar outcomes can be found in Music 11 and Music 12.

Music in the Community

All aspects of learning in music may be greatly enriched when guest musicians or other arts professionals from the community are involved with Music 10 and Music 11 classes. Teachers are encouraged to plan for these opportunities. It is particularly helpful to use "experts" when presenting culture-specific art forms in order to avoid misrepresentation, offence, and misappropriation of the culture.

When working with guest musicians and other arts professionals, teachers should

- arrange a meeting to discuss appropriate learning outcomes and to decide these areas of the curriculum that will be addressed
- prepare students for the experience
- determine the needs of the musicians in advance
- follow up with students and guests

Appendix C: The Physical Environment

The Music Room

The senior high school music curriculum requires a combination of music-making and performance space with opportunities for individual, small- and large-group learning in performing and composing. There should be easy access to equipment and materials, including computer technology. It is important that the entire music program be taken into consideration when music facilities are being planned. The music room must be safe for students and teachers in terms of air quality and acoustic properties, and there must be adequate lighting for music making.

Within this context, the following chart outlines considerations for the safety and effectiveness of the music room itself. These suggestions are intended to provide flexibility for a range of situations and outline parameters for safe and unsafe facilities.

Minimum Requirements	Desirable Additions	Unsafe Facilities
<ul style="list-style-type: none"> • well-lit, well-ventilated room • choral classes of 60–80 students require 1,800 square feet, exclusive of storage space • instrumental classes of 60–80 students require 2,500 square feet, exclusive of storage space • sound transmission rating of 60 between music room and adjacent rooms • acoustical panels on walls to provide acceptable decibels for students and teachers • secure storage space • area(s) for small group work • computer stations • over-sized sink for instrument cleaning • office • noiseless lighting and ventilation 	<ul style="list-style-type: none"> • height not less than two-thirds of the largest horizontal dimension • side walls not parallel • ceiling sloped or curved • storage rooms, and/or corridors used as sound breaks to adjacent rooms • instrument lockers adjacent to main room(s) • sound-retardant double-entry door • adjacent computer area for composing, arranging, and sound reproduction • adjacent stage and performance space 	<ul style="list-style-type: none"> • dim, noisy lighting and poor ventilation • low ceiling • space too small for small-group and full-group work • untreated sound transfer to adjacent learning spaces • lack of acoustical treatment of walls and ceilings • no secure area for equipment

Material Resources

Foundation for the Atlantic Canada Arts Education Curriculum states that music classrooms “need a wide array of learning resources for students and teacher choice and use ... the range of available resources should permit the flexibility and choice necessitated by the range of instructional needs of students.” This document states that appropriate resources include

- multimedia materials, including film, video, software, CD-ROM, animation, image files, and Internet access
- texts of different genres and cultural and social perspectives
- materials that reflect the Atlantic region

- materials such as books, magazines, brochures, reproductions, original artworks, motivational and study materials, including objects, study prints, artifacts, charts, illustrations, and posters
- books, videos, and journals for the professional growth of teachers
- materials that promote hands-on creative/productive learning experiences
- performance materials, including props, costumes, instruments, rostra blocks, risers, and music stands
- a range of production tools such as cameras, computers, and visual art-making tools

Appendix H provides a range of resources that are listed on the *Authorized Learning Resource* list. Additional resources that may no longer be in print are found in most schools, and music teachers should not be discouraged from using texts, method books, scores, recordings, and other resources that have been proven very effective in the delivery of music programs.

Music Repertoire and Method Books

Music repertoire and method books are an integral part of a rich music performance experience. Students need to experience a variety of repertoire that will stimulate the development of music literacy, performance techniques, aesthetic understanding, and appreciation. Music repertoire and method books should support the prescribed learning outcomes of Music 10 and Music 11. Appendix G provides lists of recommended repertoire for choral and instrumental ensembles.

Repertoire selection should reflect a balance of classical and contemporary works in a variety of musical and cultural styles. Choral and instrumental repertoire should be accessible and appropriate for the grade level, taking into consideration the needs, abilities, and interests of the individuals within the ensemble. Examples of repertoire for instrumental ensembles can be found in the series, *Teaching Music through Performance in Band* and *Teaching Music through Performance in Orchestra* (See Appendix H). Choral repertoire can be obtained by contacting the Nova Scotia Choral Federation, where a lending library containing choral works of various levels is accessible. The staff can provide guidance in selecting repertoire that is appropriate for the range of abilities in high school music courses.

Computer Software

Software applications are utilized in a variety of ways by music teachers and students. Software programs that focus on traditional sequencing, notation, and theory have expanded to include computer assisted instruction, CD-ROMs dealing with historical/cultural contexts, and multimedia.

Students in the high school music programs should have access to grade-level appropriate tools, including computers, music synthesizers, word processors, spreadsheets, and database packages. Students should also have access to digital recording devices such as CD burners and the Internet.

A complete list of computer software recommended for Music 10 and Music 11 can be found in Appendix H.

Equipment Requirements

In addition to the “one instrument per student” model required for programs (e.g., band, guitar, strings), in order for the student to have an appropriate range of opportunities to create, make, present, listen and respond to music, the following equipment should be available in the music room.

- piano (acoustic and/or electronic)
- sound system/recording equipment
 - amplifier
 - speakers
 - separate CD and tape components
 - turntable
 - microphones and cables
 - mini disc recorder
 - 4-track mixing board
 - snake
- instrument amplifiers
- projection screen
- computers
- overhead LCD projector
- MIDI keyboard
- smart board
- desks (tables and chairs)
- chairs (armless, straight back)
- conductor’s stool/chair
- filing cabinets
- music stands
- print music storage shelving
- risers
- VCR/TV
- equipment dolly or trolley
- telephone
- white board with music staff lines
- workstations
- metronome
- tuner
- music folders (leatherette or other durable material)
- instrument repair/maintenance kit

Appendix D: Composition

(The following has been adapted from *Arts Education 10, 20, 30: A Curriculum Guide for the Secondary Level*, Saskatchewan Education, 1996).

Students Creating Their Own Music

Throughout the elementary and junior high school years, students should have had many opportunities to create their own compositions. Suggestions for the incorporation of composition activities are provided in *Music Primary–6*, and they play an important role in *Music 10 and 11*. These activities are intended for students with varied musical backgrounds.

Students at the high school level will also have varying degrees of formal vocal and instrumental training. Composition is a critical component of the music program, and all students can benefit from composing experiences, regardless of their background. When planning activities in composition, teachers should provide opportunities for students to discover and explore new music concepts, reinforce previous learning, share their knowledge with each other, and develop their musicianship to a greater extent.

Students like to compose in pairs or in small groups, but they may also be presented with individual composition problems or projects that will build on their personal knowledge, skills and abilities. Students who play instruments will be valuable assets to group projects where they may be challenged to share their expertise with peers. Teachers should provide for a range of groupings and situations that allow for pairs or small groups of students to rotate partners and for individual students to work on their own projects.

Students should be encouraged to invent graphic notation symbols and to use existing or conventional notation symbols to represent their sound ideas.

Suggested Strategies for Composition Activities

The following describes a procedure teachers may use to guide groups or individual students through the process of composing.

1. Provide a context or motivation for composing.

Composing activities should not be taught as “stand-alone” exercises, but should be taught within a larger context that will bring meaning to the activity. For example, students may be discussing a principle of composition, such as unity in selections that they are singing, listening to, discussing, and creating. Prior to the composition activity, students might view a video about a composer and his or her work. Then, within this larger context, students might be asked to explore and develop their understanding of unity by creating their own compositions based on a theme and variation.

2. Discuss outcomes.

The teacher will have set particular learning outcomes for this activity based on the specific curriculum outcomes identified in Music 10 and Music 11. The outcomes may be directly related to the elements of music or principles of composition, the study of patterns or form, the different functions of music in various societies, or the expression of moods, images, or ideas. The students must understand the outcomes in order to have a focus for their compositions. Within the context, discuss with the class what the main focus will be. Present the project as a problem-solving activity. Discuss possible resources and previous learning that may help the students fulfil the objectives. The focus may come from

- a topic, such as a style of music from a particular period in history
- a specific music concept, such as rondo form, program music, or polyphonic harmony
- other subject areas, such as a composition inspired by a piece of literature, a scientific concept, music of various cultures, or to accompany a student video, artwork, dance creation, or situation in drama
- another piece of music
- an experience that a student or the class has had with a live performance

3. Determine the criteria.

The teacher or the students themselves may set general or very specific criteria for structuring and developing the composition.

Examples of general criteria might be to

- plan and arrange a composition inspired by a current event using a 12-bar blues form
- create an idea for a sound score to accompany a student-written radio drama

Examples of specific criteria might be to

- demonstrate an understanding of syncopation
- create a melody of 6–24 measures using one of the major diatonic keys

Students who are able to play traditional instruments may be challenged to notate part or all of the composition and perform or record the completed piece. However, it is not necessary to have students notate all their compositions. Encourage students to invent graphics or notation symbols and lead students to use conventional notation or another means of cueing the musicians. Perform the composition using percussion instruments, found objects, homemade instruments, and/or voice.

4. Develop the compositions.

When students are involved in composing, it is important to maintain a focus on the outcomes while encouraging exploration, experimentation, and improvisation.

Have students use their voices when composing and include singing in their work. Although students have been exploring and developing their voices throughout the music program, some students may be self-conscious about using or experimenting vocally, particularly in non-traditional ways. Encourage students to listen to music of a variety of cultures, including music of First Nations peoples, Inuit throat singing, Chinese opera, yodelling, scat singing, and other musical forms that use the voice in ways with which the students may not be familiar. Examples are available on the recordings and video, *Music! Its Role and Importance in Our Lives*. Within a supportive environment, students will eventually be able to create and sing interesting vocal compositions.

As well as using voices and traditional instruments in their compositions, students should be encouraged to discover different ways to use non-traditional or handmade instruments to create new sounds with unique qualities. They should continue to develop their ability to manipulate sounds and discover how the expressive quality of a sound changes when it is combined, preceded, or followed by another sound. This involves students in critical thinking and decision making about discarding, inventing, balancing, restructuring, and rearranging their sounds and sound sequences in order to achieve the desired results.

Students should

- review the outcomes and criteria for the composition
- analyse the compositional problem they are attempting to solve
- improvise with sounds in combination and in sequence
- experiment with expressive qualities
- apply their knowledge of the elements of music and the principles of composition (e.g., decide which principles of composition are important for the piece and how best to utilize them)
- decide whether to use conventional or invented notation, or decide on other ways to cue musicians
- finalize the composition, although some improvisation may be desired

5. Give students opportunities to perform their compositions.

Encourage students to rehearse or practise their compositions. If students are working in a group, they might decide to appoint a conductor. Have them make a tape, listen to it, and discuss their composition. What needs work? What could be done to make the composition more effective? Does the piece convey their intentions and ideas?

The students can perform the composition for themselves or for others. They may decide, instead, to record the composition.

6. Encourage students to reflect on and evaluate their work.

At this stage, students should reflect on their compositions and processes used to create them. This reflection might lead students to find new ways of expressing ideas, moods, and feelings. It might also lead them to rework their compositions and improve their skills and abilities for future compositions.

Encourage students to discuss the project with the other students who worked on it. What were the strong points? What could be done to make it better? Discuss specific music elements and principles of composition.

Students should also discuss the project with the teacher. Did they enjoy working on it? How could they change the composition? What were the most difficult aspects of working with a group? What would they do differently next time? What did they learn from the project? Students should also write about the project in their journals.

7. Help students extend and redirect their experiences.

Encourage students to undertake the following:

- talk to a composer about their project
- listen to recordings of music that use the same principles that the students were using
- go to a live performance
- compare their compositions to music on the radio or television
- adapt or expand their original idea and create a new composition
- apply their work to another area, such as dance, literature, visual arts, drama
- research the music of a Nova Scotian composer, or a Canadian composer

8. Evaluate the student's progress.

Evaluation for creative experiences in music should take into account the learning demonstrated in the students' products and in each student's creative problem-solving process. Criteria for the project or composition should be established and shared with the students from the beginning of the project. The teacher should evaluate creative projects in consultation with the student to establish the student's intent for the composition, and, if appropriate, the context of the work. Student self-evaluation should also be included in composition assignments.

Teachers might ask questions such as the following:

- To what extent has the student addressed the general and/or specific criteria that were determined for the composition?
- In what ways does the student use the elements of music and the principles of composition purposefully in his/her composition?

- What knowledge and abilities has the student gained about the process of composing?
- To what extent does the student work effectively within a group situation? For example, does the student give support to group members, contribute ideas to the project, listen and build on the ideas of others, demonstrate leadership or innovation?
- To what extent has the student challenged himself/herself?

Appendix E: Sample Learning Experiences

Introduction

Music teachers have a wealth of accumulated knowledge and experience in shaping excellent, relevant music activities for their students. The following sample learning experiences have been contributed by teachers in Nova Scotia. They are meant to provide examples of integrated Music 10 and Music 11 learning experiences that are based on the outcomes framework and that encourage adaptation, expansion, and further development by teachers and students.

Music 10

Korean Folk Song Medley, Ployhar (Band Activity)

CONTRIBUTOR: ARDITH HALEY
SUGGESTED GRADE LEVEL: 10

Learning Outcomes

Students will be expected to

CM 1.1 sing or play, maintaining a part with increasingly complex textures and harmonies, using a range of musical structures and styles

CM 1.3 interpret and respond to non-verbal gestures, making connections to notation and musical expression

CM 2.2 explore a range of skills and techniques to create, make, and present music

UC 3.3 examine a variety of cultural and historical influences on music and musicians

PR 6.2 explore and use appropriate vocabulary and knowledge of music in responding to their own work and the work of others

PR 8.1 develop criteria to analyse and evaluate their own work

Features of the Composition

- Grade 2 level music arranged by James Ployhar
- uses three Korean folk songs *Beteul Norae*, *Odoldogi*, and *Ahrirang* in one continuous movement
- approximately four minutes in length
- technical demands include the ability to make smooth transitions between varying tempos and metres (3/4 and 6/8)
- rhythms and melodic range are not prohibitive
- tone, balance, blend, and phrasing will be the musical challenges

Suggestions for Learning and Teaching

- Teach the pentatonic scale and use as a daily warm-up activity.
- Locate the pentatonic scale in the music.
- Engage in a mini “score study” with students.
 - Have students write a definition for every articulation and musical term.
 - Discover the form of the piece (Intro/ABA)
 - Discover the melodic structure (pentatonic), harmonic structure (open fifths accompaniment), timbre, and texture.
- When rehearsing, involve the students in making interpretive decisions. Have the students focus on such aspects as dynamics, articulation, phrasing, and musicality. Discuss the impact of the group’s attention to these elements on the expressive character of the piece.
- Listen to recordings of the three folk songs. Have students describe in their journals characteristics that sound “different” from music representative of our culture; how the music makes them feel, etc.

- Ask students to research the cultural/historical background of the three melodies.
- Learn the Korean words to one of the folk songs (*Arirang*) and sing in Korean as well as the translation in English.
- Discuss the concept of “recycling” or “borrowing” material to create new works. Identify ways in which these melodies have been presented in a new way.

Suggestions for Assessment

- Have students define musical terms in the piece.
- Have students play a pentatonic scale in a variety of keys.
- Have students compose a melody using the notes of the pentatonic scale and perform it for the class.
- Assign a performance test using excerpts from the music.
- Ask each student to bring one music example that demonstrates “recycled” or “borrowed” material. Identify the aspects that have been recycled, and describe the recycling process and the end product. Assign this music for home practice. Have each student write down his/her own goal. Discussion and self-evaluation could occur during the next class.
- Have students keep a record in their journals of their participation and accomplishments during the study of *Korean Folk Song Medley*. The record should include the following:
 - an assessment of their skill level at the beginning
 - a record of their practice (amount of time, practice strategies)
 - comments on their progress
 - plans/suggestions for improvement

Suggestions for Extension Activities

- Listen to a recording of *Variations on a Korean Folk Song* by John Barnes Chance. Compare it to *Korean Folk Song Medley* and identify similarities and differences.
- Invite a community member to discuss Korean culture with the class.
- Provide opportunities for students to improvise using the pentatonic scale.
- Attend a concert that incorporates music of other cultures and prepare a report that can be shared with the class.

Make and Break Harbour, Traditional (General Music Activity)

CONTRIBUTORS: MICHEL AUCOIN, MONICA MACNEIL, DAVID POS, ROB WOLF
SUGGESTED GRADE LEVEL: 10

Learning Outcomes

Students will be expected to

CM 2.2 explore a range of skills and techniques to create, make, and present music

CM 2.3 explore and perform, alone and with others, music expressing a broad range of thoughts, images, and feelings

UC 3.3 examine a variety of cultural and historical influences on music and musicians

UC 4.1 explore through musical activities how music reflects cultural and historical events and issues

UC 5.2 describe the relationship between societies and their music

PR 6.2 explore and use appropriate vocabulary and knowledge of music in responding to their own work and the work of others

PR 8.1 develop criteria to analyse and evaluate their own work

PR 8.2 explore a range of musical works with reference to the composer's intent

Features of the Composition

- medium/easy folksong by Stan Rogers, a Nova Scotia folk singer and songwriter
- tells the story of the decline of the fishing industry, its impact on the community, and the issue of out-migration
- explores connections to ways of life of the past
- written in binary form
- written in the key of D major

Suggestions for Learning and Teaching

- Watch the video *One Warm Line* and discuss the influence of Stan Rogers and the musical inspiration he found in the people and issues of his community.
- Discuss issues and ideas found in *Make and Break Harbour*.
- Listen to the song and have the students identify its form.
- Using notation and tablature, introduce the song's harmonic and melodic structure.
- In groups, have students rehearse the song. If desired, students can develop their own arrangements of the song.
- When rehearsing the music, students can make interpretive decisions. Have them focus on tone, balance, phrasing, and musicality. Discuss the impact of attention to these elements on the expressive character of the song.
- Invite each group to perform the song for a history or social studies class, including a brief presentation on Stan Rogers and his intent in telling the story through song.

Suggestions for Assessment

- Have each group use a “Rehearsal Critique” form from Tools for Powerful Student Evaluation (Farrell) when rehearsing the song.
- Have each group record the song and critique the performance. These recordings can be added to the students’ portfolios.
- In their journals, have students record their thoughts and feelings about learning the song as they describe their own musical development.

Suggestions for Extension

- Activities Explore the songwriting of Stan Rogers through his repertoire of songs.
- Invite a songwriter to lead a songwriting session. Have students work in groups to write songs about issues affecting their lives.
- Have students research the work of a local folk songwriter, exploring his/her musical influences and impact on local culture.

Hope for Resolution, Caldwell and Ivory (Choral Activity)

CONTRIBUTOR: WILLIAM PERROT
SUGGESTED GRADE LEVEL: 10

Learning Outcomes

Students will be expected to

CM 1.1 sing or play, maintaining a part within increasingly complex textures and harmonies, using a range of musical structures and styles

CM 2.3 explore and perform, alone and with others, music expressing a broad range of thoughts, images, and feelings

UC 3.1 identify the influences of music in daily life, local and global

UC 3.3 examine a variety of cultural and historical influences on music and musicians

UC 3.4 explore the various roles of music, local and global

UC 4.1 explore through musical activities how music reflects cultural and historical events and issues

UC 5.2 describe the relationship between societies and their music

PR 8.2 explore a range of musical works with reference to the composer's intent

Features of the Composition

- medium/easy choral selection by Paul Caldwell and Sean Ivory
- example of how music from different cultures can be combined
- use the chant of the melody *Of the Father's Love Begotten* and the antiapartheid Zulu song, *Thula Sizwe*
- approximately four minutes in length
- technical demands include developing a beautiful unison sound and negotiating the key changes
- includes the opportunity to include instrumental players
- tone, balance, blend, and phrasing will be the musical challenge
- positive multicultural message

Suggestions for Learning and Teaching

- In groups, have students research the following topics:
 - origins of the Zulu song
 - plainsong
 - Apartheid
 - Nelson Mandela
 - F.W. de Klerk
 - African music performance
- Introduce the chant melody of the song using solfege syllables.
- Engage in a score study with the students.
 - Discuss words that describe performance practices.
 - Discuss how the mood of the piece changes, and establish a musical vocabulary that describes it.

- Discuss the absence of markings (dynamics, expression).
- Describe the structure.
- Discuss the type of sound production required for the chant melody and the folksong.
- When rehearsing the music, involve the students in making interpretive decisions. Have the students focus on dynamics, articulation, phrasing, and musicality. Discuss the impact of the group’s attention to these elements on the expressive character of the piece.
- Listen to a recording of music that combines music of different cultures, such as “Ah Robin” from Simunye by Iagiolini and the SDASA Chorale. In their journals have the students describe the characteristics that sound “different” from music representative of our culture, how the music makes us feel, etc.
- Discuss the concept of “recycling” or “borrowing” material to create new works. Identify ways in which these melodies have been presented in a new way.

Suggestions for Assessment

- Randomly test students’ abilities to maintain their own part in the canonic passages.
- Assign this piece of music for home practice. Have students discuss and agree upon particular problems they need to focus on at home. Each student should write down his/her goal. Discussion and self-evaluation should occur during the next class.
- In their journals, have students keep a record of their participation and accomplishments during the study of the piece of music. The record should include the following:
 - an assessment of their skill level at the beginning
 - a record of their practice (amount of time, practice strategies)
 - comments on their progress
 - plans/suggestions for improvement
- Have some students adjudicate a performance of the work, determining if students meet the performance practices developed.
- Have singers sing next to students who are singing other parts.
- Sing the piece without consonants (matching vowels).

Suggestions for Extension Activities

- Invite a community member to discuss South African culture and the political aspects of freedom songs.
- Provide opportunities for students to see the chant melody in original notation.
- Show a documentary film on apartheid and South Africa and engage in follow-up discussion.

Amazing Grace, arr. Ticheli (Band Activity)

CONTRIBUTOR: NOELLE WADDEN
SUGGESTED GRADE LEVEL: 10

Learning Outcomes

Students will be expected to

CM 1.1 sing or play, maintaining a part within increasingly complex textures and harmonies, using a range of musical structures and styles

CM 1.2 demonstrate how materials, techniques, and forms can be used to enhance the expression of meaning in music

CM 1.3 interpret and respond to non-verbal gestures, making connections to notation and musical expression

CM 2.2 explore a range of skills and techniques to create, make, and present music

UC 3.4 explore the various roles of music, local and global

UC 4.1 explore through musical activities how music reflects cultural and historical events and issues

UC 4.2 analyse and compare music that reflects universal ideas

PR 6.1 identify problems associated with the process of music making

PR 6.3 offer and accept constructive criticism as part of the music-making process

Features of the Composition

- a band arrangement by Frank Ticheli included in standard repertoire
- excellent curricular links to history, drama, music
- ideal piece for an event to celebrate Black History Month
- Review the original words of the song and discuss the inspiration behind the original writing of the song as well as the inspiration behind Ticheli's arrangement.

Suggestions for Learning and Teaching

- Review the key signature, time signature, and new notes, and read through the piece in its entirety.
- In their journals, have students write about their feelings of slavery and how the African people must have felt during the time of slavery; invite students to share their feelings.
- Discuss how the captain of the boat must have felt and what led to his decision to free the people.
- Read through the entire piece again and have students reflect on it in their journals.
- Introduce musical intervals, specifically the Perfect fourth and its importance in this piece.
- Rehearse the piece in three sections, ensuring that sufficient time is spent on the middle section that requires more concentration.
- Connect the mood of the story to the mood of the piece.

- While playing the piece, have the students reflect on the story and feel the emotion of the African people; record these feelings of emotion on the board.
- Role play scenarios that arise in the story, exploring students' thoughts and feelings while in each role.

Suggestions for Assessment

- Have students develop criteria to assess the process of learning this piece, and in their journals, track their progress throughout.
- Record the students playing the piece, and have them do a written critique of their performance.

Suggestions for Extension Activities

- Have the students prepare a presentation for African Heritage Month using this selection as well as a Power Point presentation that depicts the universal ideas portrayed in the music.
- Sight-read other works by Frank Ticheli and draw comparisons to his style of writing and arranging for wind band.
- Arrange with the history teacher to have the music students do a presentation on the plight of black Americans throughout time.

Mazama Chattaway (Band Activity)

CONTRIBUTOR: RICHARD BENNETT
SUGGESTED GRADE LEVEL: 10

Learning Outcomes

Students will be expected to

CM 1.1 sing or play, maintaining a part within increasingly complex textures and harmonies, using a range of musical structures and styles

CM 1.3 interpret and respond to non-verbal gestures, making connections to notation and musical expression

CM 1.4 express musical thoughts and ideas using a variety of notational systems, both traditional and non-traditional

CM 2.3 explore and perform, alone and with others, music expressing a broad range of thoughts, images, and feelings

UC 3.3 examine a variety of cultural and historical influences on music and musicians

UC 4.1 explore through musical activities how music reflects cultural and historical events and issues

UC 5.2 describe the relationship between societies and their music

PR 6.1 identify problems associated with the process of music making

Features of the Composition

- medium level of difficulty in this piece by Jay Chattaway
- uses both instruments and voices
- combines elements of First Nations people in an interesting band arrangement
- provides opportunities for students to experience traditional and non-traditional techniques for wind instruments
- provides examples of non-traditional notation
- offers many possibilities for extensions to other areas

Suggestions for Learning and Teaching

- Research Pacific Coast First Nations people
- Invite a member of the local First Nations community to discuss and explore their culture. Students may draw connections to the Pacific Coast culture.
- Have students learn the vocal parts before they are given the instrumental parts.
- After the students have had an opportunity to work on the instrumental parts, ask them to reflect on why the composer chose to add vocal parts. Discuss these ideas and have the students write their thoughts in their journals.
- Discuss and demonstrate non-traditional techniques for wind instruments. Extend beyond the techniques identified in Mazama.
- Have half the ensemble perform the vocal parts for the rest of the ensemble, who in turn provide constructive criticism for improvement

Suggestions for Assessment

- Have some students perform the vocal parts while others improvise using non-traditional wind instrument techniques.
- Use this piece for a video or live dramatic performance using First Nations themes.
- Have students research information to include in program notes. Share and select passages for publication in a concert program.
- In their journals, students can reflect on their experiences with this work (e.g., technical/musical, expressive).
- Make an audio recording of rehearsal/performance and have students critique the recording. This could be a discussion or a journal entry.
- Suggestions for Extension Activities Invite a member of a local First Nations community to class to talk about their music and the significance it plays in their lives.
- In groups, have students employ some of the techniques for notation and performance found in Mazama as they compose a piece that celebrates a universal idea.
- Have students improvise rhythmic phrases and notate them. Try adding these to Chattaway's arrangement and discuss the results.

Hide away and Before You Accuse Me, Blues Soloing (Guitar Activity)

CONTRIBUTOR: JODY MILLER
SUGGESTED GRADE LEVEL: 10

Learning Outcomes

CM 2.2 explore a range of skills and techniques to create, make, and present music

CM 2.3 explore and perform, alone and with others, music expressing a broad range of thoughts, images, and feelings

UC 3.3 examine a variety of cultural and historical influences on music and musicians

PR 6.2 explore and use appropriate vocabulary and knowledge of music in responding to their own work and the work of others

PR 8.1 develop criteria to analyse and evaluate their own work

Features of the Composition

- Both songs are straight 12-bar blues progressions. Each rhythm can be played as a boogie pattern while the lead guitar features some melodic fills and soulful soloing.
- Both songs were later covered by Eric Clapton. Original composers were Freddie King and Bo Diddley respectively.
- Both songs are in the key of E—a great key for guitarists as it enables the boogie pattern to be played in open position.
- The first selection “ Hide away” uses a lot of hammer-ons and pull-offs in the opening bars. Both songs use a lot of right- and left-hand techniques, particularly bending notes.
- Both songs have certain bars in the lead solos that will be the musical challenge. Timing of riffs and turnarounds will also be a challenge.
- Both songs have sections that meld the minor and major blues scale.

Suggestions for Learning and Teaching

- Review the 12-bar blues progression.
- Review the major pentatonic and minor pentatonic scales.
- Play both scales as a daily warm-up activity.
- Show the relationship between the major and minor scale.
- Teach the major and minor blues scale.
- Play sample leads over a 12-bar boogie progression so students can hear the difference between the scales.
- Examine the main riffs of the songs and the solos of the selected songs. Discover which scale (major blues or minor blues) is being used.
- Provide tablature of the tunes and allow students time to work on the songs.
- Ask students to research and listen to other blues songs, and bring copies in for their peers to hear.
- Invite a member of the local First Nations community to discuss and explore their culture. Students may draw connections to the Pacific Coast culture.

Suggestions for Assessment

- Have students define musical terms covered in the lesson and in research.
- Have students play the major pentatonic and minor pentatonic scales in various keys.
- Assign a performance test using excerpts from the selections indicated earlier.
- Videotape the performance of these songs and have each student critique his/her performance.

Suggestions for Extension

- Activities Allow students to “jam” and improvise using the major pentatonic and minor pentatonic scales and the major blues and minor blues scales. Write songs featuring each scale.
- Find songs with examples of both major and minor blues scales used together in the leads.
- Explore other artists who inspired Eric Clapton by listening to CDs.
- Have the students find a “traditional” blues song and do their own “modern” version of the song.
- Have students research the work of their favourite guitarist, exploring his/her musical influences and impact on future guitarists.
- Attend a concert featuring local talent.
- Invite a blues guitarist to the class to lead a songwriting session.

Music 11

Student Handbook

CONTRIBUTOR: GARY EWER
SUGGESTED GRADE LEVEL: 11

Overview

Based on the educational theory that people retain more of what they teach than what they are taught, students will create an instrument handbook geared to recruiting and assisting young musicians (beginner through junior high). This handbook will serve as the beginning step to peer tutoring, workshop sessions, special clinics, joint concerts, etc. This handbook will be in a binder, with the following sections:

- History
- Care and maintenance
- Posture, holding position, assembly, breathing
- Warm-up exercises
- Tone development
- Technical exercises
- Range extension
- Idiomatic problems of the instrument (e.g., alternate fingerings, going over the clarinet break, proper slide technique for trombone, intonation tendencies, stick technique)
- Bibliography/discography of performance music (e.g., performers, repertoire)

Learning Outcomes

Students will be expected to

CM 1.1 through individual and ensemble music making, develop skills in the selection, preparation, and presentation of music

CM 1.2 make informed judgments to select appropriate materials, techniques, and forms to enhance the expression of meaning in music

CM 1.3 interpret and represent a range of thoughts, images, and feelings, by responding to non-verbal gestures

CM 1.4 analyse and interpret music notation, traditional and non-traditional

CM 2.2 collaborate with others to create and present music using a range of skills and techniques

CM 2.3 compare and perform a range of musical styles, forms, and genres, alone and with others

UC 3.1 consider and discuss the influence of music on their daily lives

UC 3.2 make connections between school, local community, and global musical activities

UC 3.3 analyse the richness of cultural contributions to music, local and global

UC 4.1 make connections between their own music and the music of others in cultural and historical contexts

PR 6.1 apply their knowledge and understanding of music to solve problems during the music-making process

PR 6.2 discuss and compare individual perspectives, perceptions, opinions, and interpretations of musical works

PR 6.3 reflect on and respond to constructive criticism as it applies to the music-making process

PR 7.3 demonstrate an understanding of the effect of technology on music and musicians

PR 8.3 analyse and make decisions about their musical work using available technology and feedback from others

Part 1

Music 11: Student as Researcher

- Teacher should present students with a time line outlining due dates of each aspect of the project. These components and their suggested percentage weight could be:
 - presentation of a draft handbook (20%)
 - presentation of completed handbook (30%)
 - mentoring sessions (include proposed dates (40%))
 - presentation of reflective journal (10%)
- The project begins with discussion (what makes an effective warm-up, good posture, who to listen to, what makes good teaching technique, etc.).
- Students begin by writing out warm-ups for their instrument/voice.
- Over the next few weeks, in a combination of classwork and home research, students will compile materials for their handbook.

Part 2

- Teacher will examine and assess the materials accumulated by students (see assessment suggestions below).
- Teacher will present the personal handbook that he/she has compiled as a model (partway through the process).
- Have a “trial” master class with young students and grade 11s as mentors. After this process, add a section to the handbook entitled “Answers to commonly asked questions”.

Part 3

Music 11: Student as Mentor

- Handbook is complete.
- Set up opportunities for students to work with beginner/junior high students. This can take the form of master classes, like-instrument workshops, massed rehearsals, or other instructional models. Music 11 students will create a handout using materials from their handbook, appropriate to the experience level of the beginner students.

Future Activities

- These students will become involved with recruitment for the music program by doing instrument demos, describing the instrument using material in the handbook, and answering questions from interested students.

Suggestions for Assessment

- Teacher: Certain parts of the handbook could be marked as essays (e.g., history, care and maintenance). Warm-up and technical exercises should be sequential and creative as well as functional. These exercises could be assessed for imagination, notational accuracy and the idiomatic appropriateness for beginner/junior high students.
- Student Journal: The journal should reflect the student's mentoring experiences, and ways in which their handbook and/or teaching techniques could be improved.

Radio Show

CONTRIBUTOR: JANICE ALCORN
SUGGESTED GRADE LEVEL: 11

Overview

In this project, students will develop and create a half-hour “radio show” based on a chosen time period. During the process, students will research composers and music of the era, keeping in mind how the music was affected by (or directed) other art forms, and the social and political issues of the day.

Learning Outcomes

Students will be expected to

CM 1.2 make informed judgments to select appropriate materials, techniques, and forms to enhance the expression of meaning in music

CM 2.2 collaborate with others to create and present music using a range of skills and techniques

CM 2.3 compare and perform a range of musical styles, forms, and genres, alone and with others

UC 3.1 consider and discuss the influence of music on their daily lives

UC 3.2 make connections between school, local community, and global musical activities

UC 3.3 analyse the richness of cultural contributions to music, local and global

UC 3.4 analyse the various roles of music, local and global

UC 4.1 make connections between their own music and the music of others in cultural and historical contexts

UC 5.2 explore ways in which their own music and that of others expresses the cultural diversity of the community, local and global

PR 7.2 assess the relationship between technical skill and expressive qualities of a variety of sound sources

PR 7.3 demonstrate an understanding of the effect of technology on music and musicians

PR 8.2 speculate on the importance of artistic intent on the music-making process

Suggestions for Learning and Teaching

Part 1

- Students form small groups and choose an area of focus (e.g., baroque, Romantic, jazz).
- Brainstorm ideas on how to present the information in an informative yet interesting manner—use their imaginations.
- Begin research on the era and begin to compile material for the presentation.

- Guidelines for the presentation may include, but not be limited to
 - music selections representative of the era (at least one to be a live presentation)
 - give an overview of the era
 - include “live” interviews, trivia, radio call-ins, etc.
- Present written work as a radio script.

Part 2

- Have students perform the radio show “live” and videotape the process.
- During the “Trivia” section, have the studio audience (other students) answer the trivia questions and receive small prizes for correct answers (e.g., audience members could go to a microphone or a “staged” phone set to supply their answers).

Suggestions for Assessment

- View the videotape and examine presentation content for accuracy as well as creativity.
- Assess written script for evidence of researched and accurate material.
- Encourage self- and peer evaluation of all group presentations.

East Coast Music

CONTRIBUTOR: JANICE ALCORN
SUGGESTED GRADE LEVEL: 11

Overview

This is a great January project that should be completed before the ECMA weekend. This project is multi-faceted and brings about a brand new and much needed awareness of the very strong “East Coast Music” scene and everything that is connected to it.

Learning Outcomes

Students will be expected to

UC 3.1 consider and discuss the influence of music on their daily lives

UC 3.2 make connections between school, local community, and global musical activities

UC 3.3 analyse the richness of cultural contributions to music, local and global

UC 3.4 analyse the various roles of music, local and global

UC 4.1 make connections between their own music and the music of others in cultural and historical contexts

UC 5.2 explore ways in which their own music and that of others expresses the cultural diversity of the community, local and global

PR 7.3 demonstrate an understanding of the effect of technology on music and musicians

PR 8.2 speculate on the importance of artistic intent on the music-making process

Suggestions for Learning and Teaching

Part 1

- Go to a computer lab and explore the ECMA website.
- Ask students to record a list of categories for which awards are given. Include performers, composers, industry, production, venues, etc.
- Students should spend time exploring the various categories and the sties connected to them.
- Share and discuss information gathered. Encourage students to bring out their personal interests and “new” information.

Part 2

- Each individual can choose one category (e.g., website designers, performers of classical music, managers).
- Students are to prepare a presentation involving each of the nominees in their chosen category. This could be a PowerPoint or aural presentation, and could involve biographies, discographies, tour information, musical and video samples, websites, etc., depending on the category.
- Have students research the nomination and voting process and write a short report.
- Students should complete a personal journal.
- Present the projects.

Part 3

- Following the awards weekend, have a day where students can share their views and discuss the weekend's results.
- View taped portions of the TV program and discuss the final results of the many categories that are not televised.
- Have students find the lists of live performances that took place. Come to class prepared by gathering information through newspapers, websites, radio, and television.
- Share and thoroughly discuss.

Suggestions for Assessment

- The presentation can be marked for content, presentation, and creativity.
- Assess on preparedness and input for group discussion.
- Journal responses should be assessed.

Year-Long Activities: Aural Perception

CONTRIBUTOR: GARY EWER
SUGGESTED GRADE LEVEL: 11

Overview

A vital component of any music course should be the ongoing training of aural skills, known colloquially as “ear training.” Aural skills include

- *Audiation*: The ability to accurately imagine sounds not currently being heard. This can involve knowing what a printed musical score will sound like, or remembering sounds (pitches, harmonies, timbres, etc.) previously heard.
- *Dictation*: The ability to notate musical sounds as performed.
- *Singing*: The ability to replicate musical pitches accurately.

Aural skills should be exercised as much as possible, and hopefully this work also is taking place at the grade 10 level. The training of aural skills can and should be partnered with theoretical studies. It is recommended that aural perception exercises be a component of most or all music classes.

Singing exercises can be fun, but many students who do not have prior singing experience may feel intimidated. It is important not to single out individual students until they are obviously comfortable. All singing, at least initially, should be done entirely as a group. Major and minor scales can serve as a good starting point for singing because most young people regardless of their heritage, know the sounds of scales. Using scales, teachers can work on accuracy in singing and dictation. Singing games derived from scales can serve to hone audiation skills.

The following is a list of ear-training ideas that can make singing and dictation fun for Music 11 students. The exercises are listed sequentially to ensure success.

[NOTE: High school students wishing to proceed to post-secondary studies in music will be required by most institutions to write an entrance test that displays at least some of the skills listed below.]

Learning Outcomes

Students will be expected to

CM 1.1 through individual and ensemble music making, develop skills in the selection, preparation, and presentation of music

CM 1.2 make informed judgments to select appropriate materials, techniques, and forms to enhance the expression of meaning in music

CM 1.3 interpret and represent a range of thoughts, images, and feelings, by responding to non-verbal gestures

CM 1.4 analyse and interpret music notation, traditional and non-traditional

CM 2.2 collaborate with others to create and present music using a range of skills and techniques

CM 2.3 compare and perform a range of musical styles, forms, and genres, alone and with others

PR 6.1 apply their knowledge and understanding of music to solve problems during the music-making process

PR 6.3 reflect on and respond to constructive criticism as it applies to the music-making process

PR 8.3 analyse and make decisions about their musical work using available technology and feedback from others

Singing Exercises

Singing:

If your class has enough room, it will be beneficial to sing in a circle. Circles place everyone in an equal position, and does much to diminish any feeling of intimidation.

Easy

- Sing a major scale together. With beginning singers, be sure to choose a key that all can sing, probably a “low” key—B-flat Major or A Major, for example. This can be done to a neutral syllable, but it is recommended that a solfege system be used, (tonic solfa syllables: *do re mi fa so la ti do*) or numbers (one two three four five six seven eight).
- Sing a major scale in canon at the third. Start first with a two-part canon and proceed to three- and four-part canons.
- Sing a major scale in canon at the fourth; once this feels secure, try a canon at the second. Sing slowly, allowing the tuning to settle.

Medium

- To center on audiation skills, require students to “think” the scales silently (singing “in their minds”). One suggested way of doing this is to begin singing a canon at the second, and then at a signal from the teacher (tapping the top of his/her head) continue with silent singing. At another signal, students begin to sing aloud again. This will require them to keep the pitches in their minds through the silence.
- Do the above exercises using minor scales. Try different forms of minor: natural (Aeolian mode), harmonic, and melodic. (Melodic minor will feature different notes descending, and so the clashing of raised with natural notes in a canon will be a good introduction to singing dissonant intervals.)
- Sing major scales in thirds (*do mi re fa mi so ...* etc.), simply, and then in canon.
- Sing minor scales in thirds, simply, and then in canon.
- Sing major and minor scales in fourths, simply, and then in canon.
- Have half the class sing a scale in thirds while the rest of the class sings in fourths. Do it slowly to allow the tuning to settle.

Advanced

Bitonality

- Half of the class sings *do*, the other half sings *mi*.
- Students singing *mi* change their syllable name to *do*, keeping the same pitch. Now you should hear a major third being sung, with all students using the syllable *do*.
- Sing a major scale in major thirds.
- As above, but split the class into three groups and use *do*, *mi*, and *so*.
- As above, but use chord other than major.

Polytonality

- Class sings a major scale, ascending and descending, using syllables or numbers.
- Silently, each student chooses a note from the scale that will serve as a new tonic note.
- All students sing their note together. (This will be a tone cluster.)
- Students will sing *do* (or one) to their note.
- Students sing a scale together. Begin by simply singing this first note, and the second note of the scale, then back to the first note. Then try the first three notes, then four, etc.

Teacher should increase interval size in all exercises as possible. Students should also be challenged to sight-read music.

Dictation Exercises

Melodic Dictation

Easy

- Preliminary melodic dictation exercises should be in treble or bass clef, and focus on stepwise motion. These melodies should begin and end on the tonic note. Any leaps should be tonic chord leaps. Time signature should be simple time (2/4, 3/4, or 4/4) and use mainly quarter notes.

Medium

- Medium-level melodies can include non-tonic chord leaps, and various other rhythms (e.g., dotted quarter/eighth, dotted eighth/sixteenth, simple syncopations) in treble or bass clef.

Advanced Medium

- Teachers should try two-part dictations using simple melodies. It is recommended that a good starting point should be to keep most activity in one part while the other part features slower, more predictable rhythms.

Advanced

- Three- or four-part dictations
- Atonal or vaguely tonal dictations for single or multiple-lines
- Dictations using other clefs, especially alto or tenor clefs

Harmonic Dictation

Students need to be able to recognize standard chord quality (e.g., major, minor, diminished, and augmented). Students should also be aware of the theory of chords, their structure, Roman numeral analysis, primary and secondary chords, etc. For the medium and advanced levels, students will need to understand chord inversions.

Easy

- Play three-note chords on a piano, or strum chords on a guitar or other chording instrument. Students notate the quality of the chord they hear.
- On staff paper, students are given the root of a chord. The teacher plays a chord on the piano. Based on the quality of the chord they hear, the student notates the two notes above the root.
- In a major key, the teacher plays three- or four-chord progressions that use only I-chords and V-chords. Students must indicate the Roman numeral.
- In a minor key, the teacher plays three- or four-chord progressions that use only I-chords and V-chords. Students must indicate the Roman numeral.

Medium

- The teacher plays a simple three- or four-chord progression in root position. The students are given the starting bass note and melody note. They must notate the bass line and melody (soprano), and indicate the Roman numerals.
- As above, with inverted chords added.
- Teacher should begin adding other chords to these exercises. Chords should be notated, along with soprano and bass lines:
 - V⁷ chords
 - IV chords
 - ii as substitution of IV
 - vi chords
 - vii chords as a substitution of V⁷

Advanced

- Depending on the expertise of the class, students can expand on the above exercises by adding to their chord-list: augmented sixth chords, Neapolitan sixth, secondary dominants, etc.

Rhythmic Dictation

Rhythm studies can be incorporated into other dictation work. However, it is recommended that students be given specific exercises that allow them to focus solely on rhythmic patterns. Two-bar and four-bar dictations in simple time signatures can be clapped and/or played on an instrument, with students notating on a neutral clef staff, or single line. Easy samples will be short, with rhythms always ending on a strong beat. More advanced samples may include compound time signatures, syncopations, ties across the barline, etc.

Appendix F: Sample Assessment Forms

The sample forms in this section are a resource for teachers to select and adapt according to the needs of their students. In each case, criteria involved must be linked directly to identified curriculum outcomes. *Tools for Powerful Student Evaluation* (See Appendix H) also provides useful suggestions in this regard, including forms for weekly student self-assessment, rehearsal and performance critique, portfolio forms, and a broad range of tools for self-, peer, and teacher assessment.

Group Work

Peer Assessment*

Name: _____

Group Members: _____

Date: _____

Please rate each member of your group and yourself for each of the five items on the chart below, according to the following criteria:

4 always; excellent effort

3 most of the time; fairly good effort

2 some of the time; could have been more helpful

1 rarely; effort was not satisfactory

Rate yourself in the last column.

	Names of Group Members					
The group member						
completed assigned tasks in a satisfactory way						
helped other members to organize and complete the finished product						
made the best use of time while working together						
contributed usefully to the activity and gave good suggestions						
was present for every class assigned for the project						

*Adapted with permission from *Learning, Teaching, and Assessment in Fine Arts*. Calgary Board of Education, 1996.

Group Work

Student Self-Assessment*

Name:			
Date:	Seldom	Sometimes	Often
• contributed my ideas			
• listened to and respected the ideas of others			
• gave good suggestions in my group and to other groups			
• compromised and co-operated			
• helped solve problems			
• took risks by exploring something new to me			
• gave my best effort			
• completed the task in a satisfactory way			

What did I contribute to the process?

What problems did I have to solve while I was working, and how did I try to solve the main problem I faced?

What have I learned from this particular experience, and how could I apply what I have learned to other projects and/or everyday life?

My two greatest strengths from the list above are

- 1.
- 2.

The two skills I need to work on from the list above are

- 1.
- 2.

*Adapted with permission from *Learning, Teaching and Assessment in Fine Arts*. Calgary Board of Education, 1996.

Musical Attitudes and Values*

<i>Student's Name:</i>		<i>Grade:</i>	<i>Date:</i>
<i>Teacher Assessment:</i>	<i>Student Self-Assessment:</i>		<i>Peer Assessment:</i>

Through activities that develop positive musical attitudes and values, the students demonstrate a commitment to their own musical education and growth by:

Criteria	Consistently	Frequently	Occasionally	Rarely
participating in class activities in a positive manner	4	3	2	1
maintaining attention throughout class and rehearsals				
practicing instrument and completing assignments				
responding to constructive criticism by taking steps to improve				
showing interest in improving musical abilities and understanding				
Comments:				

_____ Signature

*Adapted with permission from *Band 10, 20, 30*. Saskatchewan Education, 1993.

Blank Rating Scale

Outcome:					
Student:					
Date:					
Indicators:					
•	1	2	3	4	5
•	1	2	3	4	5
•	1	2	3	4	5
•	1	2	3	4	5
•	1	2	3	4	5
•	1	2	3	4	5
•	1	2	3	4	5

Ensemble Performance Form*

Student Adjudication (Self-Assessment Form)

Student Adjudicator's Name:			Date:		
Name of Group:			Selection Performed:		
How well did we:					
	Fair			Excellent	
• play accurate pitches?	1	2	3	4	5
• play accurate rhythms?	1	2	3	4	5
• play accurate articulations?	1	2	3	4	5
• play together as a group?	1	2	3	4	5
• play in tune?	1	2	3	4	5
• play with good balance?	1	2	3	4	5
• play with good tone?	1	2	3	4	5
• play expressively?	1	2	3	4	5
• play in a characteristic style?	1	2	3	4	5
• communicate the intent of the composer?	1	2	3	4	5

What are our strong points as a group?

What do we need to work on most to improve as a group?

*Adapted with permission from *Band, 10, 20, 30*. Saskatchewan Education, 1993.

Performance Test*

Student Evaluation Form

(Audiotape should be submitted with this form.)

Student Adjudicator's Name:		Date:			
Name of Group:		Selection Performed:			
How well did we:					
	Fair			Excellent	
• play accurate pitches, rhythms, and/or articulations?	1	2	3	4	5
• play in tune?	1	2	3	4	5
• play with good tone?	1	2	3	4	5
• play with musical expression (dynamics, shaping, phrasing)?	1	2	3	4	5
• perform in a stylistically appropriate manner?	1	2	3	4	5

What are my strengths as a player?

What do I need to work on most to improve my playing?

*Adapted with permission from *Band 10, 20, 30*. Saskatchewan Education, 1993.

Appendix G: Repertoire Suggestions

Rationale

The test of literature is, I suppose, whether we ourselves live more intensely for the reading of it. — Elizabeth Drew

Students should encounter the finest examples of writing in the novels, poetry, and plays they encounter as part of their schooling. Teachers and administrators go to great lengths to ensure its appropriateness in content, reader age and experience, and use in the curriculum. Likewise, in teaching for musical understanding, great musical works as texts for teaching and learning are just as important and should be given high priority when selecting repertoire for instrumental and choral ensembles.

Music is an art that finds its meaning through the performance of great literature. In a performance class or ensemble, the teaching of music is always based on the preparation of literature to be performed. Non-performance topics and projects work best when integrated with the repertoire that is explored in ensembles. The purpose of the lists contained in this appendix is to ensure that schools throughout Nova Scotia will have fair and equal access to the very best music possible.

The music on this list has been chosen because it satisfies a variety of criteria. The two overarching factors that guide teachers when selecting repertoire are quality and appropriateness. The first and most important selection criteria is quality. Music publishers flood the school music market every year with age-appropriate repertoire, but in many cases, the quality is indeed questionable. How does one identify quality musical literature?

For better or worse, the teacher's personal taste and experience often play a significant role in the selection of performance music. While educators may not necessarily agree on the quality standards of every piece of music performed, it is possible to generate a list of works that most professionals in the field agree are of a high-quality.

In the March/April 1995 issues of *Band Director's Journal*, Jay Gilbert highlights 10 criteria that are hallmarks of high quality music.

The composition...

- (1) has form – not a form, but form – and reflects a proper balance between repetition and contrast
- (2) reflects shape and design, and creates the impression of conscious choice and judicious arrangements on the part of the composer
- (3) reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colours
- (4) is sufficiently unpredictable to preclude an immediate grasp of its musical meaning
- (5) has a route through which it travels in initiating musical tendencies and probable musical goals that is not completely direct and obvious

- (6) is consistent in quality throughout its length and in its various sections
- (7) is consistent in style, reflecting a complete grasp of technical details, clearly conceived ideas, avoiding lapses into trivial, futile, or unsuitable passages
- (8) reflects ingenuity in its development, given the stylistic context in which it exists
- (9) is genuine in idiom, and is not pretentious
- (10) reflects a musical validity which transcends factors of historical importance or pedagogical usefulness

Beyond quality, other factors govern the appropriateness of the music to the school, ensemble, players, teacher, and curriculum. Some of those factors include:

- The separate needs of choirs and wind bands are addressed (e.g., changing voices, technical demands of the instruments).
- The experience level of the performer is taken into account.
- The varied sizes of ensembles, especially choirs, must be accounted for.
- The music should reflect the cultural diversity found in Canada, and include music that comes from a variety of cultural perspectives.
- High-quality Canadian music should be included wherever possible.
- A variety of genres should be included in the list. In wind music, genres include overtures, marches, program music, transcriptions, song-like, soulful melodic compositions, fanfares, fixed forms, and works that defy common categories.
- A range of historical time periods and styles should be included.
- Fairly traditional instrumentation is employed. That said, the composer should not feel obligated to double every line for every instrument just to make his/her work more playable.
- Each work is meant to fit into a particular, appropriate level of performance.

This final point is worth a little exploration. Choosing music that is appropriate to the level of ensemble is crucial to ensuring true success, whether that success is defined by the teaching process or the performance product. If the technical demands of the work are too high, the players will not have the opportunity to experience the meta-cognitive process of expressive performance. The music teacher / conductor must balance the true ability of the performer against the realistic demands of the music.

The following lists include titles that allow more advanced ensembles to program music from the easier levels with success, often with fewer rehearsals, because the quality of the music transcends the level where it is placed.

Young Wind Band

Music for players with one,
two, or three years of playing
experience.

Graded .5 – 2

Anasazi	McGinty
The Red Balloon	McGinty
Soldiers' Procession and Sword Dance	Margolis
The Battle Pavane	Susato
A Childhood Hymn	Holsinger
Songs for the Morning Band	Coakley
Newfoundland Folk Song	Duff
A+	Duffy
Old Churches	Colgrass
Song of the Tides	Charke
Grandmother Song	Davids
Balladair	Erickson
Creed	Himes
Modal Song and Dance	Del Borgo
The Contemporary Primer	Hodkinson
Greenwillow Portrait	Williams
Ancient Voices	Sweeney
Yorkshire Ballad	Barnes
March of the Irish Guard	Ployhar
Nightsong	Saucedo
Yorkshire March	Sparke

Intermediate Band

Music for players with 2–4
years of experience.

Graded 1.5–3

Mazama	Chattaway
Cajun Folk Songs	Ticheli
Starship	Nishimura
As Summer Was Just Beginning	Daehn
Court Festival	Latham
Brighton Beach	Latham
Prelude and Fugue in B-flat	Bach/Moehlmann
Flourish	Vaughan Williams
Three Ayres from Gloucester	Stuart
Salvation Is Created	Tschesnokoff
Suite Bohemia	Nelhybel
Aquarium	de Meij
Rolling Thunder	Sousa

Senior Band

Music for players with 3–6
years of experience.

Graded 3–5

Irish Tune and Shepherd's Hey	Grainger
First Suite in E-flat	Holst
Second Suite in F	Holst
Prelude, Siciliano, and Rondo	Arnold
Amazing Grace	Ticheli
Shenandoah	Ticheli
Down a Country Lane	Copland/Patterson
Komm Susser Todt	Bach/Reed
O Magnum Mysterium	Lauridsen/Reynolds
March of the Belgian Parachutists	Leemans
Symphony No. 2 "In Memoriam Dresden"	Bukvich
Colonial Song	Grainger
Armenian Dances Part I	Reed
Puszta	Van der Roost
Suite of Miniature Dances	Applebaum
Blue Shades	Ticheli
A Movement for Rosa	Camphouse
When the Stars Began to Fall	Allen
Children's March	Grainger
Suite of Old American Dances	Bennett
Variations on a Korean Folk Song	Chance
The Florentiner	Fucik

Choosing Choral Repertoire

Choosing repertoire for your choir can present challenges that are somewhat unique. With the exception of beginning band classes in grade 10 in high school instrumental programs, previous knowledge and skill is assumed. Experienced high school students usually have three to five years of instruction on an instrument. Choral programs on the other hands can more easily accommodate new members with almost no previous choral experience. While this presents teachers with the happy circumstance of introducing students to the comprehensive world of choral music, it also presents an important challenge: how does one choose repertoire that is singable by novice singers, while at the same time challenging enough for those with more experience?

Repertoire should be chosen first by its ability to address the specific curriculum outcomes. This will mean, in part, that it should represent music from Canada as well as other nations, regions, and peoples. It should reflect a range of performance styles, and offer sufficient opportunity to enhance musical skills such as reading, interpretation, and communication. Though popular choices in repertoire lists will change over the years, the majority of choices should reflect strong musical value that stands the test of time. Beyond that, good choral

works can usually be used to address basic musical concepts appropriate for beginners, while offering opportunities for delving into more sophisticated study by those more experienced.

The following is a representative list that could form a core for both elementary and secondary school music programs. It includes music from Canada as well as other nations, and also suggests a range of performance styles: traditional choral, spiritual, folksong, as well as jazz and other popular styles. It should be noted that this is not a comprehensive list, but rather suggestions that clearly indicate the standards that can guide teachers when selecting choral repertoire.

Young Choirs, or choirs with less experience. (Unison, SA, 2-part, SSA)

Title	Country/Reg	Composer	Publisher	Voicing	Difficulty
Canticle to the Spirit	Canada	Eleanor Daley	Alliance Music Publishing	SA	M
Tutira Mai Nga Iwi	New Zealand (Maori)	Maori Folk Song, arr: Henry Leck and Martin Ellis	Hal Leonard Publishing	2-part	E
Ahrirang	Korea	Arr: Brad Printz	Lorenz Publishing Company	2-part	E–M
Sound the Trumpet	U.K.	Henry Purcell / Erb	Alfred Publishing Company	2-part	M–D
Ching-a-Ring Chaw	U.S.	Aaron Copland	Boosey and Hawkes	Unison	E
Un Canadien Errant	Canada	Arr: Donald Patriquin	Earthsongs	Unison	E–M
Go Down Moses	U.S. (Spiritual)	Arr: Mark Hayes	Hinshaw Music	SSA	M
Three African Songs	Africa	Arr: Leithead/Beaupré	Leslie Music	SSA	M–D
Waters Ripple and Flow	Czechoslovak	Arr: Becki Slagle Mayo	BriLee Music Publishing	Unison, opt 2-part	E
We, the Children	U.S. / Belgium	Noel Goemanne	Neil A. Kjos Music Co.	Unison/2-part	E
Gloria Tibi	U.S.	Leonard Bernstein	Boosey and Hawkes	2-part	D

High School (SSAA, SAB, SATB)

Title	Country/Reg	Composer	Publisher	Voicing	Difficulty
*A Celtic Prayer	Canada	Barry Peters	MusicPlus Corp Kelman Hall	SATB	M
Mairi's Wedding	Ireland	Arr: Bob Chilcott	Hal Leonard	SAB	E-M
Watane	Canada	Mark Sirett	Boosey and Hawkes	SSAA	M-D
Psalm 23	Canada	Imant Raminsh	Gordon V. Thompson	SA	M-D
In stiller nacht/ In Still of Night	Germany	Johannes Brahms	G. Shirmer, Inc.	SATB	M
O Sinner Man	U.S. (Spiritual)	Arr: Buen Suerte	Cambiata Press	Three/ Four-Part SSCB/ SACB/ SSAB	M-D
Ah! Si mon moine voulait danser	Canada (Québec)	Arr: Donald Patriquin	Earthsongs	SSAA/ SATB	D
Cape Breton Lullaby	Canada (N.S.)	Kenneth Leslie, Arr: S. Calvert	Gordon V. Thompson	SSA/ SATB	M-D
Son de la Loma	Cuba	José Castillo	Alliance Music Publishing	SATB	M-D
O Magnum Mysterium	U.S.	Morten Lauridsen	Peer – Southern Music Publishing	SATB	D
African Sanctus	U.S. / Africa	Carole Stephens	Alfred Publishing	SATB/2-part	E-M
Hope for Resolution	Africa	Paul Caldwell and Sean Ivory	Earthsongs	SATB	M

Appendix H: Resources

Introduction

Teachers and students can access a range of excellent resources to support the music curriculum. Physical and human resources extend beyond the classroom and school, into the community. It is important that teachers and students have access to a wide variety. The range of resources must

- affirm the diversity of learners' interests, needs, abilities, and experiences
- support the achievement of music curriculum outcomes
- be available to all learners
- include appropriate materials, equipment, and technology

Through the many resources recommended for a comprehensive music program, the student gains the skills and confidence necessary to bring learning alive in music and across the curriculum.

Criteria for Selecting Resources

While not all resources will meet all the selection criteria, the range of resources used should be balanced to reflect the following guidelines. Resources should

- provide motivating and challenging experiences suitable for the learner's age, ability, and social maturity
- represent a range of musical styles and structures
- offer a variety of experiences that value and reflect the diversity of learners' interests, needs, and abilities
- develop a sensitivity to and understanding of individual differences

The resources listed in this appendix are by no means exhaustive, but they provide useful titles and source possibilities for developing a collection for use by music teachers and students.

The Range of Human Resources

The most important human resource for the learner is the teacher who brings to the music discipline personal abilities and interests that play significant roles in shaping the learning environment. The teacher should, by example, demonstrate a keen interest in music and be able to apply practical knowledge in music.

As a supplement to their classroom instruction, students should have access to musicians in the community and professional musicians in the world at large. This can be achieved through

- visiting artist programs
- music and dance presentations in the school by community artists
- concerts and music presentations in the community
- workshops in and out of school

Adding community resources often moves the music “classroom” beyond the confines of the school building to locations within the community, resulting in program enhancement and a heightened awareness of the role that music plays in daily life.

Authorized Learning Resources

These resources can be found through the Nova Scotia School Book Bureau Online System (ALR Resources) of the Nova Scotia Department of Education EDNet Services. Catalogue numbers appear in brackets.

- *Adventures in Music Listening*. Burton, Leon, Charles Hoffer, and William Hughes. Warner Brothers Publications, 1999.
 - *Level Two, Teacher’s Guide* (13800)
 - *Level Two, Student Activity Book* (13801)
 - *Level Three, Student Activity Book* (22988)
 - *Level Three, Teacher’s Guide* (22989)
- *Aspiring to Excel: Leadership Initiatives for Music Educators*. Raessler, Kenneth. Independent Publishers Group, 2001. (16849 delisted)
- *Assessment and Learning: The ICE Approach*. Wilson, Robert J. Portage and Main Press, 2000. (23601)
- *Choral Ensemble Intonation*. Jordan, James and Matthew Mehaffey. GIA Publications, 2001. (23129)
 - *Choral Ensemble Intonation Teaching Video* (23132)
 - *Choral Ensemble Intonation, Intonation Exercise for Choirs* (23133)
 - *Choral Ensemble Intonation, Modal Exercise for Choirs* (23134)
- *Composers on Composing for Band*. Camphouse, Mark. GIA Publications, 2002. (23123)
- *Easy Music Theory*. Ewer, Gary. Spring Day Music, 2001. (23121)
- *Gaelic Songs in Nova Scotia*. Creighton, Helen and Calum MacLeod. Canadian Museum of Civilization, 1979. (22772)
- *Music! Its Role and Importance in Our Lives*. Fowler, Charles, Timothy Gerber, and Vincent Lawrence. McGraw-Hill Ryerson, 2000.
 - CDs (23584)
 - Instructor’s Edition (23583)
 - Teacher’s Annotated Edition (23582)
 - Student Resource (22991 delisted but found in most schools)
 - Teachers’ Resource Binder (22990 delisted but found in most schools)
- *Pathways: A Guide for Energizing and Enriching Band, Orchestra and Choral Programs*. Alsobrook, Joseph. GIA Publications, 2002. (23122)
- *Popular Culture*. Campbell, Gerry, and Miriam Bardswich. Rubicon International Publishing, 2003. (23615)
- *Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship Through Performance*. O’Toole, Patricia. GIA Publications, 2003. (16841)

- *Silver Bullets: A Guide to Initiative Problems, Adventure Games, Students and Trust Activities*. Rohnke, Karl. V&L Information Resources, 1996. (22102)
- *Standard of Excellence Comprehensive Band Method series, Book 1*. Bruce Pearson. Neil A. Kjos Music Company, 1993.
 - Conductor’s Score (22067)
 - Flute (22068)
 - Oboe (22069)
 - Bassoon (22070)
 - B^b Clarinet (22071)
 - E^b Alto Clarinet (22072)
 - B^b Bass Clarinet (22073)
 - E^b Alto Saxophone (22074)
 - B^b Tenor Saxophone (22075)
 - E^b Baritone Saxophone (22076)
 - B^b Trumpet/Cornet (22077)
 - F Horn (22078)
 - Trombone (22079)
 - Baritone Bass Clef (22080)
 - Baritone Treble Clef (22081)
 - Tuba (22082)
 - Drums and Mallet Percussion (22083)
 - Timpani and Auxiliary Percussion (22084)
 - Piano/Guitar Accompaniment (22085)
 - Electric Bass (22086)
 - Compact Disk Accompaniment, Part 1 (22087)
 - Compact Disk Accompaniment, Part 2 (22088)
 - Cassette Accompaniment, Part 1 (22089)
 - Cassette Accompaniment, Part 2 (22090)
- *Standard of Excellence Comprehensive Band Method series, Book 2*. Bruce Pearson. Neil A. Kjos Music Company, 1993–95.
 - Conductor’s Score (22228)
 - Flute (22229)
 - Oboe (22230)
 - Bassoon (22231)
 - B^b Clarinet (22232)
 - E^b Alto Clarinet (22233)
 - B^b Bass Clarinet (22234)
 - E^b Alto Saxophone (22235)
 - B^b Tenor Saxophone (22236)
 - E^b Baritone Saxophone (22237)

- B^b Trumpet/Cornet (22238)
- F Horn (22239)
- Trombone (22240)
- Baritone Bass Clef (22241)
- Baritone Treble Clef (22242)
- Tuba (22243)
- Drums and Mallet Percussion (22244)
- Timpani and Auxiliary Percussion (22245)
- Piano/Guitar Accompaniment (22246)
- Electric Bass (22247)
- Compact Disk Accompaniment, Part 1 (22248)
- Compact Disk Accompaniment, Part 2 (22249)
- Cassette Accompaniment, Part 1 (22250)
- Cassette Accompaniment, Part 2 (22251)
- *Standard of Excellence Comprehensive Band Method series, Book 3.*
Bruce Pearson. Neil A. Kjos Music Company, 1993–95
 - Baritone Bass Clef (22463)
 - Baritone Treble Clef (22464)
 - Bassoon (22465)
 - B^b Bass Clarinet (22466)
 - B^b Clarinet (22467)
 - B^b Tenor Saxophone (22468)
 - B^b Trumpet/Cornet (22469)
 - Conductor's Score (22470)
 - Drums and Mallet Percussion (22471)
 - E^b Alto Clarinet (22472)
 - E^b Alto Saxophone (22473)
 - E^b Baritone Saxophone (22474)
 - E^b Horn (22475)
 - Electric Bass (22476)
 - F Horn (22477)
 - Flute (22478)
 - Oboe (22479)
 - Piano/Guitar Accompaniment (22480)
 - Theory and History Workbook (22481)
 - Timpani and Auxiliary Percussion (22482)
 - Trombone (22483)
 - Tuba (22484)

- *Successful Sight-Singing: A Creative, Step by Step Approach*. Telfer, Nancy. Neil A. Kjos Music Company, 1999–2003.
 - Book 1 Teacher’s Edition (17331)
 - Book 2 Teacher’s Edition (17332)
 - Book 1 Vocal Edition (17333)
 - Book 2 Vocal Edition (17334)
- *Successful Warmups for Successful Sight-Singing*. Telfer, Nancy. Neil A. Kjos Music Company, 1995.
 - Book 1 Conductor’s Edition (17335)
 - Book 1 Singer’s Edition (17336)
- *Symphonic Warmups* [Series and Conductor’s Scores]. Smith, Claude. Hal Leonard Corp., 1982. (Delisted but may be found in most schools)
- *Teaching Band and Orchestra*. Cooper, Lynn. GIA Publications, 2004. (23599)
- *Teaching Music through Performance in Band series*. GIA Publications, 1998-2001.
 - Beginning Band, Resource Recordings, Grade 1 (23135)
 - Beginning Band, Teacher Resource (23137)
 - Vol. 2 Teacher Resource (23140)
 - Vol. 2 Resource Recordings, Grades 2-3 (23141)
 - Vol. 3 Teacher Resource (23142)
 - Vol. 3 Resource Recordings, Grades 2-3 (23143)
 - Vol. 4 Teacher Resource (23144)
 - Vol. 5 Resource Recordings, Grades 2-3 (23145)
- *Teaching Music Through Performance in Orchestra series*. Litrell, David, ed. GIA Publications, 2001-2003.
 - Teacher Resource (23146)
 - Resource Recordings (23147)
- *Teaching Music with Technology*, 2nd Ed. Rudolph, Thomas E. GIA Publications, 2004. (16842)
- *Teaching Musicianship in the High School Band*. Labuta, Joseph. Meredith Music, 2000. (23124)
- *Tools for Powerful Student Evaluation: A Practical Source of Authentic Assessment Strategies for Music Teachers*. Farrell, Susan. Hal Leonard Corp., 1997. (22650)
- *World Music, Cultural Traditions*. Haddad, Robert. Glencoe/McGraw-Hill, DATE. (Delisted but may be found in most schools)

Software Resources

These software resources can be found through the Nova Scotia School Book Bureau Online System (ALR Resources) of the Nova Scotia Department of Education EDNet Services. Catalogue numbers appear in brackets.

- Band in a Box [Mac] (51310)
- Band in a Box [Win] (51311)
- Easy Music Theory. Ewer, Gary. Spring Day Music, 2001. (23121)
- Finale: The Art of Music Notation. (51407)
- Finale: The Art of Music Notation [5-user lab pack]. (51449)
- MiBac Music Lessons [Mac]. (51306 delisted)
- MiBac Music Lessons [40-user site license]. (51308 delisted)
- MiBac Music Lessons [Win] (51307 delisted)
- Sibelius 5 [Mac/Win]. (51309)

Video Resources from LRT

These software resources can be found through the online catalogue maintained by Learning Resources and Technology (LRT) Services of the Nova Scotia Department of Education EDNet Services. Catalogue numbers and length of video appear in brackets.

- *African Percussion*. Nova Scotia Department of Education and Culture, Learning Resources Technology, 2000. (V2363, 30 min.)
- *African Percussion Classroom Series*. Nova Scotia Department of Education and Culture, Learning Resources Technology, 2001. (V2453, 236 min.)
- *All Join Hands: A Guide to Teaching Traditional Acadian Dance in School*. Nova Scotia Department of Education and Culture, Learning Resources Technology and Dance Nova Scotia, 2004. (V2511, 35 min.)
- *Civilisation* series [50 min. each]. British Broadcasting Corporation, 1969.
 - “The Skin of Our Teeth” (20306)
 - “The Great Thaw” (20307)
 - “Romance and Reality” (20308)
 - “Man: The Measure of All Things” (20309)
 - “The Hero as Artist” (20310)
 - “Protest and Communication” (20311)
 - “Grandeur and Obedience” (20312)
 - “The Light of Experience” (20313)
 - “The Pursuit of Happiness” (20314)
 - “The Smile of Reason” (20315)
 - “The Worship of Nature” (20316)
 - “The Fallacies of Hope” (20317)
 - “Heroic Materialism” (20318)

- *Dante's Inferno*
- *Don Messer: His Land and His Music*. National Film Board of Canada, 1971. (22520, 70 min.)
- *Évangéline*, a musical from Université Ste-Anne
- *Exploring the World of Music* series [30 min. each]. Magic Lantern Communications, 1998.
 - “Sound, Music and the Environment” (22720)
 - “The Transformative Power of Music” (22721)
 - “Music and Memory” (22722)
 - “Transmission: Learning Music” (22723)
 - “Rhythm” (22724)
 - “Melody” (22725)
 - “Timbre: The Colour of Music” (22726)
 - “Texture” (22727)
 - “Harmony” (22728)
 - “Form: The Shape of Music” (22729)
 - “Composers and Improvisers” (22730)
 - “Music and Technology” (22731)
- *A Jig 'n a Reel*. A resource for traditional Scottish country dancing in schools. Nova Scotia Department of Education and Culture, Learning Resources Technology and Dance Nova Scotia, 2002. (V2364, 22 min.)
- *Kumba!* Nova Scotia Department of Education and Culture, Learning Resources Technology, 1998. (V2239, 40 min.)
- *The Legacy of Helen Creighton*. Canadian Broadcasting Corporation, 1988. (V0317, 58 min.)
- *No Less, No More, Just Four on the Floor*, 7th ed. A guide for teaching traditional Cape Breton square sets for public schools. LeBlanc, Barbara, Nova Scotia Department of Education and Culture, Learning Resources Technology, and Dance Association of Nova Scotia, 1997. (A0007, 112 min.)
- *Oliver Jones*. Magic Lantern Communications, 1989. (22853, 10 min.)
- *Sing Out Freedom Train*. Visual Education Centre, 1993. (21486, 47 min.)
- *Yo-Yo Ma: Inspired by Bach* series. McNabb & Connolly, 1995-97.
 - “The Music Garden” (22711, 60 min)
 - “Falling Down Stairs” (22712, 55 min.)
 - “Six Gestures” (22713, 53 min.)
- *Zin! Zin! Zin! A Violin*. McNabb & Connolly, 1999. (23018, 10 min.)

Audio Recordings

- *Buried Treasure* (album), Men of the Deeps
- *Central Park in the Dark*, Charles Ives
- *Coal Fire in Winter* (album), Men of the Deeps
- *Colas et Colinette*, Canadian opera by Joseph Quesnel (1790)
- *Danny Boy*, John McDermott
- *A Day in the Life*, The Beatles
- *Deirdre*, Canadian opera by Healey Willan (1946, rev. 1965)
- *English Folk Song Suite*, Ralph Vaughan Williams
- “Fantasia on the Dargason”, 4th movement from Second Suite for Military Band in F Major, Gustav Holst
- *Flourish for Wind Band*, Ralph Vaughan Williams
- *The Headless Horseman*, Timothy Broege
- *I’m Seventeen Come Sunday*, Percy Grainger/arr. Douglas E. Wagner
- *Jesus’ Blood Never Failed Me Yet*, Gavin Bryars
- *Louis Riel*, Canadian opera by Harry Somers (1965)
- *The Luck of Ginger Coffey*, Canadian opera by Raymond Pannell (1967)
- *Lyric Essay*, Donald Coakley
- *Night Blooming Cereus*, Canadian opera by John Beckwith (1953-1958)
- *The Rite of Spring*, Igor Stravinsky
- *Robert Johnson: The Complete Recordings*, Robert Johnson (Sony)
- *Romeo and Juliet*
- *She’s Like the Swallow* Traditional Newfoundland
- *Short Ride in a Fast Machine*, John Adams
- *Symphonie Fantastique*, Hector Berlioz
- *Symphony No. 8*, Dmitri Shostakovich
- *Symphony No. 1 for Band*, Daniel Bukvich
- *The Widow*, Canadian opera by Calixa Lavallée (1882)
- John Cage recordings (various)
- Murray Schafer recordings (various)

Curriculum Resources

- Atlantic Provinces Education Foundation. *Foundation for the Atlantic Canada Arts Education Curriculum*. Halifax, NS: Atlantic Provinces Education Foundation, 2001
- Nova Scotia Department of Education. *Cultural Industries 11*. Halifax, NS: Province of Nova Scotia, 2000.
- Nova Scotia Department of Education. *Drama 10 and Drama 11*. Halifax: Province of Nova Scotia, 1999.
- Nova Scotia Department of Education. *Film and Video Production 12*. Halifax, NS: Province of Nova Scotia, 2003.

Additional Print Resources

- Nova Scotia Department of Education. *Public School Programs, 2003–2004*. Halifax, NS: Province of Nova Scotia, 2003.
- Nova Scotia Department of Education. *Special Education Policy Manual*. Halifax, NS: Province of Nova Scotia, 1996.
- Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisa. *A History of Western Music*, 7th ed. New York: W.W. Norton & Company, 2005.
- British Columbia Ministry of Education. *Choral Music 11 and 12, and Instrumental Music 11 and 12 Integrated Resource Package*. Victoria, BC: Province of British Columbia, 2002.
- British Columbia Ministry of Education. *Music 11 and 12 Composition and Technology*. Victoria, BC: Province of British Columbia, 1997.
- Calgary Board of Education. *Learning, Teaching and Assessment in Fine Arts*. Calgary, AB: Calgary Board of Education, 1996.
- *Canadian Musician* [magazine]. Published by Norris-Whitney Communications Inc. Available through newsstands, music stores, and by subscription. canadianmusician.com
- Creighton, Helen, and Doreen H. Senior. *Traditional Songs from Nova Scotia*. Toronto: Ryerson Press, 1950.
- Cultural Human Resources Council. *Lights Up: An Activities Kit for Careers in Culture*. Ottawa: Cultural Human Resources Council, 1999.
- Cultural Human Resources Council. *Now Hear This! Careers in Music and Sound Recording*. Ottawa: Cultural Human Resources Council, 1998.
- Cultural Human Resources Council. *The Spotlight's On: Careers in Film, Television, Radio and the Live Performing Arts*. Ottawa: Cultural Human Resources Council, 1998.
- Ffrench, Robert, and Henry Bishop. *In Our Time, a collection of African-Canadian achievements*. Dartmouth, NS: Black Star Books, 1994.
- Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York, NY: Basic Books, Inc., 1983.
- Gilbert, Jay W. "Significant Wind-Band Repertoire," *Band Director's Guide*. March/April 1995, 7-9.
- Green, Barry. *The Mastery of Music*. New York: Broadway Books, 2003.
- Latham, Alison, ed. *The Oxford Companion to Music*. Oxford, UK: Oxford University Press, 2002.
- Lisk, Edward S. *The Creative Director: Alternative Rehearsal Techniques*. Fort Lauderdale, Fla.: Meredith Music Publications, 1991.
- MacGillivray, Allister. *The Cape Breton Song Collection*. Sydney, NS: Sea-Cape Music, 1985.

- MacGillivray, Allister. *The Nova Scotia Song Collection*. Sydney, NS: Sea-Cape Music, 1989.
- Menuhin, Yehudi, and Curtis W. Davis. *The Music of Man*. Toronto: Methuen, 1979.
- O'Donnell, John C., and Allister MacGillivray. *And Now the Fields are Green: A Collection of Coal Mining Songs in Canada*. Sydney, NS: University College of Cape Breton Press, 1992.
- Pottie, Kaye, and Vernon Ellis. *Folk Songs of the Maritimes*. Halifax: Formac Publishing, 1992.
- Saskatchewan Education. *Arts Education 10, 20, 30: A Curriculum Guide for the Secondary Level*. Regina, SK: Saskatchewan Education, 1996.
- Saskatchewan Education. *Band 10, 20, 30*. Regina, SK: Saskatchewan Education, 1996.
- Slonimsky, Nicolas. *Lexicon of Musical Invective: Critical Assaults on Composers Since Beethoven's Time*. New York: W.W. Norton and Co., 2000.
- Wharram, Barbara. *Theory for Beginners*. Oakville, Ont: Frederick Harris Music, 1974.
- Yarmouth Consolidated Memorial High School. *Songs of the War Years*. Yarmouth, NS: Yarmouth Consolidated Memorial High School, 1999-2000.

Additional Videos

- *One Warm Line: The Legacy of Stan Rogers*. Lang, Robert (producer). Kensington Communications, Toronto, 1989. [45 min.] Video available through Fogarty's Cove Music.
- *Songs of the War Years*. 440 Video and Stage Productions (producer). Yarmouth Consolidated Memorial High School, Yarmouth, NS, 1999-2000. [60 min.] Video available from the school.

Additional Videos

- careeroptions.ednet.ns.ca
- careersites.ednet.ns.ca
- archives.cbc.ca