

Music 12

Guide

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Music 12

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Music 12

Implementation Draft

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Introduction

Background

Music 12 provides opportunities to build on the concepts and techniques developed in Music 10 and Music 11 while developing unique skills that will be invaluable in their careers, including self-confidence, self-esteem, communication, team work, and problem solving. Like Drama 12 and Visual Arts 12, the basic premise in Music 12 is that students should be able to apply in authentic ways their knowledge, skills, and attitudes acquired in music learning from grades primary to grade 11.

Music 12 was developed within the framework of *Foundation for the Atlantic Canada Arts Education Curriculum*. 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 musical 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 lives.

The Nature of Music 12

Music is rooted in creative exploration and problem solving using a range of experiential processes including rehearsing, performing, composing and arranging, listening and responding, improvising, and linking music to other arts disciplines and areas of study. Music 12 emphasizes a holistic learning process that involves the understanding of contexts and critical reflection, in addition to the development of and synthesizing of music-making skills. Through sound and symbol, students will be required to solve problems and express and communicate imaginatively their developing understanding of self, others, and the environment.

Music 12 builds on previous learning by providing students with experience in a unique and authentic context. Just as professional or recreational musicians develop a space within which they are free to create, the Music 12 classroom should be modelled after a performance centre or working studio. Students are provided a range of opportunities through extensive assignments and projects that allow them to develop and respond to their personal needs and

aspirations. In doing so, they have opportunities to explore a variety of genres, technologies, and processes, and to specialize in areas of particular interest. This allows them to explore career paths, and access community resources.

Of primary concern should be the creation of an extensive portfolio that may include compositions, samples of repertoire, written responses to their own and others works, certificates and adjudications, and samples of work completed in Music 10 and Music 11. As this body of work matures, their portfolio, a critical component of high school arts courses, develops in greater depth.

The level of musicianship required to achieve success in Music 12 is high, and thus, this course may not be for everyone. Students are expected to have proficiency on an instrument. Teachers should consult the National Standards on the Canadian Band Association website for guidelines on instrumental performance proficiency. In addition, it is expected that the student has a command of the mechanics of music and can apply theoretical knowledge through composition and improvisation as well as responses to their own and others' musical works. A traditional "band" or "choral" program where the focus is primarily on performance of repertoire may not allow the students to successfully achieve the outcomes for Music 12. This curriculum requires teachers to structure a learning environment where students work in three areas or components:

- music making
- music literacy
- context development (listening and research)

The performance tasks in this curriculum lend themselves to work outside the classroom setting, allowing more time for teaching other aspects of music making including composing, listening and responding, and cross-curricular understanding.

The Creative Process

An understanding of the creative process is fundamental for teachers and students of music. By its very nature, that process eludes precise definition. However, *Foundation for the Atlantic Canada Arts Education Curriculum* describes aspects of that process as follows, identifying key factors that nurture it.

"All children have the ability to be creative ... The creative person engages in assimilation and integration of new thinking with existing knowledge. Sometimes the process is more about asking the right questions than it is about finding the right answer. It is both spontaneous and deliberate, a paradox that leads to the arrival of something new.

Creativity does not occur in a vacuum. Art-making is a process built on creativity and skill and is cultivated through setting the conditions that encourage and promote its development.”

Openness of Thinking and Doing

Creative thinking requires an openness to new ideas and encouragement to step outside existing mind-sets. New solutions are not found until the old solutions are set aside.

An environment that fosters open-ended experimentation lends itself to innovative applications of existing skills and musical understandings. Students are encouraged to seek out new and different solutions to complex problems.

Stimulating Surroundings

A stimulating learning environment is an ideal space in which to unleash a student’s creative potential. An environment that provides interesting and challenging places for the senses, mind, and body to rest and reflect and that presents many different pieces of information is one that stimulates creative thinking.

Exploration of Ideas

When students are encouraged to generate new ideas, they are challenged to think beyond ideas and knowledge they have previously encountered. No idea should be rejected until students have explored its possibilities and made a decision as to its worth. Risk taking is an integral aspect of creating.

Opportunities to Express and Do

Ideas resulting from original and divergent thinking require a mechanism through which they can be tested. Whether a student is exploring how someone else arrived at a solution or is attempting to see a cause-and-effect relationship in a particular process or technique, there must be the opportunity to attempt, express, and do.

Access to Technologies of Production

Arts programs are built upon access to diverse technologies. In order to try out new ideas and creative solutions, students need access to appropriate technologies. An idea may work in one circumstance but fail in another. This can be determined only through application, and application can occur only with the availability of tools and processes.

Application/ Assessment/Reflection

Inherent in the testing of any idea is the process of trying it out, evaluating its effectiveness, and reflecting on its appropriateness. This is the dialogue of making music. Once the process has begun, the musician is continuously assessing what is happening, making adjustments, and changing to accommodate new directions. All students are expected to carry out this process. This is as important in the rehearsal process as it is in improvising and creating their own music.

Once an idea has been expressed in a musical work, it can be perceived and responded to by an audience. Feedback from peers, teachers, and others becomes a valuable part of self-assessment for the

learner, providing an opportunity to revise, rework, abandon, or complete the piece.

The music-making process parallels the many models of creative thinking that have been put forward over the years. This is not a coincidence, since the very essence of music is a process of examining the world using many ways of perceiving and knowing. It is a process built upon creativity.

Appropriation and Plagiarism

What does or does not constitute plagiarism is an issue that requires thoughtful consideration, especially given the potential for appropriation that exists in light of present-day computer technologies. Notwithstanding this ongoing “conversation,” it is inappropriate and illegal to copy the works of other musicians, just as it is illegal to plagiarize the writings of other authors. Copying the work of a composer, for example, should be done only as an exercise to learn a technique or to help understand how the problem solving was accomplished. These works must always be acknowledged. Simply changing some part of an original composition does not change its ownership.

When planning charts or scores that will be performed, it is important to be aware of the existing copyright laws in Canada. Information authorized by the Council of Ministers of Education, Canada has been distributed to all schools.

Equity and Diversity

In recognizing and valuing the diversity of students, the education system allows for a range of learning styles, teaching styles, instructional strategies, and resources. Learning 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. However, students with physical and cognitive challenges will be limited in their successfully achieving the outcomes for Music 12. These students may require advice on other arts options that will be more inclusive in nature.

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
- build on students' individual levels of knowledge, skills, and attitudes
- 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
- 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 learning, creating, and presenting their work
- reflect on and offer students diverse opportunities to demonstrate their learning

Achieving the Outcomes

Music 12 is based on a learning outcomes framework of concepts common to each of the arts disciplines: dance, drama, music, and visual arts. The outcomes are grouped according to the types of understandings and processes that are common to all arts disciplines: creating works of art; responding critically to their own work and the works of others; and making connections to local, global, and historical contexts. Eight general curriculum outcomes identify what students are expected to know and be able to do and value upon completion of study in arts education. Based on *Foundation for the Atlantic Canada Arts Education Curriculum*, (2001), the outcomes for Music 12 are grouped under the following organizing strands:

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

These understandings and processes are interrelated and are developed most effectively as interdependent concepts. When outcomes are grouped as such and curriculum offerings are based on all three organizing strands, arts activities become more relevant to real-life situations, and the learning becomes more meaningful.

Course Outline for Student Handbooks

The following outline is provided for inclusion in student handbooks used during the course selection process.

Music 12 is designed for students who have a strong background in music. Students are provided opportunities to work in a setting that enables them to develop an extensive portfolio building on work completed in Music 10 and Music 11.

Students will meet with the music teacher to determine their ability to achieve the outcomes for this course. In particular, the teacher will look for a commitment to work both independently and collaboratively on extensive projects. Prior music learning and skill development will play a key role in determining those students who may wish to take the course. Entrance criteria has been identified and music teachers will readily determine the student's ability to meet the requirements to take this course.

Curriculum Outcomes

Essential Graduation Learnings and Music 12

The Atlantic provinces worked together to identify the abilities and areas of knowledge that they 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 helps students move toward attainment of the EGLs are given below.

Aesthetic Expression

Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts. By the end of Music 12, students will be expected to

- CM 1.2 use their knowledge of musical elements and technologies to shape creative expression through both composition and performance
- PR 6.3 evaluate their own musical insights and aesthetic responses in the context of other critical commentary

Citizenship

Graduates will be able to assess social, cultural, economic and environmental interdependence in a local and global context. By the end of Music 12, students will be expected to

- UC 3.4 analyse, understand, and value the influence of music in creating and reflecting culture, both historical and present day
- UC 5.2 analyse and make decisions about the relationship between music and society and music and the natural environment

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively. By the end of Music 12, students will be expected to

- CM 1.3 interpret and represent a range of thoughts, images, and feelings using and responding to non-verbal gestures
- CM 1.4 demonstrate an ability to decode musical notation and encode music as a means toward life long musical independence and enjoyment

Personal Development

Graduates will be able to continue to learn and to pursue an active, healthy lifestyle. By the end of Music 12, students will be expected to

- PR 6.2 analyse and respond personally to an extended variety of musical styles, forms, and genres

PR 8.3 interpret the relationship between intention and outcome in their own and others' 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 12 students will be expected to

CM 2.2 demonstrate the intrinsic fusion of skills, concepts, and feelings through performing and creating for a range of audiences and purposes

PR 6.1 analyse and apply the processes used to address challenges and make decisions while creating and performing music

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 12 students will be expected to

PR 7.1 select among available technologies to create and perform music that reflects a variety of moods, thoughts and feelings

PR 7.3 use a range of technologies to produce and reproduce sound that expresses personal thoughts and feelings

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 art-making 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, General Curriculum Outcomes, and Music 12

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 12 has been developed using this framework.

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

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

Perceiving 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 works
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 and Music 12

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 of some students will range across key stages. This statement is particularly relevant for students of Music 12 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) for Music 12

The following statements identify what students are expected to know, be able to do, and value upon completion of Music 12.

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

Students will be expected to

- CM 1.1** actively participate through individual or ensemble musicmaking in the selection, preparation, and presentation of music
- CM 1.2** use their knowledge of musical elements and technologies to shape creative expression through both composition and performance
- CM 1.3** interpret and represent a range of thoughts, images and feelings using and responding to non-verbal gestures

	CM 1.4 demonstrate an ability to decode musical notation and encode music as a means toward lifelong musical independence and enjoyment	
CM 2 <i>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>	<i>Students will be expected to</i>	
	CM 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	
	CM 2.2 demonstrate the intrinsic fusion of skills, concepts, and feelings through performing and creating for a range of audiences and purposes	
	CM 2.3 create and perform a wide range of musical styles, forms and genres, alone and collectively	
UC 3 <i>Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.</i>	<i>Students will be expected to</i>	
	UC 3.1 analyse and evaluate the role of music in daily life	
	UC 3.2 evaluate possibilities for ongoing involvement in music-related vocations and avocations	
	UC 3.3 demonstrate an appreciation of music from a broad range of cultural and historical contexts	
	UC 3.4 analyse, understand, and value the influence of music in creating and reflecting culture, both historical and present day	
UC 4 <i>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>	<i>Students will be expected to</i>	
	UC 4.1 recognize the importance of the musical contributions of individuals to their communities	
	UC 4.2 respect the contribution of cultural groups to music in the global community	
	UC 4.3 demonstrate an understanding of the power of music to shape, express, and communicate ideas and feelings throughout history	
UC 5 <i>Students will be expected to examine the relationship among the arts, societies, and environments.</i>	<i>Students will be expected to</i>	
	UC 5.1 analyse and make decisions about the relationship between music, other arts, and other subjects	
	UC 5.2 analyse and make decisions about the relationship between music and society and music and the natural environment	

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 works.*

Students will be expected to

- PR 6.1** analyse and apply the processes used to address challenges and make decisions while creating and performing music
- PR 6.2** analyse and respond personally to an extended variety of musical styles, forms, and genres
- PR 6.3** 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.*

Students will be expected to

- PR 7.1** select among available technologies to create and perform music that reflects a variety of moods, thoughts, and feelings
- PR 7.2** demonstrate an understanding of the relationship between technical skill and expressive qualities of sound sources
- PR 7.3** use a range of technologies to produce and reproduce sound that expresses personal thoughts and feelings

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

Students will be expected to

- PR 8.1** analyse how consideration of the intended audience affects the musical work
- PR 8.2** reflect critically on meanings, ideas, and values associated with particular music compositions and performances
- PR 8.3** interpret the relationship between intention and outcome in their own and others' work
- PR 8.3** analyse and make decisions about their own musical work, using available technology and feedback from others

“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

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

Music 12

General Curriculum Outcomes

Students will be expected to

Creating, Making, and Presenting

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

Understanding and Connecting Contexts of Time, Place, and Community

3. demonstrate critical awareness of and value the role of the arts in creating and reflecting culture
4. respect the contributions of individuals and cultural groups to the arts 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

Perceiving and Responding

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. analyze the relationship between artistic intent and the expressive work

Specific Curriculum Outcomes

Students will be expected to

- CM 1.1 actively participate through individual or ensemble music-making in the selection, preparation, and presentation of music
- CM 1.2 use their knowledge of musical elements and technologies to shape creative expression through both composition and performance
- CM 1.3 interpret and represent a range of thoughts, images and feelings using and responding to non-verbal gestures
- CM 1.4 demonstrate an ability to decode musical notation and encode music as a means toward lifelong musical independence and enjoyment
- CM 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
- CM 2.2 demonstrate the intrinsic fusion of skills, concepts, and feelings through performing and creating for a range of audiences and purposes
- CM 2.3 create and perform a wide range of musical styles, forms and genres, alone and collectively

- UC 3.1 analyze and evaluate the role of music in daily life
- UC 3.2 evaluate possibilities for ongoing involvement in music-related vocations and avocations
- UC 3.3 demonstrate an appreciation of music from a broad range of cultural and historical contexts
- UC 3.4 analyze, understand, and value the influence of music in creating and reflecting culture, both historical and present day
- UC 4.1 recognize the importance of the musical contributions of individuals to their communities
- UC 4.2 respect the contribution of cultural groups to music in the global community
- UC 4.3 demonstrate an understanding of the power of music to shape, express, and communicate ideas and feelings throughout history
- UC 5.1 analyze and make decisions about the relationship between music, other arts, and other subjects
- UC 5.2 analyze and make decisions about the relationship between music and society and music and the natural environment

- PR 6.1 analyze and apply the processes used to address challenges and make decisions while creating and performing music
- PR 6.2 analyze and respond personally to an extended variety of musical styles, forms, and genres
- PR 6.3 evaluate their own musical insights and aesthetic responses in the context of other critical commentary
- PR 7.1 select among available technologies to create and perform music that reflects a variety of moods, thoughts, and feelings
- PR 7.2 demonstrate an understanding of the relationship between technical skill and expressive qualities of sound sources
- PR 7.3 use a range of technologies to produce and reproduce sound that expresses personal thoughts and feelings
- PR 8.1 analyze how consideration of the intended audience affects the musical work
- PR 8.2 reflect critically on meanings, ideas, and values associated with particular music compositions and performances
- PR 8.3 interpret the relationship between intention and outcome in their own and others' work
- PR 8.4 analyze and make decisions about their own musical work, using available technology and feedback from others

Other Languages 10–12 (Languages Template)

Specific Curriculum Outcomes

Students will be expected to

Communicating

1. share personal information, opinions, and preferences, giving reasons
2. ask and respond to basic questions, make simple requests, and ask for assistance
3. exchange information related to activities, people, and things
4. communicate needs, desires, and emotions
5. describe events and experiences in logical progression
6. participate in [Target Language] in a variety of situations drawn from real life

Acquiring Information

7. find and use information from age-appropriate resources in [Target Language] to complete authentic tasks

Experiencing Creative Works

8. view, listen to, and read creative works, with visual and contextual support, and respond to them in personal ways

Understanding Culture and Society

9. identify characteristics of [Target Language] culture(s)
10. identify and examine their own customs, and discuss similarities and differences when compared to [Target Language] culture(s)
11. identify cultural content in resources in [Target Language]

Suggestions for Learning and Teaching

Component 1: Music Making

In this component, students will encounter tasks involving music performance, improvisation, and composition. Intrinsic to each of these music behaviours is the theoretical understanding of how performance is not an isolated activity, but rather a product of a solid understanding in music literacy. Teachers should be aware that each of the specific curriculum outcomes for Music 12 is met to some degree through all the components of this course. The specific curriculum outcomes for the Music Making component will be highlighted through the assessment process.

Performance

Students entering Music 12 should have a solid foundation in the skills and techniques necessary to participate successfully in a performance setting, including solo, small ensemble, and large ensemble. Students at this level should have a minimum equivalent to Royal Conservatory of Music, Grade 6.

Teachers should feel confident that students who enroll in Music 12 will have the necessary skills and techniques to be successful in achieving the outcomes. It is the teacher's responsibility to oversee the selection of appropriate, high-quality repertoire, and decisions can be made based on the repertoire list approved on the *Authorized Learning Resources* list (See Appendix G). Although the music must be challenging, it must be at a level that will ensure student success, taking into consideration the range of strengths and abilities. A poor performance of a difficult work is not as meaningful as an expressive, masterful performance of a less technical yet high-quality work.

To complete this aspect of music making, students are required to participate in a large ensemble as well as in a small ensemble or solo setting. Where there is no large ensemble available in the school setting, students may seek opportunities within the community.

Music 12 students are expected to assume a leadership role wherever possible, and through their performance standard, they will lead by example. In the large ensemble setting (band, orchestra, choir), students will exercise this leadership by coaching a sectional, researching the music being performed, suggesting possible interpretations, and, in some situations, assisting directly with rehearsals. In a band or orchestra setting, the concert master plays a pivotal role in the musical development, and this person should be a strong member of the ensemble. Together with the teacher, the concert master can critique a tape of a performance and pass along suggestions to the section leaders. These students in turn plan sectional rehearsals with the concert master, and work on plans for improvement. In solo and chamber music settings, leadership involves the choosing of appropriate repertoire, accessing recordings and

writings on the music and the composers selected, organizing rehearsals, extending invitations to outside coaches, and setting up performance venues within the school and in the community.

Improvisation

Improvisation goes beyond being a solo player in a jazz ensemble setting. From early grades, students learn new musical skills through a process of experimentation. Music 12 students build on those experiences in a more structured way. Students explore soundscapes, rhythmic and melodic patterns, call and response structures and other forms, drone and ostinato structures, patterns of contrast and repetition, and what it means to create “in the style of.”

Composition

Composition activity interacts with the improvisation process, as students reflect on and refine their creative musical ideas. Music 12 students experience a variety of tasks using traditional and graphic notation, exploring different forms as they compose solo and ensemble works. In the composition aspect, self-editing is addressed in depth and students are taught that quality is more important than quantity. Successful students present their ideas in a succinct, yet persuasive fashion.

Category: Performance Tasks

The performance tasks that follow will provide opportunities for Music 12 students to successfully achieve the outcomes. Teachers may choose to reinforce or teach specific skills in each of the areas of this component: performance, improvisation, and composition. The activities are described as “tasks” and students are required to complete all tasks as outlined below.

Tasks

1) Large Ensemble Participation

Great ensembles, rehearsals, and performances are discovered and constructed. They are not simply the automatic outcome of putting fine players together in the same room. Ensembles are built on a shared sense of purpose and mutual trust, demanding that we all share some basic premises. Most basic among these are preparation, punctuality, and responsibility. Music 12 students are expected to attend all rehearsals. Students will lead by example, by being ready for every ensemble meeting. Readiness involves addressing musical/technical, mental, physical, and equipment concerns before entering the rehearsal room.

Assessment Strategies

Music 12 students will conference with the leader of the ensemble, and keep a log/journal of individual and group progress. Student participation, punctuality, effort, and leadership, in and out of the rehearsal setting, will be tracked. Successful completion of this performance task will require students to practice outside of rehearsal. To track progress, Music 12 students should be asked to perform excerpts from ensemble music at regular intervals throughout the term.

Unexcused absences, chronic lateness, lack of practice, or poor rehearsal participation will jeopardize successful completion of this task, and will be reflected in the final grade.

Tasks

2) Building Context in the Large Ensemble Setting

Under the supervision of the teacher, students must obtain a copy of the score for one of the works performed in the large ensemble. Have the students examine and analyse the score, and complete preliminary research on the life and productivity of that composer.

As an assignment, have student write program notes, or lead a pre-concert discussion, on a specific work performed by the large ensemble. They should be encouraged to include information on the composer and describe the work based on an analysis of the music.

3) Solo and/or Chamber Music Lecture/Recital

Assign the students a performance of 8–15 minutes of music to be performed for an audience. The selection(s) must be explicitly appropriate to the level of players(s) and chosen with guidance from the teacher. Include works that contrast in style, such as two movements of a sonata. Analyse and study the score(s) and composer(s) selected. For this performance, teachers are encouraged to be creative by selecting alternative venues such as a noon-hour recital in the school, a performance in the community, or a concert in a neighbouring school.

4) Technique

Students will complete two specific tasks on the instrument:

- (a) Perform all major and minor scales, two octaves where possible, at a tempo that demonstrates fluency.
- (b) Perform a major étude highlighting both a specific technique as well as an idiomatic technique.

Assessment Strategies

Invite students to present their findings to a concert audience and/or their colleagues in the ensemble, in verbal form or as program notes. Students must also submit a written paper, summarizing their research and analysis of this work.

Using the resource *Tools for Powerful Student Evaluation* (Farrell), develop rubrics with the students for assessing the rehearsal development, the actual performance, and the lecture/program notes aspect of the assignment. It is important that students participate in the development of the rubric to give them a sense of ownership of the performance as well as their learning through the activity.

The assessment of this aspect of performance is evident. Students have either mastered the scales or they require additional work. As part of the student assessment, it is important for students to understand when they have played incorrect notes. Look for evidence of this. If, for example, they are playing a minor scale and do not lower the third tone, they should self-correct the mistake immediately. If, however, they do not correct the mistake, they most likely have not recognized it.

For the performance of the étude, the student should explain specific and idiomatic technique.

Category: Improvisation Tasks

There are four improvisation tasks provided here. Students are required to complete a minimum of two of these, and the selection should be made in consultation with the teacher. Other tasks created by the teacher and/or student may be substituted for these.

Task	Assessment Strategies
<p>Drone/Ostinato Exercise</p> <p>Many styles of music involve improvisation against static structures, fixed musical elements that provide the backdrop of improvised musical explorations. For listening examples, play music from the Middle East or India and discuss the structure. You may also wish to use a recording of Ravel's <i>Bolero</i>.</p> <p>This is a two-part task. First, choose a particular pitch, to act as a drone. Learn a modal scale based upon that note (.ie., the D-dorian scale). Have one performer maintain the drone, while the other improvises on and explores the properties of the scale. (Switch roles.)</p> <p>Second, design a series of ostinati by imposing metre, duration, and rhythm patterns, and eventually altering pitches on the drone pitch.</p> <p>Create an improvised composition in A-B-A form that uses at least one ostinato and one drone, with each player alternating as solo improviser. Record the examples, audio or video.</p> <p>Additional exercises can be found in <i>The Mind's Eye</i> by Bruce Adolph.</p> <p>Explore drumming music of other cultures, particularly Latin, African, and Pacific rim countries. Discuss the qualities of the music, and the intensity that is created through the mixtures of timbre, rhythm, tempo, and beat. Explore contemporary drumming such as that discovered in the musical, <i>Stomp</i>.</p>	<p>Improvisation Rubric and Rating Scale</p> <p>1 = beginner: Does not reflect an understanding of the style and elements of the exercise.</p> <p>2 = developing: The student improvisation conveys a sense of pulse, but misses other elements of style and pitch selection.</p> <p>3 = competent: The student is exploring new musical ideas, within the context of the drone and ostinato style.</p> <p>4 = outstanding: The student creates flawlessly within the context of the drone and ostinato. (Exploring new and innovative musical ideas in appropriate contexts.)</p> <p>Apply this rubric to the following elements:</p> <ul style="list-style-type: none"> • style • rhythmic complexity • pitch selection • syntax • form • innovation <p>Create a drum circle with your students using hand drums, drums from other cultures, or found percussive "instruments" such as those used in <i>Stomp</i>. You may wish to limit the circle to 4–12 players. Have the students demonstrate specific techniques and discuss their derivation from the music of other cultures that they have researched. As the teacher, look for evidence that the students are assimilating their new learnings in the context of the drum circle.</p>

Task

Explore “free” improvisation by inviting the students to respond to a poem, a painting or other work of art, or a passage from a novel.

Have the students create a live performance exercise. No preparation, discussion, or practice should take place prior to the improvisation session. If the performer is a singer, he/she should be encouraged to respond vocally *without words*.

- Students will work in pairs. One student will select a non-musical stimulus (a poem, a painting, a newspaper headline, etc.)
- The student will read, recite, or otherwise draw the audience’s attention to the work of art in question.
- The other student will play/sing in response to this stimulus, starting after the narrator. The performer will respond to the prevailing mood, paced, and emotional investment of the narrator.
- After hearing the ideas of the performer, the narrator will react to the player/singer in the moment.

Singing to Strengthen the Inner Ear (at least two singers, up to a full choir setting)

(scat/jazz example – throat singer, Tibetan monks, Kronos and Charke)

Choose a scale/mode. Design a chord progression. (for example, G – B major – E minor – C – D major – G

- Establish a rhythmic structure (metre and rhythm pattern) for the progression.
- Teach this progression to the entire choir *by rote*.
- Once familiarity is established, student soloists will take turns improvising melodies over this progression.
- Vary the melodies by choosing different tempi, dynamics, and changing vowel/consonant sounds.
- Record on video or audio, examples of student work.

Assessment Strategies

Immediately following the performance, the audience should be encouraged to engage in a discussion of the improvisation by answering the following questions:

1. Were the balances created between the two voices appropriate?
2. Did the performer capture the essence of the narrator’s intent?
3. Did the narrator interact and respond in the context of the musical performance?
4. Was there a successful marriage of musical and non-musical elements?

The performance can be recorded on video or DVD, and added to the student’s portfolio. The performers should review the video after the experience, with both writing a reflection on the success of the project and what they would do differently the next time they were in this situation.

How does this experience mirror the experience of performing in a chamber ensemble?

Improvisation Rubric and Rating Scale

- 1 = beginner: Does not reflect an understanding of the style and elements of the exercise.
- 2 = developing: The student improvisation conveys a sense of pulse, but misses other elements of style and pitch selection.
- 3 = competent: The student is exploring new musical ideas within the context of the style.
- 4 = outstanding: The student creates flawlessly within the context of the chord progression.

Apply the above rubric to style, rhythmic complexity, pitch selection, pacing of expression, innovation.

Category: Composition Tasks

Students are required to complete a minimum of three composition tasks, at the discretion of the supervising teacher. The teacher may teach his/her own interests and strengths, or allow the students to choose areas of interest from the categories below.

Task	Assessment Strategies
<p>Musical Colour: Orchestration</p> <p>Distribute a four-part Bach chorale or hymn that is no more than 16 measures in duration.</p> <ul style="list-style-type: none"> Choose a minimum of four instruments that correspond to soprano, alto, tenor, and bass parts from the class/ensemble Have the students research the range, timbre, and performance techniques of the chosen instruments Have them arrange the chorale for that instrumentation, instructing them to create at least one “colour shift” in the arrangement by using instrumentation, articulations, mutes, timbral techniques like vibrato and dynamics to achieve the change successfully. <p>Note: This task also fulfils the transposition task of the Music Theory category</p> <p>Freedom of Strict Forms</p> <p>Have the students choose a style or genre of music that they feel comfortable and competent performing on their principal instrument or voice. Research the hallmarks of this genre. What makes it unique?</p> <ul style="list-style-type: none"> Select a strict form (fugue, ABA, sonata allegro, chaconne, strophic, jazz standard, art song, etc.). Research the patterns of repetition and variation that define this particular structure. Create an anachronistic, invented composition that pairs a genre with a form that is not commonly associated (i.e., a jazz fugue or a minimalist sonata) <p>Note: Students may wish to use the CD collection for <i>Music! Its’ Role and Importance in Our Lives</i></p>	<p>Assessment</p> <p>With the students, create a rubric that challenges the students to critically evaluate the arrangement. This can be done both by the performers and by those who listen to it. To guide the assessment, you may wish to provide prompts to the students that will allow them to understand the application of the rubric. Examples of prompts are:</p> <ul style="list-style-type: none"> As a performer, did the range and key suit your instrument? As a performer, what did you do to reinforce the colour change? As a listener, was the arrangement convincing in its demonstration of colour change? <p>Have the students prepare a demonstration performance in which they not only demonstrate the forms selected, but also describe the actual process they used to prepare their performance. The description should include evidence that they clearly understand the genre or style of music, and that they can demonstrate the form that they chose to use in that genre.</p>

Task

Serial Processes

Serial processes can be applied to virtually every aspect of music and composition. As music unfolds over time, pitch, rhythm, instrumentation, dynamics, and articulation can be manipulated with serial process. The composer places the element in question in a particular order, and experiments with various combinations and permutations of that order, until a pleasing product results. The most common manipulations are: retrograde, inversion, retrograde inversion.

- Have students select a solo instrument or voice composition project you have already completed, or transcribe an improvisation

For an example of total serialism, examine Milton Babbitt's *Semi-Simple Variations* for piano solo.

Transformation

When composers borrow a melody from one genre or culture, and reinterpret it in another style (i.e., a Bach melody into a funk style), the process is called transformation. There is nothing wrong with "borrowing" ideas to create a new musical work. Musicians and composers have always drawn inspiration from compositions of others. For example, *Gymnopedie* by Erik Satie has inspired many other compositions including *Three Gymnopedie* by Glanville-Hicks, "Sarabande" from *The Deerhunter* soundtrack by Myers, and *Variations on a Theme* by Erik Satie by Blood, Sweat and Tears (second album).

- After playing these examples for the students, have the students work with the melodic and rhythmic ideas to create their own composition in a different style but based on Satie's ideas. Their composition need not be more than two minutes, but should clearly show how *Gymnopedie* inspired them. Have the students explain in detail how they used the ideas and then perform the work for the class.
- Try this assignment using a Bach melody for inspiration.

Assessment Strategies

Assessment

Assessment

Aside from the conventions of composing, as teacher you should assess the students on their ability to transform a known melody into a new composition in a contrasting style. This will be evident not only in the performance, but should also be consistent with the details provided by the students as they describe their composition. You may look for evidence that the students have considered the following:

- Their understanding of the original composition and the style that was used.
- Their understanding of the new composition's style as inspired by the original composition.
- Their ability to arrange the composition for "appropriate" instrumentation.
- Their ability to articulate their learnings in this assignment, and how they use inspiration from other composers to create a musical work of their own.

Task**Tonality – Modulation
Polytonality****Rhythmic Composition**

Students can create very effective compositions using only non-pitched instruments. Have students review a score for a musical work composed for percussion ensemble. (Can you provide examples?) Discuss the use of texture in the composition, and explore the compositional techniques used by the composer. Examples you might look for include motivic development, augmentation, diminution, and retrograde motion.

In groups of 5 or 6, have students collaborate on ideas for rhythmic compositions. The following might be used as inspiration for an initial idea.

- Simple words, phrases, and figures of speech that have a clear rhythmic feel to them. Combine these in such a way as to create a rhythmic phrase(s). Have them say them several times until the “natural rhythm” becomes evident. Decide on a beat and underline where the accent comes. Is there syncopation? (There should be at this level.) Is the meter simple? Compound? Mixed? Now decide on specific techniques to employ in developing the musical ideas using these words and phrases. Notate the composition for non-pitched instruments and perform it.
- Phone numbers. Write a series of ten different “rhythmic cells”—short patterns or individual notes; (e.g., We will need to have notes inserted, such as a triplet, dotted quarter followed by an eighth note, two sixteenth notes joined to an eighth note.) Assign each rhythmic cell a number from zero to eight. Now have the students write their phone number and place the corresponding rhythmic cell with each digit. Use this as a starting point, create a rhythmic composition for non-pitched percussion instruments and perform it.

Assessment Strategies**Assessment**

As a class, create a rubric to assess the rhythmic composition. In the rubric, encourage the students to move beyond “surface meaning” and articulate a “deeper understanding” of an effective composition for a percussion ensemble. This is not easy, and should not be treated lightly. In a percussion composition, one must rely on a limited number of skills and concepts to make a point: colour, texture, timbre, meter, rhythm precision, dynamics, tempo. With the use of melody, the composition must find ways to make the imagination soar as images are elicited. Consider this when creating the rubric, and assess the students not only on the final product, but the process in creating the assessment instrument. To reinforce the idea, you may want to play an excerpt from the musical production, *Stomp*.

Task

Interdisciplinary Composition

Many compositions were (are) created to address a particular social issue (for example, songs of the war years, songs about peace in the sixties, and overtures of the classical period). Have students identify current issues that they may be studying in another subject such as sociology, history, and language arts. In groups, have students select a social issue and brainstorm words, thoughts, and colours that could be associated with the issue (e.g., homelessness: grey, sad, hopeless, confused, helpless). Next have them brainstorm compositional techniques that they have studied that may be “related” to the words, thoughts, and colours they have chosen (e.g., grey—thick harmonic structure; confused—mixed meters; sad—minor or modal tonality; hopeless—slow tempo. Once they have an idea for a composition, have them consider available instrumentation (including voices) that could also match the words, thoughts, and colours. Now they are ready to compose a short musical work.

As the students develop their musical ideas, reinforce the following:

- The students may use traditional or invented notation or a combination of both.
- In the notating process, students must keep the intended form, instrumentation, melodic content, and dynamics very clear.
- The “songwriter’s circle” approach will be very effective as revisions are made (see Music 10 and Music 11).

When the composition is finished, have the students perform and record it. This may be passed along to a dance teacher so that the class can choreograph a movement piece for the composition. Another possibility is for the drama class to create a short play or monologue to accompany the composition.

- How do non-musical considerations influence and shape the creation of a collaborative musical composition?
- In partnership with another student from a different class (English, science).
- Music and (a) dance (b) visual arts (c) film scoring (d) poetry (e) drama (f) theatre (g) prose or (h) any other discipline.

Note: See cross-curriculum project in Sample Learning Experiences.

Assessment Strategies

Assessment

This may be an excellent assignment to assess the students ability to collaborate with others on the creation of a final work of art. The collaboration will be evident in the beginning stages when the students brainstorm in small groups and develop their musical ideas. As the piece develops, there is collaboration through the songwriter’s circle format. Later on, if there is an opportunity to use this piece in another class (dance, drama, etc.), there will need to be on-going collaboration. Have the students journal the process from concept to completion. The journal can provide evidence of the student’s level of success with this assignment. Include in a final grade a self-assessment component, and conference with the students on a regular basis.

Component 2: Music Literacy

Music literacy is a key component in Music 12 because it permeates every aspect of the studying of music. Being literate, as a performer and creator, involves the use of written and aural skills. The tasks in music literacy are crucial for the development of musical understanding. It is central to every aspect of the Music 12 curriculum.

For many students, Music 12 may provide their last formal music instruction. Conversely, some students will use Music 12 as a springboard to post-secondary education, as they pursue careers as music educators, performers, technicians, manager, and creators of music and musical events. Still others will pursue further study that may include courses in music. In all cases, a finely developed ability to write, speak, perform, sing, play, and write about music will allow the student to become an *autodidact*, a self-teacher.

Teachers and students can benefit from the use of technology to nurture aural perception. Software packages are readily available to help students to learn to use their ears to identify, name, perform (sing or play), and write down specific musical structures. As aural skill varies from person to person, students will benefit greatly by developing acuity at his/her own pace through the use of technology. As a supplement to sessions using software, traditional group lessons including melodic and rhythmic dictation, sight-singing, rhythmic dictation, and identification of musical structures enhance the learning in this aspect of the course.

Students are expected to develop proficiency in the following:

- Singing and/or playing specific intervals
- Identification and writing of triads (major, minor, diminished, augmented) and 7th chords up to a minimum of dominant 7th chords
- Melodic and rhythmic dictation
- Harmonic dictation

The culminating task highlighting aural fluency assigns students the task of transcribing and performing a solo from a recorded source.

Fluency in notating and interpreting musical symbols, terms, and structures is another important aspect of the music literacy component of Music 12. The musical structures the students explore and the tasks that they will complete in this course correspond to the Royal Conservatory of Music Grade II Rudiments. These include

- identification of tonality (key signatures and scales in any scale degree)
- identification of written intervals
- clefs and the basics of instrument transpositions

- identification of triads (major, minor, diminished, augmented) and cadences (perfect, imperfect, and plagal)
- musical terms, signs, and symbols

It becomes evident in this curriculum that all areas of study overlap: music theory, aural skills, composition, and improvisation. Teachers are encouraged to make connections, through assignments and projects, between the tasks in each area.

Category: Theory / Music Writing / Aural Skill Development

Music literacy is unfused across the curriculum. Students are required to complete all five tasks listed below. This category crosses into the other components of the Music 12 curriculum and is the basis for building a strong foundation for achieving the outcomes of the course. Emphasis is on the ability to develop further and use the knowledge and skills acquired in previous music courses. By the end of Music 12, students will be expected to sing, say, recognize by listening, or play the ideas presented in this component.

Through the development of strong aural skills, the students will develop a deeper understanding of music theory and will be able to employ skills in music writing. In addition to developing individual abilities, teachers are expected to develop ensemble acuity in group settings, with large ensemble and classroom group activities of an interactive nature. The end goals are to develop (a) audiation—the ability to imagine sound, in real-time and from memory), (b) label specific melodic and harmonic structures, and (c) notate sounds.

Note: The tasks selected below correspond to a great extent to the RCM Grade II level of music theory instruction.

Task	Assessment
By the end of Music 12, students should be able to play and write diatonic scales in major, minor, modes, and tone rows.	For an assessment, and as a culminating project, have the students work in teams to design a board game or video game that reinforces the theory in this part of the module. As part of the assessment, the game should be field-tested with classmates, and a mark assigned based on the feedback.
By the end of Music 12, students are expected to be able to identify all major, minor, perfect, augmented, and diminished intervals above and below a given note.	For an assessment, and as a culminating assignment, have students “test” each other on interval recognition. The test should involve the identification of intervals as they are played, and the singing and playing of intervals. As they work in pairs, the students provide feedback to each other, and identify specific areas that need additional work. Each student gets an opportunity to be re-tested once. The Auralia software will be very useful in this module.

Task

By the end of Music 12, students will be expected to be able to recognize and demonstrate the following structures: simple, compound, asymmetrical, and mixed meters.

By the end of Music 12, students should be able to recognize the following types of cadences, both aurally and in notation: perfect, imperfect, plagal.

By the end of Music 12, students are expected to be able to listen to a piece of music and transcribe it from the recording.

Assessment

For an assessment of this component, have students identify aurally the four types of meter, and then have them identify them in various scores that are made available to them. Look for evidence that the students can identify various meters in musical works in their vocal or instrumental ensembles.

For an assessment as a culminating activity, students should be expected to provide a choral analysis of a 24-measure piece of music. Suggested for this assignment is a Bach chorale that may be used as a warm-up piece for a large ensemble in the school. In the analysis, special attention must be paid to the cadences at the end of each phrase, and articulation markings to match the cadences must be provided.

For an assessment and as a culminating assignment, provide a list of appropriate recordings from which the student can select one to transcribe. The transcription should be no more than 16 measures, and if needed, the teacher may select the portion that can be transcribed. A classmate should be able to perform the selection on an instrument or vocally. Before submitting the assignment, have each student find someone in the class to play the transcription and check for accuracy. The transcribing student can then make the necessary changes and submit it.

Component 3: Creating Context—Listening and Research

The third component of developing musical understanding focusses on music in a context, whether that be in western music, the music of world cultures, music popular culture (including pop, rock, film, and television), and music that is created by students within the classroom setting. Listening and research are the critical areas of development in this component, and the expectations in Music 12 build on the experiences of the students in their music education from grade primary to grade 11.

The tasks in this module provide both a medium for the appropriate expression of ideas, and culminating projects that complete, enrich, and stretch the student's musical understanding and ability. Listening and research tasks add immeasurable depth to every performance, improvisation, and creative project. As students build on their understanding, they will come to the realization that music is always rooted in culture; it is a pure expression of geography, time, place, custom, and the desires of the people who create and consume it.

As students listen to music, research and reflect on it, speak and write about the music or a musical experience, and discuss the people who create it, they will expand the breadth and depth of their musical understanding. Listening in an educated way is a skill that is integral to the creation of musical context.

The assignments in this module build upon past experiences that the students have had in their elementary and junior high music education, as well as their class and ensemble experiences in Music 10 and Music 11. These tasks aim to

- recognize, value, and validate the variety of the student's musical experiences, in a range of media, including popular genres, classical, and world music
- introduce musical styles and genres that are unfamiliar to the student, creating authentic opportunities for students to interact with diverse cultures and eras

Students need exposure to and opportunities to reflect on the unfamiliar. Equipping students to embrace new music, from different time periods and different cultures, is of particular importance in Canada, where a rich, multicultural society flourishes.

The skills students acquire and hone in this area will support their musical understanding throughout their lives. Students exist in a world where tremendous amounts of information are readily available, principally through the Internet. This information is meaningless unless they learn to parse, select, and arrange this information in original ways to support or refute a hypothesis.

The listening and research tasks that follow are designed to engage the student in authentic research. In *Writing about Music*, Richard Wingell describes what research in music means to the student:

First of all, research is more than just locating a group of relevant quotations and stringing them together in a paper, even if the write includes quotation marks and appropriate footnotes. Reporting what authorities have said about a topic may be a useful way to begin a paper, but this step does not fulfill the researcher's responsibility. Research in any field must have a creative, personal side, especially in the arts, where we study the products of human freedom and artistic vision. Even research in the natural sciences involves more than merely measuring and quantifying phenomena. It takes a creative mind to make the leap necessary to create a hypothesis that can explain puzzling phenomena and the correct means to test this hypothesis. Research in the arts is not just gathering information, any more than musical analysis consists of listing and quantifying musical events. Facts by themselves are useless unless they lead to ideas. One must have a hypothesis and a conclusion: after the writer has quoted this authority and that authority, the reader wants to know what the writer thinks. A review of the literature may be useful or necessary, but true research involves much more than that. (Robert Wingell, *Writing about Music*. Prentice Hall, 1997: p. 23.)

Shaping Sound Musicians (O'Toole, 2003) provides an array of activities that can be used or adapted for use in this component of Music 12. It is critical that guided listening take place every time the class meets. This should become routine for the students, and as they gain more experience and confidence in their personal choices of music, they should be encouraged to bring to class samples of "their" music. Encourage them to extend the range of repertoire in their selections, including music of other cultures, and music from genres and styles that they previously had no interest in. They should always be on a path of discovery, building on their prior experiences throughout their music education and apply their new musical understandings to specific compositions.

Because of the nature of this part of the course, it is recommended that students may have homework assignments in listening. It is fair to say that students should be expected to do a minimum of 60 minutes of listening outside the classroom. In Chapter 8 of *Shaping Sound Musicians*, O'Toole addresses this issue very effectively and presents good reasons to assign homework and listening assignments. She also gives ideas for using the Internet for research on particular listening selections.

Under the guidance of the teacher, the tasks in this component will span geography and time, building skills that will cross over into other disciplines, and enrich the student's life. It is important that the teacher make the connections as authentic and real for the students as possible. For example, students should have access to scores for some of the listening activities to allow them to follow along while listening and analysing the composition.

The tasks suggested in this component of the curriculum are divided into two types: "mini" tasks that allow students to delve into a particular genre or style, for a short intense period of time, and an extended task—the discography—that begins at the first of the semester and continues throughout the duration of the course. The culminating activity to the discography is an essay that describes the discoveries of the student and makes direct reference to the journey through the creation of the discography. This, in effect, becomes the final assessment piece for the listening and research component.

Throughout this component, teachers should refer directly to several resources that are on the *Authorized Learning Resources* list. Many of these resources have been distributed to all high schools, including the CD collection for *Music! Its Role and Importance in our Lives*.

- *Music! Its Role and Importance in our Lives*
- *Shaping Sound Musicians*
- *World Music: A Cultural Legacy*
- *Jazz Pedagogy: A Canadian Perspective*

Category: Listening and Research

We are surrounded by music every day, and in the process we filter much of it from our minds. This often makes the task of actually listening for musical understanding a daunting one for students. It is so easy for us to “tune out” the background music, that when we give a listening assignment, it often does not meet our expectations. The assignments in this component are developed to provide a balance between guided listening and research to support that listening. In the process, it is hoped that students will develop aural acuity, and that they will be able to articulate the intricacies of the music they hear. In this module, students must complete task 1 (the Discography) as well as three others of their choice.

Task

Discography

This project is a compulsory assignment for students in Music 12. It is one that is initiated at the first of the semester and completed at the end. The final product—a visual presentation supported by a journal with personal reflections—will play an important part in the final grade received by each student. A sample of a discography is found in Appendix G.

Guided listening should take place every time the class meets. At first, the teacher can select appropriate selections for the listening assignments, but as the students progress throughout the semester, they should be encouraged to bring in selections from their personal libraries.

As a guided listening activity, teachers should ensure that there is representation from all genres of music over several centuries and up to and including popular music. Further, special attention must be paid to music of other cultures. For every example studied, the teacher should develop specific questions or prompts that the students use to make a response in their listening journals. This response could highlight specific aspects of the music, including

- rhythm, meter, tempo
- melody, tonality, harmonic structure
- instrumentation
- purpose for the music
- composer and his/her

Assessment Strategies

Assessment

For ongoing assessment, as the students gain experience with this aspect of the course, have individuals lead a class listening activity.

As a final assessment, have students create a visual representation—a work of art—that describes their listening journey throughout the course. This representation should be accompanied by a written essay or poem that illuminates the work of art created. In particular, the teacher may look for evidence that the student’s level of musical understanding is apparent, and that he/she has incorporated the new learnings from other components of the course—Making Music and Music Literacy. As an extension, you may also ask them to describe a particular genre that now appeals to them after completing this component. This should be something that they previously had no interest in, or had a stereotypical impression. Examples are opera, ballet music, and jazz. Conversely, they may have strong opinions about a genre of music that they now realize they do not prefer anymore. Have them elaborate on this and explain the reasons for their choice.

Task

Music of World Cultures

Using the CDs for Chapter 2 in *Music! Its Role and Importance in Our Lives*, and from *World Music: A Cultural Legacy*, listen to a selection representative of each of the following continents: Africa, Asia, Europe, North America, and South America. Describe each selection based on the initial response, identifying whether or not they were familiar with the style before beginning this unit. Have the students compare and contrast the selections as they focus their listening on each of the following elements:

- rhythmic structure
- melodic structure
- instrumentation
- use of vocal sounds and structures

Be sure to have them record their “discoveries” for each selection in their discography.

Music of Popular Culture

Brainstorm with the students the styles of music associated with popular culture. Look specifically for their understanding of the following styles and select recorded examples of each, providing a focus for the listening (use the CDs from *Music! Its Role and Importance in our Lives*, download samples from the internet, or have them bring samples from their own collections).

- pop and rock
- folk
- musical theatre
- film scores
- jazz

Discuss what they hear and have them make responses in their journals.

Assessment Strategies

Assessment

Make a Venn Diagram comparing North American music with that of one other continent explored in this assignment. The diagram should make solid comparisons between the music they are accustomed to hearing on a regular basis, and that of another part of the world.

In their journal, have students take notes on each selection that they listened to. This will help inform their entries in their discographies.

Assessment

In groups of two or three, have the students select a universal theme that is often portrayed in music (love, death, war). Assign the task of identifying specific selections that build on the selected theme. Have them draw comparisons between the various genres with the style of popular music, and present their findings to the class in a formal presentation. In particular, they should look for the connections the students make between the music and the social issue, time, and purpose for the music. Look for evidence that the students are making links between the universal theme selected and the use of specific elements of music, through the rhythmic and melodic structures, the voicing of the songs, the accompanying instruments, tempo, setting, etc.

Task

Orchestral Music

Have the students research the evolution of the modern day orchestra and orchestral music, beginning in the 1700s to the present day. Pose research questions that guide the students in their research findings, including questions on

- the instruments of the day and the invention of new instruments to satisfy a particular need
- purpose for the music (ceremonies, liturgy, dance, performance etc.)
- form (movements and tempo changes for each, theme and variation, symphonic, binary, etc.)
- images portrayed through timbre and orchestrations

Through their research, have them choose examples to demonstrate the changes that took place over time. For example, how did Haydn's symphonies differ from those of Beethoven? Schuman? Stravinsky? Wagner? They should be very discriminating in their selection of recorded samples so as to highlight the particular element that distinguishes one composer from another.

Choral/Vocal Music

Explore with the students a range of music that uses vocal/choral techniques. Include examples of opera, German lieder, vocal jazz, Piogaireachd (pronounced "peabrock") from the Gaelic tradition, Inuit throat singing, and African call and response. Brainstorm commonalities and differences between the different styles.

Assessment Strategies

Assessment

As a class, design a rubric for the students' presentations. The following examples from *Tools for Powerful Student Evaluation* (Farrell, 1997, p. 32) can be used as a guide:

Identifies Specific Pieces of Information

- 4 = Clearly and accurately identifies all relevant information and specifics. The type of information selected reflects creative insight and careful analysis of the recording
- 3 = Specifies all relevant information and selects specifics that are important for identification from the recording
- 2 = Includes some information that is not relevant or does not accurately identify the important information which could be made from the recording
- 1 = Selects unimportant or trivial information from the recording

Interpreting, Synthesizing and Presenting Information

- 4 = Interprets the information gathered for the task in accurate and highly insightful ways. Provides a highly creative and unique synthesis, justification and presentation of the information
- 3 = Accurately interprets information gathered for the task then concisely synthesizes, justifies and presents it
- 2 = Makes significant errors in interpreting and justifying the information gathered for the task or synthesized and present the information imprecisely or awkwardly
- 1 = Grossly misinterprets the information gathered for the task, fails to synthesize it, and presents it poorly

Assessment

Have the students create a chart that summarizes their findings. In the chart, include the following elements or characteristics:

- vocal range
- qualities of vocal production
- purpose for the music
- accompanied or unaccompanied
- initial reaction to the music
- rhythmic elements
- melodic elements including tonality

Task

Jazz Music

Using the resource *Jazz Pedagogy: A Canadian Perspective* (Lillos, 2006), have the students investigate the history of Jazz with special attention to the Canadian jazz scene that developed over time. Survey the development of jazz based on the following topic areas and artists:

- Ragtime/"pre-jazz" American popular music (c.1899–1916)
- Early jazz (c.1917–1929)
- Early big bands (c.1922–1932)
- "Swing era" big bands and soloists (c.1934–1944)
- Duke Ellington (1924–1973)
- "Swing to bop" (1934–1944)
- The be-bop era (c. 1945–1953)
- Be-bop era big bands (1945–1950)
- Rhythm and blues and the birth of rock and roll (c.1938–1955)
- "Cool jazz" (c.1949–1955)
- "Hard bop and modal jazz" (c.1955–1961)
- "Free jazz" (1949–present)

Specific artists in each time period are listed in the Lillos text, pages 161–163.

Women in Jazz

The project above can be done as a study of women in jazz. The text *Jazz Pedagogy: A Canadian Perspective* provides valuable information for this assignment in Chapters 15–16.

Assessment Strategies

Assessment

Have the students create a time line of jazz using both visual images that depict the social life of the day, and recordings that are examples of the music of each era.

The following assignment is taken directly from *Jazz Pedagogy: A Canadian Perspective*, p.161.

Ask the students to compare and contrast two important figures of the same era (Louis Armstrong and Bix Beiderbecke, or Duke Ellington and Sy Oliver) or two players (or vocalists, composers, or arrangers) from two different eras using similar materials (i.e., The blues as sung by Bessie Smith vs. Dinah Washington or played by King Oliver vs. Miles Davis).

Have students create an "audio essay" showing the comparisons between the evolution of jazz in the United States and that of Canada. The essay should be in the form of an effective PowerPoint presentation that incorporates sounds, symbol, and word. This assignment can be done individually or in pairs. As part of the assessment for this assignment, the students are required to create a rubric for their peers to complete as a response to the PowerPoint presentation.

Assessment

Have the students write an essay on the difficulties encountered by women in the evolution of jazz, both in the United States and in Canada. As a focus for the essay, have them select another style or genre of music, probably from a different era, and make comparisons to the participation by women.

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, for example, 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 fulfill 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 recommend 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 judgements 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 (1983, 1990) 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.

Technology and Music

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 12.

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 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 and web 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, performances 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 providing 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 socio-economic 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
- assist their children to 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, as well as 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 or 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 as 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 whom the 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, for example, environmental, emotional, sociological, cultural, and physical factors
- a time line appropriate for their individual learning needs within which 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 12 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. It should be noted that the level of performance and musical understanding required to successfully achieve the outcomes for Music 12 is high, and registration in this course will require permission from the music teacher.

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 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 12 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 ensure 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 realizing that students taking Music 12 will have already achieved a high level of performance and musical understanding
- 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 12 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 their culture.

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 upon 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 to become more reflective and to have control of their own learning, and it can help teachers to 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 towards 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 to 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 process 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 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.

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 work 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 videotapes, photographs,
- programs and lists of resources

Learning Logs/Journals

Logs and journals allow students to write reflectively about their music experiences and to 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 to 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, to practise respectful listening, and to 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 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.)

Student–Teacher Conversations

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.

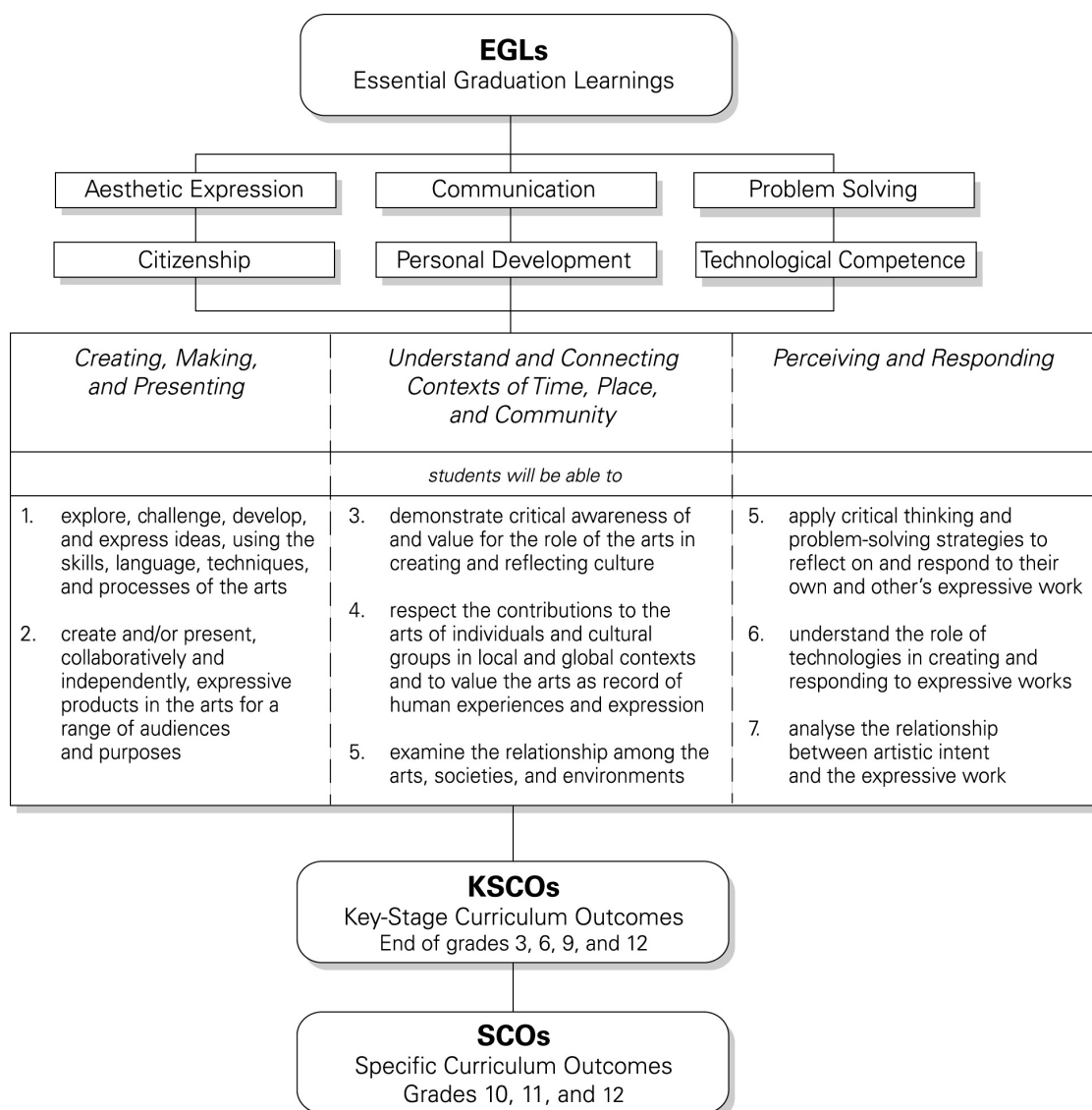
Teachers should use all assessment opportunities to reflect upon the effectiveness of their instructional design and should incorporate student feedback into their planning of subsequent learning experiences.

Appendices

Appendix A: Outcomes in Context

Overview

The specific curriculum outcomes for Music 12 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 12.



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 program 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.

By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to

- 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

By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to

- 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.

By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to

- 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

By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to

- 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.

By the end of grade 9, students will have achieved the outcomes for entry–grade 6 and will also be expected to

- define relationships among music, other arts, and other subjects
- examine the roles that music plays in local and global communities

By the end of grade 12, students will have achieved the outcomes for entry–grade 9 and will also be expected to

- 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 12 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 the three modules interactively will allow for students to see connections between music making and music literacy. The listening and research component of the course will provide students with a deeper and richer understanding of the nature of music and its relevance to their everyday lives. In all cases, the development of musical understanding is dependent on the interconnections made between the three aspects of this course.

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.
- Identify and celebrate your own strengths and look for ways to improve areas in which you are less confident.

Teacher Checklist for a Sequence of Lessons

- Look carefully at the space in which you and the students work together. Identify possibilities for streamlining, organizing, simplifying, and establishing routines both for yourself and for 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 listening to and responding 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			

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 12 students. 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 both individual, small- and large-group learning in performing and composing. For this to happen 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 while at the same time outlining 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 • STC rating of 60 between music room and adjacent rooms • acoustical panels on walls to provide acceptable dBA 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 boxes, risers, and music stands
- a range of production tools such as cameras, computers, and visual art-making tools

Appendix G 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 to be 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 12.

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 Resource section.) 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 is available to 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 12 can be found in Appendix G.

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: Building a Portfolio

Portfolio in Music 12 Music 12 is designed to foster in students a deeper and richer musical understanding. Students are assigned tasks or assignments in three component areas:

- Music Making
- Music Literacy
- Context Development: Listening and Research

It is the overall goal that students will see the interrelationships between the three components, and in so doing demonstrate an understanding of how all three are critical for the development of musical understanding.

Ideally, students develop portfolios as an assessment piece that informs their progress through the course, and allows the teacher to assign a mark at its conclusion. It is likely that some students will continue their study of music beyond high school, whether that is in a university setting or in a technical institution that specializes in specific aspects of the field of music. The Music 12 portfolio in this case will become a critical piece for students to demonstrate their preparedness for this next phase of their education.

The Music 12 portfolio can document progress in performance, composition, and research. As such, it provides the opportunity for students to collect samples of completed assignments and projects, notes and reflections on the processes used to complete the assignments, observations, and assessments of works by others including their peers, a listening log of the selected works presented throughout the course, photos and programs from performances, CDs of the works they composed and performed, etc.

In general, the Music 12 portfolio

- documents the development of the student's skills, knowledge and abilities in all aspects of the course
- facilitates students' reflection on their own work and the works of others as it develops over time
- provides a tool for assessment for assignments and projects, including compositions and research assignments
- validates the growth of musical understanding in students

Teachers and the Portfolio

While the portfolio is a record of the student's work, teachers should take an active role in facilitating the development of the portfolio. There are four key areas in which the teacher can assist:

- planning
- providing directions
- providing feedback
- formally assessing

Planning

The teacher can assist the student in the development of the portfolio by providing a planning model that makes it clear exactly what is expected. In particular, the teacher can

- facilitate experimentation and formulation of ideas
- facilitate the gathering of resources
- provide a broad range of assignments and projects

Providing Directions

It is important for students to know exactly what is required of them, and to be able to provide for the teacher appropriate evidence that the curriculum outcomes are met. To facilitate this, the teacher can

- schedule regular meetings with the students to discuss their progress
- monitor student development of ideas and works in progress
- provide activities for the exploration in different styles, periods, and genres
- discuss a range of ways that suggest how the work could be developed
- assist with performances
- assist with the research component

Providing Feedback

Students need to know the expectations, and often this can only occur through constant feedback from the teacher. Therefore, the teacher should

- provide comments on works in progress
- discuss the effectiveness of directions taken in work under development
- comment on portfolio development and the content
- provide formal and informal responses highlighting strengths and weaknesses of the work

Formally Assessing

The assessment piece is critical for student success. Although assessment is built into every assignment and project, teachers should always be mindful that effective assessment goes beyond specific tasks. The teacher must

- ensure that assessment of assignments and projects relates to the curriculum outcomes

- devise appropriate assessment tasks that allow students to demonstrate their skills, knowledge and understanding in all three components of the course
- provide feedback to students on assessment results

Appendix E: 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*, Farrell (1997) 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.

The group member	Names of Group Members					
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						

Group Work

Student Self-Assessment

Name:			
Date:	Seldom	Sometimes	Often
<ul style="list-style-type: none"> • 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.

Musical Attitudes and Values

Student's Name:	Grade:	Date:
Teacher Assessment:	Student Self-Assessment:	Peer Assessment:

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

Blank Checklist or Rating Scale

Outcome:

Checklist or Rating Scale

1 2 3 4 5

5 = Excellent

	Criteria/Indicators					
Student						

Blank Rating Scale

Outcome:	
Student:	
Date:	
Indicators:	
•	12345
•	12345
•	12345
•	12345
•	12345
•	12345
—	12345

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?

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:

- play accurate pitches, rhythms, and/or articulations
- play in tune?
- play with good tone?
- play with musical expression (dynamics, shaping, phrasing)?
- perform in a stylistically appropriate manner?

Fair Excellent

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

What are my strengths as a player?

What do I need to work on most to improve my playing?

Appendix F: 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 for 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 (changing voices, etc.).
- The experience level of the performer is taken into account.
- The varied sizes of ensembles must be accounted for, especially as regards choirs.
- 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.
- A 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

<i>Anasazi</i>	McGinty
<i>The Red Balloon</i>	Margolis
<i>Soldiers Procession and Sword Dance</i>	Susato
<i>The Battle Pavanne</i>	Holsinger
<i>A Childhood Hymn</i>	Coakley
<i>Songs for the Morning Band</i>	Duff
<i>Newfoundland Folk Song</i>	Duffy
<i>A+</i>	Colgrass
<i>Old Churches</i>	Charke
<i>Song of the Tides</i>	Dauids
<i>Grandmother Song</i>	Erikson
<i>Balladair</i>	Himes
<i>Creed</i>	del Borgo
<i>Modal Song and Dance</i>	Hodkinson
<i>The Contemporary Primer</i>	Williams
<i>Greenwillow Portrait</i>	Sweeney
<i>Ancient Voices</i>	Barnes
<i>Yorkshire Ballad</i>	Ployhar
<i>March of the Irish Guard</i>	Saucedo
<i>Nightsong</i>	Philip Sparke
<i>Yorkshire March</i>	

Intermediate Band

Music for players with 2–4 years of experience.

Graded 1.5–3

<i>Mazama</i>	Chattaway
<i>Cajun Folk Songs</i>	Ticheli
<i>Starship</i>	Nishimura
<i>As Summer Was Just Beginning</i>	Daehn
<i>Court Festival</i>	Latham
<i>Brighton Beach</i>	Latham
<i>Prelude and Fugue in B-flat</i>	Bach/Moehlman
<i>Flourish</i>	Vaughan Williams
<i>Three Ayres from Gloucester</i>	Stuart
<i>Salvation Is Created</i>	Tschesnikoff
<i>Suite Bohemia</i>	Nelybel
<i>Aquarium</i>	de Meij
<i>Rolling Thunder</i>	Sousa

Senior Band

Music for players with 3–6
years of experience.
Graded 3–5

<i>Irish Tune and Shepherd's Hey</i>	<i>Grainger</i>
<i>First Suite in E-flat</i>	<i>Holst</i>
<i>Second Suite in F</i>	<i>Holst</i>
<i>Prelude, Siciliano, and Rondo</i>	<i>Arnold</i>
<i>Amazing Grace</i>	<i>Ticheli</i>
<i>Shenandoah</i>	<i>Ticheli</i>
<i>Down a Country Lane</i>	<i>Copland/Patterson</i>
<i>Komm Susser Todt</i>	<i>Bach/Reed</i>
<i>O Magnum Mysterium</i>	<i>Laridsen/Reynolds</i>
<i>March of the Belgian Parachutists</i>	<i>Leemans</i>
<i>Symphony No. 2 "In Memorium Dresden"</i>	<i>Bukvich</i>
<i>Colonial Song</i>	<i>Grainger</i>
<i>Armenian Dances Part I</i>	<i>Reed</i>
<i>Pushta</i>	<i>Van der Roost</i>
<i>Suite of Miniature Dances</i>	<i>Applebaum</i>
<i>Blue Shades</i>	<i>Ticheli</i>
<i>A Movement for Rosa</i>	<i>Camphouse</i>
<i>When the Stars Began to Fall</i>	<i>Allen</i>
<i>Children's March</i>	<i>Grainger</i>
<i>Suite of Old American Dances</i>	<i>Bennett</i>
<i>Variations on a Korean Folk Song</i>	<i>Chance</i>
<i>The Florentiner</i>	<i>Fucik</i>

**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 hand 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	Czecho-Slovak	Arr: <i>Becki Slagle Mayo</i>	BriLee Music Publishing	Unison, opt 2-part	E
We, the Children	U.S. / Belgium	Noe 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 Watane	Ireland Canada	Arr: Bob Chilcott M. Sirett	Hal Leonard Boosey and Hawkes	SAB SSAA	E–M M–D
Psalm 23	Canada	Imant Raminsh	Gordon V. Thompson	SA	M–D
In stiller nacht / In Still of Night	Germany	J. Brahms	G. Shirmer, Inc.	SATB	M
O Sinner Man	U.S. (Spiritual)	Arr: Buen Suerte	Cambiata Press	Three/ Four-Part SSCB/SA CB/ SSAB/CC B	M–D
Ah! Si mon moine voulait danser	Canada (Québec)	Arr: Donald Patriquin	Earthsongs	SSAA/SA TB	D
Cape Breton Lullaby	Canada (N.S.)	Kenneth Leslie, Arr: S. Calvert	Gordon V. Thompson	SSA/SAT B	M–D
Son de la loma	Cuba	J. Castillo	Alliance Music Publishing	SATB	M–D
O Magnum Mysterium	U.S.	Morten Lauridsen	Peer – Southern Music Pub	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 G: Discography

Discography			
Title	Composer	Performer/Conductor/Ensemble	
Genre	Period	Country	Yr Composed
Thoughts/Emotional Response			
Title	Composer	Performer/Conductor/Ensemble	
Genre	Period	Country	Yr Composed
Thoughts/Emotional Response			
Title	Composer	Performer/Conductor/Ensemble	
Genre	Period	Country	Yr Composed
Thoughts/Emotional Response			
Title	Composer	Performer/Conductor/Ensemble	
Genre	Period	Country	Yr Composed
Thoughts/Emotional Response			

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, and into the community. It is important that teachers and students have access to a wide variety of them. 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 to 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

A Catalog of Folk Song Settings for Wind Band (25245)
A Composer’s Insight, Volumes 1–3 (24437–24439)
A Movement for Rosa (24470)
A+: A “Precise” Prelude and an “Excellent” March (24453)
Adventures in Music Listening, Level Three, Student Activity Book (22988)
Adventures in Music Listening, Levels 2 and 3 (13800, 13801, 22988, 22989)
African Canadian Achievements: In Our Time (11849)
Amazing Grace (24483)
An American Elegy (24478)
An Understandable Approach to Musical Expression (25244)
Armenian Dances, Part 1 (24467)
Aspiring to Excel: Leadership Initiatives for Music Educators (delisted)
As Summer Was Just Beginning (24462)
Assessment and Learning: The ICE Approach (23601)
Blue Shades (24456)
Cajun Folk Songs (24480)
Choral Ensemble Intonation (23129, 23132–23134)
Colonial Song (24471)
Come, Sweet Death (24474)
Composers on Composing for Band (23123)
Court Festival (24473)
Creed (24475)
Down a Country Lane (24469)
Easy Music Theory (23121)
First Suite in Eb (24452)
Gaelic Songs in Nova Scotia (22772)
Guide to Score Study for the Wind Band Conductor (25243)
Guides to Band Masterworks (25053, 25054)
Jazz Pedagogy: A Canadian Perspective (24450)
March of the Belgian Paratroopers (24488)
Music! Its Role and Importance in Our Lives, Teachers Annotated Edition, CDs, and Instructor’s Guide (23582–23584)
Music! Its Role and Importance in Our Lives (delisted; found in most schools)
Music! Its Role and Importance in Our Lives, Teacher’s Resource Binder (delisted; found in most schools)
Note Grouping: A Method for Achieving Expression and Style in Musical Performance (25052)
O Magnum Mysterium (24472)
Old Churches (24455)
On Songwriting (25055)
One Band That Took a Chance (24444)

Pathways: A Guide to Energizing and Enriching Band, Orchestra and Choral Programs (23122)
Percussion Assignments for Band and Wind Ensemble, Volume 1, A–K and Volume 2, L–Z (24448–24449)
Popular Culture (23615, 23616)
Prelude, Siciliano and Rondo (24484)
Pushta (24463)
Salvation Is Created (24464)
Second Suite in F (24459)
Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship through Performance (16841)
Shenandoah (24481)
Silver Bullets, A Guide to Initiative Problems, Adventure Games, Stunts and Trust Activities (22102)
Singing High Pitches with Ease (17330)
Singing in Tune (17329)
Standard of Excellence (22463–22484)
Standard of Excellence: Jazz Combo Session (23149–23163)
Successful Sight Singing: A Step by Step Approach (17331–17334)
Successful Warmups, Book 2 (18480, 18481)
Successful Warmups for Successful Sight Singing (17335–17336)
Suite of Old American Dances (24487)
Symphonic Warm-ups Series and Conductor’s Score (delisted; may be found in most classrooms)
Symphony No. 1 for Winds and Percussion (24454)
Teaching Band and Orchestra (23599)
Teaching Music through Performance (23136, 23138, 23139)
Teaching Music through Performance in Band (23140–23145)
Teaching Music through Performance in Beginning Band (23135, 23137)
Teaching Music through Performance in Orchestra (23146–23147)
Teaching Music with Purpose (24446)
Teaching Music with Technology (16842)
Teaching Musicianship in the High School Band (23124)
The Arts Go to School (18482)
The Brass Player’s Cookbook: Creative Recipes for a Successful Performance (24445)
The Choral Director’s Cookbook: Insight and Inspired Recipes for Beginners and Experts (24447)
The Creative Director: Alternative Rehearsal Techniques (24440–24442, 25242)
The Creative Director: Beginning and Intermediate Levels (24443)
The Creative Director: Intangibles of Musical Performance (25241)
The Florentiner March (24461)
The Mind’s Eye (25279)
The Music Director’s Cookbook: Creative Recipes for a Successful Program (25051)
The Wind Band Masterworks of Holst, Vaughan Williams, and Grainger (25050)

Tools for Powerful Student Evaluation: A Practical Source of Authentic Assessment Strategies for Music Teachers (22650)
Variations on a Korean Folk Song (24460)
Walter Borden Reads Sonnets by William Shakespeare to the Music of Fernando Sor Performed by Paul Martell (22614)
World Music: A Cultural Legacy (23970)
World Music, Cultural Traditions (delisted; found in most schools)
Yorkshire Ballad (24489)

Additional Videos

One Warm Line, Stan Rogers
Songs of the War Years, Yarmouth Consolidated Memorial High School

Audio Recordings

And Now the Fields Are Green: A Collection of Coal Mining Songs in Canada, John C. O'Donnell and Allister MacGillivray
Buried Treasure (album), Men of the Deep
Central Park in the Dark, Charles Ives
Coal Fire in Winter (album), Men of the Deep
Colas et Colinette, Quesnel
Danny Boy, John McDermott
Dante's Inferno
Day in the Life, Beatles
Deidre, Willan
English Folk Song Suite, Ralph Vaughan Williams
Evangéline, Université Ste. Anne musical
Fantasia on the Dargason, Holst's Second Suite in F (4th Movement)
Flourish for Wind Band, Ralph Vaughan Williams
Folk Songs of the Maritimes, Kaye Pottie and Vernon Ellis
Gymnopedie, Erik Satie
I'm Seventeen Come Sunday, Grainger and Wagner
Jesus Blood Never Failed Me Yet, Gavin Bryars
Lord of the Rings
Louis Riel, Somers
Lyric Essay, Donald Coakley
Night Blooming Cereus, Beckwith
Rite of Spring, Stravinsky
Robert Johnson: The Complete Recordings, Robert Johnson (Sony)
Romeo and Juliette
She's Like a Swallow
Short Ride in a Fast Machine, John Adams
Stomp [musical]
Symphonie Fantastique, Berlioz
Symphony #8, Shostokovich
Symphony #1 for Band, Bukvich, Daniel
The Cape Breton Song Collection, Allister MacGillivray
The Dargason, Second Suite in F
The Deerhunter [soundtrack], Myers
The Headless Horseman
The Luck of Ginger Coffey, Pannell

The Mastery of Music, Barry Green
The Nova Scotia Song Collection, Allister MacGillivray
The Widow, Laballee
Three Gymnopedie, Glanville-Hicks
Traditional Songs from Nova Scotia, Helen Creighton and Doreen H. Senior
Variations on a Theme by Erik Satie; Blood, Sweat and Tears (second album)

Helpful Websites

careeroptions.EDnet.ns.ca

careersites.EDnet.ns.ca

archives.cbc.ca

Additional Print Resources

Atlantic Provinces Education Foundation. *Foundation for the Atlantic Canada Arts Education Curriculum*. Halifax, NS: Atlantic Provinces Education Foundation, 2001.

Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*, 7th edition. New York, NY: W. W. Norton & Company, 2005.

Canadian Musician [magazine]. Published by Norris-Whitney Communications Inc. Available through newstands, music stores, and by subscription.

Cultural Human Resources Council. *Now Hear This!: Careers in Music and Sound Recording*. Ottawa, ON: Cultural Human Resources Council, 1998.

Cultural Human Resources Council. *The Spotlight's On: Careers in Film, Television, Radio and the Live Performing Arts*. Ottawa, ON: Cultural Human Resources Council, 1998.

Cultural Human Resources Council. *Lights Up: An Activities Kit for Careers in Culture*. Ottawa, ON: Cultural Human Resources Council, 1999.

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Latham, Alison. *The Oxford Companion to Music*. Oxford, UK: Oxford University Press, 2002.

Lisk, Edward S. *The Creative Director: Alternative Rehearsal Techniques*. Fort Lauderdale, FL: Meredith Music Publications, 1991.

Menuhin, Yehudi, and Curtis W. Davis. *The Music of Man*. Toronto, ON: Methuen, 1979.

Nova Scotia Department of Education and Culture. *Drama 10 and Drama 11*. Halifax, NS: Province of Nova Scotia, 1999

Nova Scotia Department of Education. *Public School Programs, 2003–2004*. Halifax, NS: Province of Nova Scotia, 2003.

Slonimsky, Nicolas. *Lexicon of Musical Invective: Critical Assaults on Composers since Beethoven's Time*. New York, NY: W. W. Norton and Co. (2000).

Wharram, Barbara. *Theory for Beginners*. Oakville, ON: Frederick Harris Music, 1974.

Wingell, Robert. *Writing about Music*. Prentice-Hall, 1997.

Yarmouth Consolidated Memorial High School. *Songs of the War Years*. Yarmouth, NS: Yarmouth Consolidated Memorial High School, 1999–2000.

Software Resources

- Auralia (51477–51478)
- Band in a Box (51310–51311)
- Compass (51476)
- Easy Music Theory (23121)
- Finale: The Art of Music Notation (51407, 51449)
- MiBac Music Lessons (51306–51308)
- Musition (Sibelius) (51475)
- Sibelius (51309)

Video Resources from LRT

- *African Percussion* (V2363, 30 min.)
- *African Percussion Classroom* series (V2453, 236 min.)
- *All Join Hands* (V2511, 35 min.)
- *Civilisation* Series (20306–20318, 50 min. each videocassette)
- *Don Messer: His Land and His Music* (22520, 70 min.)
- *Exploring the World of Music* Series (22720–22731, 30 min. each videocassette)
- *Jig 'n' A Reel* (V2364, 22 min.)
- *Kumba!* (V2239, 40 min.)
- *No Less, No More, Just Four on the Floor* (A0007)
- *Oliver Jones* (22853, 10 min.)
- *Sing out Freedom Train* (21486, 47 min.)
- *The Legacy of Helen Creighton* (V0317, 58 min.)
- *Yo-Yo Ma: Inspired by Bach* Series (22711–22713, 55 min., 53 min., and 60 min.)
- *Zin! Zin! Zin!: A Violin* (23018, 10 min.)